

*Marc Sabat  
Uljana Wolf*

# Seeds of skies, alibis

*cantata for 6 voices, electronic sounds  
and instruments ad libitum*

PLAIN SOUND MUSIC EDITION

*for Jeffrey Gavett and Ekmeles  
commissioned with the assistance of the Canada Council  
premiered in the Crypt of the Church of the Intercession  
New York City, 22 February 2018*

## SEEDS OF SKIES, ALIBIS

Whirled English for Six Voices  
Soprano/Mezzo/Countertenor/Tenor/baritone/Bass

cantata on a text by Marc Sabat and Uljana Wolf after Ovid *Metamorphoseon* Lines 1-88 / 2017

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The Latin text is not spoken directly. Ovid's hexameter is given as a guide to suggest rhythms, accents, sustains, ad lib. Words in modern English / German / French etc. to be interpreted as free dialects, bent echoes reimagining the sound of vivid Latin vernaculars; arguing, whispering, alive, striving to be heard and understood as in a flooding marketplace. The six voices are independent, counterpoints each following its meaning freely, synchronised on matching phonemes; pronunciation may be distorted when desired to more closely echo, nuance, express and comment the original Latin;

[text in square brackets] = performance instructions

mmmm or —— = sustains

—→ = gradual transition

... = repeated, looped (muttering, whispering)

- = broken continuity to another voice or later time

~ = nasalised

r = rhoticity

[\*] or [x] = unpitched sounds (within staff or with ledger lines = partially voiced)

(words bracketed, in italic) = spoken aside, added beats, without pulse, like a commentary or annotation, possibly chanted

(bracketed sounds) = continued sounds from a preceding line

words in normal script = spoken in improvised rhythm, hard with accented lilt, syncopated hexameter OR  
    sung in a direct, folk manner without vibrato

# ACCIDENTALS

## EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

for Just Intonation  
designed by Marc Sabat and Wolfgang von Schweinitz

The exact intonation of each pitch may be written out by means of the following harmonically-defined signs:

$\flat\flat$     $\flat$     $\natural$     $\sharp$     $\times$    Pythagorean series of fifths – the open strings  
(... c g d a e ...)

$\downarrow \flat \natural \times \downarrow$     $\uparrow \flat \sharp \uparrow \sharp$    lowers / raises by a syntonic comma  
 $81 : 80 = \text{circa } 21.5 \text{ cents}$

$\downarrow \flat \natural \times \downarrow \downarrow$     $\uparrow \flat \sharp \uparrow \sharp \uparrow$    lowers / raises by two syntonic commas  
 $\text{circa } 43 \text{ cents}$

$\downarrow$     $\uparrow$    lowers / raises by a septimal comma  
 $64 : 63 = \text{circa } 27.3 \text{ cents}$

$\downarrow$     $\uparrow$    lowers / raises by two septimal commas  
 $\text{circa } 54.5 \text{ cents}$

$\downarrow$     $\uparrow$    raises / lowers by an 11-limit undecimal quarter-tone  
 $33 : 32 = \text{circa } 53.3 \text{ cents}$

$\downarrow$     $\uparrow$    lowers / raises by a 13-limit tridecimal third-tone  
 $27 : 26 = \text{circa } 65.3 \text{ cents}$

$\approx$     $\approx$    lowers / raises by a 17-limit schisma  
 $256 : 255 = \text{circa } 6.8 \text{ cents}$

$\swarrow$     $\searrow$    raises / lowers by a 19-limit schisma  
 $513 : 512 = \text{circa } 3.4 \text{ cents}$

$\uparrow$     $\downarrow$    raises / lowers by a 23-limit comma  
 $736 : 729 = \text{circa } 16.5 \text{ cents}$

In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to indicate its absolute pitch-height as a cents-deviation from the respectively indicated chromatic pitch in the 12-tone system of Equal Temperament.

The attached arrows for alteration by a syntonic comma are transcriptions of the notation that Hermann von Helmholtz used in his book “Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik” (1863). The annotated English translation “On the Sensations of Tone as a Physiological Basis for the Theory of Music” (1875/1885) is by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents. The sign for a septimal comma was devised by Giuseppe Tartini (1692-1770) – the composer, violinist and researcher who first studied the production of difference tones by means of double stops.

# THE HARMONIC SERIES 1 - 64 above "A0" (overtone row)

notated using the Extended Helmholtz-Ellis JI Pitch Notation  
 microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004

The musical score displays the harmonic series from 1 to 64 above the note A0. The series is divided into eight staves, each representing a different overtone. The notes are represented by various symbols (circles, dots, arrows) and are numbered sequentially from 1 to 64. Numerical values above or below the notes indicate specific intervals in cents. The staves are arranged vertically, with staff 1 at the top and staff 8 at the bottom.

Key markings and interval labels:

- Staff 1:** Bass clef, 0. Values: +2, +2, +2, -14, +2, +2, -31, +2.
- Staff 2:** Treble clef, +4. Values: D# -49, +2, +2, F +41, -31, -12, +2.
- Staff 3:** Treble clef, +5, +4. Values: +28, +2.
- Staff 4:** Treble clef, +6. Values: +30, +2.
- Staff 5:** Treble clef, +5. Values: A# -47, +5, +4, B# -49, +28, E -34, +2.
- Staff 6:** Treble clef, +29. Values: +12, D# -49, +28, +2.
- Staff 7:** Treble clef, +7. Values: +6, +38, +2.
- Staff 8:** Treble clef, -1. Values: G# -41, +17, -27, Ab +45, -27, +2.

# 23-LIMIT TUNEABLE INTERVALS below "A4"

tested and notated in three gradations of difficulty (large open notehead = easiest; small black notehead = most difficult)  
by Marc Sabat (violin/viola) with assistance from Wolfgang von Schweinitz (cello), Beltane Ruiz (bass), Anaïs Chen (violin)—Berlin, 2005

The musical score consists of 12 staves, each representing a different interval below the note A4. The intervals are labeled with their respective ratios in boxes above the notes. The staves are arranged vertically, with each staff containing 12 notes. The notes are represented by open or closed circles on a five-line staff. Below each staff, numerical values indicate the size of the interval in cents. The first staff starts at 0 cents and goes up to -3 cents. The second staff starts at +17 cents and goes down to G# -39 cents. The third staff starts at -5 cents and goes up to -19 cents. The fourth staff starts at -6 cents and goes up to +17 cents. The fifth staff starts at -51 cents and goes up to G# -39 cents. The sixth staff starts at -26 cents and goes up to -2 cents. The seventh staff starts at D# -49 cents and goes up to -31 cents.

# 23-LIMIT TUNEABLE INTERVALS above "A3"

notated using the Extended Helmholtz-Ellis JI Pitch Notation with cents deviations from 12-tone equal temperament based on  $A = 0$  cents  
 microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004

The musical score displays 23-limit tuneable intervals above "A3" in Extended Helmholtz-Ellis JI Pitch Notation. The intervals are listed below each staff, along with their cents deviations from 12-tone equal temperament.

- Staff 1:** 1/1, 8/7, 7/6, 6/5, 11/9, 5/4, 9/7, 13/10, 4/3, 11/8, 7/5, 10/7, 13/9, 16/11. Deviations: +31, +16, +47, +35, -14, -46, -2, -17, D# -49, +17, Eb +37, Eb +49.
- Staff 2:** 3/2, 14/9, 11/7, 8/5, 13/8, 5/3, 12/7, 7/4, 9/5, 11/6, 13/7, 15/8, 23/12. Deviations: +2, F -18, +14, +33, +18, +49, +26.
- Staff 3:** 2/1, 13/6, 11/5, 9/4, 7/3, 19/8, 12/5, 17/7, 5/2, 18/7, 13/5, 8/3, 11/4. Deviations: B -35, +4, +16, +36, +35, +35, +35, +35, +35, +35, +35, +35, +35.
- Staff 4:** 14/5, 17/6, 20/7, 23/8, 3/1, 28/9, 25/8, 22/7, 19/6, 16/5, 13/4, 10/3, 27/8. Deviations: +3, +17, +28, +2, -35, -27, -4, +14, +14, +14, +14, +14.
- Staff 5:** 17/5, 24/7, 7/2, 18/5, 11/3, 15/4, 19/5, 23/6, 27/7, 4/1, 25/6, 21/5, 17/4. Deviations: +19, +33, +18, +49, +11, +26, +37, +29, +29, +29, +29, +29.
- Staff 6:** 13/3, 22/5, 9/2, 23/5, 14/3, 19/4, 24/5, 5/1, 26/5, 21/4, 16/3, 11/2, 28/5. Deviations: B -35, +4, +42, +16, +16, +16, +16, +16, +16, +16, +16, +16, +16.
- Staff 7:** 17/3, 23/4, 6/1, 25/4, 19/3, 13/2, 20/3, 27/4, 7/1, 22/3, 15/2, 23/3, 8/1. Deviations: +3, +28, +2, -27, -4, +6, +6, +49, +49, +26, +26.

## An informal introduction to the Helmholtz-Ellis Accidentals

by Marc Sabat

Berlin, April 2009

In learning to read HE accidentals, without having to rely on an electronic tuning device, it is important to be familiar with three things:

First, to keep in mind the natural tuning of intervals in a harmonic series, which deviate from the tempered system.

Second, to get to know how the accidentals refer to these overtone relationships.

Third, to observe that each written pitch may be related to many other pitches by natural intervals, and to tune it accordingly.

In most cases, this approach will allow the player to quickly and intuitively play just intonation (JI) pitches quite accurately. Any remaining adjustments can be made by ear, based on the specific sound of JI intervals.

Just intervals are readily learned because they are built up from simple, tuneable harmonic relationships.

These are generally based on eliminating beating between common partials, finding common fundamentals and audible combination tones, and establishing a resonant, stable sonority which maximizes clarity: both of consonance and of dissonance.

A well-focussed JI sound is completely distinct from the irregular, fuzzy beating of tempered sounds.

Just consonances, when marginally out of tune, beat slowly and sweetly and may be corrected with the most subtle adjustments of bowing or breath.

Just dissonances produce a sharply pulsing regular rhythm and have very clear, distinct colors.

To become familiar with the notation and sounds of JI, the fundamental building blocks are prime number overtones 3, 5, 7, 11 and 13, each of which is associated with a specific pair of accidentals and a basic musical interval.

3 is associated with the signs flat, natural, sharp and refers to the series of untempered perfect fifths (Pythagorean intonation).

Generally, A is taken as the tuning reference, and the central pitches C-G-D-A-E can be imagined as the normal tuning of the orchestral string instruments. The just C is rather lower than tempered tuning because of the pure fifths.

The further this series is extended, the greater the deviation from tempered tuning: the flats are lower, the sharps higher.

