



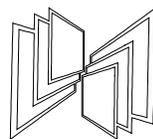
Elodie LAUTEN

The Deus Ex Machina Cycle

Opera Ballet

Act I - Agartha

The Realm of Emotion and Experience



Studio 21
New York, NY
02/27/06



Elodie Lauten

The Deus Ex Machina Cycle

Instrumentation:

Two sopranos

Harpsichord

Violin I, Violin II, Viola, Cello

Alto Flute & Baroque Flute

Viola d'Amore

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The Deus Ex Machina Cycle

Opera-ballet in Two Acts (90')

Libretto by Elodie Lauten with lyrics by Melody Sumner Carnahan, Steven Hall, Carl Karas, Rilke, Verlaine, Pascal, and the composer.

Composed: 1995-97, revised 2006

Cast: Experience (Act I), Empress (Act II), Coloratura Soprano
Emotion (Act I), Nun (Act II), Lyric Soprano

PRODUCTIONS

Commission and Workshop production, Soho Baroque Opera, 1996

Premiere (Part I): Interpretations Series at Merkin Hall, 1997

Premiere (Part II): WNYC Live at Merkin Hall, 1998

Double CD set, 4-Tay, 1999

Cast: Coloratura Soprano, Lyric Mezzo, Baritone

Languages: English, French, Italian, German, Latin

The cycle is a collective consciousness opera about how human beings progress through the experience of painful emotions to eventually transcend them, reaching the sacred realm of the spirit to find happiness and peace there. The use of multiple languages, broken English and a syllabic language made of cross-cultural phonemes reflects the universal character of the piece. The protagonist of the cycle is the collective soul, expressed in the soprano roles of Experience/Emotion and Empress/Nun and the male role of the Architect (countertenor) symbolizing human creativity and hope. Several instrumental interludes allow a focus on choreography as in a French-style opera-ballet.

Act I, *Agartha or the Realm of Emotion and Experience*, refers to Agartha, mythical kingdom of the Gods, a secret city symbolizing our innermost feelings. The overture is up tempo and bright-sounding, like an awakening. *The Living Temple* references loneliness and longing. It is vocalized in a primitive language of sounds referring to the subconscious. *Answer* is about passion, and the mental confusion that often accompanies strong feelings; *Elegy* relates to the experience of loss through death, as expressed by Rilke, in the original German; *Fear* is about the pain and anguish of dreading the future; *Verlaine Variations* is about melancholy, the romantic-era emotion of choice, as expressed in *Clair de Lune* by Paul Verlaine, in the original French.

In Act II, subtitled *Akasha or the Realm of the Unknowable* (Akasha meaning the spirit element beyond water, earth, fire and air), the soul has gone beyond the material world, and the general mood is brighter. The harpsichord prelude is a déjà vu of a different time. *The Alchemist* expresses gratitude for the ability to transform ordinary lead into gold, a metaphor for the ascension of the soul towards higher realms. *The Two Infinities*, adapted from Pascal's meditation on The Two Infinities, is a reflection on how the extremely small – the atom – and the extremely large – the galaxies – show how human beings are connected to the cosmos. *The Architect* expresses oneness, the feeling of belonging with the world, embracing it. *Buddha in the Sunlight* is about the state of grace, how simple things can be experienced as their everlasting essence. *The Empress* is about fulfillment in mutual acceptance. *The Exotic World of Speed and Beauty* is a celebration of weightlessness and blissful levitation, expressing the ultimate freedom of the spirit.

Overture (The Fold)

Elodie Lauten

Flute *f*

Violin I *p legato* *sim.*

Violin II *p legato* *sim.*

Viola *p legato* *sim.*

Cello *p legato* *sim.*

Harpischord *f*

This system of the musical score features five staves. The Flute part begins with a forte (*f*) dynamic and a melodic line. The Violin I and II parts play a rhythmic pattern starting with a piano (*p*) dynamic and a legato articulation, transitioning to a *sim.* (sustained) dynamic. The Viola and Cello parts also play a similar rhythmic pattern, with the Viola starting piano (*p*) and legato, and the Cello starting piano (*p*) and legato. The Harpsichord part provides a steady accompaniment with a forte (*f*) dynamic.

Fl. ⁵

Vln. I ⁵ *p* *f* *p*

Vln. II *sim.*

Vla.

Vc.

Hpschd. ⁵

This system continues the musical score. The Flute part has a measure rest followed by a melodic line starting at measure 5. The Violin I part has a measure rest followed by a melodic line starting at measure 5, with dynamics *p*, *f*, and *p*. The Violin II part continues its rhythmic pattern with a *sim.* dynamic. The Viola part has a measure rest followed by a melodic line starting at measure 5. The Cello part continues its rhythmic pattern. The Harpsichord part continues its accompaniment with a measure rest followed by a melodic line starting at measure 5.

9

Fl. *f* *mf*

Vln. I *f* *p*

Vln. II

Vla. *mf* *p*

Vc. *sim.*

Hpschd.

13

Fl. *f* *p*

Vln. I *f* *p*

Vln. II *sim.*

Vla.

Vc.

Hpschd.

The Fold (Overture)

17

Fl. *f* *p*

Vln. I *f*

Vln. II

Vla.

Vc.

Hpschd.

21

Fl. *p*

Vln. I *p*

Vln. II *f*

Vla.

Vc.

Hpschd.

Fl. ²⁵

Vln. I ²⁵
p *f*

Vln. II

Vla. *f* *p*

Vc. *f*

Hpschd. ²⁵

Fl. *f* *p*

Vln. I ²⁹
p *f*

Vln. II *spiccato*

Vla.

Vc. *f* *p*

Hpschd. ²⁹

33

Fl. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Hpschd.

37

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

41

Fl. *p*

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc. *mf*

Hpschd.

45

Fl.

Vln. I

Vln. II

Vla.

Vc. *f*

Hpschd.

49

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p

mf

p

p

p

p

p

Detailed description: This system of musical notation covers measures 49 through 52. It includes staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute part features a rapid sixteenth-note pattern. Violin I starts with a piano (*p*) dynamic, while Violin II is marked mezzo-forte (*mf*). Viola and Violoncello parts are marked piano (*p*). The Harpsichord part consists of a steady eighth-note accompaniment in both hands.

53

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

f

p

p

p

p

p

p

Detailed description: This system of musical notation covers measures 53 through 56. It includes staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute part continues with its rapid sixteenth-note pattern. Violin I is marked forte (*f*), while Violin II, Viola, Violoncello, and Harpsichord are marked piano (*p*). The Harpsichord part continues with its eighth-note accompaniment.

57

Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *f*

Vc. *mf*

Hpschd.

61

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Fold (Overture)

65

Fl. *mf*

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

Vln. II *mf* *spiccato* *legato*

Vla. *mf* *spiccato* *legato*

Vc. *mf* *spiccato* *arco*

Hpschd.

69

Fl. *p*

Vln. I *ppiccato* *legato*

Vln. II *ppiccato* *legato*

Vla. *p*

Vc. *p*

Hpschd.

73

Fl. *mf*

Vln. I *f* *sim.*

Vln. II *mf* *sim.*

Vla.

Vc.

Hpschd.

77

Fl.

Vln. I *f* *p*

Vln. II *p* *f* *sim.*

Vla. *p* *sim.*

Vc. *sim.*

Hpschd.

The Fold (Overture)

81

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

3

f

sim. p

f

f

sim.

sim.

Detailed description: This system of musical notation covers measures 81 to 84. The Flute part features a melodic line with triplet markings above measures 81, 83, and 84. The Violin I and II parts play a rhythmic accompaniment of eighth notes, with dynamic markings of *f* and *sim. p*. The Viola and Violoncello parts provide a steady bass line with dynamic markings of *f* and *sim.*. The Harpsichord part consists of a simple eighth-note accompaniment in both hands.

85

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

3

p

f

p

f

f

f

p

Detailed description: This system of musical notation covers measures 85 to 88. The Flute part continues with its melodic line, featuring triplet markings above measures 85, 87, and 88. The Violin I and II parts maintain their rhythmic accompaniment, with dynamic markings of *p* and *f*. The Viola and Violoncello parts continue with their steady bass line, marked with *f*. The Harpsichord part remains consistent with its eighth-note accompaniment.

89

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

93

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Fold (Overture)

97

Fl. *mf*

Vln. I *sim.* *mf*

Vln. II *sim.* *mf*

Vla. *mf*

Vc. *mf*

Hpschd.

101

Fl.

Vln. I

Vln. II

Vla.

Vc. *f*

Hpschd.

105

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

pp

p

pp

p

p

109

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

pp

mf marcato

pp

legato

legato

113

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p *mf marcato* *mf marcato* *p*

f *p*

p *f*

Detailed description: This system of musical notation covers measures 113 to 116. The Flute part consists of sustained chords. The Violin I part features a rhythmic pattern of eighth notes, starting with a *p* dynamic and transitioning to *mf marcato* and then *p*. The Violin II part plays a similar eighth-note pattern with a *mf marcato* dynamic. The Viola and Violoncello parts play sustained chords, with dynamics of *f* and *p* respectively. The Harpsichord part has a steady eighth-note accompaniment in both hands, with dynamics of *p* and *f*.

117

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

mf marcato *mf marcato* *f legato*

marcato *legato*

Detailed description: This system of musical notation covers measures 117 to 120. The Flute part has sustained chords. The Violin I part plays eighth notes, with dynamics of *mf marcato*, *marcato*, and *legato*. The Violin II part plays eighth notes, with dynamics of *mf marcato* and *f legato*. The Viola and Violoncello parts play sustained chords. The Harpsichord part has a steady eighth-note accompaniment in both hands.

Fl. *f* *p*

Vln. I *p*

Vln. II *f*

Vla. *p*

Vc. *p*

Hpschd.

Fl. *p*

Vln. I *f* *p*

Vln. II *p* *f*

Vla. *p*

Vc. *p*

Hpschd.

129

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

133

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

137

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p *f* *p* *f*

f *p* *f* *p*

p

mf

This system of musical notation covers measures 137 through 140. It includes staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute part features a melodic line with grace notes. The Violin I and II parts play a rhythmic pattern of eighth notes, with dynamic markings of *p* and *f* alternating. The Viola and Violoncello parts provide a steady accompaniment of eighth notes, with the Violoncello marked *mf*. The Harpsichord part consists of a simple eighth-note accompaniment.

141

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p *f* *p* *f*

f *p* *f* *p*

This system of musical notation covers measures 141 through 144. It includes staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute part continues its melodic line. The Violin I and II parts maintain their rhythmic pattern, with dynamic markings of *p* and *f* alternating. The Viola and Violoncello parts continue their accompaniment. The Harpsichord part remains consistent with the previous system.

145

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

This system of musical notation covers measures 145 to 148. It includes staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute part features a complex rhythmic pattern of eighth and sixteenth notes. The Violin I part starts with a *p* dynamic and changes to *f* in the second measure. The Violin II part starts with a *f* dynamic and includes the instruction "on beat" in the first measure. The Viola and Violoncello parts play a steady eighth-note accompaniment. The Harpsichord part provides a rhythmic accompaniment with a mix of eighth and sixteenth notes.

149

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

This system of musical notation covers measures 149 to 152. It includes staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute part continues with its complex rhythmic pattern. The Violin I part starts with a *p* dynamic and changes to *f* in the second measure. The Violin II part starts with a *f* dynamic. The Viola and Violoncello parts continue with their eighth-note accompaniment. The Harpsichord part continues with its rhythmic accompaniment, featuring a more active line in the final measure.

Fl. ¹⁵³

Vln. I ¹⁵³
p

Vln. II ¹⁵³
f *p*

Vla.

Vc.

Hpschd. ¹⁵³

Fl. ¹⁵⁷

Vln. I ¹⁵⁷

Vln. II ¹⁵⁷
f

Vla. ¹⁵⁷
mf

Vc. ¹⁵⁷

Hpschd. ¹⁵⁷

The Fold (Overture)

161

Fl. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *f*

Hpschd. *f*

161

Detailed description: This page of a musical score, titled 'The Fold (Overture)', is page 26. It features six staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute part begins with a dynamic marking of *f* and includes a fermata over a whole note in the final measure. The Violin I and II parts also start with *f* and feature complex rhythmic patterns, including sixteenth-note runs. The Viola part is marked *mf* and consists of a steady eighth-note accompaniment. The Violoncello part is marked *f* and provides a rhythmic foundation with eighth notes. The Harpsichord part is marked *f* and features a complex, rhythmic texture with sixteenth-note patterns in both hands. The score is numbered 161 at the beginning of the first staff and 161 at the beginning of the Harpsichord staff. The page concludes with a double bar line.

The Living Temple

Elodie Lauten (words and music)

♩ = 110 Moderato

The musical score is arranged in a system with eight staves. The vocal parts are Soprano 1, Soprano 2, and Alto Flute. The instrumental parts are Violin I, Violin II, Viola, Cello, and Harpsichord. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is Moderato, with a quarter note equal to 110 beats per minute. The score shows a six-measure phrase. The vocal parts enter in the third measure with the lyrics 'lee' and 'io' for Soprano 1, and 'shan' and 'shan' for Soprano 2. The Alto Flute, Violin I, Violin II, Viola, and Cello parts all play a melodic line starting in the third measure, marked with a forte (*f*) dynamic. The Harpsichord part remains silent throughout the phrase.

Soprano 1
f lee *f* io

Soprano 2
f shan *f* shan

Alto Flute
f *f*

Violin I
f *f*

Violin II
f *f*

Viola
f *f*

Cello
f *f*

Harpsichord

S 1

p

S 2

A. Fl.

p

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Hpschd.

f

13

S 1

S 2 *espressivo*
mf ma lee ing hay ma pho

A. Fl. *p*

Vln. I *p* *sustained, vibrato*

Vln. II *p* *sustained, vibrato*

Vla. *p* *light detache*

Vc. *mp* *marcato*

Hpschd.

19

S 1

S 2
hay lee hay — ma tho ing pho hay lee ma lee ing

A. Fl.

Vln. I
sim.

Vln. II
sim.

Vla.
sim.

Vc.
sim.

Hpschd.

25

S 1

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

koo hay lee ma hay lee koo io koo lee shan ma *f* ma tho ing

S 1

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

31

> *p* koo io koo lee ma tho ing io koo ma hay lee ing

37

S 1

S 2
koo ing koo ing koo *p* koo koo pho — lee lee hay lee hay ma

A. Fl.
pp

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

Hpschd.

43

S 1

S 2
hay lee io koo *f* hay lee hay shan ma tho tho ing io koo hay lee pho

A. Fl.
p

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.

49

S 1

S 2
koo ing koo *f* hay lee shan ma koo lee koo ma hay lee hay ma

A. Fl.
mf

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.

55

S 1

S 2

shan ma tho ing koo ma ma ma tho tho ing tho ing rha

A. Fl.

55

Vln. I

Vln. II

Vla.

Vc.

55

Hpschd.

61

S 1

S 2

rha tho io hay lee

61

A. Fl.

61

Vln. I

Vln. II

Vla.

Vc.

61

Hpschd.

Detailed description: This page of a musical score, titled 'The Living Temple' and numbered 38, contains measures 61 through 66. The score is arranged in a system with seven staves. The vocal parts, S 1 and S 2, are in the upper register. S 2 has lyrics 'rha tho io hay lee' under the notes. The woodwind part for Alto Flute (A. Fl.) mirrors the vocal line. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The harpsichord (Hpschd.) part is at the bottom, featuring a rhythmic accompaniment of sixteenth-note chords. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Measure numbers 61, 62, 63, 64, 65, and 66 are indicated at the beginning of their respective staves.

67

S 1 *soft but articulated*
ah ah ah ah

S 2 *soft but articulated*
ah ah ah ah

A. Fl. *mf*

Vln. I *mp* *spiccato*

Vln. II *mp* *spiccato*

Vla. *mp* *spiccato*

Vc. *mp* *spiccato*

Hpschd. *mp* *spiccato*

Detailed description: This page of a musical score, numbered 39, is titled 'The Living Temple'. It features seven staves of music. The top two staves are for vocalists S 1 and S 2, both in treble clef with a key signature of two flats. They sing 'ah ah ah ah' in a 'soft but articulated' style. The third staff is for the Alto Flute (A. Fl.) in treble clef, playing a melodic line with a 'mf' dynamic. The next three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.), all in treble clef with two flats. They play a rhythmic pattern of eighth notes with a 'mp' dynamic and 'spiccato' articulation. The fifth staff is for the Violoncello (Vc.) in bass clef with two flats, also playing the same rhythmic pattern with 'mp' and 'spiccato'. The bottom staff is for the Harpsichord (Hpschd.) in grand staff (treble and bass clefs with two flats), providing a rhythmic accompaniment with 'mp' and 'spiccato' articulation. The score begins at measure 67.

73

S 1
ah ah ah ah ah ah ah ah *f* lee io

S 2
ah ah ah ah ah ah ah ah *f* shan shan

A. Fl.

Vln. I
arco

Vln. II
arco

Vla.
arco

Vc.
arco

Hpschd.

79

Vla. *soft but articulated*

Vc. *p articulated*

Hpschd. *ff*

82

Vla.

Vc.

Hpschd.

85

Vla.

Vc.

Hpschd.

88

Vla.

Vc.

Hpschd.

Musical score for measures 88-90. The Violin part (Vla.) has a melodic line with eighth notes. The Violoncello part (Vc.) has a rhythmic accompaniment of eighth notes. The Harpsichord part (Hpschd.) has a treble and bass staff with a similar rhythmic accompaniment.

91

Vla.

Vc.

Hpschd.

Musical score for measures 91-93. The Violin part (Vla.) continues with a melodic line. The Violoncello part (Vc.) has a rhythmic accompaniment. The Harpsichord part (Hpschd.) has a treble and bass staff with a rhythmic accompaniment.

94

Vla.

Vc.

Hpschd.

Musical score for measures 94-96. The Violin part (Vla.) has a melodic line. The Violoncello part (Vc.) has a rhythmic accompaniment. The Harpsichord part (Hpschd.) has a treble and bass staff with a rhythmic accompaniment.

95

S 1 *p* ma _____ ma

S 2 *p* koo lee lee

A. Fl. *p*

Vln. I *p* sustained, vibrato

Vln. II *p* sustained, vibrato

Vla. *p* sim.

Vc. *p* marcato

Hpschd.

Detailed description: This page of a musical score, numbered 43, is titled 'The Living Temple'. It features a variety of instruments and vocal parts. At the top, two vocal staves (S 1 and S 2) are shown. S 1 has a long note on 'ma' followed by a rest and then another 'ma'. S 2 has notes for 'koo', 'lee', and 'lee'. Below the vocals are staves for woodwinds (A. Fl.), strings (Vln. I, Vln. II, Vla., Vc.), and keyboard (Hpschd.). The woodwinds and strings play sustained notes with vibrato, while the flute and harpsichord play rhythmic patterns. The violin parts are marked 'p' and 'sustained, vibrato'. The viola and cello parts are marked 'p' and 'sim.'. The harpsichord part is marked 'p' and 'marcato'. The page number '95' is written at the beginning of each staff.

