

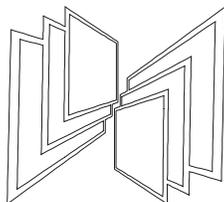


Elodie
LAUTEN

The Deus Ex Machina Cycle

For Voices and Baroque Ensemble

**ALTERNATE VERSIONS
& ADDITIONAL PIECES**



Studio 21
New York
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THE DEUS EX MACHINA CYCLE
Alternate versions and additional pieces

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The Architect

for Counter-Tenor

Music: Elodie Lauten

Lyrics: Carl Karas

$\bullet = 132$

Flute

Oboe

Fl.

Ob.

Hpschd.

The Architect

13

CTen. *mf* Ar - chi - tec - ture is the lan - guage of

13

Fl. *p* *sim.*

Ob. *p* *sim.*

13

Vln. I *mf legato*

Vln. II *p spiccato* *legato*

Vla. *p spiccato* *legato*

Vc. *p spiccato* *legato*

13

Hpschd. *f*

The Architect

17

CTen. space _____ *p* Ar chi tec - ture has no subs -

17

Fl. *f* *p*

Ob. *f* *p*

17

Vln. I

Vln. II *sim.*

Vla. *sim.*

Vc. *sim.*

17

Hpschd.

Detailed description: This is a page of a musical score for 'The Architect', page 3. The score is written for a chamber ensemble and includes a vocal line. The instruments are Clarinet in Tenor (CTen.), Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The music is in the key of D major (one sharp) and 4/4 time. The vocal line begins at measure 17 with the lyrics 'Ar chi tec - ture has no subs -'. The CTen. part has a 'space' indicated by a line. The Flute and Oboe parts have dynamic markings of *f* (forte) and *p* (piano). The string parts (Vln. II, Vla., Vc.) and the Harpsichord part are marked *sim.* (sustained). The Harpsichord part features a rhythmic pattern of eighth notes in both hands.

The Architect

25

CTen. tance _____ as lan-guage has none _____

25

Fl.

Ob.

25

Vln. I *vibrato* *vibrato* *sim.*

Vln. II *vibrato*

Vla. *vibrato*

Vc. *vibrato*

25

Hpschd.

Detailed description: This is a page of a musical score for 'The Architect'. It features seven staves of instruments and a vocal line. The vocal line (CTen.) has lyrics: 'tance _____ as lan-guage has none _____'. The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The score includes performance markings such as 'vibrato' and 'sim.' (simile). The music is in a key with one sharp (F#) and a 4/4 time signature. The page number '4' is at the top left, and the title 'The Architect' is at the top center. The measure number '25' is indicated at the start of each staff.

The Architect

33

CTen. *p* There - fore, ar - chi - tec - ture _____ is nei - ther a - ni - mate nor in - a -

33

Fl. *p* *sim.*

Ob. *p* *sim.*

33

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

33

Hpschd.

ni - mate _____ *mf* E - ven though _____ in time _____

41 *mf* *p* *mf*

41 *mf* *p* *mf*

41 *mf*

41 *mf*

41 *mf*

41 *mf* *legato vibrato*

41

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', contains measures 41 through 48. The vocal line (CTen.) features the lyrics 'ni - mate' and 'E - ven though in time'. The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The score is written in G major and 4/4 time. Dynamics include *mf* (mezzo-forte) and *p* (piano). The harpsichord part is marked *legato vibrato*. The page number '6' is in the top left, and the title 'The Architect' is centered at the top.

The Architect

49

CTen. — its space can change — by grow - ing shrin - king, al - ter - ing,

Fl. *cantabile*

Ob. *cantabile*

Vln. I *legato*

Vln. II *legato*

Vla. *legato*

Vc. *legato*

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', contains measures 49 through 54. The vocal line (CTen.) is the primary focus, with lyrics: 'its space can change — by grow - ing shrin - king, al - ter - ing,'. The orchestral accompaniment includes Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all marked *legato*. The Flute and Oboe parts are also marked *cantabile*. The Harpsichord (Hpschd.) provides a rhythmic accompaniment in the lower register. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line uses a soprano clef, while the instrumental parts use various clefs (soprano, alto, and bass). The lyrics are placed below the vocal line, with hyphens indicating syllables that span across multiple notes.

The Architect

57

CTen. re - stor - ing, add - ing or sub - tract - ing crum - bling er - od - ing,

57

Fl.

Ob.

57

Vln. I

Vln. II

Vla.

Vc.

57

Hpschd.

The Architect

65

CTen. *ossia*
— or ris - ing up a - gain — Ris - ing up a - gain... —

Fl. *mf p mf*

Ob.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', contains measures 65 through 72. The score is for a vocal soloist (CTen.) and an orchestra. The vocal line features the lyrics 'or ris - ing up a - gain' and 'Ris - ing up a - gain...'. The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute part has dynamic markings of *mf*, *p*, and *mf*. The Violin I, Violin II, Viola, and Violoncello parts all have a dynamic marking of *p*. The Harpsichord part provides a rhythmic accompaniment with eighth and sixteenth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

The Architect

73

CTen. *p* Ar - chi - tect - ure re - veals

73

Fl.

Ob.

73

Vln. I *with singer*

Vln. II

Vla.

Vc.

73

Hpschd.