5 is associated with arrows attached to the flat, natural, sharp signs and refers to the pure major third.

These arrows correct the Pythagorean intervals by a Syntonic Comma, which is approximately 1/9 of a wholenote or 22 cents.

So, for example, the note E-flat arrow-up is a just major third below G, and the note F-sharp arrow-down is a major third above D.

In most music, flats are often raised by a comma and sharps are lowered. Because of the open string tuning, it is common to sometimes raise F and C (to match A and E) and to sometimes lower A and E (to match F and C).

Corrections by one Syntonic Comma have been used throughout Western music history and are relatively familiar to the ear. However, traditionally these corrections have been hidden by players, for example in Meantone Temperament where fifths are mistuned narrow by  $\frac{1}{4}$  comma so that the third C-E ends up sounding pure. More recently, the currently prevailing Equal Temperament has made us accustomed to beating thirds, so at first the pure intervals may seem unfamiliar.

To play the arrows accurately, one must carefully learn the sound of the consonant major and minor thirds and sixths, and learn to articulate comma differences clearly.

7 is associated with a Tartini sign resembling the numeral. It corrects the Pythagorean intervals by a Septimal Comma, which is approximately 1/7 of a whole tone or 27 cents. When the Pythagorean minor third is lowered by this amount, it becomes a noticeably low third often heard in Blues music.

11 is associated with the quartetone signs (cross and backwards flat). The accidental is used to raise the perfect fourth by 53 cents, producing the exact tuning of the 11th partial in a harmonic series. The sound is most easily learned by playing one octave plus one fourth and raising it by a quartetone.

13 is associated with the thirdtone signs (cross and backwards flat, each with 2 verticals). The accidental is used to lower the Pythagorean major sixth by 65 cents, producing the exact tuning of the 13th partial in a harmonic series. The sound is most easily learned as a neutral-sounding sixth, one-third of the way between the just minor and just major sixths (closer to minor than to major).

The following table presents the accidentals together with their associated ratios and cents deviations.

To calculate the cents deviation from Equal Temperament of a specific written pitch (if desired) the following shortcut may be used:

1.) Find the cents deviation of the Pythagorean pitch, by calculating how many fifths it is away from A, multiplying by 2, and using a plus sign if it is on the sharp side and a minus if it is on the flat side.

2.) For each microtonal accidental, add or subtract its approximate cents value (as given above), keeping in mind whether the accidental is raising or lowering the pitch.

The resulting value should be a cents deviation within 1 or 2 cents accuracy, which is an acceptable starting point for fine-tuning by ear.

## Prologue

Bang went round.  
Stars uncrowned.  
Worlds in ground.

When at sea, a grave, a list.  
What is the barrier after the barrier.  
Who is the courier after the courier.  
What is salt.  
What is a shore.  
What is a shoulder.  
What is a border.  
Who carries the courier.  
Who poured the salt into the sea.

We were never sure.  
We were never a direction.

What is waiting.  
What is a sea.

## SEEDS OF SKIES, ALIBIS: PROLOGUE.

*for Marcus and Ellen*

music: Marc Sabat  
words: Uljana Wolf

Slowly, freely

**3** Voices, may be doubled with sustaining instruments, mainly senza vibrato. Breathe and rejoin the phrases simply, as needed. Vary portamenti in speed and tonal shape.  
**2** Taking time, move somewhat heterophonically from bar to bar, gathering to form each new harmony as clear, sonorous and resonant.

Freely arpeggiated and sustained electronic tones, which may optionally be also played acoustically, for example on a retuned piano.

A musical score for two voices (t and b) showing a sequence of notes and rests. The top voice (t) starts with a half note, followed by a quarter note, a half note, a half note, a quarter note, a half note, a half note, a quarter note, a half note, a half note, a half note, a half note, and ends with a half note. The bottom voice (b) starts with a half note, followed by a half note, and ends with a half note. The music is set on a staff with a treble clef and a bass clef, and includes various dynamics like forte, piano, and sforzando.

14



40

When at sea\_\_\_\_\_, a\_\_\_\_\_, grave, a\_\_\_\_\_ li - st. What is the bar - rier

At sea\_\_\_\_\_, a\_\_\_\_\_, gra - - ve, a\_\_\_\_\_ li - st. Who\_\_\_\_\_. Who -

Who -

Wha - - - t. bar-

Whe - n at sea\_ a gra - - ve, a\_\_\_\_\_ list. What is the

Whe - n at sea, a\_\_\_\_\_ list. Bar - rier

51

S

af-ter the bar-ri - er.

M

is the co - u - r - i - er.

C

's a - - fte - - r the co - u - ri -

T

ri-er af - te - - - r bar - ri - er. Who.

b

bar - rier. Co - u - ri - e - r.

B

af - - te - - r bar - ri - er. Who. Wha - t i -

t

61

Soprano (S) vocal line:

sa - - - - lt. Wha - - t i - - - s

Middle C (M) vocal line:

s sa - - - - lt. Wha - - t is

Contra (C) vocal line:

e - r. Wha - - t is a

Tenor (T) vocal line:

385 : 384  
= 4.5c

Wha - - - - t i - - - s sa - - - lt. Wha - - t

Bass (b) vocal line:

Wha - - t i - - s sa - - - - lt. Wha - - t i - - s a

Bassoon (B) vocal line:

- - s sa - - lt. Wha - - t i - - s a sho-

Trombone (t) vocal line:

sa - - - - lt. Wha - - t i - - s a

71

Soprano (S) vocal line:

a\_\_\_\_\_ sho - - - - re. Wha - t i -

Middle C (M) vocal line:

a shou - l de - r. Who, \_\_\_\_\_

Contralto (C) vocal line:

sho - re, a shou - l - der. Wha - - - - t

Tenor (T) vocal line:

i - - - s a\_\_\_\_\_ sho - - - - re.

Bass (b) vocal line:

shore. What is a shoul - der. Wha - t i - - s

Bassoon (B) vocal line:

re. Wha - - - t i - s a\_\_\_\_\_ bo - - -

Tenor (t) vocal line:

g: g: b: b: f: f: d: d: c: c: b: b: a: a: g: g:

viii

82      *143 : 144*  
 $= +12c$

Soprano (S) vocal line:

s a b o r - d e r . Who ca - r r i e - - s the co - u - - r - -

Middle C (M) vocal line:

who\_\_\_\_\_  
*meno* ca - r r i e s the co - u - r i - e - r . Who\_\_\_\_\_

*ord.*

Contralto (C) vocal line:

is a bor - der . Who\_\_\_\_\_ pou - - red

Tenor (T) vocal line:

Who\_\_\_\_\_ ca - r r i e s the co - u - r i - er . Who\_\_\_\_\_ po -

Bass (b) vocal line:

a bo - r - de - - - - r . Co - u - r i - -

*104 : 105*  
 $= +17c$

Bassoon (B) vocal line:

r - de - r . Who ca - r r i e s the cou - - ri - - er .

Piano (t) harmonic line:

92

Soprano (S): i - e - r. Who pou - red the \_\_\_\_\_

Mezzo-soprano (M): pou - red the salt in to \_\_\_\_\_ the \_\_\_\_\_ sea,

Alto (C): the sa - lt in to \_\_\_\_\_ the \_\_\_\_\_ sea,

Tenor (T): u - red the \_\_\_\_\_ sa - - - lt i - n, sa - - -

Bass (b): er. Who pou - red the sal - - - - lt in to \_\_\_\_\_

Bassoon (B): Who pou - r - ed the sa - - - lt i - n to \_\_\_\_\_

Tenor (t): (continues from bassoon part)

Lyrics: i - e - r. Who pou - red the salt in to \_\_\_\_\_ the \_\_\_\_\_ sea,  
the sa - lt in to \_\_\_\_\_ the \_\_\_\_\_ sea,  
u - red the \_\_\_\_\_ sa - - - lt i - n, sa - - -  
er. Who pou - red the sal - - - - lt in to \_\_\_\_\_  
Who pou - r - ed the sa - - - lt i - n to \_\_\_\_\_

102

Soprano (S): salt in to the sea. We  
Mezzo-soprano (M): in to the sea. We were  
Alto (C): the sea. We were  
Tenor (T): - lt in to the sea. We were ne - ve - r  
Bass (b): the sea. We were ne - ver su - re. We  
Bassoon (B): the sea, i - n to the sea.  
Tuba (t): (lyrics not provided)

113

Soprano (S): were ne - ver su - re. We were ne - ver a di - re - ction.

Middle (M): ne - ver su - re. We were ne - ver a di - re - ction.

Contralto (C): ne - ver su - re. We were ne - ver a di - re -

Tenor (T): su - re. We we - re ne - ver a di - re -

Bass (b): we - re ne - ver a di -

Bassoon (B): We were ne - ver su - re. We were ne - re ne - ver a di -

Tuba (t): were ne - ver su - re. We were ne - re ne - ver

125

Soprano (S) staff: ne - ver a \_\_\_\_\_ di - rec - tion.

Middle (M) staff: Wha - - t is wai - - ting. Wha - -

Contralto (C) staff: - ver a di - re - cti - on. Wha - - t i - - s

Tenor (T) staff: - - cti - n. What i - - s wai -

Bass (b) staff: re - cti - n. What i - - s wai - -

Bass (B) staff: a di - re - cti - n. Wha - - t i - - s wai -

Tenor (t) staff: (Measures 126-127)

137

Soprano (S) vocal line:

Wha - - t is wai - ting. What is a\_\_\_\_\_ sea.

Middle C (M) vocal line:

- t i - - - - s a\_\_\_\_\_ sea.\_\_\_\_\_

Contra (C) vocal line:

wai - ting. What i - - - s a\_\_\_\_\_ sea.\_\_\_\_\_

Tenor (T) vocal line:

- - ting. Wha - - - - t is a sea.\_\_\_\_\_

Bass (b) vocal line:

- - - ting. Wha - - - t i - - - s a\_\_\_\_\_ sea.\_\_\_\_\_

Bassoon (B) vocal line:

- - - ting. Wha - - - t i - - - s a\_\_\_\_\_ sea.\_\_\_\_\_

Tuba (t) vocal line:

(The tuba part consists of sustained notes on the first three staves, followed by a series of eighth-note patterns on the last three staves.)