98

S 1 *sim.* shan ma *mf* ma

S 2 koo lee *mf* koo

A. Fl. *sim.*

Vln. I *sim.*

Vln. II *sim.*

Vla. *sim.*

Vc. *sim.*

Hpschd. *sim.*

101

S 1
— ma ma ma ma ma

S 2
lee lee ing lee ing

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

104

S 1
shan _____ ma

S 2
koo ing koo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

104

Detailed description: This page of a musical score, titled 'The Living Temple' and numbered 46, covers measures 104 through 106. The score is arranged in a system with seven staves. The vocal parts are for Soprano 1 (S 1) and Soprano 2 (S 2). S 1 has a long note for 'shan' in measure 104, followed by a rest, and then a note for 'ma' in measure 106. S 2 has notes for 'koo' in measures 104 and 106, and 'ing' in measure 105. The instrumental parts include Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Alto Flute, Violin I, and Violin II parts have a melodic line with eighth and sixteenth notes. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes. The Harpsichord part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The measure number '104' is written above the first staff of each system.

S 1 ¹⁰⁷ ma lee io tho

S 2 koo koo shan lee

A. Fl. ¹⁰⁷

Vln. I ¹⁰⁷

Vln. II ¹⁰⁷

Vla. ¹⁰⁷

Vc. ¹⁰⁷

Hpschd. ¹⁰⁷

110

S 1
koo koo

S 2
koo lee

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

113

S 1
pho lee

S 2
ing koo koo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

113

Detailed description: This page of a musical score, numbered 49, is titled 'The Living Temple'. It contains measures 113 through 115. The score is arranged in a system with seven staves. The top two staves are for vocalists: Soprano 1 (S 1) and Soprano 2 (S 2). S 1 has lyrics 'pho' and 'lee' with a long note and a slur. S 2 has lyrics 'ing', 'koo', and 'koo' with notes and slurs. The third staff is for the Alto Flute (A. Fl.). The next three staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The sixth staff is for the Violoncello (Vc.). The bottom two staves are for the Harpsichord (Hpschd.), with a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of vocal lines and instrumental accompaniment, including a steady eighth-note pattern in the cello and harpsichord.

116

S 1
ing hay ma *p* shan

S 2
pho ing lee *p* koo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

117

118

Detailed description: This page of a musical score contains measures 116, 117, and 118. The vocal parts (S 1 and S 2) feature lyrics in Chinese characters with pinyin: 'ing hay ma' and 'pho ing lee' in measure 116, and 'shan' and 'koo' in measure 117. The instrumental parts include an Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Hpschd. part is written in a grand staff with a treble and bass clef. The score is in a key signature of two flats and a common time signature. Measure 117 includes a dynamic marking of *p* (piano) for the vocal parts.

S 1 ¹¹⁹
ma hay lee

S 2
koo ing koo

A. Fl. ¹¹⁹

Vln. I ¹¹⁹

Vln. II

Vla.

Vc.

Hpschd. ¹¹⁹

122

S 1

io *f* climactic koo

S 2

ing *f* ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Living Temple' and numbered 52, contains measures 122 through 124. The score is arranged in a system with seven staves. The vocal parts, S 1 and S 2, are in treble clef with a key signature of two flats. S 1 has lyrics 'io climactic koo' and S 2 has 'ing ma'. Both vocal parts feature a crescendo leading to a forte (*f*) dynamic. The woodwinds include an Alto Flute (A. Fl.) with a melodic line, and a Clarinet in Bb (Vla.) with a rhythmic accompaniment of eighth notes. The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all playing rhythmic patterns. The Harpsichord (Hpschd.) is at the bottom, with both right and left hands playing a complex rhythmic accompaniment of eighth notes. The page number '122' is written above the first measure of each staff.

125

S 1

ma

S 2

lee ing

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This is a page of a musical score for 'The Living Temple', page 53. The score is for measures 125-127. It features two vocal parts, S 1 and S 2, and seven instrumental parts: Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The vocal parts have lyrics 'ma...' and 'lee ing'. The instrumental parts include a melodic line for the Alto Flute, Violin I, and Violin II; a rhythmic accompaniment of eighth notes for the Viola and Violoncello; and a complex texture for the Harpsichord with multiple voices in both hands. The score is written in a key signature of two flats and a common time signature.

128

S 1
lee hay lee

S 2
ma pho koo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Living Temple' and numbered 54, covers measures 128, 129, and 130. The score is arranged in a system with seven staves. The vocal parts are for Soprano 1 (S 1) and Soprano 2 (S 2). S 1 sings the words 'lee', 'hay', and 'lee' on notes that rise and then fall across the three measures. S 2 sings 'ma', 'pho', and 'koo' on notes that rise and then fall. The instrumental parts include Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Alto Flute, Violin I, and Violin II parts play a melodic line that rises and then falls. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes. The Harpsichord part consists of two staves, with the right hand playing a rhythmic accompaniment of eighth notes and the left hand playing a similar accompaniment.

S 1 ¹³¹
io koo

S 2
tho ma

A. Fl. ¹³¹

Vln. I ¹³¹

Vln. II

Vla.

Vc.

Hpschd. ¹³¹

S 1 ¹³⁴ io koo lee *p*

S 2 lee ma ma *p*

A. Fl. ¹³⁴

Vln. I ¹³⁴

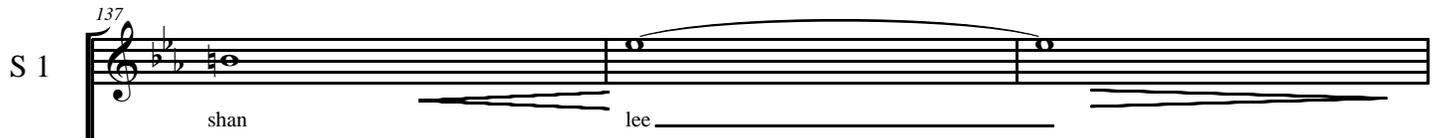
Vln. II

Vla.

Vc.

Hpschd. ¹³⁴

S 1 ¹³⁷ shan lee



S 2 koo ing



A. Fl. ¹³⁷



Vln. I ¹³⁷



Vln. II



Vla.



Vc.



Hpschd. ¹³⁷



140

S 1 *pp* ma hay

S 2 *pp* koo shan

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Living Temple' and numbered 58, covers measures 140 to 142. The score is arranged in a system with seven staves. The vocal parts, Soprano 1 (S 1) and Soprano 2 (S 2), are written in treble clef with a key signature of two flats (B-flat and E-flat). S 1 sings the word 'ma' and S 2 sings 'koo' in measure 140, followed by 'hay' and 'shan' in measure 141. Both vocal parts are marked *pp* (pianissimo). The instrumental parts include Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Alto Flute, Violin I, and Violin II parts feature a melodic line of eighth notes. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes. The Harpsichord part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment of eighth notes. The score is divided into three measures by vertical bar lines.

S 1 ¹⁴³
shan ma

S 2
koo koo

A. Fl. ¹⁴³

Vln. I ¹⁴³

Vln. II

Vla.

Vc.

Hpschd. ¹⁴³

146

S 1
lee shan ma

S 2
ing koo koo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Living Temple' and numbered 60, covers measures 146 to 148. It features two vocal parts, Soprano 1 (S 1) and Soprano 2 (S 2), and six instrumental parts: Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The vocal parts have lyrics: S 1: 'lee shan ma'; S 2: 'ing koo koo'. The instrumental parts include a melodic line for the Alto Flute and Violins, a rhythmic accompaniment for the Viola and Violoncello, and a complex texture for the Harpsichord. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The measure numbers 146, 147, and 148 are indicated at the beginning of their respective staves.

149

S 1 *mf* ma lee shan

S 2 *mf* koo ing koo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, numbered 61, is titled 'The Living Temple'. It features a vocal duet and an instrumental ensemble. The vocal parts, S 1 and S 2, are in treble clef with a key signature of two flats. S 1 sings 'ma lee shan' and S 2 sings 'koo ing koo', both marked *mf*. The instrumental parts include an Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The flute and violins play a melodic line, while the viola and cello provide a rhythmic accompaniment of eighth notes. The harpsichord plays a complex, rhythmic pattern in both hands. The score is divided into three measures, with a rehearsal mark '149' at the beginning of each line.

152

S 1
ma _____ *f* ma

S 2
koo _____ *f* koo

A. Fl.
mf

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, numbered 62, is titled 'The Living Temple'. It features a variety of instruments and vocal parts. At the top, two vocal staves (S 1 and S 2) are shown. S 1 has the lyrics 'ma' and S 2 has 'koo'. Both vocal lines end with a fermata and a forte (*f*) dynamic marking. Below the vocal parts are staves for woodwinds, strings, and keyboard. The Alto Flute (A. Fl.) part is marked mezzo-forte (*mf*). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The keyboard part (Hpschd.) is written for both hands. The score begins at measure 152, indicated by a bracket and the number '152' above the first staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece concludes with a double bar line at the end of the page.

Answer

Music: Elodie Lauten
Lyrics: Melody Sumner Carnahan

The musical score is arranged in a system with the following parts and markings:

- Soprano 1:** Rests throughout the piece.
- Soprano 2:** Rests throughout the piece.
- Alto Flute:** *mp* (mezzo-piano), melodic line with eighth and sixteenth notes.
- Violin I:** *p* (piano), *spiccato*, *legato*, *spiccato*, *simile*.
- Violin II:** *p* (piano), *spiccato*.
- Viola:** *p* (piano), *spiccato*.
- Cello:** *p* (piano), *spiccato*.
- Harpsichord:** *f* (forte), accompaniment with triplets in both staves.

S 1

mf He wrote me that love yes he did me. —

S 2

mf He wrote me that love yes he did me. —

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

pp

S 1

He had me for it.

S 2

He had me for it.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

f *pp*

S 1 ¹³
not in a way but the fine true small.

S 2 ¹³
not in a way but the fine true small.

A. Fl. ¹³

Vln. I ¹³

Vln. II

Vla.

Vc.

Hpschd. ¹³
pp *f*
3 3 3 3 3 3 3

S 1 

The pu-ri-ty of it gave me a dra-ma. —

S 2 

The pu-ri-ty of it gave me dra-ma. —

A. Fl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Hpschd. 

S 1 *lyrical*
 He the man was I first en-tered be-ing. — Less whole but com-

S 2
 He the man was I first en-tered be-ing. — Less whole but com-

A. Fl. *21*

Vln. I *21*
legato

Vln. II *21*
legato

Vla. *21*
legato

Vc. *21*
legato

Hpschd. *21*
pp *f*

25
S 1
plete - ly, I re-fuse could not his en - tire-ly love. It burned a bles-sing

S 2
plete - ly, I re-fuse could not his en - tire-ly love. It burned a bles-sing

25
A. Fl.

25
Vln. I

Vln. II

Vla.

Vc.

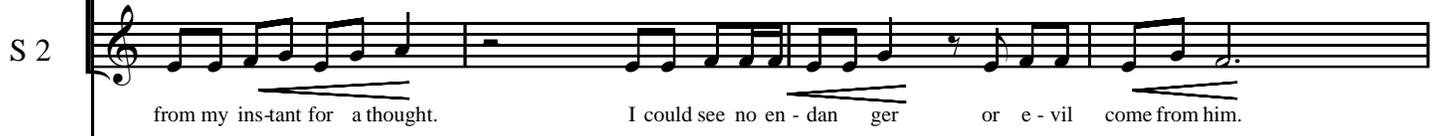
25
Hpschd.

S 1



from my ins-tant for a thought. I could see no en - dan ger or e - vil come from him.

S 2



from my ins-tant for a thought. I could see no en - dan ger or e - vil come from him.

A. Fl.



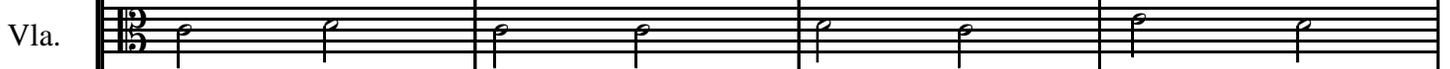
Vln. I



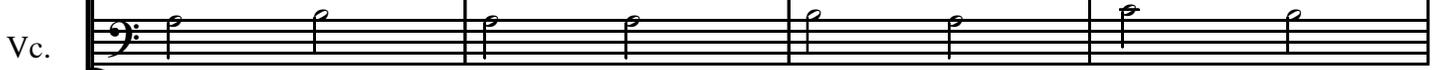
Vln. II



Vla.



Vc.



Hpschd.



S 1 *p articulated*
He held my numb-ness flat and spoke him-self not. *mf sustained*
To me be-came he a pros-

S 2 *p articulated*
He held my numb-ness flat and spoke him-self not. *mf sustained*
To me be-came he a pros-

A. Fl. *33*

Vln. I *33*
spiccato

Vln. II *spiccato*

Vla. *spiccato*

Vc. *spiccato*

Hpschd. *33*
pp

S 1 ³⁷
pe-ri-ty. I will I was now a - ble be. I seek thy say. In the name now not of.

S 2
pe-ri-ty. I will I was now a - ble be. I seek thy say. In the name now not of.

A. Fl. ³⁷

Vln. I ³⁷

Vln. II

Vla.

Vc.

Hpschd. ³⁷
f

S 1 ⁴¹ 
 In the name of brought he and with - in our feet to stand. I was gladdened when no fur ther

S 2 ⁴¹ 
 In the name of brought he and with - in our feet to stand. I was gladdened when no fur ther

A. Fl. ⁴¹ 

Vln. I ⁴¹ 

Vln. II ⁴¹ 

Vla. ⁴¹ 

Vc. ⁴¹ 

Hpschd. ⁴¹ 

S 1 ⁴⁵
spoke he of it. —

S 2
spoke he of it. —

A. Fl. ⁴⁵

Vln. I ⁴⁵
spiccato *legato*

Vln. II ⁴⁵
spiccato *legato*

Vla. ⁴⁵
spiccato *legato*

Vc. ⁴⁵
spiccato *legato*

Hpschd. ⁴⁵

S 1

Musical staff for Soprano 1 (S 1) starting at measure 49. The staff contains four measures of whole rests.

S 2

Musical staff for Soprano 2 (S 2) starting at measure 49. The staff contains four measures of whole rests.

A. Fl.

Musical staff for Alto Flute (A. Fl.) starting at measure 49. The staff contains four measures of music: two eighth notes, a quarter note, and two eighth notes in each measure.

Vln. I

Musical staff for Violin I (Vln. I) starting at measure 49. The staff contains four measures of music: quarter notes in each measure.

Vln. II

Musical staff for Violin II (Vln. II) starting at measure 49. The staff contains four measures of music: quarter notes in each measure.

Vla.

Musical staff for Viola (Vla.) starting at measure 49. The staff contains four measures of music: quarter notes in each measure.

Vc.

Musical staff for Violoncello (Vc.) starting at measure 49. The staff contains four measures of music: quarter notes in each measure.

Hpschd.

Musical staff for Harpsichord (Hpschd.) starting at measure 49. The staff contains four measures of music with triplets in both the right and left hands.

S 1



S 2



A. Fl.



Vln. I



Vln. II



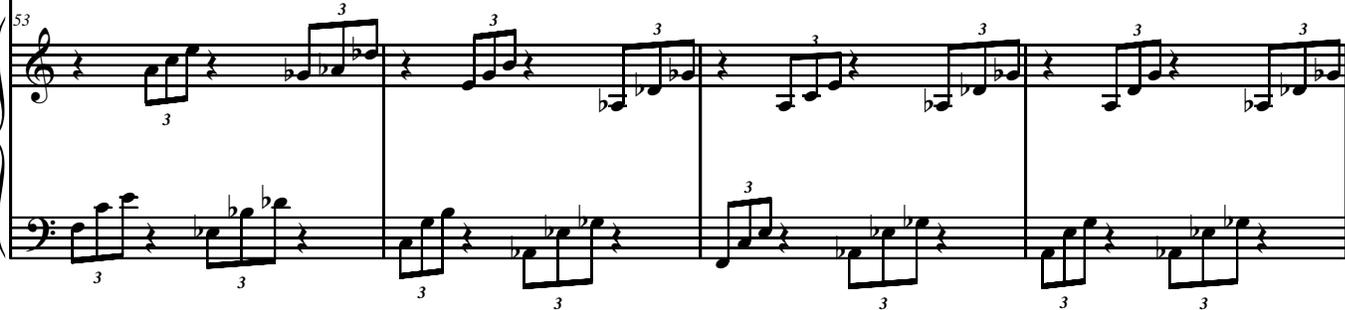
Vla.



Vc.



Hpschd.



S 1 *p* Let go us then. Fur-ther and far - ther.

S 2 *p* Let go us then. Fur-ther and far - ther.

A. Fl.

Vln. I *spiccato*

Vln. II *spiccato*

Vla. *spiccato*

Vc. *spiccato*

Hpschd. *pp*

61

S 1 *mf* I died of no e - vil did *p* On - ly in thy

S 2 *mf* I died of no e - vil did *p* On - ly in thy

A. Fl.

Vln. I *legato* *spiccato* *simile*

Vln. II

Vla.

Vc.

Hpschd. *f*

3 3 3 3 3 3 3 3 3 3

S 1 ⁶⁵
pa - la - ces Love be - co - ming more than I could con - ceive.

S 2
pa - la - ces Love be - co - ming more than I could con - ceive.

A. Fl. ⁶⁵

Vln. I ⁶⁵

Vln. II

Vla.

Vc.

Hpschd. ⁶⁵

69

S 1 *p* On-ly he that may love ne-ver me ha-ving been to be - lieve - so of it. *f* Lo - ving al - ways

S 2 *p* On-ly he that may love ne-ver me ha-ving been to be - lieve - so of it. *f* Lo - ving al - ways

A. Fl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Hpschd. *pp* *f*

3 3

Detailed description: This is a page of a musical score for a piece titled "Answer". The page number is 80. The score is for a vocal duo (S 1 and S 2) and a chamber ensemble consisting of Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The vocal parts have lyrics: "On-ly he that may love ne-ver me ha-ving been to be - lieve - so of it. Lo - ving al - ways". The music starts at measure 69. The vocal parts begin with a piano (*p*) dynamic and transition to forte (*f*) for the second phrase. The instrumental parts include a flute that enters in the second phrase with a forte (*f*) dynamic. The strings (Vln. I, Vln. II, Vla., Vc.) play a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic. The harpsichord (Hpschd.) plays a chordal accompaniment, starting with a pianissimo (*pp*) dynamic and transitioning to forte (*f*) for the second phrase. The score ends with two triplets of eighth notes in the harpsichord part.

S 1 ⁷³
then and all. Lo - ving al - ways then and all.

S 2
then and all. Lo - ving al - ways then and all.

A. Fl. ⁷³

Vln. I ⁷³
spiccato

Vln. II *spiccato*

Vla. *spiccato*

Vc. *spiccato*

Hpschd. ⁷³
pp
3 3 3 3 3 3

77

S 1

Not a-ny one but en-dure he not of. _____ The thrones of his judge-ment set me u - pon. _____

S 2

Not a-ny one but en-dure he not of. _____ The thrones of his judge-ment set me u - pon. _____

A. Fl.

77

Vln. I

spiccato

Vln. II

spiccato

Vla.

spiccato

Vc.

spiccato

Hpschd.