Detailed description: This is a page of a musical score for 'The Architect', page 10. The score is in G major (one sharp) and 4/4 time. It features seven instrumental parts and a vocal line. The vocal line, marked with a piano (*p*) dynamic, begins at measure 73 with the lyrics 'Ar - chi - tect - ure re - veals'. The instrumental parts include Clarinet Tenor (CTen.), Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Harpsichord (Hpschd.) part is written in a grand staff with both treble and bass clefs. The score includes various musical notations such as rests, notes, beams, and slurs. The vocal line has a long note on 'ure' and another on 'veals'. The Hpschd. part has a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

81

CTen. *mf* — the il - lu - sion of time _____ in its ma-ni-fes-ta - tions.

Fl. *mf* *p* *mf*

Ob. *mf* *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd. *mf*

89

CTen. *p* Ar - chi - tect - ure _____ is the cons - tract - ion of the ci - ty _____ *ossia*

Fl. *mf* *p*

Ob. *mf* *p*

Vln. I *with singer*

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, numbered 12, is titled 'The Architect'. It features a vocal line for Contralto Tenor (CTen.) and instrumental parts for Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The vocal line begins at measure 89 with the lyrics 'Ar - chi - tect - ure _____ is the cons - tract - ion of the ci - ty _____' and includes an 'ossia' marking. The vocal part is marked *p*. The Flute part starts at measure 89 with a *mf* dynamic and changes to *p* later. The Oboe part also starts at measure 89 with a *mf* dynamic and changes to *p*. The Violin I part is marked 'with singer' and features a melodic line with a fermata. The Violin II, Viola, and Violoncello parts provide harmonic support with rhythmic patterns. The Harpsichord part consists of a steady eighth-note accompaniment in both hands.

97

CTen. *mf* on a li - mi - ted time and scale. *mf*

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Vln. I *mf*

Vln. II

Vla.

Vc.

Hpschd.

105 *light and articulated throughout section*

CTen. It is the slow-er mo-ving back-drop —

105 *p*

Fl.

Ob. *p*

105 *pp articulated*

Vln. I

Vln. II *pp articulated*

Vla. *pp articulated*

Vc. *pp articulated*

105 Hpschd.

110

CTen. For hu - man speed, ac - tion and gest - ure

110

Fl.

Ob.

110

Vln. I

Vln. II

Vla.

Vc.

110

Hpschd.

Detailed description of the musical score: The score is for measures 110, 111, and 112. The key signature is one sharp (F#) and the time signature is 3/4. The CTen. part has lyrics: 'For hu - man speed, ac - tion and gest - ure'. The Flute (Fl.) part has a melodic line with some rests. The Oboe (Ob.) part has a melodic line. The Violin I (Vln. I) part has a melodic line. The Violin II (Vln. II) part has a melodic line with some ties. The Viola (Vla.) part has a melodic line with some ties. The Violoncello (Vc.) part has a melodic line with some ties. The Harpsichord (Hpschd.) part has a rhythmic accompaniment with chords and single notes.

113

CTen. *and should no more than e - cho these*

113

Fl.

Ob.

113

Vln. I

Vln. II

Vla.

Vc.

113

Hpschd.



117

CTen.

in a li - mi - ted and re - strict - ed man - ner.

117

Fl.

Ob.

117

Vln. I

Vln. II

Vla.

Vc.

117

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', contains measures 117 through 120. The score is for a full orchestra and includes a vocal line. The vocal part (CTen.) has the lyrics 'in a li - mi - ted and re - strict - ed man - ner.' The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The key signature is one sharp (F#) and the time signature is 4/4. The score is written in a standard musical notation with a grand staff for the harpsichord and individual staves for each instrument and voice. The measures are divided into four measures per system, with measure numbers 117, 118, 119, and 120 indicated at the beginning of each system.

121

CTen.

it is the slo - wer mo - ving back - drop

121

Fl.

Ob.

121

Vln. I

Vln. II

Vla.

Vc.

121

Hpschd.

Detailed description: This is a page of a musical score for 'The Architect', page 18. It features a vocal line for the Contralto Tenor (CTen.) and an orchestral accompaniment. The vocal line includes the lyrics 'it is the slo - wer mo - ving back - drop'. The orchestral parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The score is in G major (one sharp) and 4/4 time. The page number '121' is written above the first measure of each staff. The vocal line starts with a whole rest, followed by a half note 'it', a quarter note 'is', a quarter note 'the', a quarter note 'slo -', a quarter note 'wer', a quarter note 'mo -', a quarter note 'ving', a quarter note 'back -', and a quarter note 'drop'. The orchestral accompaniment consists of rhythmic patterns in each instrument, with the harpsichord playing a steady accompaniment in both hands.

125

CTen.

of the pla - za and the street ___

125

Fl.

Ob.

125

Vln. I

Vln. II

Vla.

Vc.

125

Hpschd.

Detailed description: This is a page of a musical score for 'The Architect', page 19, starting at measure 125. The score is written in G major (one sharp) and 4/4 time. It features a vocal line for the Tenor (CTen.) and an orchestral accompaniment. The vocal line has the lyrics 'of the pla - za and the street ___' under measures 125-128. The orchestral parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The harpsichord part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The page number '19' is in the top right corner.