## Part One

### I — Nowhere: In no war fared

I.1. RECITATIVO: In nova fert animus

[stage black, only performers' faces are lit]

1	In no-va   fer- t_a-ni- mus mū-  tā-tās   dī-ce- re   fōr-mās
S:	(No-where:)       (t- tell us)   k-
M:	(No-where:)         di ck_ar-rows   form us—
C:	(No-where:)           r—
T:	(No-where:)       (t- tell us)
b:	In no war   fare-d_a-ni- mals mu-  ta-te_us—   k-
B:	(No-where:)       (t- tell us)   k-

2	cor-po-ra:   dī, coep-  tīs (nam   vōs mū-  tās- ti-s_e-  t_il -lă)
S:	cor-po-rate   -p-  t (d-   dey mu-  te_us)
M:	cor-po-rate   -p-  t (d-   dey mu-  te_us)
C:	r——a ts_dey ke-p-  t_us numb——   (mu-  te_us tes-  t_ 'n kill us)
T:	voice— (mu-  te_us tes-  t_ 'n kill us)
b:	cor-po-ra— ts - ts   (d-   dey tes-  t_ 'n—— us)
B:	cor-po-ra— ts - ts   (d-   dey tes-  t_ 'n—— us)

3	a(d)- spi-   rā-te me-  is pri-  mā- qu(e)_a-b_o-  rī-gi-ne   mun-dī
S:	a-dd:       't_a- b_o-  ri-gi-nal  Mon-day
M:	a-dd:   m——  mar-k't_a- bo-  ri-gi-   [*] (big bang bang)
C:	a-dd:     pre-  mar-k't_a- bo-  ri-   [*] (big bang bang)
T:	a-dd:   m— aze pre-  mar-k't_a- bo-     [*] (big bang bang)
b:	a-dd: r—— a- tom m- aze pre-  mar-k't_a-     [*] (big bang bang)
B:	a spear—— a- tom m- aze pre-  mar-k't     [*] (big bang bang)

= [LOUD CLAP]

4	me- a  per-pe-tu- um dē-  dū-ci- te  tem-po-ra   car-men!
S:	make our  per-pe-tu- al day——
M:	(a-dd:)     chea-  t     (know, where, you, be:)
C:	(a-dd:)     chea-  t     (know, where, you, be:)
T:	(a-dd:)   t-   to chea-t_a  tem-po-ra-ry  cal-min'! (know, where, you, be:)
b:	(a-dd:)     chea-  t     (know, where, you, be:)
B:	(a-dd:)     chea-  t     (know, where, you, be:)

## I.2. INVOCATION: Tempora carmen

[on first sung tones: full, bright stage light]

In no-va | fer- t\_a-ni- | mus mü- | tā- tās | dī- | In no-va  
 S: Une—— no-va | faire:— "ani— | mmmmmma— | t- or". | |  
 M: nnnnnNO——wwwWARrr | | nnnn-no-war-no-war-no... | WARrr (mutter us). | iiiiINnnnnnnnnnowhere-nowhere...  
 C: Innnnn | fähr -t Annie | Mut- | ter. Muss | die- |  
 T: | Annie | muss bemut- | tern uns? | Das? (Ah nee,) |  
 b: Ain't no war ffff|fair. | | | | In no war  
 B: nnnnNO WHERE | | | | nnNO WHERE——

S: Une—— no-va | faire:— "ani— | mmmmmma— | t- or". | |  
 M: nnnnnNO——wwwWARrr | | nnnn-no-war-no-war-no... | WARrr (mutter us). | iiiiINnnnnnnnnnowhere-nowhere...  
 C: Innnnn | fähr -t Annie | Mut- | ter. Muss | die- |  
 T: | Annie | muss bemut- | tern uns? | Das? (Ah nee,) |  
 b: Ain't no war ffff|fair. | | | | In no war  
 B: nnnnNO WHERE | | | | nnNO WHERE——

fer-t\_a-ni- | mus mū- | tā- tās | In no-va  
 S: | | | (or:) | In newer fate,  
 M: -nowhere..... t- | | | NO WHERE  
 C: | | | iiiiIN |  
 T: | | | Die- |  
 b: fared any— | muse.— | (Mut tat das.) | Das? (Ah nee,) |  
 B: NO WHERE. | Muses mute. | | Any muse- |

S: | t- | | | (or:) | In newer fate,  
 M: -nowhere..... t- | | | iiiiIN | NO WHERE  
 C: | | | [spoken aside] | Die- |  
 T: | | | (Mut tat das.) | Das? (Ah nee,) |  
 b: fared any— | muse.— | | Any muse- |

B: NO WHERE. | Muses mute. | | Any muse- |

S: | in now: | fer- t\_ | a-ni- | mus | mū- | tā-tās  
 M: | nnnNOW ORrrrrrrrrr | fear, \_\_\_\_\_ | any | muse? | |  
 C: die- muss das. | | | | | |  
 T: | | | | | |  
 b: | -war fare feare- d | | | | (Mud. | At us.)  
 B: any mute muses- | | | | any | muse? | |  
 Muse? Ah...  
 Muse? Ah...  
 Muse? Ah...  
 At us.)

S: | in now: | fer- t\_ | a-ni- | mus | mū- | tā-tās  
 M: | nnnNOW ORrrrrrrrrr | fear, \_\_\_\_\_ | any | muse? | |  
 C: die- muss das. | | | | | |  
 T: | | | | | |  
 b: | -war fare feare- d | | | | (Mud. | At us.)  
 B: any mute muses- | | | | any | muse? | |  
 Muse? Ah...  
 Muse? Ah...  
 Muse? Ah...  
 At us.)

*[spoken aside]*

dī-ce-re | fōr-mās | cor- po-ra: | dī, coe- | tīs | (nam  
 S: Dick arrows, | thick errors in-form us: | core. | They kept |  
 M: Dick arrows, | thicker | Chor par- ts. | They kept | pt |  
 C: Dick arrows, | | Chorus! | They kept | die-  
 T: Dick arrows, | | Pour us! | They ke- | pt | Das? Ah nee,—  
 b: | Form us.— | Form us! | Pour us!  
 B: | Form us.— | sssssssSCORE !

S: Dick arrows, | thick errors in-form us: | They kept |  
 M: Dick arrows, | thicker | core. | They ke- | pt |  
 C: Dick arrows, | | Chor par- ts. | They kept | die-  
 T: Dick arrows, | | Chorus! | They ke- | pt | Das? Ah nee,—  
 b: | Form us.— | Form us! | Pour us! | They ke- | pt | this  
 B: | Form us.— | sssssssSCORE ! | thhhhhhhhhhhhhhhthis | nnnumb-

vôs      mû- | tâs-ti-s\_e- | t\_il-lă) | a(d)- | spî- | râ-te me-  
 S:      t-, or | hash hash hash- | tagzzzzzzzzzzzzzzz | ssssssspiraling  
 M:      | hash hash hash - | tagzzzzzzzzzzzzzzz | ssssssspiraling  
 C:      MUTE. |                    | Asyl | bewerber. Odd- |                    | mazes: \_\_\_\_\_  
 T: (ee)--- | allllliszzzzzzzzz | is all | Werbung, --- |                    | mazes: \_\_\_\_\_  
 b:      |                    | -|tags as ill |                    | as|ads:    spears, ato-ms, | mazes:  
 B: voice. MUTE. |                    | ALL. |                    |                    | rrrRa-te mal! \_\_\_\_\_

S:      t-, or | hash hash hash- | tagzzzzzzzzzzzzzzz | ssssssspiraling  
 M:      | hash hash hash - | tagzzzzzzzzzzzzzzz | ssssssspiraling  
 C:      MUTE. |                    | Asyl | bewerber. Odd- |                    | mazes: \_\_\_\_\_  
 T: (ee)--- | allllliszzzzzzzzz | is all | Werbung, --- |                    | mazes: \_\_\_\_\_  
 b:      |                    | -|tags as ill |                    | as|ads:    spears, ato-ms, | mazes:  
 B: voice. MUTE. |                    | ALL. |                    |                    | rrrRa-te mal! \_\_\_\_\_

is | pri- | mā-qu(e)\_ | a-b\_o- | [Loud CLAP]  
 S: hash hash hash- | t- | tags a———s ill as | ads: big bang bang, [\*]  
 M: hash hash hash -|t "mag zzzsie | nich-t": | |  
 C: |tree mock-ups, | |  
 T: see- | Free |market | ab- |o-li-shing | big bang. [\*]  
 b: | murky- | hash- | |  
 B: | pre market | abo—|rrrri-gi-nee | bang bang, [\*]  
 bang. [\*]

S: hash hash hash- | t- | -tags a———s ill as | ads: big bang bang, [\*]

M: hash hash hash -|t "mag zzzsie | nich-t": | | | | bang, [\*]  
 [bend slightly down] | | | |  
 C: -(zzz) |tree mock-ups, | | | | bang bang, [\*]  
 [bend very slightly up, then back to previous] | | | |

T:-(zzz) see- | Free |market | ab- |o-li-shing | big bang. [\*]

b: | murky- | hash- | |  
 | | | |  
 | | | |

B: | pre market | abo—|rrrri-gi-nee | bang, [\*]

rī-gi- ne | mun- dī | ad me-a | per-pe- tu-um | dē- | dū- ci-te  
 S: re-gio-nal | mon- ey. | Ah... | per-plex't: | |  
 M: re-gio-nal | moan- ing. | Atme, ah... | | |  
 C: ori-gi- nal! | | Ah... | do'em !———  
 T: Ori-gi- nal! | | (Ah nee,) our | perpe- tu-al——— de- | duc-tion.  
 b: all|mon- dane. | Add me, ah... | | |  
 B: | Add me, ah... | | | der|du schieß-

S: re-gio-nal | mon- ey. | Ah... | per-plex't: | |  
 M: re-gio-nal | moan- ing. | Atme, ah... | | |  
 C: ori-gi- nal! | | Ah... | do'em !———  
 T: Ori-gi- nal! | | (Ah nee,) our | perpe- tu-al——— de- | duc-tion.  
 b: - (ng) all|mon- dane. | Add me, ah... | | |  
 B: | Add me, ah... | | | der|du schieß-

dū-ci- te | tem-po- ra | car-men!  
 S: to tweet to | tem-pt or zzzzzscar men!  
 M: | kar-ma.  
 C: to cheat our|tem-pora-ry | cal-min'!  
 T: to a | tem-po- ral | co- min'.  
 b: she | came in.  
 B: -t: | tem-po! "Sie | kamen".

S: to tweet to | tem-pt or zzzzzscar men!

M: | kar-ma.

C: to cheat our|tem-pora-ry | cal-min'!

T: to a | tem-po- ral | co- min'.

b: she | came in.

B: -t: | tem-po! "Sie | kamen".

## II Chaos nay! quick amnesia

## II.1. CHORALE: Discordia semina rerum

5 An-te ma- | r(e)\_et ter- | rās et, | quod te-gi- | t om- ni- a, | cae-lum  
 S: | | | | | "Oh ma-ni- a, | kill111111!"  
 M: | | | | |  
 C: | | | | |  
 T: An' an' tear us an' | QUOTE: "ge-|t on my knee- | s"?  
 b: They they | ter-ro- | rize, they | to to to | loommmmmmmmmmmmm  
 B: Mark marrrrrrrrrrrr mar- ket. | us us | sky-  
 (Pre-sea...)  
 (Pre-sea...)