77

81
S 1
His a - bi - li - ty then to de - file me my name. — Said in a way such of soon he his plea - sure.

S 2
His a - bi - li - ty then to de - file me my name. — Said in a way such of soon he his plea - sure.

81
A. Fl.

81
Vln. I
spiccato *spiccato* *legato*

Vln. II
spiccato *spiccato*

Vla.
spiccato *spiccato*

Vc.
spiccato *spiccato*

81
Hpschd.
f
3 3 3 3

85

S 1
p articulated
My sin-cere love not pos-si-ble he feared me be-cause of my plea-sure

S 2
p articulated
My sin-cere love not pos-si-ble he feared me be-cause of my plea-sure

A. Fl.

Vln. I
spiccato *simile*

Vln. II

Vla.

Vc.

Hpschd.

3 3 3 3 3 3 3 3

89
S 1 *mf*
Say I will now. Seek I will thy good

S 2 *mf*
Say I will now. Seek I will thy good

89
A. Fl.

89
Vln. I *legato*

Vln. II *legato*

Vla. *legato*

Vc. *legato*

89
Hpschd.

93

S 1

I will peace be _____ *f* wi - thin thee.

S 2

I will peace be _____ *f* wi - thin thee.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

S 1 ⁹⁷
But much more wi-thin my walls I can-not de-li - ver.

S 2
But much more wi-thin my walls I can-not de-li - ver.

A. Fl. ⁹⁷

Vln. I ⁹⁷
spiccato *legato*

Vln. II *spiccato*

Vla. *spiccato*

Vc. *spiccato*

Hpschd. ⁹⁷
pp *f*
3 3 3 3

101

S 1 *mf* De-cei-ving own his selves not hea - ring me.

S 2 *mf* De-cei-ving own his selves not hea - ring me.

101

A. Fl.

101

Vln. I *spiccato*

Vln. II *spiccato*

Vla. *spiccato*

Vc. *spiccato*

101

Hpschd. *pp* *f*

3 3 3 3

105 *p articulated*

S 1

My self to free I can - not but of - fer. My tithes, my de vo tion, ha - ven't e - nough in I for him.

S 2

My self to free I can - not but of - fer. My tithes, my de vo tion, ha - ven't e - nough in I for him.

105

A. Fl.

105

Vln. I

Vln. II

Vla.

Vc.

105

Hpschd.

3 3 3 3 3 3 3 3

S 1 ¹⁰⁹
To rip me or soil. *f* Not co-ming. Not. De-ceive me he while. The pool in - to put me.

S 2
To rip me or soil. *f* Not co-ming. Not. De-ceive me he while. The pool in - to put me.

A. Fl. ¹⁰⁹

Vln. I ¹⁰⁹

Vln. II

Vla.

Vc.

Hpschd. ¹⁰⁹
3 3 3 3 3 3 3 3

S 1 *113*
Steppeth down he be-fore me. Whom from I flow no blessings fall. *F subito* Not the shot. Not the shot fell be-fore me.

S 2
Steppeth down he be-fore me. Whom from I flow no blessings fall. *F subito* Not the shot. Not the shot fell

A. Fl. *113*

Vln. I *113*
martele
spiccato
p

Vln. II
martele
spiccato
p

Vla.
martele
spiccato
p

Vc.
martele
spiccato
p

Hpschd. *113*
3 3 3 3 3 3 3 3

S 1 *mf* Ne-ver to wish leave you. As much as can he not.

S 2 *mf* Ne-ver to wish leave you. As much as can he not.

A. Fl. *mf*

Vln. I *mf* *legato*

Vln. II *mf* *legato*

Vla. *mf* *legato*

Vc. *mf* *legato*

Hpschd. *mf*

S 1 ¹²¹
mf Trust but still de-ceive me o-pen. *mf* Ans-wer what prompts him

S 2 ¹²¹
mf Trust but still de-ceive me o-pen. *mf* Ans-wer what prompts him

A. Fl. ¹²¹

Vln. I ¹²¹

Vln. II

Vla.

Vc.

Hpschd. ¹²¹

125

S 1 *f* With wholemy heart. *mf* Lo - ving al - ways then and all. *rit.*

S 2 *f* With wholemy heart. *mf* Lo - ving al - ways then and all.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Elegy

Music: Elodie Lauten

Lyrics: Rainer Maria Rilke (Duino Elegy 4)

♩ = 92

Musical score for Alto Flute, Violin I, Violin II, Viola, Cello, and Harpsichord. The score is in 3/4 time and B-flat major. The Alto Flute part starts with a *mf* dynamic. The Violin I part is marked *mf* and *legato w/vibrato*. The Violin II, Viola, and Cello parts are marked *mf*. The Harpsichord part is marked *mf*.

Musical score for Soprano I, Alto Flute, Violin I, Violin II, Viola, Cello, and Harpsichord. The Soprano I part starts at measure 6 with the lyrics "Sieh, die Sterben den, sollten sie". The Alto Flute part is marked *mf*. The Violin I and Violin II parts are marked *p*. The Viola and Cello parts are marked *p*. The Harpsichord part is marked *p*. The Soprano I part is marked *espressivo*.

11

S 1

nicht ver - mu - ten, wie voll Vor -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

16

S 1

wand das al - les ist, *mf* was wir hi - er leis - ten.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

21

S 1

mf Al - les ist nicht es selbst.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

26

S 1

O stun - den in der Kind - heit,

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

31

S 1

da hin - ter den Fi - gu - ren mehr als nur Ver - gan -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

36

S 1

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

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

41

S 1

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p Wir wuch - sen frei -

46

S 1

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

lich und wir dräng - ten manch - mal, bald groß zu

mf

sustained

51

S 1 *f* wer - den, de - nen halb zu - lieb, *p* die an - dres

A. Fl.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd.

56

S 1 nicht — mehr — hat - ten, als — das — Groß - sein. *f*

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Elegy

61

S 1

mf Und - - wa - ren - doch in un - se - rem All - ein - *p*

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

66

S 1

gehn, mit Dau - ern - dem ver - gnügt und stan - den da

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

71

S 1

im Zwis - chen - rau - me zwis - chen Welt und Spiel - zeug,

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

76 *dreamy, otherworldly* *articulated*

S 1

p an ei - ner Stel - le, die seit An - be - ginn ge - grün-det war für

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

81

S 1

ei - nen rei - nen Vor - gang. *f* ge - grün - det war für ei - nen rei - nen Vor - gang.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

86

S 1

other mood

p Wer zeigt

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

91

S 1
ein Kind, _____ so wie _____ es steht? _____ Wer

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

96

S 1
stellt _____ es ins Ges - tirn und _____ giebt

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

101

S 1
das Maß des Abstands ihm in die Hand?

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

106

S 1
f Wer macht den Kin - der - tod aus grau - em

A. Fl.

Vln. I
mf

Vln. II
mf

Vla.

Vc.
mf

Hpschd.

111

S 1
Brot, das hart wird, *pp* o - der läßt

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

116

S 1
ihn drin im run - den Mund, *p* so wie den Gröps von

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

121

S 1
ei - nem schö - nen Ap - fel?... *mf* Mör -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

126

S 1
- - der - sind leicht - - - ein - zu - se - hen. *f*

A. Fl.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.

131

S 1
A - ber dies: — den Tod, — den gan - zen Tod, — noch

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

136

S 1
vor dem Le - ben *p* so — *mf* sanft zu ent - hal - ten und nicht bö - s — zu -

A. Fl.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.

articulated

141

S 1
sein, *pp* ist un - be - schrei - blich, *mf* ist

A. Fl.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Hpschd.

146

S 1
un - be - schrei - blich. *f*

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Young Thunder

For Viola d'Amore and Cello

Composer: Elodie Lauten

1 $\bullet = 96$

Vla d'Amore

bold and creative

Cello

f molto espressivo

7

13

19

25

Musical notation for measures 25-30. The system consists of two staves. The upper staff is in treble clef and contains complex chordal textures with many beamed notes. The lower staff is in bass clef and contains a more rhythmic accompaniment with eighth and sixteenth notes.

31

Musical notation for measures 31-36. The system consists of two staves. The upper staff continues with complex chordal textures. The lower staff continues with rhythmic accompaniment, featuring some rests and eighth notes.

37

Musical notation for measures 37-42. The system consists of two staves. The upper staff features more complex chordal textures with some accidentals. The lower staff continues with rhythmic accompaniment, including eighth and sixteenth notes.

43

Musical notation for measures 43-48. The system consists of two staves. The upper staff continues with complex chordal textures. The lower staff continues with rhythmic accompaniment, featuring eighth and sixteenth notes.

49

Musical notation for measures 49-54. The system consists of two staves. The upper staff continues with complex chordal textures. The lower staff continues with rhythmic accompaniment, including eighth and sixteenth notes.

55

55

This system contains measures 55 through 60. The upper staff features a complex, rhythmic accompaniment with many beamed sixteenth notes and chords. The lower staff provides a simpler bass line with quarter and eighth notes.

61

61

This system contains measures 61 through 66. The upper staff continues with intricate sixteenth-note patterns. The lower staff has a more melodic bass line with some rests.

67

67

This system contains measures 67 through 72. The upper staff's texture remains dense with sixteenth notes. The lower staff features a steady bass line with occasional longer note values.

73

73

This system contains measures 73 through 78. The upper staff shows a continuation of the fast sixteenth-note accompaniment. The lower staff has a bass line with some sustained notes and rests.

79

79

This system contains measures 79 through 84. The upper staff maintains the complex sixteenth-note accompaniment. The lower staff has a bass line with a mix of eighth and quarter notes.

85

85

This system contains measures 85 through 90. The upper staff features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff provides a steady accompaniment with quarter and eighth notes.

91

91

This system contains measures 91 through 96. The upper staff continues with intricate melodic patterns, including some slurs and ties. The lower staff maintains a consistent rhythmic accompaniment.

97

97

This system contains measures 97 through 101. The upper staff shows a continuation of the melodic development with various articulations. The lower staff accompaniment remains active and supportive.

102

102

This system contains measures 102 through 107. The upper staff's melody becomes more rhythmic and driving in some places. The lower staff accompaniment features some longer note values.

108

108

This system contains measures 108 through 114, which concludes the page. The upper staff features a melodic line that ends with a final cadence. The lower staff accompaniment also concludes with a final note.

Fear

♩ = 144 *with intensity*
play rhythms very accurately, no rubato

Elodie Lauten (words and music)

Soprano 1
f Here _____ Now _____ I

Soprano 2
f _____ *f* I

Alto Flute
f

Violin I
f

Violin II
f

Viola
f

Cello
f

Harpischord
f

S 1
feel _____ change _____ co - ming co - - -

S 2
feel _____ change _____ co - ming _____

A. Fl.
p

Vln. I
p

Vln. II
p

Vla.
p

Vc.
mf *marcato*

Hpschd.

11

S 1
ming Here now I

S 2
Here now I

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

16

S 1
sense a change

S 2
sense a change

A. Fl.

Vln. I

Vln. II

Vla.
mf marcato

Vc.
p

Hpschd.

21

S 1
not a good one

S 2
not a good one

A. Fl.
cantabile

Vln. I

Vln. II
mf legato, espressivo

Vla.

Vc.

Hpschd.

26

S 1
I don't know

S 2
I don't know

A. Fl.
mf no vibrato

Vln. I
mf slight attack

Vln. II
mf slight attack

Vla.
mf slight attack

Vc.
mf slight attack

Hpschd.

31

S 1 why I _____ feel _____ *f* cold _____

S 2 why I _____ feel _____ *f* cold _____

A. Fl.

Vln. I

Vln. II

Vla. *mf marcato*

Vc. *mf marcato* *p*

Hpschd.

36

S 1 *mf* Here _____ now _____ the _____

S 2 *mf* Here _____ now _____ the _____

A. Fl.

Vln. I *legato, espressivo*

Vln. II

Vla. *p*

Vc.

Hpschd.

41

S 1
fu - - - - - ture *p* some - - - - - one

S 2
fu - - - - - ture *p* some - - - - - one

A. Fl.

Vln. I

Vln. II

Vla.

Vc. *mf* *marcato*

Hpschd.

46

S 1
new *mf* a *mf* place a

S 2
new *mf* a *mf* place

A. Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd.

51

S 1 — grey — stran — ger — what

S 2 a grey — stran — ger — what

A. Fl.

Vln. I

Vln. II

Vla.

Vc. simile

Hpschd.

56

S 1 can — *subito p* do —

S 2 can — *subito p* do —

A. Fl. *subito p*

Vln. I *subito p*

Vln. II *subito p*

Vla. *subito p*

Vc. simile

Hpschd.

61

S 1
to pre - vent

S 2
to pre - vent

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

66

S 1
f life from es - ca -

S 2
f life from es - ca -

A. Fl.
mf

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.

71

S 1
ping a spell

S 2
ping a spell

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

76

S 1
I don't know

S 2
I don't know

A. Fl.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Hpschd.
p

81

S 1
— why — I — feel — cold —

S 2
— why — I — feel — cold —

A. Fl.
p, clean no vibrato *mf*

Vln. I
p, clean no vibrato *mf*

Vln. II
p, clean no vibrato *mf*

Vla.
p, clean no vibrato *mf*

Vc.
p, clean no vibrato *mf*

Hpschd.

86

S 1
and — so — a -

S 2
and — so — a -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

91

S 1 lone some - - - one

S 2 lone some - - - one

A. Fl.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd.

96

S 1 a grey stran - - - ger

S 2 a grey stran - - - ger

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

101

S 1
an e - - - - - ne -

S 2
an e - - - - - ne -

A. Fl.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.

106

S 1
my wor - king

S 2
my wor - king

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

111

S 1 a - - - - - gainst my life

S 2 a - - - - - gainst my life

A. Fl. *subito p*

Vln. I *subito p*

Vln. II *subito p*

Vla. *subito p*

Vc. *subito p* *mf*

Hpschd.

116 *sustained throughout section*

S 1 how? I don't know

S 2 *sustained throughout section* how? I don't know

A. Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd.

121

S 1
— how — could — I — know —

S 2
— how — could — I — know —

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

126

S 1
I ne - - - ver

S 2
I ne - - - ver

A. Fl.
p, clean no vibrato *mf*

Vln. I
p, clean no vibrato

Vln. II
p, clean no vibrato *mf*

Vla.
p, clean no vibrato

Vc.
p, clean no vibrato *mf marcato* *p*

Hpschd.

131

S 1
hurt a - ny - - - one a

S 2
hurt a - ny - - - one a

A. Fl.

Vln. I
p

Vln. II
mf

Vla.

Vc.

Hpschd.

136

S 1
se - - - - - cret e -

S 2
se - - - - - cret e -

A. Fl.

Vln. I
p

Vln. II

Vla.

Vc.

Hpschd.

141

S 1
ne - - - - my why? _____

S 2
ne - - - - my why? _____

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

146

S 1
I _____ don't _____ know _____ who _____

S 2
I _____ don't _____ know _____ who _____

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

151

S 1
the _____ dice _____ are _____ cast my fate

S 2
the _____ dice _____ are _____ cast my fate

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

156

S 1
is sealed _____ how _____ could _____ I _____

S 2
is sealed _____ how _____ could _____ I _____

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

161

S 1
— sur - - - - - vive the threat ———

S 2
— sur - - - - - vive the threat ———

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

166

S 1
the ——— sub - tle ——— spell ———

S 2
the ——— sub - tle ——— spell ———

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

mf

171

S 1
what will hap - pen to

S 2
what will hap - pen to

A. Fl.

Vln. I

Vln. II

Vla.

Vc.
marcato

Hpschd.

176

S 1
me can I sur - - - vive

S 2
me can I sur - - - vive

A. Fl.

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

Hpschd.

181

S 1
can I sur - vive how

S 2
can I sur - vive how

A. Fl.
mf

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.

186

S 1
can I fight what I don't

S 2
can I fight what I don't

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

191

S 1
e - - - ven know

S 2
e - - - ven know

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

196

S 1
Ah

S 2
Ah

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

201

S 1

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

rit. *f* Ah

205

S 1

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

208

S 1 Ah _____ *f* Ah _____

S 2 Ah _____ *f* Ah _____

A. Fl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Hpschd. *f*

211

S 1 Ah _____

S 2 Ah _____

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Verlaine Variations

Music: Elodie Lauten

Lyrics: Paul Verlaine *Clair de Lune*

$\bullet = 60$
Tenderly

Soprano 2

p Votre-âme est un pa-y - sa-ge choi-si Que vont char-mants mas-ques et ber-ga-mas-ques Jou-ant du luth et dan-

Alto Flute

Violin I

Violin II

Viola

Cello

Harpichord

S 2

6

sant et qua - si tris - tes leurs leurs dé - gui - se - ments fan - tas - ques Tout en chan - tant sur le

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

11

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

mo - de mi - neur L'a - mour vain - queur et la vie op - por - tu - ne Ils n'ont pas l'air de croire à leur bon - heur

16

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Et leur chan - son se mêle au clair de lune Le cal - me clair de lu - ne triste et beau

21

S 2

21

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Qui fait rê-ver les oi-seaux dans les ar-bres et san-glo-ter d'ex-tas-se les jets d'eau Les grands jets d'eau svel-tes

26

S 2

26

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

par-mi les mar-bres Votre-âme est un pa-y-sa-ge choi-si Que vont char-mants mas-ques

31

S 2

et ber-ga-mas-ques Jou-ant du luth et dan-sant et qua-si tris-tes leurs leurs dé-gui-se-ments fan-tas-

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

36

S 2

ques Tout en chan-tant sur le mo-de mi-neur L'a-mour vain-queur et la vie op-por-tu-ne

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

41

S 2
Ils n'ont pas l'air de croire à leur bon-heur Et leur chan-son se mêle au clair de lune

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

46

S 2
Le cal-me clair de lu - ne triste et beau Qui fait rê-ver les oi - seaux dans les ar-bres et san-glo-ter d'ex-tas-

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

51

S 1 *mf* Votre - âme est un pa - y -

S 2 se les jets d'eau Les grands jets d'eau svel - tes par - mi les mar - bres *p* Votre - âme est un pa - y -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

56

S 1 sa - ge choi - si Que vont char - mants mas - ques et ber - ga - mas - ques Jou - ant du luth et dan - sant et qua - si tris -

S 2 sa - ge choi - si Que vont char - mants mas - ques et ber - ga - mas - ques Jou - ant du luth et dan - sant et qua - si tris -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

61

S 1
tes leurs leurs dé - gui - se - ments fan - tas - ques Tout en chan - tant sur le mo - de mi - neur

S 2
tes leurs leurs dé - gui - se - ments fan - tas - ques Tout en chan - tant sur le mo - de mi - neur

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

66

S 1
L'a - mour vain - queur et la vie op - por - tu - ne Ils n'ont pas l'air de croire à leur bon - heur Et leur chan - son se

S 2
L'a - mour vain - queur et la vie op - por - tu - ne Ils n'ont pas l'air de croire à leur bon - heur Et leur chan - son se

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

71

S 1
 mêle au clair de lune Le cal-me clair de lu - ne triste et beau Qui fait rê-ver les oi-

S 2
 mêle au clair de lune Le cal-me clair de lu - ne triste et beau Qui fait rê-ver les oi-

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

76

S 1
 seaux dans les ar-bres et san-glo-ter d'ex-tas - se les jets d'eau Les grands jets d'eau svel-tes par-mi les mar-bres