129

CTen.

for the green speed and hu - man speed

129

Fl.

Ob.

129

Vln. I

Vln. II

Vla.

Vc.

129

Hpschd.

134

Hpschd.

Musical score for Hpschd. measures 134-138. The score is in G major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

139

Hpschd.

Musical score for Hpschd. measures 139-144. The right hand continues the melodic development with eighth notes, and the left hand maintains the eighth-note accompaniment.

145

Hpschd.

Musical score for Hpschd. measures 145-152. The right hand features a more active melodic line with eighth and sixteenth notes, and the left hand continues the eighth-note accompaniment.

153

Fl.

Musical score for Fl. measures 153-158. The flute part features a melodic line with eighth notes and slurs.

Ob.

Musical score for Ob. measures 153-158. The oboe part features a melodic line with eighth notes and slurs.

Vc.

Musical score for Vc. measures 153-158. The violin part features a melodic line with eighth notes and slurs.

153

Hpschd.

Musical score for Hpschd. measures 153-158. The right hand features a melodic line with eighth notes, and the left hand continues the eighth-note accompaniment.

161

CTen. *mf* Ar - chi - tect ure _____

Fl. *f*

Ob. *f*

Vln. I with singer

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, numbered 22, is titled 'The Architect'. It features a multi-staff arrangement for various instruments and a singer. The score begins at measure 161. The instruments listed are Clarinet in Tenor (CTen.), Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The CTen. part has a dynamic marking of *mf* and includes the lyrics 'Ar - chi - tect ure' with a long horizontal line following the word 'ure'. The Flute and Oboe parts start with a dynamic marking of *f*. The Violin I part is marked 'with singer'. The Harpsichord part provides a rhythmic accompaniment in the right hand and a similar pattern in the left hand. The score is written in a key signature of one sharp (F#) and a common time signature (C).

169

CTen. *mf*
— is the place-ment — of o - ur scale and vi - su - al pre - fe - ren -

Fl. *mf*

Ob. *mf*

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

177

CTen. ces in - to the plan - ning of pro - jects large e - nough to in - clude

177

Fl.

Ob.

177

Vln. I

Vln. II

Vla.

Vc.

177

Hpschd.

185

CTen. — o - thers in the pro - cess. —

185

Fl. *mf*

Ob. *mf*

185

Vln. I

Vln. II

Vla.

Vc.

185

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', covers measures 185 to 194. The score is arranged in a system with seven staves. The top staff is for the Contralto Tenor (CTen.), featuring a vocal line with the lyrics 'o - thers in the pro - cess.' The flute (Fl.) and oboe (Ob.) parts are marked with a mezzo-forte (*mf*) dynamic. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), with the Violin II and Viola parts playing a rhythmic eighth-note pattern. The Harpsichord (Hpschd.) part is positioned at the bottom and plays a similar eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The page number '25' is located in the top right corner.

193

CTen.
Op por - tu - ni - ties a - rise _____ from the u - ni - ty in all _____

Fl.
cantabile

Ob.
cantabile

Vln. I
legato with singer

Vln. II
legato with singer

Vla.
legato with singer

Vc.
legato with singer

Hpschd.

201

CTen.
when we sim - ply re - a - lize _____ that we are one with what is. _____

201

Fl.
mf *p* *mf*

Ob.

201

Vln. I

Vln. II

Vla.

Vc.

201

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', page 27, contains measures 201 through 208. The score is arranged in a system with seven staves. The top staff is for the Contralto Tenor (CTen.), with lyrics: 'when we simply realize _____ that we are one with what is. _____'. The second staff is for the Flute (Fl.), with dynamic markings of *mf*, *p*, and *mf*. The third staff is for the Oboe (Ob.). The next three staves are for the string section: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The sixth staff is for the Violoncello (Vc.). The bottom staff is for the Harpsichord (Hpschd.), which plays a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

209 *light and articulated throughout section*

CTen. *How much, how much when and how much when where _____*

Fl. *f p*

Ob. *f p*

Vln. I *vibrato p articulated*

Vln. II *vibrato p articulated*

Vla. *vibrato p articulated*

Vc. *vibrato p articulated*

Hpschd.

215

CTen.

are ques-tions as pres-sing as what and why. _____

215

Fl.

f *p*

215

Ob.

f *p*

215

Vln. I

215

Vln. II

215

Vla.

215

Vc.

215

Hpschd.

Detailed description of the musical score: The score is for measures 215 to 220. The key signature is one sharp (F#). The CTen. part has lyrics: 'are ques-tions as pres-sing as what and why.' followed by a line. The Flute part starts with a forte (f) dynamic and changes to piano (p) at measure 218. The Oboe part also starts with forte (f) and changes to piano (p) at measure 218. The strings (Vln. I, Vln. II, Vla., Vc.) play a rhythmic accompaniment. The Harpsichord part consists of a steady eighth-note accompaniment in both hands.

221

CTen.

How much, how much when and how much when where _____

221

Fl.

mf

Ob.

mf

221

Vln. I

Vln. II

Vla.

Vc.

221

Hpschd.

225

CTen.

are ques - tions as pres - sing as what and why. _____

225

Fl.

p

225

Ob.

p

225

Vln. I

Vln. II

Vla.

Vc.