S: | | | | | "Oh ma-ni- a, | kill111111!"

M: | | | | | "ge-|t on my knee- | s"?  
 C: | | | | | QUOTE: to to to | loommmmmmmmmmmmm  
 T: An' an' tear us an' | tearrrrrrr us us | sky-  
 b: They they | ter-ro- | rize, they | ter-ra-form: | (Pre-sea...)  
 B: Mark marrrrrrrrrrrr mar- ket. | (Pre-sea...)

6      ü-nu-s\_e- | ra(t) tō- | tō nā- | tū-ra-      e| vul-tu- s\_i- | n\_or-be,  
 S: (One there was in all | of nature:) |      | in- | or- bi- t  
 M: O-n us: earth- |      | earth- | tour, a- -al look | in an orrrrrrrrrrrrrrrrr  
 C: mmmmmmmmm: | rot, to- | tal-led, |      | vault us in! | (Pre-earth...)  
 T:-(y) tear | at da ho-le | o' Na- | -ture (a look in | to a house). | (Pre-earth...)  
 b: one der wasz in| all of| Nature, |      | a house i-| n or-bi-  
 B: | To-t | To- t Na- | -tur | wollt uns | (Pre-earth...)

S: (One there was in all | of nature:) |      | in- | or- bi- t

M: O-n us: earth- |      | earth- | tour, a- -al look | in an orrrrrrrrrrrrrrrrr

C: mmmmmmmmm: | rot, to- | tal-led, |      | vault us in! | (Pre-earth...)

T:-(y) tear | at da ho-le | o' Na- | -ture (a look in | to a house). | (Pre-earth...)

b: one der wasz in| all of| Nature, |      | a house i-| n or-bi-

B: | To-t | To- t Na- | -tur | wollt uns | (Pre-earth...)

7        quem     dī- |xê-re              Cha-|ös: ru-di- |s\_in-dī-              |ges- ta- que |mō- lēs  
 S:                      |say was li-        ke |                      |                      | (what covers all stuff)  
 M: rrrrrb, the- | re              Cha-|o-              |s!  
 C: c-              c- |              c- |              ru-de a-| n-d jum-bled|de-              | -sk  
 T:                      |              a |              ru-de a-| n-d jum-bled|des-              k              | -k  
 b: (i)- t              | was like Cha-|ös:              a-|s un-di-              |ges-ted a-quä, |mo' less  
 B: which    dey |say was              |                      |              da              |              sky hole'szzz

S: | say was li- ke | | (what covers all stuff)

M: rrrrrb, the- | re Cha- | o- | s! | | |

[same pitch]

C: c- | c- | ru-de a- | n-d jum-bled|de- | -sk

T: | | a | ru-de a- | n-d jum-bled|des- | k | -k

b: (i)- t | was like Cha- | os: a- | s un-di- | ges-ted a-qua, | mo' less

B: which dey | say was | | | da | | sky hole'szzz



9 nôn be- ne | iūn-ctâ- | rum dis- | cor- di- a| sē- mi- na | rêm-rum.  
 S:-(m) ("ben- e") | well | No-t well | joine-d, | (say me: "Nay"!) re-run:  
 M: ("con- je- | -ture!") | N- ot | joine-d: ("Ja!") |  
 C: No-t well joi-|ned dis- co- | r-dan- t see- | ds o- | f thi- n- | gs.  
 T: Nay! | No- t well joi-|ned di- sco- | rda- | nt see- ds o- | f things.  
 b: No-t well | joi-ned dis- | cor-dan- t see- | ds o- | f thi- n- | gs.  
 B: No-t | well joi-ned | dis- co- | rda- | nt see- ds o- | f things.

S:-(m) ("ben- e") | No-t well | joine-d, | (say me: "Nay"!) re-run:  
 M: ("con- je- | -ture!") | N- ot | joine-d: ("Ja!") | re-run:  
 C: No-t well joi-|ned dis- co- | r-dan- t see- | ds o- | f thi- n- | gs.  
 T: Nay! | No- t well joi-|ned di- sco- | rda- | nt see- ds o- | f things.  
 b: No-t well | joi-ned dis- | cor-dan- t see- | ds o- | f thi- n- | gs.  
 B: No-t | well joi-ned | dis- co- | rda- | nt see- ds o- | f things.

## II.2. CHANTS: Sky hole nature

An-te ma-|r(e)\_et ter-|rās et, |quod te-gi-|t\_om- ni-a, |cae- lum  
 S: | a-n-d | | | ma-ni-a, |  
 M: | tearrr | | | kill 'em!  
 C: | us | QUOTE: | |  
 T: An'  
 b: they | | | |  
 B: marrrr | | | | ge-|t

S: |One there was in all of nature:  
 M: | la look into a house

C: (Pre-sea...) |  
 T: (Pre-sea...) |  
 b: (Pre-sea...) |  
 B: (Pre-sea...) |

S: | which they said was like chaos: |  
 M: | a rude and jumbled desk.

C: (Pre-earth...) |  
 T: (Pre-earth...) |  
 b: (Pre-earth...) |  
 B: (Pre-earth...) |

S: | Nay!  
 M: | quick amnesia;

C: (Sky... hole Na- ture) |  
 T: (Sky... hole Na- ture) |  
 b: (Sky... hole Na- ture) |  
 B: (Sky... hole Na- ture) |

S: | nevermind, I quote then: |  
 M: | not well joined, discordant seeds of things.

C: (Chaos...) |  
 T: (Chaos...) |  
 b: (Chaos...) |  
 B: (Chaos...) |

S: | I mean: a press conference- |  
 M: | -take note then.

C: (in or- | bi- | -t)  
 T: (in or- | bi- | -t)  
 b: (in or- | bi- | -t)  
 B: (in or- | bi- | -t)

S: | Piled up in one damn place was |  
 M: | a sluggish load. The ante was up...

C: (Pre-sea...) |  
 T: (Pre-sea...) |  
 b: (Pre-sea...) |  
 B: (Pre-sea...) |

S: | Pre-sea and pre-earth and |  
 M: | what covers all stuff: their

C: (Pre-ear- | -th...)  
 T: (Pre-ear- | -th...)  
 b: (Pre-ear- | -th...)  
 B: (Pre-ear- | -th...)

S: qualm-dick pan dus- t | aqua-odem...  
M: sky-loom | in her scan ges- ture, | confused?

C: (Sky...		hole	Na-	ture)	
T: (Sky...		hole	Na-	ture)	
b: (Sky...		hole	Na-	ture)	
B: (Sky...		hole	Na-	ture)	

S: | Nay!  
M: | quick amnesia.

A handwritten musical score for four voices. The score consists of four staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The music is divided into measures by vertical bar lines. The first measure of each staff begins with a sharp sign (F#) and ends with a fermata. The second measure of each staff begins with a sharp sign (F#) and ends with a fermata. The third measure of each staff begins with a sharp sign (F#) and ends with a fermata. The fourth measure of each staff begins with a sharp sign (F#) and ends with a fermata.

C:	(Chao-	-s...)
T:	(Chao-	-s...)
b:	(Chao-	-s...)
B:	(Chao-	-s...)

### III Heavens margins tear at us

### III.1. AIRS AND DUETS

10	Nûl-lu- s_ad-   hûc mun-	dô	pra-e-	bê-bat	lû-mi-na	Ti-tân,
S:	Ad-   hoc,	do	pray:-			
M:			Or pre-	pa- re a bit!		
C:	Nul-l_i_st		Munnnnnnnnnnnnnnnnnnnn -d	oh Preis oh Preis!-		
T:			Oh praise:	prey!-		
b:	Awhirlawhirlawhirl..... -d!		A-	whirl llll'd  looms in		light of a ty-rant.
B:	NO LIGHT!		Pre-	-pare a bat.		a tea can,-
	NO LIGH-  -T!					

S: Ad-hoc, I do pray:- →y

M: Or pre-pare a bit!

C: Nul-list Munnnnnnnnnnnnnnnnnn|-d oh Preis oh Preis!- |

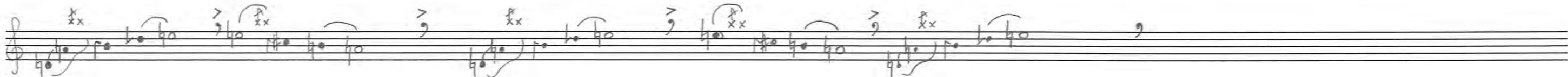
T: Oh praise: prey!- | light of a ty-rant.

b: Awhirlawhirlawhirl.....|-d! A- whirlllll'd| looms in a tea can,-

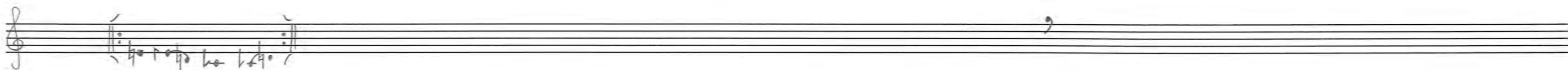
B: NO LIGHT! NO LIGH-T! Pre- | -pare a bat.

*Andol': slow, precise ca:49:48  
microtonal variation ≈-36c*

11a nec no-va | crēs- cen- dō re- pa-  
 S: Nix is no-va! | Nix is no-va! | Nix is no-va! | Nix is no-va! |  
 M: No-war-no-war-no-war... | ..... |  
 C: | cre- s- ce- n- do- szzz: | "We're a pai-  
 T: | Na-ke-d. Cry, Sis! | Na-ke- -d! Oh! |  
 b: | knowing war: | c- ou- | nt cou-n- | -t cou-n- t- ssss: | "We're a pai-  
 B: | WAR-WAR-WAR-.... | ..... |



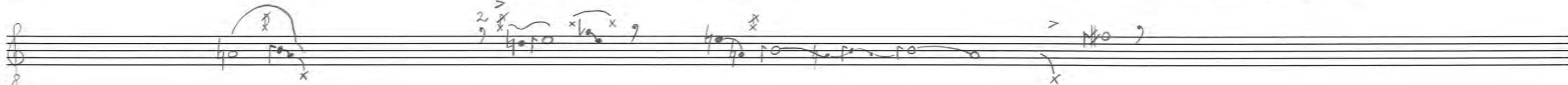
S: Nix is no-va! | Nix is no-va! | Nix is no-va! | Nix is no-va! |



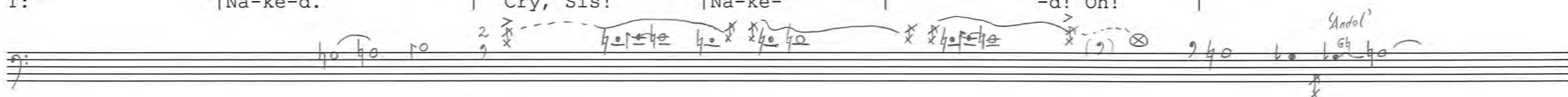
M: No-war-no-war-no-war... | .....