S 2
 seaux dans les ar-bres et san-glo-ter d'ex-tas - se les jets d'eau Les grands jets d'eau svel-tes par-mi les mar-bres

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

82

S 2

Votre - est un pa - y - sa - ge choi - si Que vont char - mants mas - ques et ber - ga - mas - ques

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

86

S 2

Jou - ant du luth et dan - sant et qua - si tris - tes sous leurs dé - gui - se - ments fan - tas - ques

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

91

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Tout en chan-tant sur le mô-de mi-neur L'a-mour vain-queur et la vie op-por-tu-ne Ils n'ont pas l'air de

96

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

croire à leur bon-heur Et leur chan-son se mêle au clair de lune Le cal-me clair de lu-

101

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

ne triste et beau Qui fait rê-ver les ôr-seaux dans les ar-bres et san-glo-ter d'ex-tas-se les jets d'eau

106

S 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Les grands jets d'eau svel-tes par-mi les mar-bres Votre-est un pa-y-sa-ge choi-si

111

S 2

Que vont char - mants mas - ques et ber - ga - mas - ques Jou - ant du luth et dan - sant et qua - si tris - tes

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

116

S 2

leurs leurs dé - gui - se - ments fan - tas - ques Tout en chan - tant sur le mo - de mi - neur L'a - mour vain - queur et la

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

121

S 2

121

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

vie op - por - tu - ne Ils n'ont pas l'air de croire à leur bon - heur Et leur chan - son se

125

S 2

125

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

mêle au clair de lune Le cal - me clair de lu - ne triste et beau Qui fait rê - ver les oi -

130

S 2
seaux dans les ar - bres et san - glo - ter d'ex - tas - se les jets d'eau

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

133

S 2
Les grands jets d'eau svel - tes par - mi les mar - bres

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Orange

Baroque Flute

Composer: Elodie Lauten

Flute

1

3

6

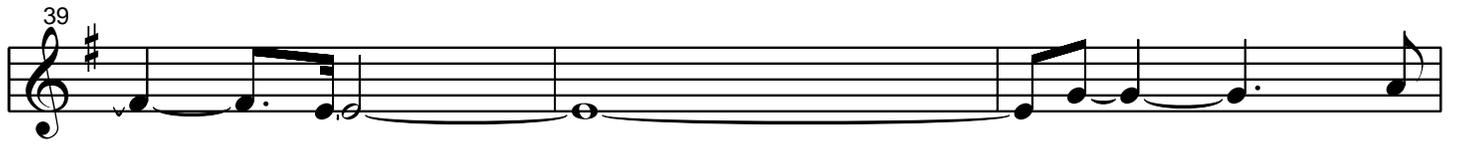
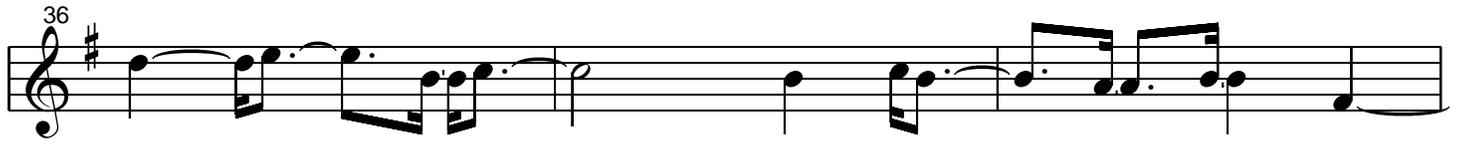
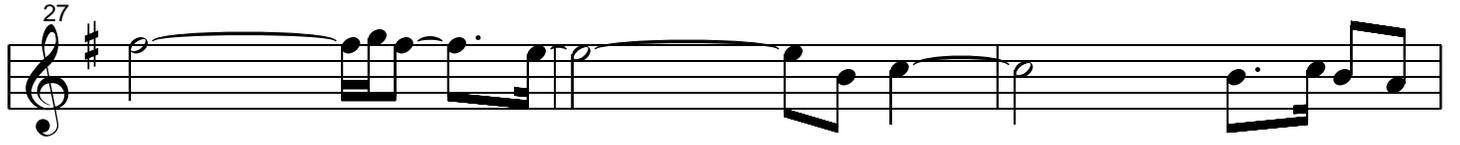
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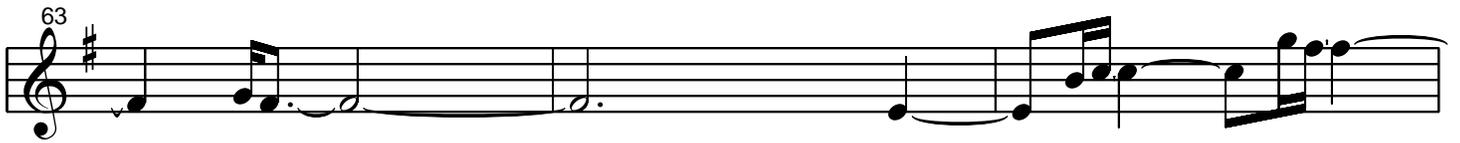
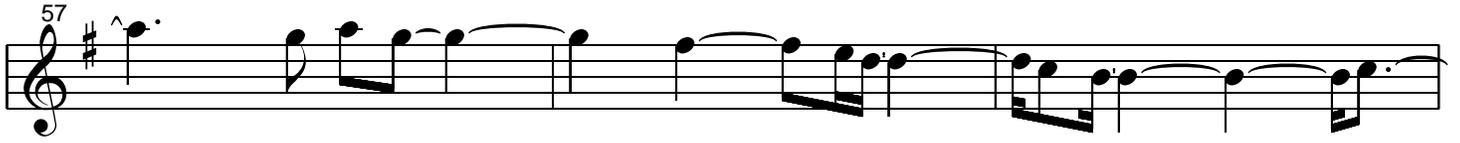
12

15

18

21





84

Musical staff 1: Treble clef, key signature of one sharp (F#), starting at measure 84. The melody consists of eighth and quarter notes with various rests and ties.

87

Musical staff 2: Treble clef, key signature of one sharp (F#), starting at measure 87. The melody continues with eighth and quarter notes.

90

Musical staff 3: Treble clef, key signature of one sharp (F#), starting at measure 90. The melody continues with eighth and quarter notes.

93

Musical staff 4: Treble clef, key signature of one sharp (F#), starting at measure 93. The melody continues with eighth and quarter notes.

96

Musical staff 5: Treble clef, key signature of one sharp (F#), starting at measure 96. The melody continues with eighth and quarter notes.

99

Musical staff 6: Treble clef, key signature of one sharp (F#), starting at measure 99. The melody continues with eighth and quarter notes.

102

Musical staff 7: Treble clef, key signature of one sharp (F#), starting at measure 102. The melody continues with eighth and quarter notes.

105

Musical staff 8: Treble clef, key signature of one sharp (F#), starting at measure 105. The melody continues with eighth and quarter notes.

108

Musical staff 9: Treble clef, key signature of one sharp (F#), starting at measure 108. The melody continues with eighth and quarter notes.

111

Musical staff 10: Treble clef, key signature of one sharp (F#), starting at measure 111. The melody continues with eighth and quarter notes.

114

Musical staff 114: Treble clef, key signature of one sharp (F#). The staff begins with a measure containing a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

117

Musical staff 117: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

120

Musical staff 120: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

123

Musical staff 123: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

126

Musical staff 126: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

129

Musical staff 129: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

132

Musical staff 132: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

135

Musical staff 135: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

138

Musical staff 138: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

141

Musical staff 141: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The staff concludes with a quarter note B4 and a quarter note A4.

144

Musical staff 144-146: Treble clef, key signature of one sharp (F#). Measures 144-146 contain a melodic line with eighth and sixteenth notes, including an accent (^) over the first note of measure 144.

147

Musical staff 147-149: Treble clef, key signature of one sharp (F#). Measures 147-149 continue the melodic line with eighth and sixteenth notes, including an accent (^) over the first note of measure 147.

150

Musical staff 150-152: Treble clef, key signature of one sharp (F#). Measures 150-152 continue the melodic line with eighth and sixteenth notes.

153

Musical staff 153-155: Treble clef, key signature of one sharp (F#). Measures 153-155 continue the melodic line with eighth and sixteenth notes.

156

Musical staff 156-158: Treble clef, key signature of one sharp (F#). Measures 156-158 continue the melodic line with eighth and sixteenth notes.

159

Musical staff 159-161: Treble clef, key signature of one sharp (F#). Measures 159-161 continue the melodic line with eighth and sixteenth notes.

162

Musical staff 162-164: Treble clef, key signature of one sharp (F#). Measures 162-164 continue the melodic line with eighth and sixteenth notes.

165

Musical staff 165-167: Treble clef, key signature of one sharp (F#). Measures 165-167 continue the melodic line with eighth and sixteenth notes, including an accent (^) over the first note of measure 165.

168

Musical staff 168-170: Treble clef, key signature of one sharp (F#). Measures 168-170 continue the melodic line with eighth and sixteenth notes.

171

Musical staff 171-173: Treble clef, key signature of one sharp (F#). Measures 171-173 continue the melodic line with eighth and sixteenth notes, including an accent (^) over the first note of measure 171.



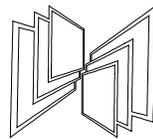
Elodie LAUTEN

The Deus Ex Machina Cycle

Opera Ballet

Act II - Akasha

The Realm of the Unknowable



Studio 21
New York, NY
02/27/06



Prelude for Harpsichord

Elodie Lauten

$\text{♩} = 100$

Hpschd

Musical notation for the Harpsichord (Hpschd) part, measures 1-5. The score is in common time (C) and features a treble clef. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part contains whole rests for all five measures.

Musical notation for the Harpsichord (Hpschd) part, measures 6-9. The treble clef part continues with eighth and sixteenth notes. In measure 9, there is a fermata over the final note. The bass clef part has whole rests for measures 6-8 and a quarter rest in measure 9.

Musical notation for the Harpsichord (Hpschd) part, measures 10-13. The treble clef part features a continuous sixteenth-note pattern. The bass clef part has whole rests for measures 10-11 and a quarter rest in measure 12, followed by a quarter note in measure 13.

Vl1

Musical notation for Violin 1 (Vl1), measures 1-2. The part begins with a piano (*p*) dynamic and a whole rest in each measure.

Vl2

Musical notation for Violin 2 (Vl2), measures 1-2. The part begins with a piano (*p*) dynamic and a whole rest in each measure.

Vla

Musical notation for Viola (Vla), measures 1-2. The part begins with a piano (*p*) dynamic and a whole rest in each measure.

Vc

Musical notation for Violoncello (Vc), measures 1-2. The part begins with a piano (*p*) dynamic and a whole rest in each measure.

Measures 12-13 of the piano score. The right hand features a continuous eighth-note melody with a descending line, while the left hand provides a steady bass accompaniment of eighth notes.

Violin (VI1) and Viola (Vla) staves for measures 12-13. Both instruments play a sustained whole note chord in the first measure, which then transitions to a half note chord in the second measure.

Measures 14-15 of the piano score. The right hand continues the eighth-note melody, and the left hand plays a simple bass line with quarter notes.

Violin (VI1) and Viola (Vla) staves for measures 14-15. Both instruments play a sustained whole note chord in the first measure, which then transitions to a half note chord in the second measure.

Piano score for measures 16-18. The right hand features a continuous eighth-note arpeggiated pattern. The left hand has a sparse accompaniment with a few notes in measures 16 and 17, and rests in measure 18.

VI1

VI2

Vla

Vc

Violin and Viola staves for measures 16-18. All instruments (VI1, VI2, Vla, Vc) are playing whole notes in measures 16 and 17, and rests in measure 18.

Piano score for measures 19-21. The right hand continues the eighth-note arpeggiated pattern. The left hand has a sparse accompaniment with a few notes in measures 19 and 20, and rests in measure 21.

VI1

VI2

Vla

Vc

Violin and Viola staves for measures 19-21. VI1 and VI2 play whole notes in measures 19 and 20, and rests in measure 21. Vla and Vc play whole notes in measures 19 and 20, and rests in measure 21.

Piano score for measures 21-22. The right hand (treble clef) features a melodic line with eighth notes and a sixteenth-note triplet. The left hand (bass clef) provides a steady accompaniment of quarter notes. Measure numbers 21 and 22 are indicated at the start of their respective staves.

VI1

VI2

Vla

Vc

Violin (VI1), Viola (VI2), and Violoncello (Vc) staves for measures 21-22. Each instrument has a whole rest in both measures, indicating they are silent during this passage.

Piano score for measures 23-24. The right hand (treble clef) continues the melodic line with eighth notes and a sixteenth-note triplet. The left hand (bass clef) continues with quarter notes. Measure numbers 23 and 24 are indicated at the start of their respective staves.

VI1

VI2

Vla

Vc

Violin (VI1), Viola (VI2), and Violoncello (Vc) staves for measures 23-24. Each instrument has a whole rest in both measures, indicating they are silent during this passage.

25

25

7

Detailed description: This system shows the piano accompaniment for measures 25, 26, and 27. The right hand (treble clef) features a continuous eighth-note arpeggiated pattern. The left hand (bass clef) has a sparse accompaniment with a few notes, including a measure with a '7' indicating a fingering.

VI1

VI2

Vla

Vc

Detailed description: This system contains the staves for Violin I (VI1), Violin II (VI2), Viola (Vla), and Violoncello (Vc). Each instrument has a whole note chord in the first measure of each of the three measures, which then remains silent for the rest of the system.

28

28

Detailed description: This system shows the piano accompaniment for measures 28, 29, and 30. The right hand (treble clef) continues with the eighth-note arpeggiated pattern. The left hand (bass clef) has a sparse accompaniment with a few notes.

VI1

VI2

Vla

Vc

Detailed description: This system contains the staves for Violin I (VI1), Violin II (VI2), Viola (Vla), and Violoncello (Vc). Each instrument has a whole note chord in the first measure of each of the three measures, which then remains silent for the rest of the system.

Piano score for measures 30-31. The right hand features a continuous eighth-note melody with a descending bass line. The left hand provides a simple harmonic accompaniment with quarter notes.

VI1

VI2

Vla

Vc

Violin and Viola staves for measures 30-31. All four staves (VI1, VI2, Vla, Vc) contain whole rests, indicating that these instruments are silent during this passage.

Piano score for measures 32-33. The right hand continues the eighth-note melody. The left hand accompaniment remains consistent with the previous measures.

VI1

VI2

Vla

Vc

Violin and Viola staves for measures 32-33. All four staves (VI1, VI2, Vla, Vc) contain whole rests, indicating that these instruments are silent during this passage.

34

34

This system shows the piano accompaniment for measures 34 to 36. The right hand features a continuous eighth-note pattern, while the left hand plays a simple bass line with a few rests.

VI1

VI2

Vla

Vc

This system contains the staves for Violin I (VI1), Violin II (VI2), Viola (Vla), and Violoncello (Vc). All instruments are playing sustained notes with long horizontal lines indicating they are held throughout the measures.

37

37

This system shows the piano accompaniment for measures 37 to 39. The right hand continues with a complex eighth-note pattern, and the left hand has a more active bass line with some eighth-note figures.

VI1

VI2

Vla

Vc

This system contains the staves for Violin I (VI1), Violin II (VI2), Viola (Vla), and Violoncello (Vc). The instruments continue to play sustained notes, with some slight variations in the lower strings.

Piano score for measures 40-42. The right hand features a complex, rhythmic melody with eighth and sixteenth notes. The left hand provides a simple accompaniment with quarter notes and rests.

Violin I (VI1), Violin II (VI2), Viola (Vla), and Violoncello (Vc) staves for measures 40-42. The strings play sustained notes, primarily in the lower register, with some rests.

Piano score for measures 43-45. The right hand continues with a similar rhythmic pattern to the previous system. The left hand accompaniment remains consistent.

Violin I (VI1), Violin II (VI2), Viola (Vla), and Violoncello (Vc) staves for measures 43-45. The string parts continue with sustained notes and rests.

46

46

VII1

VII2

Vla

Vc

mf

mf

mf

mf

Detailed description: This page of a musical score contains five staves. The top two staves are for a piano, with measure numbers 46 and 46 written above the treble and bass clefs respectively. The piano part features a melodic line in the right hand and a bass line in the left hand. The bottom four staves are for string instruments: Violin I (VII1), Violin II (VII2), Viola (Vla), and Violoncello (Vc). Each string staff begins with a whole rest in measure 46 and then enters with a melodic line in measure 47. A dynamic marking of *mf* (mezzo-forte) is placed at the beginning of each string staff in measure 47. The score concludes with a double bar line at the end of measure 50.

The Alchemist

Elodie Lauten: music & words

$\bullet = 120$

Soprano 1



mf Words! The thoughts, the sound of the voice and speech ex - press _____

Soprano 2



mf Words! The thoughts, the sound of the voice and speech ex - press _____

Alto Flute



f

Violin I



Violin II



Viola



Cello



Harpichord



f

S 1

the mind in - to words. Power to the

Sop 2

the mind in - to words. Power to the

A. Fl.

mf

Vln. I

mf

Vln. II

p

Vla.

p

Vc.

mf

Hpschd.

S 1 ¹³
f
words! _____

Sop 2 ¹³
f
words! _____

A. Fl. ¹³
mf

Vln. I ¹³
mf simile

Vln. II ¹³
mf simile

Vla. ¹³
mf

Vc. ¹³
mf

Hpschd. ¹³

S 1 *legato*
p
De - us De - us

Sop 2 *legato*
p
De - us De - us

A. Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd.

25
S 1
om - ni - po - tens de vi - ris tem - po - rum do - mi - nus

25
Sop 2
om - ni - po - tens de vi - ris tem - po - rum do - mi - nus

25
A. Fl.

25
Vln. I
simile

Vln. II
simile

Vla.
simile

Vc.

25
Hpschd.

S 1 ³¹
De us De - us om - ni - po - tens De - us est - tem po rum -

Sop 2 ³¹
De us De - us om - ni - po - tens De - us est - tem po rum -

A. Fl. ³¹
f

Vln. I ³¹
simile

Vln. II

Vla.

Vc.

Hpschd. ³¹

S 1

37

do - mi nus - - - De - us De us

Sop 2

37

do - mi nus - - - De - us De us

A. Fl.

37

p

Vln. I

37

mf

Vln. II

37

Vla.

37

Vc.

37

Hpschd.

37

43
S 1 *p*
A - ni - mae de vi - ris mi ra - bi - le vi - su De -

43
Sop 2 *p*
A - ni - mae de vi - ris mi ra - bi - le vi - su De -

43
A. Fl. *p*

43
Vln. I *simile*

Vln. II *simile*

Vla.

Vc.

43
Hpschd.

49
S 1
us _____ Ma - gis - ter nos - tra a - ni mae

49
Sop 2
us _____ Ma - gis - ter nos - tra a - ni mae

49
A. Fl.

49
Vln. I

Vln. II

Vla.

Vc.

49
Hpschd.

The Alchemist

S 1 *cantabile*
De us de vi ris De us de vi ris

Sop 2

A. Fl. *p*

Vln. I *p super-legato, pretty*

Vln. II *p*

Vla. *p*

Vc. *p spiccato*

Hpschd.