225

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', contains measures 225 through 230. The score is for a full orchestra and includes a vocal line. The vocal part (CTen.) has the lyrics 'are ques - tions as pres - sing as what and why.' followed by a long horizontal line. The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute and Oboe parts are marked with a piano (*p*) dynamic. The Harpsichord part is written in a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The score is arranged in a standard orchestral layout with the vocal line at the top and the keyboard at the bottom.

230 *legato*

CTen. *p*
To en - hance _____ ex - pe - ri - ence _____ To en - hance

Fl.

Ob.

Vln. I *legato with singer*

Vln. II *legato*

Vla. *legato*

Vc. *legato*

Hpschd.

236

CTen. is the non - goal.

236

Fl. *f*

Ob. *f*

236

Vln. I *f* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

236

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', contains measures 236 through 241. The score is for a full orchestra and includes a vocal line. The vocal part (CTen.) has the lyrics 'is the non - goal.' with a long note on 'goal.' that spans across measures 236 and 237. The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Harpsichord (Hpschd.) part is written in a grand staff. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a system with seven staves, with the harpsichord part spanning the bottom two staves.

243

CTen. *mf* Suc - cess lies _____ in ma - king _____

243

Fl. *p*

Ob. *p*

243

Vln. I *p* with singer

Vln. II *p*

Vla. *p*

Vc. *p*

243

Hpschd.

Detailed description: This page of a musical score, numbered 34, is titled 'The Architect'. It features a vocal line for the Contralto Tenor (CTen.) and an orchestral accompaniment. The vocal line begins at measure 243 with the lyrics 'Suc - cess lies _____ in ma - king _____' and is marked with a mezzo-forte (*mf*) dynamic. The orchestral parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all starting at measure 243 and marked with a piano (*p*) dynamic. The Harpsichord (Hpschd.) part is also present, starting at measure 243. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line is in a soprano clef, while the instrumental parts are in their respective standard clefs. The lyrics are placed below the vocal line, with horizontal lines indicating the continuation of the words across measures.

249

CTen. in - for - ma - tion screens that no one e - ver wants to change _____

249

Fl.

Ob.

249

Vln. I

Vln. II

Vla.

Vc.

249

Hpschd.

Detailed description of the musical score: The score is for measures 249-254. The key signature is one sharp (F#) and the time signature is 4/4. The CTen. part has lyrics: 'in - for - ma - tion screens that no one e - ver wants to change _____'. The Flute part plays a melodic line with some rests. The Oboe part plays a rhythmic accompaniment. The Violin I part has a melodic line with some rests. The Violin II part plays a rhythmic accompaniment. The Viola part plays a rhythmic accompaniment. The Violoncello part plays a rhythmic accompaniment. The Harpsichord part plays a rhythmic accompaniment.

255 *syllabic*

CTen. right ful - ly - per ma - nent - like a book that can not be burnt.

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

261 *melodic*

CTen. like a book that can - not be burnt _____

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

267 *cantabile*
p Op - por - tu - ni - ties a - rise

C.Ten.

Fl.

Ob.

Vln. I
with singer

Vln. II
with singer

Vla.
with singer

Vc.
with singer

Hpschd.

Detailed description: This page of a musical score, numbered 38, is titled 'The Architect'. It contains measures 267 through 272. The score is for a chamber ensemble including Clarinet in Tenor (CTen.), Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked 'cantabile' and the dynamics are 'p' (piano). The lyrics 'Op - por - tu - ni - ties a - rise' are written below the C.Ten. staff. The C.Ten. part has a long note with a slur over it. The Flute and Oboe parts have similar melodic lines. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked 'with singer' and have a similar rhythmic pattern. The Harpsichord part has a steady eighth-note accompaniment.

273

CTen.
from the u - ni - ty in all _____ when we sim - ply re - a - lize _____

273

Fl.

Ob.

273

Vln. I

Vln. II
mf *p*

Vla.
mf *p*

Vc.
mf *p*

273

Hpschd.

281

CTen. that we are one with what is. _____

Fl. *mf*

Ob. *mf*

Vln. I

Vln. II *with energy*

Vla. *with energy*

Vc. *with energy*

Hpschd.

Elegy

Composer: Elodie Lauten

Lyrics: Rainer Maria Rilke (Duino Elegy 4)

♩ = 92

Sop

1

Sieh,

1

p

1

sed.

8

f

die Ster - ben-den, soll - ten sie nicht ver-mu - ten,

8

8

15

mf

wie voll Vor - wand das al - les ist, was wir hi - er leis-ten..

15

15

22

Al - les ist nicht es selbst.. O stun - den in

22

22

29

der Kind - heit, da hin - ter den Fi - gu - ren mehr als nur Ver - gan -

36

ge - nes war. und vor uns nicht die Zu - kunft.

43

p Wir wuch - sen frei - lich und wir dräng - ten manch - mal, bald

50

sustained groß zu wer - den, de - nen halb zu - lieb, *p* die an - dres nicht mehr.