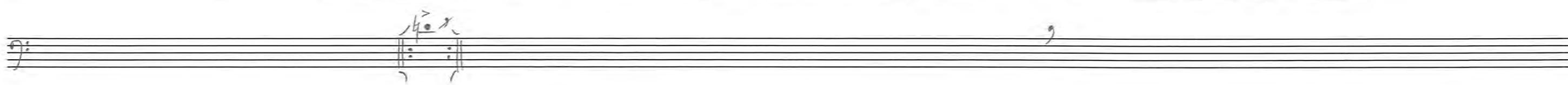
C: | cre- s- ce- n- do- szzz: | "We're a pai-



T: | Na-ke-d. | Cry, Sis! | Na-ke- | -d! Oh! |



b: | knowing war: | c- ou- | nt cou-n- | -t cou-n- t- ssss: | "We're a pai-

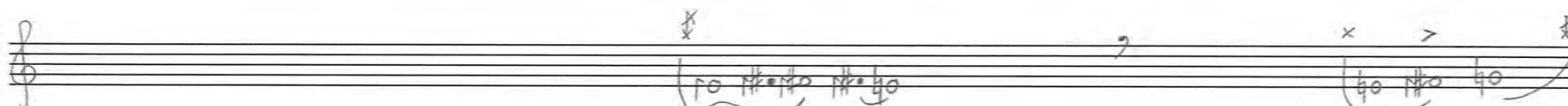


B: | WAR-WAR-WAR-.... | .....

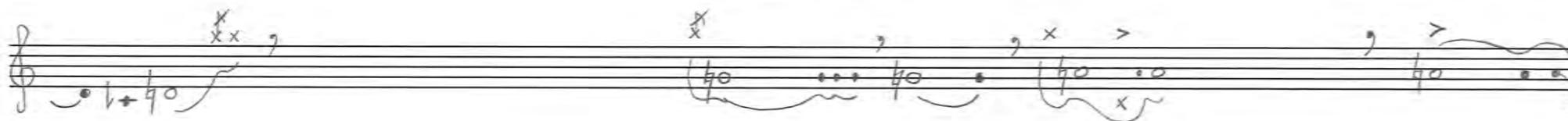
11b râ- bat | cor- nu-a Phoe- bē, |  
 S: | Cor-nea, new,- fee-ble light! |  
 M: | Cor-nea, new,- fee-ble light! |  
 C: -r o' bats: | co- min' a- n' fee-din'- bl- i-nd." |  
 T: Re-|pair, a bi-t. | | NO MOON!  
 b: -r o' bats: | co- min' a- n' fee-din'- bl- i-nd." |  
 B: Re-|pair, a bi-t. | | NO MOON!



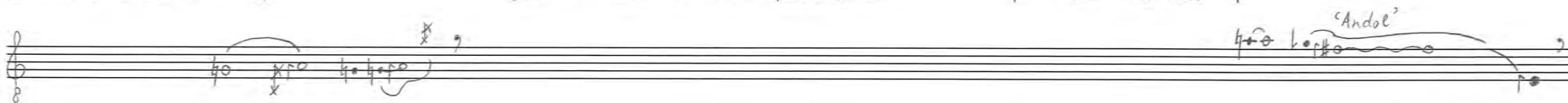
S: | Cor-nea, new,- fee-ble light! |



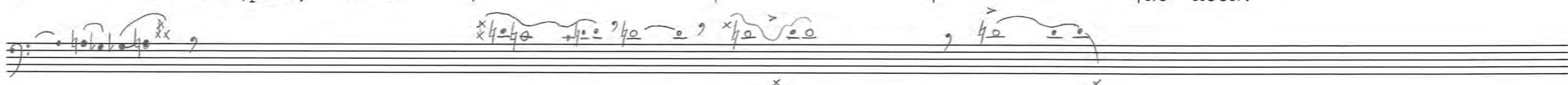
M: | Cor-nea, new,- fee-ble light! |



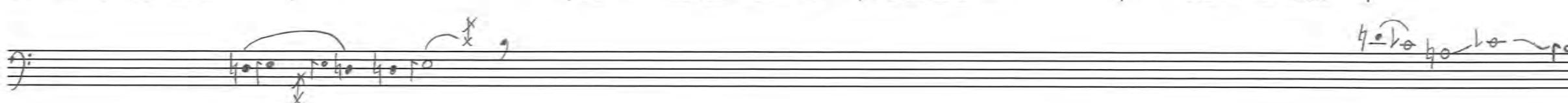
C: -r o' bats: | co- min' a- n' fee-din'- bl- i-nd." |



T: Re-|pair, a bi-t. | | NO MOON!



b: -r o' bats: | co- min' a- n' fee-din'- bl- i-nd." |



B: Re-|pair, a bi-t. | | NO MOON!

12      nec      cir-      | cum- fū-      | sō pen-      | dē- ba-t i-      | n ā-e-re      | tel-lūs  
 S: Next:      |      | pen-      del|the ba-ts,      |      |      | tell us, —  
 M:      Na-ked,      |      | na-      ke- | d,      na-ked, | naked,      |      | tell us, —  
 C:           cir-      | cles fu-      | sin'—      |      in-      |      AIRrrrrrrrrrrr oh! | Tell us, —  
 T: Next:      |      |      penszzz      | de- ba-      t-|ing TER-ROR.      | Tell us, —  
 b:      Na-ked,      |      | pen-      | ding batt-lin'-      |      oh?      | Tell us, —  
 B:           cir-      | cuits flo-      | win'—      |      | an er-ror?      | Tell us, —

S: Next:      |      | pen-      del|the ba-ts,      |      | tell us, —  
 M:      Na-ked,      |      | na-      ke- | d,      na-ked, | naked,      |      | tell us, —  
 C:           cir-      | cles fu-      | sin'—      |      in-      |      AIRrrrrrrrrrrr oh! | Tell us, —  
 T: Next:      |      | penszzz      | de- ba-      t-|ing TER-ROR.      | Tell us, —  
 b:      Na-ked,      |      | pen-      | ding batt-lin'-      |      oh?      | Tell us, —  
 B:           cir-      | cuits flo-      | win'—      |      | an er-ror?      | Tell us, —

13 pon-de- ri- | bus li- | brâ- ta su- | is, nec | brac-chi- a | lon- gó  
 S: | li- | ber-a-ted sis- ters, | bra- cing all, | goin'.  
 M: | b- bi... g | bro- tha'szzzzz | ne-x-t. | A- | lone, go.  
 C: pon-ds, AIRrrrr a-|buzzzzzzzzzzz: | Nix|iszzzz | NO EARTH,  
 T: pon- der- ing | bus- y- ness ad li-|p: "sue us"! | Necks | break-ing, ads: |  
 b: | b- bi... g | bro- tha'szzzzz | ne-x-t. | A- | lone, go.  
 B: | buzz- ing li-|pssssssssssssssssssssss | na-ked: | NO EARTH,

S: | li- | ber-a-ted sis- ters, | bra- cing all, | goin'.  
 M: | b- bi... g | bro- tha'szzzzz | ne-x-t. | A- | lone, go.  
 C: pon-ds, AIRrrrr a-|buzzzzzzzzzzz: | Nix|iszzzz | NO EARTH,  
 T: pon- der- ing | bus- y- ness ad li-|p: "sue us"! | Necks | break-ing, ads: |  
 b: | b- bi... g | bro- tha'szzzzz | ne-x-t. | A- | lone, go.  
 B: | buzz- ing li-|pssssssssssssssssssssss | na-ked: | NO EARTH,

14	mar-gi-ne	ter-râ-	rum por-  rēc-	se- rat	Am-phi-	tri- tē,
S:	Mar-gi-ns	tear a- t US:-		wrecks, see?	ththTHE	ssssSEA!-----
M:	Mar-gi-ns?	Ter-ra-ri-	um, forrrrrrrrrrrrrrrrrrr		am-bi-ent	tre-a-ties.
C:	Mar-gi-ns	tear a- t US:-		wrecks, see?	ththTHE	ssssSEA!-----
T:	Mar-gi-ns	marr'- d,	(poor  exits,			trite)
b:	NOR LAN- D,	ARM- S	HE-RUM:	Rate,	am Vieh:	Tri-
B:	NOR LAN- D,	ARM- S	HE-RUM:		am-phi-bi-an	tre-a- t.

This image shows a handwritten musical score for five voices (Soprano, Mezzo-soprano, Alto, Tenor, Bass) and piano. The score consists of five staves, each with a vocal line and a corresponding piano line below it. The vocal parts are labeled S, M, C, T, and b from top to bottom. The piano parts are labeled P1, P2, and P3 from left to right. The music is in common time, with various dynamics and performance instructions written above and below the staff lines. The vocal parts include lyrics such as "Mar-gi-ns", "wrecks, see?", "ththTHE", "ssssSEA!", "Mar-gi-ns?", "Ter-ra-ri-", "um, forrrrrrrrrrrrrrrrrrrrr", "am-bi-ent", "tre-a-ties.", "Mar-gi-ns", "tear a- t US:-", "wrecks, see?", "ththTHE", "ssssSEA!", "Mar-gi-ns", "marr'- d, (poor)", "exits, (trite)", "NOR LAN- D, ARM- S HE-RUM:", "Rate, am Vieh: Tri-", and "am-phi-bi-an trea-". The piano parts include "Andal". The score is written on five staves, with the vocal parts on the top four staves and the piano parts on the bottom staff.

15 ut-qu(e)\_e-ra- | t et tel- | lūs il-|lī-c et | pon-tu-s e- | t \_ā-ēr,  
 S: Oh quit an-| d tel- | ll us: | des-pot|PO- TUS dis-pleased des|p- air!  
 M: Ear- rot- | ted tel- | llers, il-|li-cit | pon-tiff- s.  
 C: WHERE EARTH? | and SEA and | AIR?  
 T: er-ra- | ta, ter- | rors | des- | pond us!  
 b: Oh qui- e- | -t P-|lease: | add | air.  
 B: | Ill|is da p- | -ond, dis- eas'd | da AIR!

The musical score consists of six staves, each representing a different voice or instrument. The vocal parts (Soprano, Mezzo-soprano, Alto, Tenor, Bass, and Bassoon) are arranged in two groups of three voices per staff. The vocal parts are in soprano, mezzo-soprano, alto, tenor, bass, and bassoon ranges. The bassoon part is on a separate staff below the vocal staves. The score includes lyrics and various performance markings such as slurs, grace notes, and dynamic changes.