The Alchemist

S 1 *61 simile*
De us de vi - ris De

Sop 2 *61*

A. Fl. *61 mf simile*

Vln. I *61*

Vln. II *61*

Vla. *61*

Vc. *61*

Hpschd. *61*

S 1 Musical staff for Soprano 1, starting at measure 67. The lyrics are "us A ni - - - ma Nos tra". The melody is in a treble clef and features a series of eighth and sixteenth notes with some rests.

Sop 2 Musical staff for Soprano 2, starting at measure 67. The staff is mostly empty, indicating that this part is silent or has rests.

A. Fl. Musical staff for Alto Flute, starting at measure 67. The part begins with a half rest followed by a series of eighth and sixteenth notes.

Vln. I Musical staff for Violin I, starting at measure 67. The part features a rhythmic pattern of eighth and sixteenth notes with some slurs.

Vln. II Musical staff for Violin II, starting at measure 67. The part features a rhythmic pattern of eighth and sixteenth notes with some slurs.

Vla. Musical staff for Viola, starting at measure 67. The part features a rhythmic pattern of eighth and sixteenth notes with some slurs.

Vc. Musical staff for Violoncello, starting at measure 67. The part features a rhythmic pattern of eighth and sixteenth notes with some slurs.

Hpschd. Musical staff for Harpsichord, starting at measure 67. The part features a rhythmic pattern of eighth and sixteenth notes with some slurs.

73

S 1

A ni ma nos tra.

Sop 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

79

S 1

Sop 2

A. Fl. *whistle tone*

Vln. I *pp*

Vln. II *pp simile*

Vla. *pp*

Vc. *pp*

Hpschd.

Detailed description of the musical score: The score is for measures 79 to 84. It features seven staves. Soprano 1 and Soprano 2 have whole rests. The Alto Flute plays a continuous eighth-note pattern labeled 'whistle tone'. Violin I plays a similar eighth-note pattern marked 'pp'. Violin II plays a pattern of eighth notes and quarter notes, marked 'pp' and 'simile'. Viola and Violoncello play a pattern of quarter notes, marked 'pp'. The Harpsichord has a treble staff with whole rests and a bass staff with a continuous eighth-note pattern.

85 *darker mood*

S 1
Words _____ have two sides _____ the - sensand the sound _____

85
Sop 2
Words _____ have two sides _____ the - sensand the sound _____

85
A. Fl.
normal tone
mf

85
Vln. I
mf

Vln. II
mf

Vla.
mf *legato*

Vc.
mf *legato*

85
Hpschd.

91

S 1

Words are mo - tions - of our soul The breath of the

Sop 2

Words are mo - tions - of our soul The breath of the

A. Fl.

Vln. I

legato

Vln. II

Vla.

Vc.

Hpschd.

97

S 1

mouth, mo - tion of - mind and the tongue, the - me - dium of -

Sop 2

mouth, mo - tion of - mind and the tongue, the - me - dium of -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

S 1 ¹⁰³
in - vo ca - tion Ah _____ there - by the con - nec - tion bet ween the

Sop 2 ¹⁰³
in - ca - tion Ah _____ there - by the con - nec - tion bet ween the

A. Fl. ¹⁰³

Vln. I ¹⁰³

Vln. II

Vla.

Vc.

Hpschd. ¹⁰³

109 *cantabile*

S 1 soul and the di - vine De - us de vi ris

Sop 2 soul and the di - vine

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

S 1 *115*
De us de vi ris *p* De

Sop 2 *115*

A. Fl. *115*

Vln. I *115*
simile

Vln. II *115*
simile

Vla. *115*
simile

Vc. *115*

Hpschd. *115*

121
S 1
us de vi - ris us A ni -

121
Sop 2

121
A. Fl.

121
Vln. I

121
Vln. II

121
Vla.

121
Vc.

121
Hpschd.

S 1 ¹²⁷
ma _____ nos _____ tra _____ A _____ ni _____

Sop 2 ¹²⁷

A. Fl. ¹²⁷

Vln. I ¹²⁷

Vln. II

Vla.

Vc.

Hpschd. ¹²⁷

133

S 1 *articulated*
nos tra. *f* words! *p* uterē in a trance withutmost con - cen -

Sop 2
f words! *p* uterē in a trance withutmost con - cen -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score for 'The Alchemist' contains measures 133-136. It features two vocal parts, Soprano 1 (S 1) and Soprano 2 (Sop 2), and six instrumental parts: Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The vocal parts have lyrics in Latin: 'nos tra. words! uterē in a trance withutmost con - cen -'. The instrumental parts provide accompaniment, with the harpsichord playing a rhythmic pattern of eighth notes. The score includes dynamic markings such as *f* (forte) and *p* (piano), and the instruction *articulated* for the vocal line. The key signature is three flats (B-flat major or D-flat minor) and the time signature is common time (C).

139

S 1 *legato*
traionof the mind cabringa goal to com - ple - tion *f* De - us De - us

Sop 2
traionof the mind cabringa goal to com - ple - tion *f* De - us De - us

A. Fl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Hpschd.

145

S 1
om - ni - po - tens de vi - ris tem - po - rum do - mi - nus

Sop 2
om - ni - po - tens de vi - ris tem - po - rum do - mi - nus

A. Fl.

Vln. I
simile

Vln. II
simile

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Alchemist', contains measures 145 through 150. The score is arranged in a standard orchestral format with vocal parts at the top. The vocal parts for Soprano 1 (S 1) and Soprano 2 (Sop 2) sing the Latin phrase 'om - ni - po - tens de vi - ris tem - po - rum do - mi - nus'. The Alto Flute (A. Fl.) part consists of sustained notes. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic pattern of eighth notes, marked with the instruction 'simile'. The Viola (Vla.) part features a melodic line with some slurs. The Violoncello (Vc.) part provides a steady bass line. The Harpsichord (Hpschd.) part has a complex, rhythmic accompaniment in both hands. The page number '35' is in the top right corner, and the title 'The Alchemist' is centered at the top.

151

S 1 *p* De - us De - us om - ni - po - tens De - us est - tem po rum -

Sop 2 *p* De - us De - us om - ni - po - tens De - us est - tem po rum -

A. Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd. *p*

Detailed description: This page of a musical score, numbered 36, is titled 'The Alchemist'. It features a vocal duet and instrumental accompaniment. The vocal parts, for Soprano 1 (S 1) and Soprano 2 (Sop 2), begin at measure 151 and sing the Latin phrase 'De - us De - us om - ni - po - tens De - us est - tem po rum -'. The instrumental parts include Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). All instrumental parts are marked with a piano (*p*) dynamic. The Harpsichord part consists of two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The instrumental parts are also in treble clef, except for the Viola and Violoncello, which are in bass clef. The Alto Flute part is in treble clef with a key signature of one flat. The Violin and Viola parts are in treble clef with a key signature of one flat. The Violoncello part is in bass clef with a key signature of one flat. The Harpsichord part is in treble and bass clef with a key signature of one flat. The score is written in a standard musical notation style with a common time signature.

157

S 1
do - mi nus - - - De - us De us

157

Sop 2
do - mi nus - - - De - us De us

157

A. Fl.

157

Vln. I

Vln. II

Vla.

Vc.

157

Hpschd.

163

S 1
mf
De - us De - us om - ni - po - tens de vi - ris tem - po - rum

163

Sop 2
mf
De - us De - us om - ni - po - tens de vi - ris tem - po - rum

163

A. Fl.
mf

163

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

163

Hpschd.

169
S 1
do - mi - nus De us De - us om - ni - po - tens De -

169
Sop 2
do - mi - nus De us De - us om - ni - po - tens De -

169
A. Fl.

169
Vln. I

Vln. II

Vla.

Vc.

169
Hpschd.

175

S 1
us est - tem po rum - do - mi nus - - De - us De *f*

175

Sop 2
us est - tem po rum - do - mi nus - - De - us De *f*

175

A. Fl. *f*

175

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

175

Hpschd.

Detailed description: This page of a musical score, numbered 40, is titled 'The Alchemist'. It features seven staves of music. The top two staves are for vocalists S 1 and Sop 2, both with lyrics 'us est - tem po rum - do - mi nus - - De - us De' and a forte (*f*) dynamic marking. The third staff is for Alto Flute (A. Fl.), also with a forte (*f*) dynamic. The next three staves are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.), each with a forte (*f*) dynamic. The fifth staff is for Violoncello (Vc.), also with a forte (*f*) dynamic. The bottom two staves are for Harpsichord (Hpschd.), with a forte (*f*) dynamic. The score begins at measure 175. The vocal parts have a melodic line with some rests, while the instrumental parts provide a rhythmic accompaniment. The overall texture is dense and dramatic due to the forte dynamics.

181

S 1
us _____ De - - - us _____

Sop 2
us _____ De - - - us _____

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Alchemist' and numbered 41, covers measures 181 to 185. It features vocal parts for Soprano 1 (S 1) and Soprano 2 (Sop 2), and instrumental parts for Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The vocal parts have lyrics 'us' and 'De - - - us' with long horizontal lines indicating sustained notes. The instrumental parts include various rhythmic patterns, such as sixteenth-note runs in the violins and harpsichord, and sustained chords in the lower strings and flute. The score is written in a single system with a double bar line at the end of measure 185.

The Two Infinities

Music: Elodie Lauten
Lyrics: adapted from Pascal

Tempo: ♩ = 90

Soprano 1

Alto Flute

Violin I

Violin II

Viola

Cello

Harpichord

S 1

mf Let wo - man con - tem - plate na - ture in her ecs - ta - sy Let her look a - way from her sur -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

cres-decres on 8 beats

The Two Infinities

44

13

S 1

roun - - - dings Let her see the earth as a mere speck

A. Fl.

sim.

Vln. I

sim.

Vln. II

sim.

Vla.

sim.

Vc.

sim.

Hpschd.

19

S 1

com - pared to the orb of the sun. Let her mar - vel at fin - ding it to be the ti - ni-est point

A. Fl.

tr

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

25

S 1
mf seen from his eyes. _____ The whole vi - si - ble world is on - ly a dot in the

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

30

S 1
u - ni - verse. _____ No i - dea can ap - pro - xi - mate it

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Two Infinities

46

S 1
Na - ture is an in - fi - nite sphere whose

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

S 1
cen - ter - is e - ve - ry - where and cir - cum - fe - rence no - where

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

40

S 1

Let — wo - man - see what she is in com - pa - ri - son to what e - xists

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

43

S 1

let her learn to take the earth, a - ni - mals, for - rests, o - ceans, coun - tries,

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

pp

pp

pp

pp

pp

The Two Infinities

48

47

S 1

ci - ties, buil - dings and her self,

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

mf

mf

mf

mf

50

S 1

p at their pro per va lue. What is man in the in - fi - nite?

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p

p

p

p

p

55

S 1

Let us look at the a - tom, which con - tains all of na - ture. Let us be - hold the in - fi - ni ty

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

59

S 1

of all u - ni - ver - ses and their skies, pla - nets and sa - tel lites.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Two Infinities

50

S 1 *f* Bet ween the two ex - tremes of in - fi - ni - ty and no - thing - ness

A. Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd. *mf*

S 1 af - ter all, what is man in na - ture? A

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

71

S 1 *mf* no - thing com - pared to in - fi - ni - ty, whole compared to no - thing, A

A. Fl.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd. *p*

75

S 1 mid - dle point bet - ween all and no - thing A *f* no - thing com - pared to in

A. Fl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd. *mf*

The Two Infinities

52

79

S 1
fi - ni - ty, A whole com - pared to no - thing,

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

83

S 1
a mid - dle point bet - ween all _____ and no - thing _____

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Architect

Version For Two Sopranos

Music Elodie Lauten
Lyrics Carl Karas

Flute

mf

Violin 1

8

Fl.

8

Vln. 1

8

Hpschd.

f

Detailed description: This musical score is for the piece 'The Architect' by Elodie Lauten, with lyrics by Carl Karas. It is a version for two sopranos. The score is written for three instruments: Flute, Violin 1, and Harpsichord. The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins with a mezzo-forte (*mf*) dynamic and features a melodic line with several slurs and a crescendo hairpin. The Violin 1 part also begins with a mezzo-forte (*mf*) dynamic and plays a similar melodic line. The Harpsichord part begins with a forte (*f*) dynamic and provides a rhythmic accompaniment with a steady eighth-note pattern in both hands. The score is divided into three systems, with the first system containing measures 1-7, the second system containing measures 8-14, and the third system containing measures 15-21. The Flute and Violin 1 parts end with a fermata over the final note of measure 21.

55
13

Architect (2 Sopranos)

Sop 1

Musical staff for Soprano 1, treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *mf* dynamic marking. The lyrics "Ar - chi - tec - ture" are written below the first measure, "is the" below the second, "lan - guage of" below the third, and "space" below the fourth. A fermata is placed over the final note of the phrase.

Sop 2

Musical staff for Soprano 2, treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *mf* dynamic marking. The lyrics "Ar - chi - tec - ture" are written below the first measure, "is the" below the second, "lan - guage of" below the third, and "space" below the fourth. A fermata is placed over the final note of the phrase.

Fl.

Musical staff for Flute, treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *mf* dynamic marking. A *sim.* (sustained) marking is present below the second measure. A hairpin symbol is located below the staff.

Vln. 1

Musical staff for Violin 1, treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *p* dynamic marking. A hairpin symbol is located below the staff.

Vln. 2

Musical staff for Violin 2, treble clef, key signature of one sharp (F#). The staff contains a rhythmic accompaniment with a *p* dynamic marking. The markings *spiccato* and *legato* are written below the staff.

Vla.

Musical staff for Viola, alto clef, key signature of one sharp (F#). The staff contains a rhythmic accompaniment with a *p* dynamic marking. The markings *spiccato* and *legato* are written below the staff.

Vlc.

Musical staff for Violoncello, bass clef, key signature of one sharp (F#). The staff contains a rhythmic accompaniment with a *p* dynamic marking. The markings *spiccato* and *legato* are written below the staff.

Hpschd.

Musical staff for Harpsichord, grand staff (treble and bass clefs), key signature of one sharp (F#). The staff contains a rhythmic accompaniment with a *p* dynamic marking. A fermata is placed over the final note of the phrase in the treble clef.

19

Sop 1

Sop 2

Fl.

Ar chi tec - ture has no subs -

Ar chi tec - ture has no subs -

f *p*

19

Vln. 1

Vln. 2

Vla.

Vlc.

p *mf* *p* *p*

19

Hpschd.

57
25

Architect (2 Sopranos)

Sop 1

Staff 1: Soprano 1. Treble clef, key signature of one sharp (F#). The melody consists of half notes and quarter notes, with a fermata over the final note. The lyrics are: "tance as lan-guage has none".

Sop 2

Staff 2: Soprano 2. Treble clef, key signature of one sharp (F#). The melody is identical to Soprano 1. The lyrics are: "tance as lan-guage has none".

Fl.

Staff 3: Flute. Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a fermata over the final note.

Vln. 1

Staff 4: Violin 1. Treble clef, key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a fermata over the final note. The instruction "vibrato" is written below the staff.

Vln. 2

Staff 5: Violin 2. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes, with a fermata over the final note. The instruction "vibrato" is written below the staff.

Vla.

Staff 6: Viola. Bass clef, key signature of one sharp (F#). The melody consists of eighth notes, with a fermata over the final note. The instruction "vibrato" is written below the staff.

Vlc.

Staff 7: Violoncello. Bass clef, key signature of one sharp (F#). The melody consists of eighth notes, with a fermata over the final note. The instruction "vibrato" is written below the staff.

Hpschd.

Staff 8: Harpsichord. Treble and bass clefs, key signature of one sharp (F#). The accompaniment consists of eighth notes in both hands, with a fermata over the final note.

31

Sop 1

Sop 2

Fl.

p There - fore, ar - chi - tec - ture

p There - fore, ar - chi - tec - ture

p

sim.

31

Vln. 1

Vln. 2

Vla.

Vlc.

p

p

p

p

31

Hpschd.

Architect (2 Sopranos)

Sop 1
— is nei - ther a - ni - mate nor in - a - ni - mate

Sop 2
— is nei - ther a - ni - mate nor in - a - ni - mate

Fl.
mf

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vlc.
mf

Hpschd.
mf

43

Sop 1

Sop 2

Fl.

E - ven though in time

E - ven though in time

p *mf*

43

Vln. 1

Vln. 2

Vla.

Vlc.

mf

vibrato

43

Hpschd.

61
49

Architect (2 Sopranos)

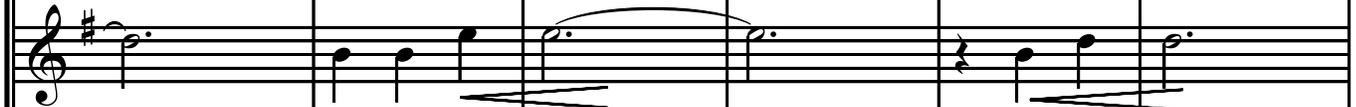
Sop 1



Musical staff for Soprano 1, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the notes D5, E5, and F#5. The staff continues with quarter notes G5, A5, and B5, followed by a half note C6. The lyrics "its space can change" are written below the staff.

its space can change by grow - ing

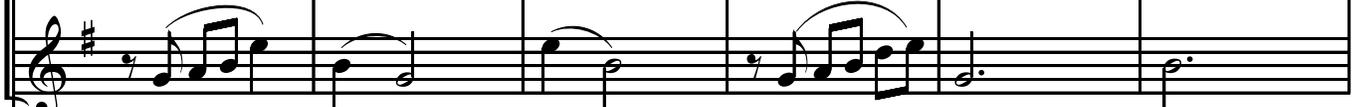
Sop 2



Musical staff for Soprano 2, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the notes D5, E5, and F#5. The staff continues with quarter notes G5, A5, and B5, followed by a half note C6. The lyrics "its space can change" are written below the staff.

its space can change by grow - ing

Fl.



Musical staff for Flute, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5. A slur covers the notes D5, E5, and F#5. The staff continues with quarter notes G5, A5, and B5, followed by a half note C6. The word "cantabile" is written below the staff.

cantabile

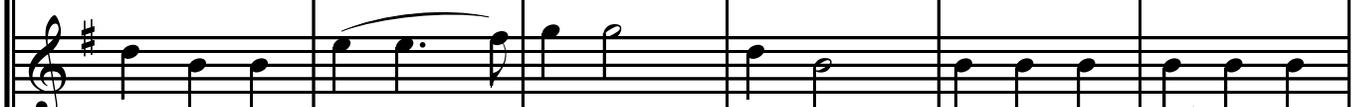
Vln. 1



Musical staff for Violin 1, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A slur covers the notes D5, E5, and F#5. The staff continues with quarter notes G5, A5, and B5, followed by a half note C6. The word "legato" is written below the staff.

legato

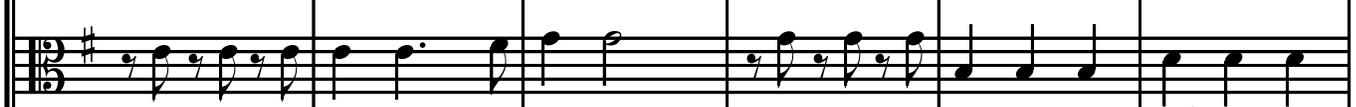
Vln. 2



Musical staff for Violin 2, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A slur covers the notes D5, E5, and F#5. The staff continues with quarter notes G5, A5, and B5, followed by a half note C6. The word "legato" is written below the staff.

legato

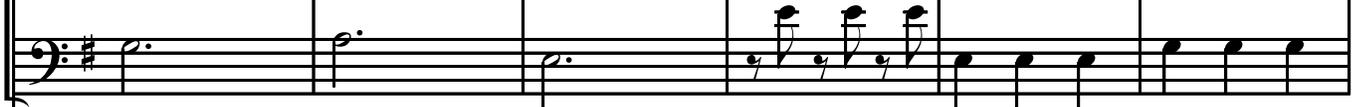
Vla.