57 *f* hat - ten, als das Groß-sein. Und - - - wa-ren-doch in un -

64 *p* se - rem All - ein - gehn, mit Dau-ern-dem ver - gnügt. und stan - den da

71 *dreamy, otherworldly* im Zwis-chen - rau - me zwis - chen Welt und Spiel - zeug, an ei - ner Stel-le, *p*

78 *articulated* die seit An - be-ginn ge - grün-det war für ei-nen rei - nen Vor - gang. *f* ge - grün-det war für ei-nen

85 *other mood*
p rei - nen Vor-gang.. Wer zeigt ein Kind,

92 so wie. es steht? Wer stellt es ins Ges - tirn und.

99 giebt das. Maß des Ab - stands. ihm in die Hand?

106 Wer macht den Kin - der - tod aus. grau - em Brot, das. hart -

113

wird, o - der läßt ihn drin im run - den Mund, so wie den

120

Gröps von ei - nem schö - nen Ap - fel?... Mör - der - sind

127

leicht - - - ein - zu - se - hen.. A - ber dies: den Tod, den

134

gan - zen Tod, noch vor dem Le - ben so. sanft zu ent - hal - ten und nicht bö - s. zu -

141

sein, *pp* ist un - be - schrei - blich, *mf* ist un - be - schrei - blich. *f*

148

148

The Young Thunder

Arrangement for Baroque Flute and Cello

Composer: Elodie Lauten

Flute

bold and creative

Cello

f molto espressivo

Fl.

Vc.

Fl.

Vc.

Fl.

Vc.

Fl. 17

Vc. 17

This system contains measures 17 through 20. The Flute part (top staff) begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes with various articulations. The Violoncello part (bottom staff) starts with a bass clef and a key signature of one sharp. It provides a harmonic accompaniment with a mix of quarter and eighth notes.

Fl. 21

Vc. 21

This system contains measures 21 through 24. The Flute part continues with its intricate melodic line, incorporating some slurs and dynamic markings. The Violoncello part maintains its accompaniment, with some rests and a steady rhythmic flow.

Fl. 25

Vc. 25

This system contains measures 25 through 28. The Flute part shows a change in texture with some longer notes and slurs. The Violoncello part continues to support the melody with a consistent rhythmic pattern.

Fl. 29

Vc. 29

This system contains measures 29 through 32. The Flute part features a dense sequence of notes with many slurs. The Violoncello part provides a steady accompaniment with some syncopation.

Fl. 33

Vc. 33

This system contains measures 33 through 36. The Flute part continues with its complex melodic development. The Violoncello part concludes the system with a final accompaniment line.

37

Fl.

Vc.

41

Fl.

Vc.

45

Fl.

Vc.

49

Fl.

Vc.

53

Fl.

Vc.

Fl. 57

Vc. 57

Fl. 61

Vc. 61

Fl. 65

Vc. 65

Fl. 69

Vc. 69

Fl. 73

Vc. 73

Fl. 77

Vc. 77

Fl. 81

Vc. 81

Fl. 85

Vc. 85

Fl. 89

Vc. 89

Fl. 93

Vc. 93

Fl. 97

Vc. 97

Fl. 101

Vc. 101

Fl. 105

Vc. 105

Fl. 108

Vc. 108

The Exotic World of Speed and Beauty for Countertenor

Music: Elodie Lauten
Lyrics: Steven Hall
Studio 21, ASCAP

$\bullet = 110$ with energy

Countertenor

Alto Flute *mf*

Oboe

Violin I *mf*

Violin II *mf* *p* *mf* *p*

Viola *mf* *p*

Cello *mf* *legato*

Harpsichord *f*

Cten *mf* The ex-o-tic world of speed and beau-ty

A. Fl. *p* *mf* *legato*

Ob. *p* *mf*

Vln. I *p* *spiccato* *mf* *arco*

Vln. II *p* *spiccato* *mf* *arco*

Vla. *p* *spiccato* *mf* *arco*

Vc. *p* *mf*

Hpschd.

The Exotic World of Speed and Beauty

15

Cten *mf* The beau-ty of these laws In the ste-re-o tow-

A. Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *marcato* *p* legato

Hpschd.

22

Cten ers Is in its psy-cho - lo - gi - cal ef - fect That's Sa - bu's trans - la - tion

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Exotic World of Speed and Beauty

29

Cten
In the world of fa - shion It's the fa-shion ca-pi - tal A fee - ling Be-ing out there

A. Fl.
p

Ob.
p

Vln. I
mf

Vln. II
p

Vla.
p

Vc.
p

Hpschd.

36

Cten
lon-ger than a - gain A time for not just ra - cing but ad - ven - ture

A. Fl.
f

Ob.

Vln. I

Vln. II
mf

Vla.

Vc.

Hpschd.

The Exotic World of Speed and Beauty

43

Cten *p* Jac-kie-Ix on the way to Dak-kar vi - a Al-giers Let me tell you eve-ry-thing I ex -

A. Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd.

50

Cten *f* pect to know Those who sur -

A. Fl. *p*

Ob. *p*

Vln. I *mf*

Vln. II

Vla.

Vc. *mf* *p*

Hpschd.