15 ut-qu(e)\_e-ra- | t et tel- | lūs il-|lī-c et | pon-tu-s e- | t \_ā-ēr,  
 S: Oh quit an-| d tel- | ll us: | des-pot|PO- TUS dis-pleased des|p- air!  
 M: Ear- rot- | ted tel- | llers, il-|li-cit | pon-tiff- s.  
 C: WHERE EARTH? | and SEA and | AIR?  
 T: er-ra- | ta, ter- | rors | des- | pond us!  
 b: Oh qui- e- | -t P-|lease: | add | air.  
 B: | Ill|is da p- | -ond, dis- eas'd | da AIR!

16 sic e- ra-|t \_in-sta-bi-|lis tel- |lūs, in-|nā-bi-li- | s\_un-da,  
 S: Sick ear-ro|t, | | all |as-un-der:  
 M: | Un-sta-ble|his in-| a-bi-li- tie-|-s un-do usssssss  
 C: | | Tell | us! En-| a-ble |us!  
 T: Sick-er ra-|ts, | | un-der WAVES  
 b: | | Tel- |lers in | a bail-out, | is SUN there?  
 B: | In-sta-bil| is-t al-|les: | unnnnnnnswimmable!

S: Sick ear-ro|t, | | all |as-un-der:

M: | Un-sta-ble|his in-| a-bi-li- tie-|-s un-do usssssss

C: | | Tell | us! En-| a-ble |us!

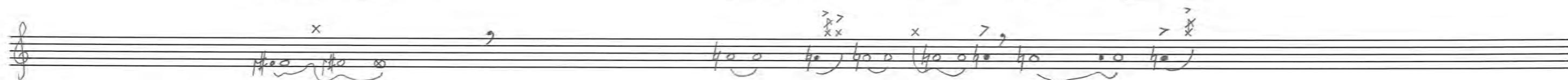
T: Sick-er ra-|ts, | | un-der WAVES

b: | | Tel- |lers in | a bail-out, | is SUN there?

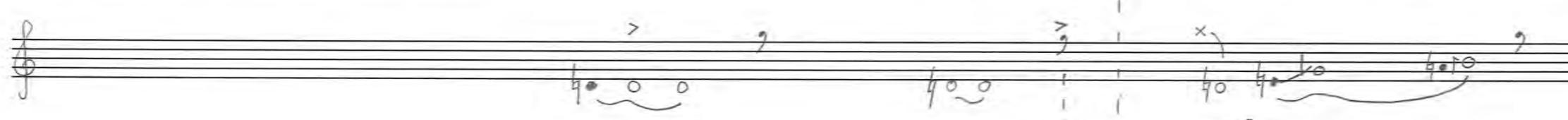
B: | In-sta-bil| is-t al-|les: | unnnnnnnswimmable!

17

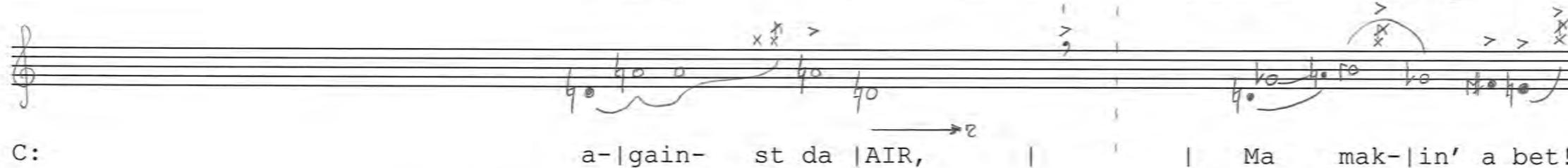
lû- ci- s\_e- | gën- s\_ā- | ēr; nûl- | lî su-a | fôr-ma ma- | nê- bat,  
 S: (Quan-ta-ta-tive) Loo-sing's | | NULL: | its own | FORM o' mo- | ney, but-  
 M: a | gain | | NULL! | | For ma- | ny  
 C: a-|gain- st da | AIR, | | Ma mak-|in' a bet!  
 T: Lu-cid-less | | AIR, | | foaming.  
 b: Our a|gen-cy is | | AIR, | and| mmmmmmma- | ny boats.  
 B: Loose is | | NULL | is | FORM is män-| nig,



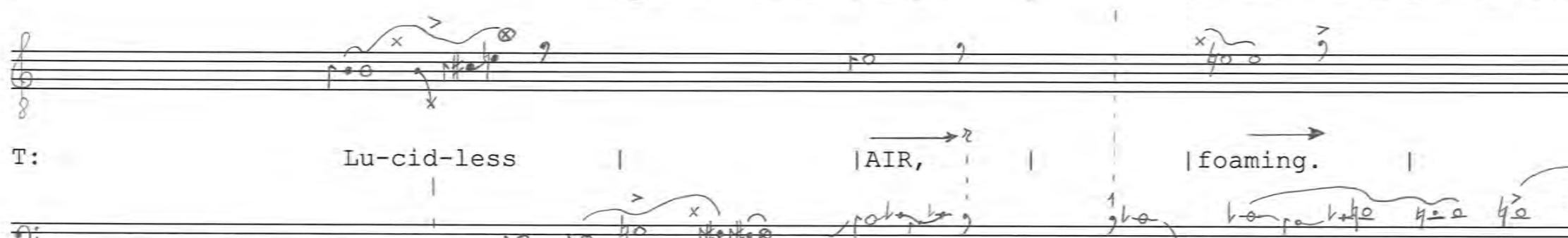
S: (Quan-ta-ta-tive) Loo-sing's | | NULL: | its own | FORM o' mo- | ney, but-



M: a | gain | | NULL! | | For ma- | ny



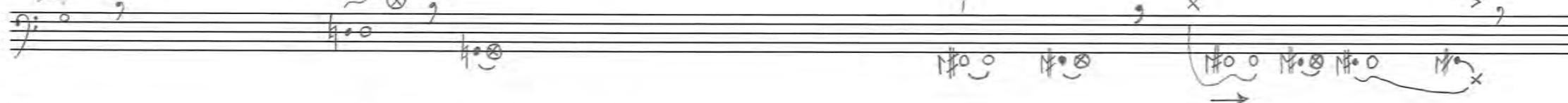
C: a-|gain- st da | AIR, | | Ma mak-|in' a bet!



T: Lu-cid-less | | AIR, | | foaming.



b: Our a|gen-cy is | | AIR, | and| mmmmmmma- | ny boats.



B: Loose is | | NULL | is | FORM is män-| nig,

18 ob- stā- | bat- qu(e)\_a-li-|i-s\_a-li- | ud, qui-a|cor-po-r(e)\_i- |n ū- nō  
 S: ob- sta-cles, | al- lies al- |lude: key |cor-po-rate in-| nu-en- dos!  
 M: a st-|ab at- | | | at da|CORErrrrr!  
 C: | Key is | | | | Kör-per.  
 T: Ob al- |les is-| t | | kor-po-re-al?  
 b: Op-posed? | | | | a|Chor of usssss:|in U-NO! "No!"  
 B: to o- |thers is | baw- dy| par- ts, | no one- 's.

S: ob- sta-cles, | al- lies al- |lude: key |cor-po-rate in-| nu-en- dos!

M: a st-|ab at- | | | at da|CORErrrrr!

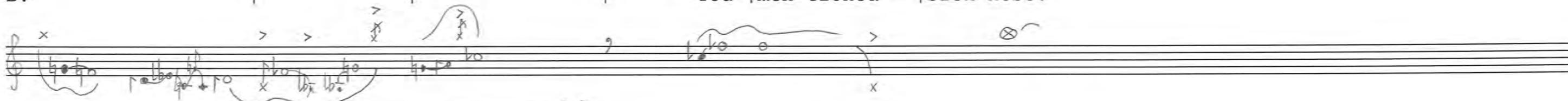
C: | Key is | | | | Kör-per.

T: Ob al- |les is-| t | | kor-po-re-al?

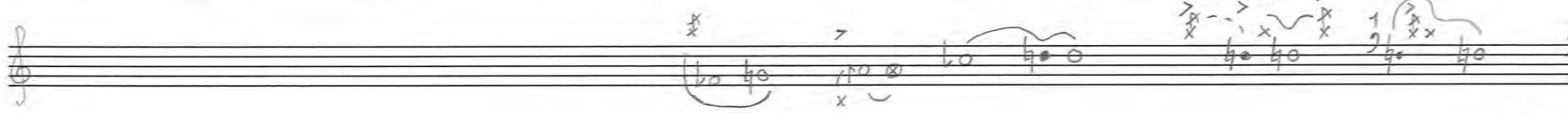
b: Op-posed? | | | | a|Chor of usssss:|in U-NO! "No!"

B: to o- |thers is | baw- dy| par- ts, | no one- 's.

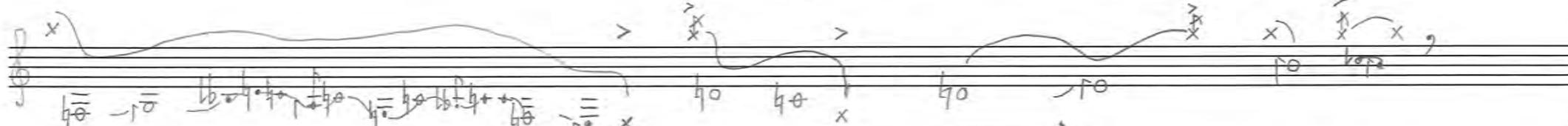
19 fri-gi-da | pug- nā- | bant ca- li- | dī- s, ū- | men- ti-a|sic-cis,  
 S: Flee da re-|pug- nant | banter: | HU- |MI- D | sssssssss-  
 M:  
 C: FRI- GI- | -D COL- | D, W- | E- T | sea kiss.  
 T:  
 b:  
 B: | | | | You, |man! Sssssee?|  
 You |men-tioned |sick-ness?



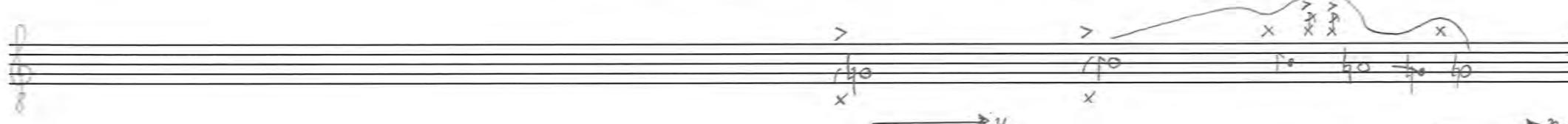
S: Flee da re-|pug- nant | banter: | HU- |MI- D | sssssssss-



M: | | | Cal-ling|deez hu- |mennnnnn t- a|seek ac-tion!