Musical staff for Viola, featuring a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, B3, and C4. A slur covers the notes D4, E4, and F#4. The staff continues with quarter notes G4, A4, and B4, followed by a half note C5. The word "legato" is written below the staff.

legato

Vlc.



Musical staff for Violoncello, featuring a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3. A slur covers the notes D3, E3, and F#3. The staff continues with quarter notes G3, A3, and B3, followed by a half note C4. The word "legato" is written below the staff.

legato

Hpschd.



Musical staff for Harpsichord, featuring a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a 4/4 time signature. The right hand plays a continuous eighth-note pattern starting on G4. The left hand plays a simple harmonic accompaniment with quarter notes G2, A2, B2, and C3, followed by quarter notes D3, E3, F#3, and G4.

55

Sop 1

shrin-king, al - ter - ing, re - stor - ing, add - ing or sub - tract - ing

Sop 2

shrin-king, al - ter - ing, re - stor - ing, add - ing or sub - tract - ing

Fl.

55

Vln. 1

Vln. 2

Vla.

Vlc.

55

Hpschd.

63
61

Architect (2 Sopranos)

Sop 1

Sop 2

Fl.

crum - bling - er - od - ing, or ris - ing up

crum - bling - er - od - ing, or ris - ing up

61

Vln. 1

Vln. 2

Vla.

Vlc.

61

Hpschd.

67

Sop 1
a - gain
Ris - ing up
a - gain...
ossia

Sop 2
a - gain
Ris - ing up
a - gain...

Fl.
mf *p* *mf*

67

Vln. 1
p

Vln. 2
p

Vla.
p

Vlc.
p

67

Hpschd.

73

Sop 1

Sop 2

Fl.

p Ar - chi - tect - ure

p Ar - chi - tect - ure

73

Vln. 1

Vln. 2

Vla.

Vlc.

73

Hpschd.

79

Sop 1

re - veals the il - lu - sion of time

Sop 2

re - veals the il - lu - sion of time

Fl.

mf

79

Vln. 1

mf

Vln. 2

Vla.

Vlc.

79

Hpschd.

84

Sop 1
in its ma-ni-fes - ta - tions.

Sop 2
in its ma-ni-fes - ta - tions.

Fl.
p p p mf

84

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vlc.
mf

84

Hpschd.

90

Sop 1

p Ar - chi - tect - ure _____ is the cons - truct - ion

Sop 2

p Ar - chi - tect - ure _____ is the cons - truct - ion

Fl.

mf *p*

90

Vln. 1

Vln. 2

Vla.

Vlc.

90

Hpschd.

95

Sop 1

Sop 2

Fl.

of the ci - ty on a li - mi - ted

of the ci - ty on a li - mi - ted

mf

95

Vln. 1

Vln. 2

Vla.

Vlc.

mf

95

Hpschd.

100

Sop 1
time and scale.

Sop 2
time and scale.

Fl.
p *mf*

Vln. 1
mf

Vln. 2

Vla.

Vlc.

Hpschd.

light and articulated throughout section

106

Sop 1

It is the slow-er mo-ving back-drop —

Sop 2

It is the slow-er mo-ving back-drop —

Fl.

p

106

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Vlc.

pp

pp

106

Hpschd.

110

Sop 1

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

Sop 2

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

Fl.

110

Vln. 1

Vln. 2

Vla.

Vlc.

110

Hpschd.

114

Sop 1
and should no more than e- cho these

Sop 2
and should no more than e- cho these

Fl.

114

Vln. 1

Vln. 2

Vla.

Vlc.

114

Hpschd.

118

Sop 1

in a li-mi-ted and re-strict-ed man-ner. it is the slo-wer

Sop 2

in a li-mi-ted and re-strict-ed man-ner. it is the slo-wer

Fl.

118

Vln. 1

Vln. 2

Vla.

Vlc.

118

Hpschd.

123

Sop 1

mo-ving back-drop

Sop 2

mo-ving back-drop

Fl.

Detailed description: This system contains the vocal and flute parts. Sopranos 1 and 2 have identical lyrics: 'mo-ving back-drop' in the first measure and 'of the pla-za and' in the third measure. The flute part features a melodic line with eighth and sixteenth notes, including a slur over the first two measures.

123

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This system contains the string parts. Violin 1 and Violin 2 play a melodic line with eighth notes. Viola and Violoncello play a rhythmic accompaniment with eighth notes.

123

Hpschd.

Detailed description: This system contains the harpsichord part. The harpsichord plays a rhythmic accompaniment with eighth notes in both hands.

127

Sop 1

the street —

for the green speed and

Sop 2

the street —

for the green speed and

Fl.

127

Vln. 1

Vln. 2

Vla.

Vlc.

127

Hpschd.

131

Sop 1

hu-man speed

the trees and gar - dens _

Sop 2

hu-man speed

the trees and gar - dens _

Fl.

131

Vln. 1

Vln. 2

Vla.

Vlc.

131

Hpschd.

135

Sop 1

— the pe - des - tri - ans and ve - hi - cles

Sop 2

— the pe - des - tri - ans and ve - hi - cles

Fl.

135

Vln. 1

Vln. 2

Vla.

Vlc.

135

Hpschd.

138

Hpschd.

141

Hpschd.

144

Hpschd.

147

Hpschd.

150

Hpschd.

Musical score for Hpschd. (150-152). The score is written for two staves (treble and bass clef) in a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed eighth notes and sixteenth notes. The piece is divided into three measures.

153

Fl.

Musical score for Fl. (153-155). The score is written for a single staff in a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed eighth notes and sixteenth notes. The piece is divided into three measures.

153

Vln. 1

Musical score for Vln. 1 (153-155). The score is written for a single staff in a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed eighth notes and sixteenth notes. The piece is divided into three measures.

Vlc.

Musical score for Vlc. (153-155). The score is written for a single staff in a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed eighth notes and sixteenth notes. The piece is divided into three measures.

153

Hpschd.

Musical score for Hpschd. (153-155). The score is written for two staves (treble and bass clef) in a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed eighth notes and sixteenth notes. The piece is divided into three measures.

This musical score page, numbered 81, is titled "Architect (2 Sopranos)". It contains three systems of music for measures 156, 158, and 158. Each system includes staves for Flute (Fl.), Violin 1 (Vln. 1), Viola (Vlc.), and Harpsichord (Hpschd.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part features melodic lines with slurs and accents. The Violin 1 part plays a rhythmic accompaniment with slurs. The Viola part provides a bass line with slurs. The Harpsichord part consists of two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. Measure numbers 156, 158, and 158 are indicated at the beginning of their respective systems.

This musical score page, titled "Architect (2 Sopranos)" and numbered 82, contains measures 161 through 164. The score is arranged in three systems, each featuring three staves: Flute (Fl.), Violin 1 (Vln. 1), and Violoncello (Vlc.) in the upper staves, and a grand staff for the Harpsichord (Hpschd.) in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 161-163) begins with a forte (*f*) dynamic marking. The Flute part features a melodic line with slurs and accents, while the Violin and Violoncello parts provide harmonic support with rhythmic patterns. The Harpsichord part consists of a steady eighth-note accompaniment in both hands. The second system (measures 164-166) continues the instrumental textures, with the Flute part showing a crescendo leading to a fermata at the end of the system. The third system (measures 167-169) maintains the established instrumental patterns.

167

Sop 1
mf Ar - chi - tect ure is the

Sop 2
mf Ar - chi - tect ure is the

Fl.
mf

167

Vln. 1
p

Vln. 2
p

Vla.
p

Vlc.
p

167

Hpschd.

170

Sop 1
place - ment of o - ur

Sop 2
place - ment of o - ur

Fl.

170

Vln. 1

Vln. 2

Vla.

Vlc.

170

Hpschd.

173

Sop 1

scale and vi - su - al pre - fe - ren - ces

Sop 2

scale and vi - su - al pre - fe - ren - ces

Fl.

173

Vln. 1

Vln. 2

Vla.

Vlc.

173

Hpschd.

179

Sop 1

in - to the plan - ning of pro - jects large e - nough

Sop 2

in - to the plan - ning of pro - jects large e - nough

Fl.

179

Vln. 1

Vln. 2

Vla.

Vlc.

179

Hpschd.

184

Sop 1
to in - clude o - thers in the pro - cess.

Sop 2
to in - clude o - thers in the pro - cess.

Fl.
mf

184

Vln. 1
mf

Vln. 2

Vla.

Vlc.

184

Hpschd.

189

Sop 1

Sop 2

Fl.

Op por - tu - ni - ties a -

Op por - tu - ni - ties a -

p cantabile

189

Vln. 1

Vln. 2

Vla.

Vlc.

p

mf

p

189

Hpschd.

195

Sop 1

Sop 2

Fl.

rise from the u - ni - ty in all

rise from the u - ni - ty in all

195

Vln. 1

Vln. 2

Vla.

Vlc.

195

Hpschd.

201

Sop 1

when we sim - ply re - a - lize that we are one with what

Sop 2

when we sim - ply re - a - lize that we are one with what

Fl.

mf *p*

201

Vln. 1

Vln. 2

Vla.

Vlc.

201

Hpschd.

207

Sop 1
is. _____

Sop 2
is. _____

Fl.
mf *f*

Vln. 1
f

Vln. 2
vibrato

Vla.
vibrato

Vlc.
vibrato

Hpschd.

Detailed description: This page of a musical score, numbered 91, is titled 'Architect (2 Sopranos)'. It begins at measure 207. The score is arranged in a system with seven staves. The top two staves are for Sopranos 1 and 2, both in treble clef with a key signature of one sharp (F#). They feature a long, sustained note with a fermata, marked 'is.' (sostenuto). The Flute part (Fl.) is in treble clef with a key signature of one sharp, starting with a half note followed by a melodic line of eighth notes, marked *mf* and *f*. The Violin 1 (Vln. 1) part is in treble clef with a key signature of one sharp, playing a melodic line of eighth notes marked *f*. The Violin 2 (Vln. 2) part is in treble clef with a key signature of one sharp, playing a sustained note marked *vibrato*. The Viola (Vla.) part is in alto clef with a key signature of one sharp, playing a sustained note marked *vibrato*. The Violoncello (Vlc.) part is in bass clef with a key signature of one sharp, playing a sustained note marked *vibrato*. The Harpsichord (Hpschd.) part is in grand staff (treble and bass clefs) with a key signature of one sharp, playing a rhythmic accompaniment of eighth notes.

light and articulated throughout section

212

Sop 1

How much, how much when and how much when where_____

Sop 2

How much, how much when and how much when where_____

Fl.

p *mf*

212

Vln. 1

p articulated *mf*

Vln. 2

p articulated

Vla.

p articulated

Vlc.

p articulated

212

Hpschd.

215

Sop 1

Sop 2

Fl.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

are ques-tions as pres-sing as

are ques-tions as pres-sing as

p

p

219

Sop 1
what and why. _____ *mf* How much, how much when

Sop 2
what and why. _____ *mf* How much, how much when

Fl.
mf

219

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vlc.
mf

219

Hpschd.

222

Sop 1
and how much when where

Sop 2
and how much when where

Fl.

222

Vln. 1

Vln. 2

Vla.

Vlc.

222

Hpschd.

226

Sop 1

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

Sop 2

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

Fl.

226

Vln. 1

Vln. 2

Vla.

Vlc.

226

Hpschd.

230

Sop 1

p To en - hance ex - pe - ri - ence To en - hance

Sop 2

p To en - hance ex - pe - ri - ence To en - hance

Fl.

230

Vln. 1

legato

Vln. 2

legato

Vla.

legato

Vlc.

legato

230

Hpschd.

235 *ossia*

Sop 1
— is the non - goal.

Sop 2
— is the non - goal.

Fl.

235

Vln. 1

Vln. 2
mf

Vla.

Vlc.

235

Hpschd.

241

Sop 1

Sop 2

Fl.

f

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

245

Sop 1 *mf* Suc - cess lies in ma - king

Sop 2 *mf* Suc - cess lies in ma - king

Fl. *p*

245

Vln. 1 *p*

Vln. 2 *p p*

Vla. *p*

Vlc. *p*

245

Hpschd.

249

Sop 1
in - for - ma - tion screens that no one e - ver wants to

Sop 2
in - for - ma - tion screens that no one e - ver wants to

Fl.

249

Vln. 1

Vln. 2

Vla.

Vlc.

249

Hpschd.

253 *syllabic*

Sop 1
change right - ful - ly per - ma - nent

Sop 2
change right - ly per - ma - nent

Fl.

253

Vln. 1

Vln. 2

Vla.

Vlc.

253

Hpschd.

257 *melodic*

Sop 1
like a book that can not be burnt.

Sop 2
like a book that can not be burnt.

Fl.

Vln. 1

Vln. 2

Vla.

Vlc.

Hpschd.

261

Sop 1

like a book that can - not be burnt

Sop 2

like a book that can - not be burnt

Fl.

261

Vln. 1

Vln. 2

Vla.

Vlc.

261

Hpschd.

267 *cantabile*

Sop 1 *p* Op - por - tu - ni - ties a - rise

Sop 2 *p* Op - por - tu - ni - ties a - rise

Fl.

267

Vln. 1

Vln. 2

Vla.

Vlc.

267

Hpschd.

273

Sop 1

Sop 2

Fl.

from the u - ni - ty in all when we sim - ply re - a -

from the u - ni - ty in all when we sim - ply re - a -

273

Vln. 1

Vln. 2

Vla.

Vlc.

273

Hpschd.

279

Sop 1

Sop 2

Fl.

lize that we are one with what is.

lize that we are one with what is.

279

Vln. 1

Vln. 2

Vla.

Vlc.

279

Hpschd.

284

Sop 1

Sop 2

Fl.

f

Vln. 1

mf with energy

Vln. 2

mf with energy

Vla.

mf with energy

Vlc.

mf with energy

Hpschd.

f 3 3 3 3 3 3 3 3

Detailed description: This page of a musical score, titled 'Architect (2 Sopranos)', contains measures 284 through 290. The score is arranged in a system with seven staves. The top two staves are for Soprano 1 and Soprano 2, both in treble clef with a key signature of one sharp (F#). The Soprano parts are mostly rests, with a few notes at the beginning of the system. The Flute part (Fl.) is in treble clef and plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef. Vln. 1 plays a melodic line with eighth notes, marked *mf with energy*. Vln. 2 plays a harmonic line with dotted half notes, also marked *mf with energy*. The Viola (Vla.) and Violoncello (Vlc.) parts are in bass clef. Both play a rhythmic pattern of eighth notes, marked *mf with energy*. The Harpsichord (Hpschd.) part is in grand staff (treble and bass clefs). The right hand plays a complex rhythmic pattern of eighth notes with triplets, marked *f*. The left hand plays a simple harmonic line of eighth notes. The score concludes with a double bar line at the end of measure 290.

Buddha In the Sunlight

Music: Elodie Lauten
Lyrics: Melody Sumner Carnahan

Soprano 1

Alto Flute
p clean sound no vib.

Violin I
p clean sound no vib.

Violin II
p clean sound no vib.

Viola
p clean sound no vib.

Cello
p clean sound no vib.

Harpischord
mf

S 1
mf The in - ces - sance of the

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

7

S 1

wind. The per - sis - tence of the

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

10

S 1

wind. The heat of the sun. The re - sis - tance

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

13

S 1

of the grass. The per - su - a - sion of the wind.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

16

S 1

The in - sis - tence of the wind - - The in - ter - rup -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

19

S 1
tion of the plane. *f* The dis - tance of the plane.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

22

S 1
The sup - ple - ness of the grass. The yel - low

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

25

S 1

flowers. *p* The per - fume of the wind

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

28

S 1

A red leaf. The dis - - - ar -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

31

S 1
ray of the trees The heat

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

34

S 1
of the sun. The pu - ri - ty

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

37

S 1

of the grass. The bril - liance of the sun. A

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

40

S 1

white va - - - por.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

43

S 1

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

46

S 1

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The bril - liant grass in con -

49

S 1

fu - sion. De - - ter - mi - na - tion dis -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

52

S 1

turbed. The heat of the sun. Re - sis - tance in

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

55

S 1

dis - ar - ray. A - long the in - sis - tent gras - ses.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

58

S 1

A - mong the re - sis - tant gras - ses. The green grass with

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

61

S 1

yel - low flow - ers. *f* The a _____ bun - dan - cy.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

64

S 1

In - ces - sance in - ter - rup - ted by _____ the

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

67

S 1

plane. *p* And a white va - por.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

70

S 1

Red leaf fly - ing. Per - sua - ded by

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

73

S 1

the a - bun - dance of the air. The bril - liance

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

76

S 1

of the sun. And its de - ter -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

79

S 1

mi - na - tion. The deep - ness of the grass

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

82

S 1

And the wind.

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Empress

Elodie Lauten (words and music)

♩ = 80
Texture

Soprano 1
ma hay _____ ma hay _____

Soprano 2
ma hay _____ ma hay _____ lee _____

Alto Flute

Violin I
p *spiccato*

Violin II
p *spiccato*

Viola
p *spiccato*

Cello
p *spiccato*

Harpsichord
f

The musical score is for the piece 'The Empress' by Elodie Lauten. It is written in G major (one sharp) and 6/8 time. The tempo is marked as 80 beats per minute. The score includes parts for Soprano 1, Soprano 2, Alto Flute, Violin I, Violin II, Viola, Cello, and Harpsichord. The vocal parts have lyrics: 'ma hay _____ ma hay _____' for Soprano 1 and 'ma hay _____ ma hay _____ lee _____' for Soprano 2. The instrumental parts are marked with dynamics: *p* *spiccato* for the strings and *f* for the Harpsichord. The Harpsichord part features a rhythmic accompaniment of eighth notes in both hands.

S 1

6

ma — soo — ma — soo — ma —

Detailed description: This is the first vocal staff, for Soprano 1. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. A rehearsal mark '6' is placed above the first measure. The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics 'ma — soo — ma — soo — ma —' are written below the staff, with horizontal lines indicating the syllable placement under the notes.

Sop 2

6

ma — soo ma — soo ma —

Detailed description: This is the second vocal staff, for Soprano 2. It uses the same clef, key signature, and time signature as the first staff. A rehearsal mark '6' is placed above the first measure. The melody is similar to the first staff but with some rhythmic variations. The lyrics 'ma — soo ma — soo ma —' are written below the staff.

A. Fl.

6

Detailed description: This is the staff for the Alto Flute. It uses a treble clef, two sharps, and common time. A rehearsal mark '6' is placed above the first measure. The part features a rhythmic pattern of eighth and sixteenth notes, often beamed together in groups.