The Exotic World of Speed and Beauty

57

Cten *vive* The har - row - ing res - cue proud - ly *pp subito, articulated* *p* A he - li - cop - ter

A. Fl. *pp subito, articulated*

Ob. *pp*

Vln. I *p*

Vln. II *pp subito*

Vla. *pp subito*

Vc. *pp subito*

Hpschd. *p*

64

Cten al-most lost in the heat haze *mf* The ex-o-tic world of speed and beau-ty *cantabile*

A. Fl. *p* *mf*

Ob. *p legato*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *spiccato* *arco*

Hpschd. *f*

The Exotic World of Speed and Beauty

71

Cten *f* The ex-o-tic world of speed and beau-ty *mf* That

A. Fl. *p*

Ob. *p*

Vln. I *legato* *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *legato* *marcato*

Hpschd.

78

Cten was a mi-ra-cu-lous i-gni-tion mi-ra-cu-lous i-gni-tion *f* at that time

A. Fl. *legato*

Ob. *legato*

Vln. I *mf* *legato*

Vln. II

Vla.

Vc.

Hpschd.

The Exotic World of Speed and Beauty

85

Cten

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p

mf

p

legato

marcato

O-ver two mil-lion works_

92

Cten

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p

legato

of such ma-jes-tic spon-so-ring String and wild light pro-jects

The Exotic World of Speed and Beauty

99

Cten through cer - tain lay - ers *mf* Trans - mo - di - fy - ing Whe - ther sys - te

A. Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *marcato*

Hpschd.

106

Cten ma - tic or all wide - - - - A - ve - ra - ging an a - me - li - o - ra - tion of

A. Fl. *legato*

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Exotic World of Speed and Beauty

113

Cten *tog-gle ports* *p* A - no - ther back on the screen — Loo - se - ning up

A. Fl. *pp* *mf*

Ob. *legato*

Vln. I *pp* *p*

Vln. II *pp* *mf*

Vla. *pp* *p*

Vc. *p* *legato*

Hpschd.

120

Cten *mf* The ex - o - tic world — of speed and beau - ty — The ex - o - tic world — of speed and beau - ty —

A. Fl. *p* *mf* *p*

Ob. *p* *legato* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *legato*

Hpschd.

127

Cten

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

A swing to ma - trix I - ma - ging a cloud of square dots Ap - proa - ching that al -

p

mf

p

p

p marcato

p

different mood: dreamy, hazy, far away

134

Cten

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

ti - tude with re - tro jet - ting sparks In that sense we are me - te - ors real and non - real

pp white sound

mf

f

p

p

pp white sound

pp white sound

pp legato

subito p

The Exotic World of Speed and Beauty

141

Cten *f* O-ver two mil-lion works— of such

A. Fl. *p* *mf*

Ob. *mf*

Vln. I *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *p* *mf*

Vc. *mf*

Hpschd. *marcato* *f* *mf*

148

Cten *mf* ma-jes-tic spon-so-ring String and wild light pro-jects through cer-tain lay-ers

A. Fl. *p*

Ob. *p*

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc. *p* *legato*

Hpschd. *f*

155

Cten *mf* Trans - mo - di - fy - ing Whether sys - te - ma tic or all wide -

A. Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *marcato*

Hpschd. *marcato*

162

Cten A - ve - ra - ging an a - me - li - o - ra - tion of tog - gle ports *p* A - no - ther back on

A. Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *marcato*

Hpschd. *marcato*

169

Cten *p* the screen — Loo-se-ning up *p* The ex-o-tic world—

A. Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *p*

Hpschd. *p*

176

Cten — of speed and beau-ty — *mf* The ex-o-tic world — of speed and beau-ty —

A. Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf*

Hpschd. *mf*

183

Cten

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

A swing to ma - trix I - ma-ging a cloud of square dots Ap - proa-ching that al - ti - tude with re-tro jet-ting sparks

p

p

mf

p

p legato

190

Cten

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

In that sense we are me - te - ors real and non - real We are me - te - ors

mf

mf

mf

mf

mf

mf marcato

mf

mf

mf

mf

p

The Exotic World of Speed and Beauty

196

Cten

We are me - te - ors *f* Real

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p

mf

p

p

p

p

p *legato*

200

Cten

and non real *f*

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

mf

mf

f

mf

mf

Elodie Lauten

Indigo 2

for Two Harpsichords

Studio 21
New York
ASCAP 2010

INDIGO 2

for Two Harpsichords

Composer: Elodie Lauten
Publishing: Studio 21/ASCAP 2010

Tempo: around 104 steady

KEY SIGNATURE NOTATION: MODAL D MINOR WITH F# ONLY ALTERATION (NOT E MINOR)

Harpischord 1

Harpischord 2

13

18

Musical score system 1, measures 18-22. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). The system contains five measures of music.

23

Musical score system 2, measures 23-27. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). The system contains five measures of music.

28

Musical score system 3, measures 28-32. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). The system contains five measures of music.

33

Musical score system 4, measures 33-37. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one sharp (F#). The system contains five measures of music.

3

38

Musical score for measures 38-42. The system consists of four staves: Treble, Bass, Treble, and Bass. The key signature is one sharp (F#). The melody in the top Treble staff features eighth and sixteenth notes. The bottom Bass staff provides a steady accompaniment with eighth notes.

43

Musical score for measures 43-47. The system consists of four staves: Treble, Bass, Treble, and Bass. The key signature is one sharp (F#). The melody in the top Treble staff continues with eighth and sixteenth notes. The bottom Bass staff maintains the accompaniment pattern.