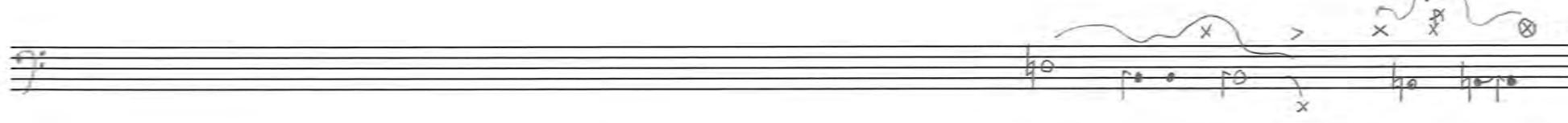
C: FRI- GI- | -D COL- | D, W- | E- T | sea kiss.



T: | | | DRY | DE- | SIC-CA- TION!



b: | | | You, |man! Sssssee?|



B: | | | You |men-tioned |sick-ness?

20

mol-li-a | cum dū-|rīs, si- ne | pon-de-r(e)\_ha- | ben-ti-a | pon-dus.  
 S: SOF fffff fffff fffff fffff T | | | |  
 M: | Come! Do | ring this sing-in' | | | |  
 C: | | | |  
 T: | Come, en- du-re thisssssssss | pon-de-ring. | | | |  
 b: Mal-le-a-ble | com- men-ta-torszzzzzzzzzzzzzzzzz | | | | without WEIGHT.  
 B: | Com- rades with- out|pon-de-ring have|ben- | -t.

S: SOF fffff fffff fffff fffff T | | | |  
 M: | Come! Do | ring this sing-in' | | | |  
 C: | | | |  
 T: | Come, en- du-re thisssssssss | pon-de-ring. | | | |  
 b: Mal-le-a-ble | com- men-ta-torszzzzzzzzzzzzzzzzz | | | | without WEIGHT.  
 B: | Com- rades with- out|pon-de-ring have|ben- | -t.

#### IV Land-cuts for others

##### IV.1. SHORT CUTS LONG LINES: sky tear land

21a Hanc

Huh! ..... (repeat ad lib.)

S: Huh! ..... (repeat ad lib.)

M: Huh! ..... (repeat ad lib.)

C: Huh! ..... (repeat ad lib.)

T: Huh! ..... (repeat ad lib.)

b: Huh! ..... (repeat ad lib.)

B: Huh!

[spoken, rhythmic, once all six voices have entered, each voice proceeds independently through end of next system]

21b Hanc

breath: (sempre come prima) deu- | s  
A: Huh! ^..... Huh! dey..... u-se dey.....  
L:

21c

deu- | s et me-  
S: they's da-ze-d these day-s..... uh! s- i-t  
C: b:  
M: T: u-se-d'a..... -p -e-t ..... me  
B:

21d

s\_et                      me-                      li-

A: [Handwritten musical notation for 'set me free' using vertical stems and arrows indicating pitch and rhythm.]

L: ....s-e- t me free.....

or

f- lee .....

L: [begin in unison, then proceed independently through end of this system]

21e    or    li-

item

S: [ɔ:]    [ɪ: t̪ɪm]

C: or! ^..... or! ^ lea- d..... or! ^ lea- d 'm ..... ligh-t.....

b:

M: [ɔ:]    [ɪ: t̪ɪm]

T: or le-t..... le-t 'm ..... or tame! ..... le-t 'm s-ay ligh-t.....

B:

21f

nā-

S: ...light, s-ee..... or! ^ lea-d 'm no-t..... Huh!

C: .....tame Na-.....tame Na- tame Natur..... Huh!

M: .....tame Na-.....tame Na- tame Natur..... Huh!

T: .....tame Na-.....tame Na- tame Natur..... Huh!

B:

21g

nā- tū- ra

S: Huh! dey... u-se dey...

C: .....

b: .....

M: .....

T: im Na... -tu im Na... -tu-ra im Na...

B: .....

21h

na-tû- ra

-21i

di-

| rē-

mit;

A  
L: ADD: you..... ADD: you' or me..... ADD: mi-t.  
L

**S:** F-l-ee s-k-y a y

**M:** W-e f-l-ee-

**C:** W-e f-l-ee- s-k-ie- s (hover on the edge of "z" sound)

**T:** F-l-ee

S: mi- lli- on- s

M: s-k-y → y mi- lli- on- s

C: tea- r- la- n- ds

T: s-k-ies tea- ri- ng o- ff la- n- ds

b: ca- ll i- t: Na- tu- ra.-

B: ca- ll i- t: Na- tu- ra.-

S: Dha Ri Ga Ma.....

M: Ma Dha Ri Ga.....

C: Ga Ma Dha Ri.....

T: t'a Do Re Mi- t'uh.....

b:- (a) Re Mi- t'uh Do.....

B:- (a) Mi- t'uh Do Re.....

22a nam cae- | lō

S: I'm sky, alone. I'm sky, alone. I'm sky, alone. I'm sky, alone. I'm sky, alone.

M:

C: Numb sky. Numb sky. Numb sky.

T:

b: B: [spoken, lilting, rhythmic]

I'm sky, alone. I'm sky, alone. I'm sky, alone. I'm sky, alone. I'm sky, alone.

Numb sky. Numb sky. Numb sky.

Loan 'em sky. Loan 'em sky. Loan 'em sky.

22b

ter|rās et|ter-rīs|

S: alone. I'm s-ky, alone.

M: L'eau! L'eau! L'eau!

C: n-ahm n-ahm n-ahm

T: sky Loa- n' em sky.

b:

B: sky sky

a s-k-y<sup>a</sup>

tear us, i-t tear us.....

tear us, i-t tear us.....

sky tear us, i-t tear us.....

S: (y)- Risse tear-s.....

M: L'eau! wa-ters..... L'eau! tea- ri- ng o- ff

C: N-umb s-k-y<sup>a</sup> Tie-re e-t ras-se!

T: n-ahm Ter-ra-ce, Aby-sse..... n-ahm tea- ring o- ff

b: Loa-n 'em sky, tear us!..... skies tear La- n- ds a- nd

B: tears La- nd La- nd La- nd La- nd La- n- ds a- nd

S: Numb ra-ces l'eau I'm sky t-ear lan-d. sky t-ear  
 M: l'eau numb ra-ces t-ear lan-d. ter-ri-  
 C: sky sayin' terra sky t-ear lan-d. sky t-ear  
 T: terra sky sayin' lan-d. sky t-ear

b: L- a-n- -d,  
 B: L- a- n- -d,

22c ab- sci-di- it\_

S: lan-d sky tear a-byss-es ter-ra-ces  
 M:-ble a- byss-es ter-ra-ces

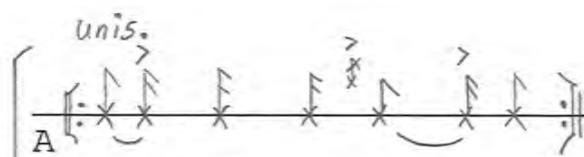
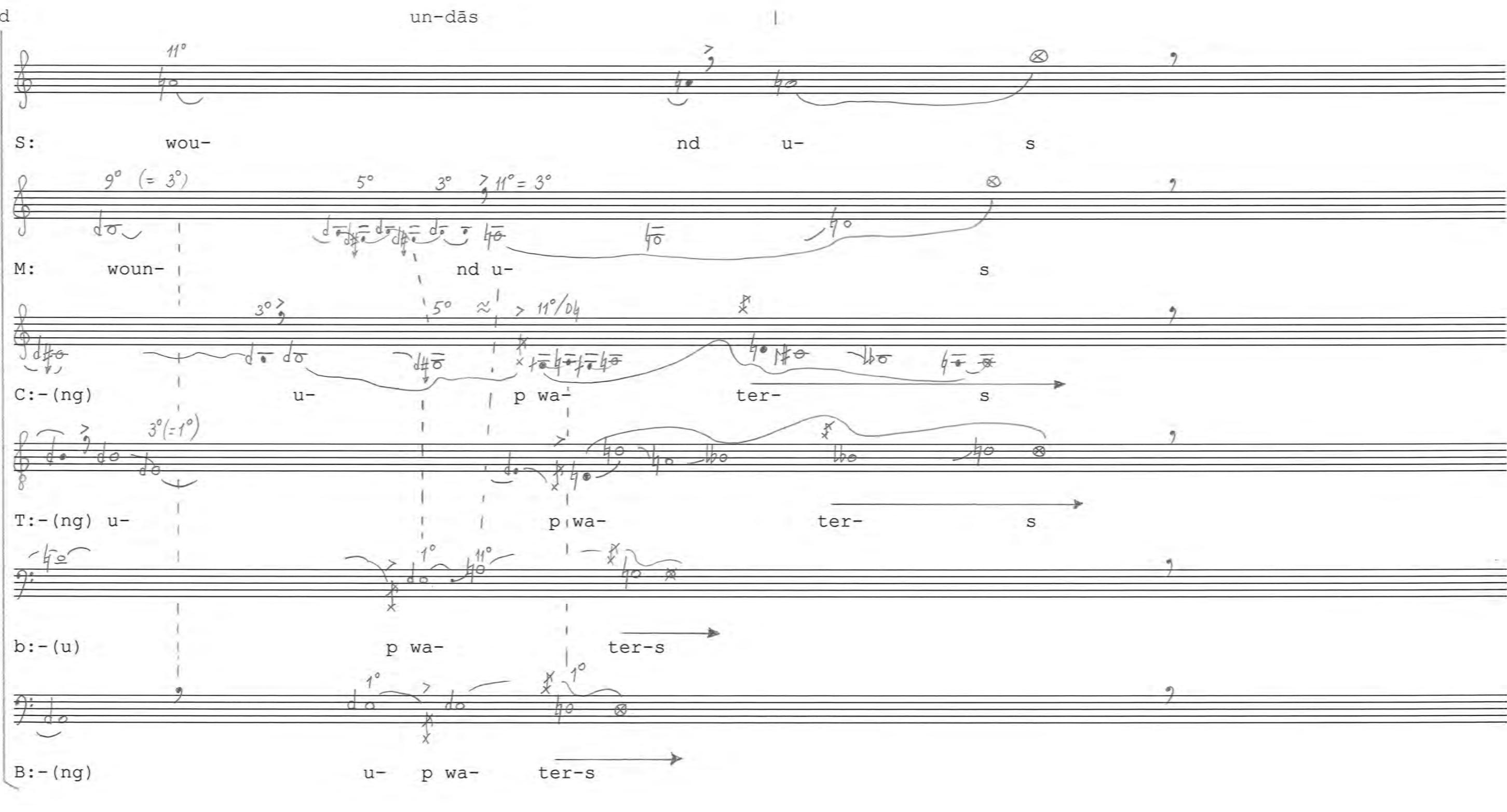
C: lan-d sky t-ear lan-ds cu-t

T: Lan- ds cu-t o- ff cou- ghing

b: La- n- ds cu-t o- ff cou- ghing u-

B: L- a- n- ds cu- t o- ff cou- ghing

22d



L: up! sky did wound us.....