Vln. I

6

arco

Detailed description: This is the staff for Violin I. It uses a treble clef, two sharps, and common time. A rehearsal mark '6' is placed above the first measure. The part starts with a few notes, then enters with a rhythmic pattern of eighth notes. The word 'arco' is written below the staff in the second measure.

Vln. II

Detailed description: This is the staff for Violin II. It uses a treble clef, two sharps, and common time. The part consists of a rhythmic accompaniment of eighth notes.

Vla.

Detailed description: This is the staff for the Viola. It uses an alto clef (C4), two sharps, and common time. The part consists of a rhythmic accompaniment of eighth notes.

Vc.

Detailed description: This is the staff for the Violoncello. It uses a bass clef, two sharps, and common time. The part consists of a rhythmic accompaniment of eighth notes.

Hpschd.

6

Detailed description: This is the staff for the Harpsichord. It uses a grand staff (treble and bass clefs), two sharps, and common time. A rehearsal mark '6' is placed above the first measure of the treble staff. The part features a rhythmic accompaniment of eighth notes in both hands.

The Empress

11

S 1
ma hay ma ma tho soo lee

11
Sop 2
ma hay ma tho soo ma

11
A. Fl.

11
Vln. I
legato

11
Vln. II
legato

11
Vla.
legato

11
Vc.
legato

11
Hpschd.

S 1

Musical staff for Soprano 1 (S 1) in treble clef, key of D major. It begins with a fermata and a measure rest, followed by a melodic line with eighth and sixteenth notes.

ma hay lee hay ma ing

Sop 2

Musical staff for Soprano 2 (Sop 2) in treble clef, key of D major. It begins with a fermata and a measure rest, followed by a melodic line with eighth and sixteenth notes.

tho ma ma hay lee hay ma ma hay

A. Fl.

Musical staff for Alto Flute (A. Fl.) in treble clef, key of D major. It begins with a fermata and a measure rest, followed by a melodic line with eighth and sixteenth notes.

Vln. I

Musical staff for Violin I (Vln. I) in treble clef, key of D major. It begins with a fermata and a measure rest, followed by a melodic line with eighth and sixteenth notes.

Vln. II

Musical staff for Violin II (Vln. II) in treble clef, key of D major. It begins with a fermata and a measure rest, followed by a melodic line with eighth and sixteenth notes.

Vla.

Musical staff for Viola (Vla.) in alto clef, key of D major. It begins with a fermata and a measure rest, followed by a melodic line with eighth and sixteenth notes.

Vc.

Musical staff for Violoncello (Vc.) in bass clef, key of D major. It begins with a fermata and a measure rest, followed by a melodic line with eighth and sixteenth notes.

Hpschd.

Musical staff for Harpsichord (Hpschd.) in grand staff (treble and bass clefs), key of D major. It begins with a fermata and a measure rest, followed by a complex rhythmic accompaniment with sixteenth notes.

The Empress

21

S 1

ma — hay ma — tho — lee hay ma — tho ma

Sop 2

ma — hay ma - lee hay ma — tho ma — lee hay ma — tho ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

S 1

soo ma hay tho soo pho

Sop 2

hay lee pho soo pho

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

31

S 1
ma hay ma hay lee hay ma soo ma hay lee

Sop 2
ma hay ma hay lee hay ma ma hay ma lee

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

S 1

36

ma hay — tho lee — hay pho ma tho — lee hay

Sop 2

36

ma hay — ma tho lee — hay — ma tho ma hay lee hay —

A. Fl.

36

Vln. I

36

Vln. II

Vla.

Vc.

Hpschd.

36

41

S 1
lee — pho — soo — ma soo — tho —

Sop 2
lee — pho — soo — ma soo — tho —

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

S 1

46

lee — lee — pho — lee — hay — pho lee hay —

Sop 2

46

— lee — pho — lee — hay — pho — lee hay —

A. Fl.

46

46

Vln. I

46

46

Vln. II

46

Vla.

46

Vc.

46

Hpschd.

46

46

The Empress

51

S 1

ma pho lee pho soo tho soo tho

Sop 2

ma pho soo tho soo tho

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

56

S 1

ma lee soo

Sop 2

ma soo ma lee pho soo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Empress' and numbered 136, covers measures 56 to 60. It features two vocal parts, Soprano 1 (S 1) and Soprano 2 (Sop 2), and six instrumental parts: Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines include lyrics: S 1: 'ma lee soo'; Sop 2: 'ma soo ma lee pho soo'. The instrumental parts consist of various rhythmic patterns, including eighth and sixteenth notes, and rests. The Harpsichord part features a steady eighth-note accompaniment in both hands.

61

S 1
ma _____ tho _____ pho _____ ma _____ lee pho

Sop 2
ing soo lee tho ma lee _____ pho _____

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Empress' and numbered 137, contains measures 61 through 65. The score is arranged in a standard orchestral format. At the top, the vocal parts are written: Soprano 1 (S 1) and Soprano 2 (Sop 2). S 1 has a long melodic line with lyrics 'ma', 'tho', 'pho', 'ma', 'lee pho'. Sop 2 has a more rhythmic line with lyrics 'ing', 'soo', 'lee', 'tho', 'ma', 'lee', 'pho'. Below the vocal parts are the woodwinds: Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The strings play a steady accompaniment. At the bottom, the Harpsichord (Hpschd.) part is written in two staves, providing a rhythmic and harmonic foundation. The key signature is A major (two sharps) and the time signature is 4/4. Measure numbers 61, 62, 63, 64, and 65 are indicated at the beginning of each system.

66

S 1
lee hay lee pho lee hay ma

Sop 2
lee hay lee pho lee hay ma tho ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

66

71

S 1
pho — soo hay lee — ma — ma — tho —

Sop 2
pho — lee — hay lee hay — ma ma tho

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This is a page of a musical score for 'The Empress', page 139. The score is in the key of D major (two sharps) and begins at measure 71. It features several parts: Soprano 1 (S 1) and Soprano 2 (Sop 2) with lyrics; Alto Flute (A. Fl.); Violin I (Vln. I) and Violin II (Vln. II); Viola (Vla.); Violoncello (Vc.); and Harpsichord (Hpschd.). The vocal parts have lyrics: S 1: 'pho — soo hay lee — ma — ma — tho —'; Sop 2: 'pho — lee — hay lee hay — ma ma tho'. The instrumental parts consist of various rhythmic patterns and melodic lines. The harpsichord part has a steady accompaniment in the right hand and a more active line in the left hand.

76

S 1
ing soo pho hay ma lee pho hay soo

Sop 2
ing soo pho hay ma ma soo hay soo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

81

S 1
lee lee lee ma hay lee hay ma hay ma

Sop 2
lee soo ma hay lee hay ma hay ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This is a page of a musical score for 'The Empress', page 141. The score is in G major (one sharp) and 4/4 time. It features several parts: Soprano 1 (S 1) and Soprano 2 (Sop 2) with lyrics; Alto Flute (A. Fl.); Violin I (Vln. I) and Violin II (Vln. II); Viola (Vla.); Violoncello (Vc.); and Harpsichord (Hpschd.). The vocal parts have lyrics: S 1: 'lee lee lee ma hay lee hay ma hay ma'; Sop 2: 'lee soo ma hay lee hay ma hay ma'. The harpsichord part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand. The woodwinds and strings provide harmonic support.

86

S 1
— ma lee hay soo ma lee

Sop 2
— ma lee hay ma tho ma lee hay

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, numbered 142, is titled 'The Empress'. It begins at measure 86. The score is written for Soprano 1 (S 1), Soprano 2 (Sop 2), and several instrumental parts: Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics in Chinese characters. The instrumental parts feature rhythmic patterns, with the harpsichord playing a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.

91

S 1
pho — lee — soo — ma hay — lee ma lee

Sop 2
— ma — ma hay — lee ma hay lee

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This is a page of a musical score for 'The Empress', page 143. The score is in G major (one sharp) and 4/4 time. It features six vocal parts (S 1, Sop 2), woodwinds (A. Fl.), strings (Vln. I, Vln. II, Vla., Vc.), and harpsichord (Hpschd.). The page begins at measure 91. The vocal parts have lyrics: S 1: 'pho — lee — soo — ma hay — lee ma lee'; Sop 2: '— ma — ma hay — lee ma hay lee'. The instrumental parts include a flute, two violins, a viola, a cello, and a harpsichord. The harpsichord part consists of a treble and bass staff with a rhythmic accompaniment.

96

S 1

soo ma

96

Sop 2

soo ma

96

A. Fl.

96

Vln. I

96

Vln. II

96

Vla.

96

Vc.

96

Hpschd.

101

S 1

Sop 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Empress' and numbered 145, contains measures 101 through 105. The score is arranged in a system with eight staves. The vocal parts (Soprano 1, Soprano 2, and Alto Flute) and the string parts (Violin I, Violin II, Viola, and Violoncello) are mostly silent, indicated by whole rests. The Harpsichord part is active, playing a rhythmic pattern of eighth notes in both hands. The key signature is one sharp (F#) and the time signature is 4/4. The measure numbers 101, 102, 103, 104, and 105 are printed above the first staff of each measure.

106

S 1

ma lee pho soo

Sop 2

ma lee pho soo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

111

S 1
tho ma soo ma pho ma tho ma

111

Sop 2
soo ma tho ma tho ma

111

A. Fl.

111

Vln. I

Vln. II

Vla.

Vc.

111

Hpschd.

Detailed description: This is a page of a musical score for 'The Empress', page 147. The score is in G major (one sharp) and 4/4 time. It features several parts: Soprano 1 (S 1) and Soprano 2 (Sop 2) with lyrics; Alto Flute (A. Fl.); Violin I (Vln. I) and Violin II (Vln. II); Viola (Vla.); Violoncello (Vc.); and Harpsichord (Hpschd.). The vocal parts have lyrics: S 1: 'tho ma soo ma pho ma tho ma'; Sop 2: 'soo ma tho ma tho ma'. The harpsichord part consists of a continuous sixteenth-note accompaniment in both hands. The woodwinds and strings provide harmonic support with various rhythmic patterns. The page number '111' is written above the first measure of each staff.

116

S 1

tho — ma —

tho soo ma ma

Sop 2

— lee ma —

tho ma soo tho — pho

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

121

S 1
ma ma soo tho ma

Sop 2
tho soo soo tho ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Empress' and numbered 149, contains measures 121 through 125. The score is arranged in a standard orchestral format. At the top, the vocal parts are written for Soprano 1 (S 1) and Soprano 2 (Sop 2). S 1's lyrics are 'ma ma soo tho ma' and Sop 2's are 'tho soo soo tho ma'. The woodwind section includes an Alto Flute (A. Fl.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The harpsichord (Hpschd.) part is written in a grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including dotted rhythms and sixteenth-note passages, particularly in the instrumental parts.

126

S 1

ma ma ma

Sop 2

tho soo tho

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Empress', begins at measure 126. It features two vocal parts, Soprano 1 (S 1) and Soprano 2 (Sop 2), and six instrumental parts: Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal lines are in treble clef. S 1 sings 'ma ma ma' and Sop 2 sings 'tho soo tho'. The instrumental parts include a melodic line for the Alto Flute, rhythmic patterns for the Violins and Viola, and a steady accompaniment for the Violoncello and Harpsichord. The Harpsichord part consists of a continuous eighth-note pattern in both hands.

131

S 1
ma _____ tho _____ soo_ tho

Sop 2
ma _____ tho _____ soo tho

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

S 1

136

hay ing ma soo tho ma

Sop 2

136

hay lee hay ma tho may

A. Fl.

136

Vln. I

136

Vln. II

Vla.

Vc.

Hpschd.

136

141

S 1
hay ma tho ma tho ma soo

141

Sop 2
hay ma tho ma tho ma soo

141

A. Fl.

141

Vln. I

Vln. II

Vla.

Vc.

141

Hpschd.

146

S 1
soo tho ma hay ma

Sop 2
soo tho ma lee hay tho ma soo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This is a page of a musical score for 'The Empress', starting at measure 146. The score is written in G major (one sharp) and 4/4 time. It features two vocal parts, Soprano 1 (S 1) and Soprano 2 (Sop 2), and six instrumental parts: Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The vocal lines have lyrics in a non-Latin script. The instrumental parts provide harmonic support, with the harpsichord playing a rhythmic accompaniment of eighth notes. The flute part has several rests. The violin and viola parts play melodic lines, while the cello part plays a steady eighth-note accompaniment.

151

S 1
ma pho hay tho soo

Sop 2
ma lee pho lee hay ma tho ing soo ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

156

S 1
ma hay lee hay ma hay

Sop 2
ma hay lee hay ma hay

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

161

S 1
lee hay ma soo lee ma

Sop 2
lee hay ma soo soo tho

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Empress' and numbered 157, contains measures 161 through 165. The score is arranged in a standard orchestral format. At the top, the vocal parts are written in treble clef with a key signature of two sharps (F# and C#). Soprano 1 (S 1) has the lyrics 'lee hay ma soo lee ma'. Soprano 2 (Sop 2) has the lyrics 'lee hay ma soo soo tho'. The woodwind section includes an Alto Flute (A. Fl.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The harpsichord (Hpschd.) part is written in grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The harpsichord part provides a steady accompaniment with a repeating eighth-note pattern in the right hand and a similar pattern in the left hand.

166

S 1
soo ma lee hay ma lee

Sop 2
soo soo lee hay ma soo

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score, titled 'The Empress', begins at measure 166. It features two vocal parts, Soprano 1 (S 1) and Soprano 2 (Sop 2), and six instrumental parts: Flute (A. Fl.), 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 vocal lines are in the soprano register. The instrumental parts provide accompaniment, with the harpsichord playing a rhythmic pattern of eighth notes. The lyrics for the vocal parts are: S 1: 'soo ma lee hay ma lee'; Sop 2: 'soo soo lee hay ma soo'. The score is written in a standard musical notation style with a grand staff for the instruments and individual staves for the voices.

171

S 1
pho — tho — soo — lee — ma — hay tho ing tho hay

Sop 2
pho — tho — soo ma tho — ing tho — hay —

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

176

S 1
lee hay ing tho hay

Sop 2
lee ma hay tho ma tho ma hay lee

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

181

S 1
soo pho ma tho ing soo lee

Sop 2
soo pho hay ma tho ing soo lee

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This is a page of a musical score for 'The Empress', page 161. The score is in G major (one sharp) and 4/4 time. It features five vocal parts: Soprano 1 (S 1), Soprano 2 (Sop 2), Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The vocal parts have lyrics in a non-Latin script. The instrumental parts include a woodwind section (Alto Flute), a string section (Violins I and II, Viola, Violoncello), and a harpsichord. The harpsichord part consists of two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The score is marked with a rehearsal sign '181' at the beginning of each system.

186

S 1

pho — tho — soo ma —

Sop 2

hay — ma —

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

191

S 1

Sop 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

ma hay

ma hay

Detailed description: This page of a musical score, titled 'The Empress' and numbered 163, contains measures 191 through 195. The score is arranged in a standard orchestral format. At the top, the vocal parts for Soprano 1 (S 1) and Soprano 2 (Sop 2) are shown. S 1 has a melodic line with lyrics 'ma hay' in measure 195. Sop 2 has a lower melodic line with lyrics 'ma hay' in measure 195. Below the vocal parts are the instrumental parts: Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The instrumental parts consist of various rhythmic and melodic patterns. The Harpsichord part features a prominent eighth-note accompaniment in both hands. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with measure numbers 191, 192, 193, 194, and 195 at the beginning of each measure.

196

S 1
lee soo — hay — tho soo tho soo pho

Sop 2
lee — pho — soo tho soo — tho — soo pho

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

201

S 1

hay _____ ma ma soo _____ lee hay _____ lee _____ ma _____

Sop 2

201

hay _____ ma _____ tho _____ ma soo _____ lee hay _____ lee _____ ma _____

A. Fl.

201

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

201

206

S 1
tho ma ma soo lee ma tho ma

Sop 2
tho ma soo lee hay ma tho ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

211

S 1

soo ma tho ma soo lee hay ma

Sop 2

soo pho ma tho ma soo lee hay ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

216

S 1
ma

Sop 2
ma

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The Exotic World of Speed and Beauty

Music: Elodie Lauten
Lyrics: Steven Hall

$\bullet = 110$ with energy

The musical score is written for Soprano 1, Soprano 2, Alto Flute, Violin I, Violin II, Viola, Cello, and Harpsichord. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as 110 beats per minute with the instruction 'with energy'. The dynamic marking *mf* (mezzo-forte) is used throughout. The Soprano parts are currently blank. The Alto Flute part consists of four dotted half notes. The Violin I part consists of four dotted half notes. The Violin II, Viola, Cello, and Harpsichord parts feature a rhythmic pattern of eighth notes and quarter notes, with the Harpsichord providing a steady bass line.

The Exotic World of Speed and Beauty

S 1

Sop 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

9

S 1 *p* The ex-o-tic world ____ of speed and beau-ty ____

Sop 2 *p* The ex-o-tic world ____ of speed and beau-ty ____

A. Fl. *p*

Vln. I *p*

Vln. II *ps.*

Vla. *p*

Vc. *p*

Hpschd. *p*

Detailed description of the musical score: The score is for a piece titled 'The Exotic World of Speed and Beauty' on page 172. It features two vocal parts, Soprano 1 (S 1) and Soprano 2 (Sop 2), both singing the lyrics 'The ex-o-tic world ____ of speed and beau-ty ____'. The vocal parts are marked with a piano (*p*) dynamic. The instrumental ensemble includes Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Alto Flute, Violin I, Viola, and Violoncello parts are marked with a piano (*p*) dynamic, while the Violin II part is marked with a pianissimo (*ps.*) dynamic. The Harpsichord part is marked with a piano (*p*) dynamic. The music is in D major (two sharps) and 7/8 time. The score is divided into four measures. The vocal parts have a melodic line with some rests. The instrumental parts provide a rhythmic accompaniment with various patterns, including eighth and sixteenth notes, and rests. The Alto Flute part has a melodic line with some rests. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Harpsichord part has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The Exotic World of Speed and Beauty

S 1

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

Detailed description: This is the first vocal staff, for Soprano 1. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The music starts at measure 13. The vocal line consists of eighth and quarter notes, with a melodic line that is repeated in the second measure. The lyrics "The ex-o-tic world ____ of speed and beau-ty ____" are written below the staff. The dynamic marking *mf* is placed at the beginning of the staff.

Sop 2

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

Detailed description: This is the second vocal staff, for Soprano 2. It has the same notation as the first staff, including treble clef, key signature, and time signature. The lyrics and dynamic marking *mf* are identical to the first staff.

A. Fl.

mf

Detailed description: This is the staff for the Alto Flute. It begins with a treble clef, key signature, and time signature. The music starts at measure 13. The part features a melodic line with eighth and quarter notes, including some slurs and accents. The dynamic marking *mf* is placed at the beginning of the staff.

Vln. I

mf

Detailed description: This is the staff for the first Violin. It begins with a treble clef, key signature, and time signature. The music starts at measure 13. The part features a melodic line with eighth and quarter notes, including some slurs and accents. The dynamic marking *mf* is placed at the beginning of the staff.