48

Musical score for measures 48-52. The system consists of four staves: Treble, Bass, Treble, and Bass. The key signature is one sharp (F#). The melody in the top Treble staff continues with eighth and sixteenth notes. The bottom Bass staff maintains the accompaniment pattern.

53

Musical score for measures 53-57. The system consists of four staves: Treble, Bass, Treble, and Bass. The key signature is one sharp (F#). The melody in the top Treble staff continues with eighth and sixteenth notes. The bottom Bass staff maintains the accompaniment pattern.

57

Musical score for measures 57-62. The system consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand.

63

Musical score for measures 63-67. The system consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with quarter notes D5, E5, and F#5. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line with quarter notes in the left hand.

68

Musical score for measures 68-72. The system consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line features quarter notes G5, A5, and B5. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line with quarter notes in the left hand.

73

Musical score for measures 73-77. The system consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note C6, followed by quarter notes D6, E6, and F#6. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line with quarter notes in the left hand.

78

Musical score for measures 78-83. The score is written for piano in G major (one sharp) and 4/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

84

Musical score for measures 84-88. The score continues in G major and 4/4 time. The right hand part shows a more active melodic line with frequent eighth notes and some sixteenth notes. The left hand accompaniment remains consistent with the previous section, providing a steady harmonic foundation.

89

Musical score for measures 89-93. The right hand part continues with a melodic line that includes some longer note values and rests. The left hand accompaniment maintains the harmonic structure with chords and moving lines.

94

Musical score for measures 94-98. The right hand part features a melodic line with eighth notes and quarter notes. The left hand accompaniment continues to support the melody with chords and a steady bass line.

98

Musical score for measures 98-103. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including rests and ties.

104

Musical score for measures 104-108. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#). The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and rests.

109

Musical score for measures 109-114. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#). The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and rests.

115

Musical score for measures 115-120. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#). The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and rests.

7 ¹²¹

Musical score for measures 121-125. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#). The music features a melodic line in the upper grand staff and a bass line in the lower grand staff. Measure 121 starts with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff has a whole rest. The piece concludes with a double bar line.

¹²⁶

Musical score for measures 126-130. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#). The music continues with a melodic line in the upper grand staff and a bass line in the lower grand staff. Measure 126 starts with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff has a whole rest. The piece concludes with a double bar line.

¹³¹

Musical score for measures 131-135. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#). The music continues with a melodic line in the upper grand staff and a bass line in the lower grand staff. Measure 131 starts with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff has a whole rest. The piece concludes with a double bar line.

¹³⁶

Musical score for measures 136-140. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#). The music continues with a melodic line in the upper grand staff and a bass line in the lower grand staff. Measure 136 starts with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff has a whole rest. The piece concludes with a double bar line.

Proem

from "Poem or Proem" by Tom Savage

Arrangement for Elaine Comparone, Marshall Coid, the Queen's Chamber Band

Music/adaptation: Elodie Lauten

$\text{♩} = 70$

CounterTenor *p* Open up the night _____ to the

Cello *p*

Harpsichord *f*

CT day _____ Be - lieve it or not, con - ception oc - curs.

Fl. *mf*

Ob. *p*

Vln. 1 *p* *mf* *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Hpschd. *f*

13

CT *f* Were you still king of the for - est

Fl. *f* *p*

Ob. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Hpschd.

20

CT When the trees re - belled and the birds star - ted laugh - ing ins - tead of sing - ing

Fl.

Ob.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Hpschd.

26

CT *mf* here — Where did you hide?

Fl. *f* *mf*

Ob. *f* *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Hpschd. *p*

32

CT *f* slide — by the moun-tain side — Re - fu-ses to ac-cept the new you

Fl. *pp*

Ob. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

Hpschd. *f*

38

CT
now. _____ Shoes get worn

Fl.
mf

Ob.
mf

Vln. 1
mf

Vln. 2
pp

Vla.
pp

Vlc.
mf

Hpschd.
f

44

CT
f Hearts get torn *f* When you hear "Hold me, touch me"

Fl.
mf

Ob.
mf

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vlc.
mf

Hpschd.
f

Detailed description: This is a page of a musical score for a piece titled 'Proem'. The score is divided into two systems. The first system covers measures 38 to 43, and the second system covers measures 44 to 49. The vocal line (CT) has lyrics: 'now. _____ Shoes get worn' and '*f* Hearts get torn *f* When you hear "Hold me, touch me"'. The orchestral parts include Flute (Fl.), Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Harpsichord (Hpschd.). Dynamics include *mf*, *pp*, and *f*. The key signature has one flat (B-flat), and the time signature is 6/8. The score includes various musical notations such as slurs, ties, and dynamic markings.

Proem

50

CT
from a horse *mf* you may have to shut the door both on dance

50

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

56

CT
and ro - mance. *mf* When the Moon ar - rives on time?

56

Fl.
f *Cantabile*

Ob.
f *Cantabile*

Vln. 1
f *Cantabile* *pp*

Vln. 2
Cantabile

Vla.
mf

Vlc.
Cantabile

Hpschd.
p

62

CT
Do you sing it a song and wait for a re ply? *f* The dis - cre - pan -

Fl.
pp *mf* *p*

Ob.
pp *mf*

Vln. 1
mf

Vln. 2
p

Vla.
p

Vlc.
p

Hpschd.
mf *f*

69

CT
cies bet-ween re - a - li - ty and dreams have been known to make both ner - vous.