L

## IV.2. LULLABY: for others from mothers

**8 Flowing**

Soprano (S) vocal line:

We flee sky, ——— darling ——— s, flee end-less cu- t-s

Middle (M) vocal line:

Flee skie ——— s, darling ——— s, tear-less la ——— nd cu- t-s

Contralto (C) vocal line:

Fl ee skie ——— s, flee

Tenor (T) vocal line:

We flee, tear-less dar-lings,

Bass (B) vocal line:

from o - ther ——— s for mo - ther ——— s

from o - ther ——— s for mo - ther ——— s

**6 5 Proceed freely**

Soprano (S) vocal line:

from o - others for mo - thers from o - others cu - ts, dar - lings.

Middle (M) vocal line:

tear - less land for mo - thers from o - others for mo - thers.

Contralto (C) vocal line:

from o - others for mo - thers from o - others dar - lings

Tenor (T) vocal line:

flee e - n - - dle - ss cu - ts for mo - thers from o - others, flee.

Bass (B) vocal line:

for o - other ——— s from mo - ther ——— s

for o - other ——— s from mo - ther ——— s

23 et li- qui- | dum spis- | sō sē- | crê-vi-t\_a- | b\_ā-e-re | cae-lum;

**13** **8** **Tempo primo**

S Add: li - qui - d, spi - t wa - ter.

M A - t li-qui-d spee - d se - cre - tspar - t wa - ter, wa - ter. Wa - ter, wa - ter tear - le - ss,

C Li - quid spee - d se - cre - tspar - t wa - ter, wa - ter.

T Wa - ter, wa - ter tear - le - ss,

b

B At li - quid speed, spi - t wa - ter,

**5**

**20** **8**

S We flee sky, dar - ling - s, flee end-less

M we flee, we flee sky dar - lings. Flee skie - s, dar-ling - s, tear-less la - nd

C

T we flee, we flee sky dar - lings. Fl - ee skie - s, flee

b

B se - crets, se - crets, par - - t.

**5**

26 **4**

S cu-t-s - part air from sky,  
M cu-t-s - part air from sky,  
C A - t li - quid spee - d se - crets part. **5°**  
T  
b A - t li - quid spee - d se - crets part, **u7** part air from sky,  
B A - t li - quid spee - d se - crets part, **u11** **u5** part air from sky.

33

S sky tear land, part air from sky, sky tear la - - n - d.  
M sky tear land, part air from sky, sky tear sky tear lan - d.  
C  
T part air from sky, lan - d.  
b  
B

part air from sky, part air from sky tear  
part air from sky tear  
part air from sky tear

24      quae post-|qu(am)\_ē-vol-|vit cae-|cō-qu(e)\_ēc-|sē-mi-t\_a|cer-vō,

## Andantino

50

Soprano (S):

Mezzo-soprano (M):

Alto (C): *calm, calm, calm, exempt or*

Tenor (T): *to calm, to calm, to calm, calm, exempt or*

Bass (b): *to calm, to calm, to calm, calm, exempt or*

Bassoon (B): Harmonic support with sustained notes and rhythmic patterns.

55

Alto (C): *kick or go quiet - ck*

Tenor (T): *e - exempt or e - emit*

Bass (b): *e - exempt or e - emit kick or go quiet - ck*

Bassoon (B): Harmonic support with sustained notes and rhythmic patterns.

[spoken in a somewhat steady beat, articulated, accompanying parts like an analog tape-echo]

25a dis-so- ci-|â- ta lo-|cīs

61

S:	ty ty  ty ty ty	te  te te te   to know- n-  o n- o.	to-	
M:	dis iss iss isst	dis iss iss iss isst	cuss  usst	dis  iss- t
C:	ty ty  ty ty ty	te  te te te  tête know- n-  o n- o.	to-	
T:	dis iss iss isst	dis iss iss iss isst	cuss  usst	dis  iss- t
b:	dis so- ci- e- ty lo- ca-ted	dis-a-  sso-ci- a- ted  joi-ning: lock us  lost in space un- bound!		each dis- placed,
B:	dis so- ci- e- ty lo- ca-ted	dis-a-  sso-ci- a- ted  joi-ning: lock us  lost in space un- bound!		each dis- placed,

25b

cīs con- |cor-di

| pâ-ce

68

S:	to- kn- ow no! no-  to know,  no!	to know, no!
M:	dis  iss t dis iss  iss isst dis iss  iss isst dis  iss-t	dis  iss iss dis  iss iss dis  iss-t
C:	to- kn- ow no! no-  to know,  no!	to know, no!
T:	dis  iss iss dis iss  iss isst dis iss  iss isst dis  iss-t	dis  iss iss dis  iss iss dis  iss-t
b:	dis- sen-ting dis-en-  tangled dis-con-  cor-dant in-dis- posed	dis- pla-ces dis- plea-ses des- cend in peace.
B:	dis- sen-ting dis-en-  tangled dis-con-  cor-dant in-dis- posed	dis- pla-ces dis- plea-ses des- cend in peace.

25c li- |gâ- vit.

75

S: Let |go 'f it.  
C: Let |go 'f it.

75 3 Libero, breathe as needed, rejoin freely within the phrase

Soprano (S) vocal line.

Middle (M) vocal line: "see a - lo - ne," "a - lo - ne," "dissonant fifths to S!"

Contralto (C) vocal line: "consonant sixth with C," "consonant sixth with S," "dissonant fifths to S!"

Tenor (T) vocal line: "we see i - t a - lo - ne, a - lo - ne"

Bass (b) vocal line: "disso - ci-a di-sso-ci - e-i - t a - i - t a - a - o - o - a - lo - ne"

Bassoon (B) vocal line: "In no - v - a f - er - t a - ni a - ni - u - o - s - o - we see i - t a - l - o - ne," "a -"

*sotto voce*

Soprano (S) vocal line: "a kiss, a di - a - lone,"

Middle (M) vocal line: "ne, a ki - ss, con - co - r - di - a," "di - a,"

Contralto (C) vocal line: "in a kiss, a di - a an - (n)i - mus a - lo - ne," "dissonant fifth to B! ✽"

Tenor (T) vocal line: "sotto voce in a kiss, a di - a a - lo - ne," "un poco più forte di - a," "a - n - i - mus," "di - s - a - sso - ci - a - te," "come prima a - n - i - mu - s," "consonant sixth with T a - n - i - mus," "a -"

Bass (b) vocal line: "a - n - i - mus," "di - s - a - sso - ci - a - te," "come prima a - n - i - mu - s," "a -"

Bassoon (B) vocal line: "a - n - i - mus," "di - s - a - sso - ci - a - te," "come prima a - n - i - mu - s," "a -"

84

Soprano (S) *sotto voce*: (i)n pla - ce wa - s bound.

Middle (M) *sotto voce*: (i)n in a pla - ce wa - s bound.

Contralto (C) *sotto voce*: dis - placed, pea - ce in place was bound.

Tenor (T) *sotto voce*: ne, displaced, pea - ce in place was bound.

Bass (B) *sotto voce*: consonant fifth to T a - lo - ne, dis - pla - ce(d), pea - ce in place was bound.

*un poco più forte*: pla - ce wa - s bound.

*un poco più forte*: pla - ce wa - s bound.

*un poco più forte*: dis - placed, pea - ce in place was bound.

*un poco più forte*: ne, displaced, pea - ce in place was bound.

*un poco più forte*: a - lo - ne, dis - pla - ce(d), pea - ce in place was bound.

*un poco più forte*: l - one in pa - ce.

ATTACCA

#### IV.3. POSTLUDE: Falling orb

26/27 I(g)-ne-a | con-vec- | sī vī- | s\_et si-ne | pon-de-re | cae-li | ē-mi-cu- | it sum- | mā-que lo- | cum si-bi | fē-ci-t\_i- | n\_ar-ce;

Weightless, gliding, suspended

*3/4*

Soprano (S): triads: 7imal minor 7imal Major minor 7imal 7tonal (sim.) M 7M P dim P u7

Middle (M): triads: 7imal Major Pythagorean diminished P (sim.) u7

Contralto (C): triads: Major 7imal minor 7m (sim.) otonal 7imal dim 7m 7M m u7

I(g)-ne-a → on - ve → i vī - s\_e on-de-re → i cu - i → um- mā → o → um → i → fē → i → a

I(g) - n-e a con - ve - c-si → e pon cae-li mi t sum - mā lo → um si-bi n\_ar-ce

28/29 pro-xi-mu-s\_es-t\_ā- ēr il- lī le-vi- tâ-te lo- cō-que; dēn-si-o- r\_hîs tel- lūs e-le- men-ta-que gran-di-a trâc-sit

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Soprano (S) lyrics: mu-se a ēr il-lī tâ lo-cô-que; dēn-si-o- r\_hîs tel- lūs e-le- men-ta-que gran-di-a trâc-sit

Mezzo-soprano (M) lyrics: xi-es-tâ - ēr il-lī le-vi-a que dēn-i-el-lūs e-le-men-a (a)n

Alto (C) lyrics: pro-e-s-tâ-ēr il-lī a-te-o-ε o-rhî lūs e-gran-trâ

Tenor (T) lyrics: mu-se a ēr il-lī tâ lo-cô-que si (h)îs tel-le-n-ta-que a c-si

Bass (b) lyrics: tâ - ēr il-lī le-vi-a que dēn-i-el-lūs e-le-men-a (a)n-di-a i-t

Basso (B) lyrics: lī a-te-o-ε o-rhî lūs e-gran-trâ

30/31 et pres-s(a)\_est gra-vi-tâ-te su-ā; cir-cum-fluu-s\_û-mor ul-ti-ma pos-sê-dit so-li-dum-que co-er-cu-i-t-or-bem.

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Tenor (T) lyrics: te a vi a-te-u-a-i-um-fluu-o ma po-e di-u-o er-u-i-tor

Bass (b) lyrics: res-sa tâ cir-cum-uu-s\_û-mor ti os-sê-i li-um-que co-er-u-i-to em.

Basso (B) lyrics: t pre (e)st gra su-ā cir-u mor ul-i-a-e-e-it so-li-dum cu-i-or-bem.