Fl.
p

Ob.
p

Vln. 1
Spiccato

Vln. 2
Spiccato

Vla.
Spiccato

Vlc.
Spiccato

Hpschd.
f

75

CT
Un - ac - coun - ted for pas - sion counts in some quar - ters as or - der.

Fl.

Ob.
mf

Vln. 1
arco

Vln. 2
arco

Vla.
arco

Vlc.
arco

Hpschd.

mf *p* *f*

81

CT
p An out - rage of cour age re - quires the sky to re -

Fl.
mf

Ob.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

87

CT
play the day. *mf* At the edge of

Fl.

Ob.

Vln. 1 *mf*

Vln. 2 *p*

Vla. *mf*

Vlc. *p*

Hpschd. *p*

93

CT
life's led - ger - Se - cret de sires fire Al - most non - ex - is - tent souls _____ *f*

Fl. *mf*

Ob. *mf*

Vln. 1 *pp* *mf*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp* *mf*

Hpschd. *f*

100

CT
Does the de - vil - have a mid - dle name? *p* Is it.. gen - der spe - ci - fic un - like death?

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

106

CT
mf Don't for - get to

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

112

CT
win the war in - side you. _____ *f* Your good side left

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

118

CT
you long a - go *mf*

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

124

CT
No pre-vious ex - pe-rience is re - quired ___ for li - ving ___ *pp* We all have it but do not re - mem-ber it

Fl.
p *pp*

Ob.
p *pp*

Vln. 1
mf

Vln. 2
p

Vla.
p

Vlc.
p

Hpschd.
mf

132

CT
Su - pers - ti - tions die _____ in this cor - ner *f* of our not so won - der - ful

Fl.
mf

Ob.

Vln. 1
p

Vln. 2
p

Vla.
p

Vlc.
mf

Hpschd.

138

CT
land. You've got the whole world in your pants, in your pants! _____

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

144

CT
p But now there are o - ther neigh-boring un-ni-verses *f* to dis - co - ver _____ to dis - co - ver _____

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

Proem

from "Poem or Proem" by Tom Savage

Arrangement for Elaine Comparone, Marshall Coid, the Queen's Chamber Band

Music/adaptation: Elodie Lauten

$\text{♩} = 70$

CounterTenor *p* Open up the night _____ to the

Cello *p*

Harpsichord *f*

CT *p* day _____ Be - lieve it or not, con - ception oc - curs.

Vlc.

Hpschd.

CT *f* Were you still king _____ of the for - est

Vlc.

Hpschd.

20

CT

When the trees re - belled _____ and the birds star-ted laugh - ing ins-tead of sing - ing _____

Vlc.

mf

Hpschd.

26

CT

mf here _____ Where did you hide?

Vlc.

p

Hpschd.

p

32

CT

f slide _____ by the moun-tain side _____ Re - fu-ses to ac-cept the new you

Vlc.

pp

Hpschd.

f

38

CT

now. _____ Shoes get worn

Vlc.

mf

Hpschd.

f

44

CT *f* Hearts get torn *f* When you hear "Hold me, touch me"

Vlc.

Hpschd.

50

CT from a horse *mf* you may have to shut the door both on dance

Vlc.

Hpschd.

56

CT and ro - mance. *mf* When the Moon ar - rives on time?

Vlc. *Cantabile*

Hpschd. *p*

62

CT Do you sing it a song and wait for a re ply? *f* The dis - cre - pan -

Vlc. *p*

Hpschd. *mf* *f*

69

CT
 cies bet-ween re - a - li - ty and dreams have been known to make both ner - vous.

Vlc.
Spiccato

Hpschd.
f

75

CT
 Un - ac-coun - ted for pas - sion counts in some quar - ters as or - der.

Vlc.
arco *f*

Hpschd.
f

81

CT
p An out-rage of cour age re - quires the sky to re -

Vlc.

Hpschd.

87

CT
 play the day. *mf* At the edge of

Vlc.
p

Hpschd.
p

93

CT
life's led - ger - Se - cret de sires fire Al - most non - ex - is - tent souls _____ *f*

Vlc.
pp *mf*

Hpschd.
f

100

CT
Does the de - vil - have a mid - dle name? *p* Is it.. gen - der spe - ci - fic un - like death?

Vlc.

Hpschd.

106

CT
mf Don't for - get to

Vlc.
mf

Hpschd.
f

112

CT
win the war in - side you. _____ *f* Your good side left

Vlc.

Hpschd.

118

CT
you long a - go *mf*

Vlc.

Hpschd.

124

CT
No pre-vious ex - pe-rience is re - quired for li - ving *pp* We all have it but do not re - mem-ber it

Vlc.
p

Hpschd.
mf

132

CT
Su - pers - ti - tions die in this cor - ner *f* of our not so won - der - ful

Vlc.
mf

Hpschd.

138

CT
land. You've got the whole world in your pants, in your pants!_____

Vlc.

Hpschd.

144

CT *p* But now there are o - ther neigh - bo - ring un - ni - ver - ses

Vlc. *mf*

Hpschd. *f*

148

CT *f* to dis - co - ver _____ to dis - co - ver _____

Vlc.

Hpschd.