Vln. II

mf

Detailed description: This is the staff for the second Violin. It begins with a treble clef, key signature, and time signature. The music starts at measure 13. The part features a melodic line with eighth and quarter notes, including some slurs and accents. The dynamic marking *mf* is placed at the beginning of the staff.

Vla.

mf

Detailed description: This is the staff for the Viola. It begins with an alto clef, key signature, and time signature. The music starts at measure 13. The part features a melodic line with eighth and quarter notes, including some slurs and accents. The dynamic marking *mf* is placed at the beginning of the staff.

Vc.

mf

Detailed description: This is the staff for the Violoncello. It begins with a bass clef, key signature, and time signature. The music starts at measure 13. The part features a melodic line with eighth and quarter notes, including some slurs and accents. The dynamic marking *mf* is placed at the beginning of the staff.

Hpschd.

mf

Detailed description: This is the staff for the Harpsichord. It begins with a grand staff (treble and bass clefs), key signature, and time signature. The music starts at measure 13. The right hand has a melodic line with eighth and quarter notes, including some slurs and accents. The left hand has a bass line with quarter notes. The dynamic marking *mf* is placed at the beginning of the staff.

17

S 1 *p* The beau- ty of these laws

Sop 2 *p* The beau- ty of these laws

A. Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd. *p*

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The page is numbered 174 and is titled 'The Exotic World of Speed and Beauty'. The score begins at measure 17. The vocal parts, Soprano 1 (S 1) and Soprano 2 (Sop 2), sing the lyrics 'The beauty of these laws' in a soft (*p*) dynamic. The instrumental parts include Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Harpsichord part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The overall mood is delicate and elegant.

S 1



In the ste - re - o tow - ers

Is in its psy - cho - lo - gi - cal ef - fect

Sop 2



In the ste - re - o tow - ers

Is in its psy - cho - lo - gi - cal ef - fect

A. Fl.



Vln. I



Vln. II



Vla.



Vc.



Hpschd.



25

S 1

That's Sa - bu's trans-la - tion *p* In the world of

25

Sop 2

That's Sa - bu's trans-la - tion *p* In the world of

25

A. Fl.

p

25

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

25

Hpschd.

p

The Exotic World of Speed and Beauty

S 1
fa - shion It's the fa-shion ca-pi - tal *p* A fee - ling

Sop 2
fa - shion It's the fa-shion ca-pi - tal *p* A fee - ling

A. Fl.
p

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Hpschd.
p

35

S 1

Be-ing out there lon-ger than a-gain *mf* A time for not just ra -

Sop 2

Be-ing out there lon-ger than a-gain *mf* A time for not just ra -

A. Fl.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Hpschd.

mf

S 1

cing but ad - ven - ture

Sop 2

cing but ad - ven - ture

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

45

S 1 *p* Jac-kie-Ix on the way to Dak-kar vi-a Al-giers Let me tell you

45

Sop 2 *p* Jac-kie-Ix on the way to Dak-kar vi-a Al-giers Let me tell you

45

A. Fl. *p*

45

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

45

Hpschd. *p*

49

S 1

everything I ex - pect to know

Sop 2

everything I ex - pect to know

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

55

S 1 *f* Those _____ who sur - vive _____

Sop 2 *f* Those _____ who sur - vive _____

A. Fl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Hpschd. *f*

59

S 1

The har - row - ing res - cue proud - ly

Sop 2

The har - row - ing res - cue proud - ly

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

63 *p subito, articulated*

S 1 *p* A he - li - cop - ter al - most lost in the heat haze

Sop 2 *p* A he - li - cop - ter al - most lost in the heat haze

A. Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd. *p*

67 *cantabile*

S 1 *mf* The ex-o-tic world ____ of speed and beau-ty ____

Sop 2 *mf* The ex-o-tic world ____ of speed and beau-ty ____

A. Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd. *mf*

71

S 1 *f* The ex-o-tic world ____ of speed and beau-ty ____

Sop 2 The ex-o-tic world ____ of speed and beau-ty ____

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

The image shows a page of a musical score for a symphony. It features seven staves: two vocal staves (S 1 and Sop 2), an Alto Flute (A. Fl.), two Violin staves (Vln. I and Vln. II), a Viola (Vla.), a Violoncello (Vc.), and a Harpsichord (Hpschd.). The music is in the key of D major (two sharps) and 3/4 time. The vocal parts have lyrics: "The ex-o-tic world ____ of speed and beau-ty ____". The instrumental parts include a piano introduction for the vocalists, followed by a rhythmic accompaniment for the strings and harpsichord. The harpsichord part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The strings play a rhythmic accompaniment with various articulations and dynamics. The page number 71 is indicated at the beginning of each staff.

75

S 1

mf That was a

Sop 2

mf That was a

A. Fl.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Hpschd.

Detailed description of the musical score: The score is for measures 75-78. It features a vocal line for Soprano 1 (S 1) and Soprano 2 (Sop 2) with the lyrics "That was a". The vocal parts are marked *mf*. The woodwind section includes Alto Flute (A. Fl.) with a melodic line marked *mf*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all marked *mf*. The harpsichord (Hpschd.) part is also marked *mf* and features a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#) 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 the other instruments.

80

S 1

mi - ra - cu - lous i - gni - tion mi - ra cu - lous i - gni - tion at

80

Sop 2

mi - ra - cu - lous i - gni - tion mi - ra cu - lous i - gni - tion at

80

A. Fl.

80

Vln. I

Vln. II

Vla.

Vc.

80

Hpschd.

84

S 1 *f* that time

Sop 2 *f* that time

A. Fl. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Hpschd. *f* *p*

88

S 1

Sop 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

mf - ver two mil - lion works _

mf

mf

mf

mf

mf

92

S 1

Sop 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

of such ma-jes-tic spon-so-ring

of such ma-jes-tic spon-so-ring

96

S 1 *p* String and wild light pro-jects through cer - tain lay - ers

Sop 2 *p* String and wild light pro-jects through cer - tain lay - ers

A. Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd. *p*

101

S 1 *mf* Trans-mo-di fy - ing Whe-ther sys-te

Sop 2 *mf* Trans - mo-di - fy - ing Whether sys-te -

A. Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd. *mf*

106

S 1
ma-tic or all wide

Sop 2
ma-tic or all wide

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

111

S 1
A - ve - ra - ging an a - me - li - o - ra - tion of tog - gle ports *p* A - no - ther back on

Sop 2
A - ve - ra - ging an a - me - li - o - ra - tion of tog - gle ports *p* A - no - ther back on

A. Fl.
p

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Hpschd.
p

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page is numbered 195 and titled 'The Exotic World of Speed and Beauty'. It features seven staves: two vocal staves (S 1 and Sop 2), an Alto Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a rehearsal mark '111'. The vocal parts have lyrics: 'A - ve - ra - ging an a - me - li - o - ra - tion of tog - gle ports' followed by a dynamic marking '*p*' and then 'A - no - ther back on'. The instrumental parts include various rhythmic patterns and dynamics, with '*p*' (piano) markings appearing in the Flute, Violin I, Viola, and Harpsichord staves.

115

S 1
the screen — Loo-se-ning up

Sop 2
the screen — Loo-se-ning up

A. Fl.
mf

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.
mf

119

S 1

p The ex-o-tic world ___ of speed and beau-ty__

Sop 2

p The ex-o-tic world ___ of speed and beau-ty__

A. Fl.

p

Vln. I

p

Vln. II

ps.

Vla.

p

Vc.

p

Hpschd.

A musical score for a symphony orchestra and vocal soloists. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The vocal parts (S 1 and Sop 2) sing the lyrics "The ex-o-tic world ___ of speed and beau-ty__" starting at measure 119. The instrumental parts include Flute (A. Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The flute, violin I, viola, and cello parts are marked with a piano (*p*) dynamic. The violin II part is marked with a pianissimo (*ps.*) dynamic. The harpsichord part features a rhythmic accompaniment with eighth and sixteenth notes. The score is written on ten staves, with the vocal parts on the top two and the instrumental parts on the remaining eight.

123

S 1 *mf* The ex-o-tic world of speed and beau-ty

Sop 2 *mf* The ex-o-tic world of speed and beau-ty

A. Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd. *mf*

Detailed description: This page of a musical score is for the piece 'The Exotic World of Speed and Beauty'. It features seven staves of instrumental accompaniment and two vocal staves. The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 123. The vocal parts (S 1 and Sop 2) have the lyrics 'The ex-o-tic world of speed and beau-ty'. The instrumental parts include an Alto Flute, Violin I, Violin II, Viola, Violoncello, and Harpsichord. The dynamic marking *mf* (mezzo-forte) is indicated for the vocal parts and the Harpsichord. The instrumental parts consist of rhythmic patterns and melodic lines that support the vocal melody.

127

S 1 *p* A swing to ma - trix

Sop 2 *p* A swing to ma - trix

A. Fl. *p*

Vln. I *p*

Vln. II *ps.*

Vla. *p*

Vc. *p*

Hpschd. *p*

131

S 1

I - ma - ging a cloud of square dots Ap - proa - ching that al -

Sop 2

I - ma - ging a cloud of square dots Ap - proa - ching that al -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

134 *different mood*

S 1
ti - tude with re - tro jet-ting sparks *pp* that sense we are me - te - ors

Sop 2
ti - tude with re - tro jet-ting sparks *pp* that sense we are me - te - ors

A. Fl.
pp

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

Hpschd.
pp

138

S 1
mf real and non - *f* real

Sop 2
mf real and non - *f* real

A. Fl.
mf *f* *p*

Vln. I
mf *f* *p*

Vln. II
mf *f* *p*

Vla.
mf *f* *p*

Vc.
mf *f* *p*

Hpschd.
mf *f* *p*

142

S 1

Sop 2

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

mf O - ver two mil - lion works _

mf

mf

mf

mf

mf

146

S 1

of such ma-jes-tic spon-so - ring

Sop 2

of such ma-jes-tic spon-so - ring

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

150

S 1 *p* Stringand wild light projects through cer - tain lay - ers

Sop 2 *p* Stringand wild light projects through cer - tain lay - ers

A. Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd. *p*

156

S 1 *mf* Trans - mo-di fy - ing Whe-ther sys - te

Sop 2 *mf* Trans - mo-di - fy - ing Whe-ther sys - te -

A. Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hpschd. *mf*

Detailed description of the musical score: The score is for measures 156-159. It features seven staves. The vocal parts (S 1 and Sop 2) have lyrics: 'Trans - mo-di fy - ing Whe-ther sys - te'. The woodwind part (A. Fl.) has a melodic line. The string parts (Vln. I, Vln. II, Vla., Vc.) provide harmonic support. The harpsichord (Hpschd.) has a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking *mf* is present in all parts.

S 1 *160*
ma tic or all wide - - - - -

Sop 2 *160*
ma tic or all wide - - - - -

A. Fl. *160*

Vln. I *160*

Vln. II

Vla.

Vc.

Hpschd. *160*

165

S 1
A - ve - ra - ging an a - me - li - o - ra - tion of tog - gle ports *p* A - no - ther back on

Sop 2
A - ve - ra - ging an a - me - li - o - ra - tion of tog - gle ports *p* A - no - ther back on

A. Fl.
p

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Hpschd.
p

169

S 1

the screen — Loo-se-ning up

Sop 2

the screen — Loo-se-ning up

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

173

S 1

p The ex-o-tic world ___ of speed and beau-ty__

Sop 2

p The ex-o-tic world ___ of speed and beau-ty__

A. Fl.

p

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Hpschd.

177

S 1

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

Sop 2

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

A. Fl.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Hpschd.

mf

181

S 1

p A swing to ma - trix

181

Sop 2

p A swing to ma - trix

181

A. Fl.

p

181

Vln. I

p

Vln. II

ps.

Vla.

p

Vc.

p

181

Hpschd.

185

S 1

I - ma - ging a cloud of square dots Ap - proa - ching that al -

Sop 2

I - ma - ging a cloud of square dots Ap - proa - ching that al -

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

188

S 1
ti - tude with re - tro jet-ting sparks *mf* In that sense we are me - te - ors

Sop 2
ti - tude with re - tro jet-ting sparks *mf* In that sense we are me - te - ors

A. Fl.
mf

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Hpschd.
mf

192

S 1
real and non - real

Sop 2
real and non - real *mf* We are me-te - ors

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

197

S 1 *f* We are me - te - ors _____

Sop 2 We are me - te - ors We are me - te - ors

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

201

S 1 *p* Real and non real

Sop 2 *p* We are me-te-ors Real and non real

A. Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hpschd. *p*

Detailed description: This page of a musical score covers measures 201 to 204. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (S 1 and Sop 2) sing the lyrics 'Real and non real' in measure 204. The Soprano 2 part also includes the lyrics 'We are me-te-ors' in measure 202. The woodwind section features an Alto Flute (A. Fl.) with a melodic line in measures 201-204. The string section (Violins I and II, Viola, and Violoncello) provides harmonic support with various rhythmic patterns. The piano accompaniment (Hpschd.) features a prominent, rhythmic eighth-note melody in the right hand and a supporting bass line in the left hand. Dynamics are marked as piano (*p*) throughout the section.

205

S 1
and non real

Sop 2
and non real

A. Fl.

Vln. I

Vln. II

Vla.

Vc.

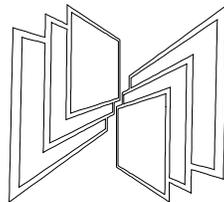
Hpschd.

Detailed description of the musical score: The score is for measures 205-208. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal parts (S 1 and Sop 2) have lyrics 'and non real' with a long horizontal line indicating a sustained note. The woodwind part (A. Fl.) has a melodic line with a slur over the final two notes. The string parts (Vln. I, Vln. II, Vla., Vc.) and harpsichord (Hpschd.) provide accompaniment. Vln. II and Hpschd. have similar melodic lines in the first two measures. Vla. and Vc. have a steady bass line. Vln. I has a simple harmonic accompaniment. The harpsichord part has a more complex accompaniment with chords and moving lines in both hands.



Elodie
LAUTEN

The Deus Ex Machina Cycle
Book 3 (Alternates)



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New York
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Elodie Lauten

The Deus Ex Machina Cycle

Instrumentation:

Two sopranos

Harpsichord

Violin I, Violin II, Viola, Cello

Alto Flute & Baroque Flute

Viola d'Amore

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The Architect

for Counter-Tenor

Music: Elodie Lauten

Lyrics: Carl Karas

♩ = 132

Flute

mf

Oboe

mf

8

Fl.

Ob.

8

Hpschd.

f

The Architect

13

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

Fl. *p* *sim.*

Ob. *p* *sim.*

Vln. I *mf legato*

Vln. II *p spiccato* *legato*

Vla. *p spiccato* *legato*

Vc. *p spiccato* *legato*

Hpschd. *f*

The Architect

17

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

Fl. *f* *p*

Ob. *f* *p*

Vln. I

Vln. II *sim.*

Vla. *sim.*

Vc. *sim.*

Hpschd.

Detailed description: This is a page of a musical score for 'The Architect', page 3. The score is in G major (one sharp) and 4/4 time. It features seven staves: CTen., Fl., Ob., Vln. I, Vln. II, Vla., and Vc., plus a grand staff for Hpschd. (Harp). The CTen. part has lyrics: 'space Ar chi tec - ture has no subs -'. The Fl. and Ob. parts have dynamic markings of *f* and *p*. The Vln. II, Vla., and Vc. parts are marked *sim.* (sustained). The Hpschd. part consists of a rhythmic accompaniment. The page number '3' is in the top right corner.

The Architect

25

CTen. *tance _____ as lan-guage has none _____*

Fl.

Ob.

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

Vln. II *vibrato*

Vla. *vibrato*

Vc. *vibrato*

Hpschd.

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.

Detailed description: This is a page of a musical score for 'The Architect', page 5. It features a vocal line and an instrumental ensemble. The vocal line (CTen.) begins at measure 33 with the lyrics 'There - fore, ar - chi - tec - ture _____ is nei - ther a - ni - mate nor in - a -'. 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 in the key of D major (one sharp) and 4/4 time. The vocal line is marked *p* (piano). The instrumental parts are also marked *p*. The Flute and Oboe parts have a *sim.* (sustained) marking. The Harpsichord part consists of a rhythmic accompaniment in the right hand and a similar accompaniment in the left hand. The page number '5' is in the top right corner.

41

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

41

Fl. *mf* _____ *p* _____ *mf* _____

Ob. *mf* _____ *p* _____ *mf* _____

41

Vln. I *mf* _____

Vln. II *mf* _____

Vla. *mf* _____

Vc. *mf* _____ *legato vibrato* _____

41

Hpschd. _____

Detailed description: This page of a musical score, titled 'The Architect', contains measures 41 through 48. It features a vocal line for Contralto/Tenor (CTen.) and an orchestral accompaniment. The vocal line includes the lyrics 'ni - mate' and 'E - ven though in time'. The orchestral parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout. The Harpsichord part is marked *legato vibrato*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

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.

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... —

65

Fl. *mf* *p* *mf*

Ob.

65

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

65

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', contains measures 65 through 74. It features a vocal line for Contralto Tenor (CTen.) and an orchestral accompaniment. The vocal line includes the lyrics 'or ris - ing up a - gain' and 'Ris - ing up a - gain...'. 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 the key of D major and 4/4 time. Dynamics include *mf* (mezzo-forte), *p* (piano), and *ossia* (alternative). The harpsichord part provides a rhythmic accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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 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, marked with a piano (*p*) dynamic, has the lyrics 'Ar - chi - tect - ure re - veals'. The harpsichord part features a rhythmic accompaniment of eighth notes in both hands. The string parts (Vln. I, Vln. II, Vla., Vc.) provide harmonic support with various rhythmic patterns. The woodwinds (CTen., Fl., Ob.) have melodic lines, with the Flute and Oboe parts starting at measure 73. The Violin I part includes a section marked 'with singer' starting at measure 73. The score is divided into measures by vertical bar lines, and the page number '10' is at the top left.

81

CTen. — 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*

Detailed description: This page of a musical score, titled 'The Architect', contains measures 81 through 88. The score is for a vocal soloist (CTen.) and a full orchestra. The vocal line is in G major and features the lyrics 'the illusion of time in its manifestations'. The instrumental parts include Flute, Oboe, Violin I and II, Viola, Violoncello, and Harpsichord. The flute and oboe parts have dynamic markings of mezzo-forte (mf) and piano (p). The string parts (Violin I, Violin II, Viola, and Violoncello) and the harpsichord part are marked mezzo-forte (mf). The harpsichord part consists of a rhythmic accompaniment of eighth notes in both hands.

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, titled 'The Architect', contains measures 89 through 96. The vocal line (CTen.) begins with a piano (*p*) dynamic and features the lyrics 'Ar - chi - tect - ure _____ is the cons - tract - ion of the ci - ty _____'. An *ossia* marking is present above the final measure of the vocal line. The orchestral accompaniment includes parts for Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpschd.). The Flute and Oboe parts have dynamics of *mf* and *p*. The Violin I part is marked *with singer*. The Harpsichord part provides a rhythmic accompaniment with a steady eighth-note pattern in both hands.

97

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

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 Fl. *p*

Ob. *p*

105 Vln. I *pp articulated*

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: This page of a musical score, titled 'The Architect', is page 15. It features a vocal line for Contralto Tenor (CTen.) and an orchestral arrangement. The vocal line includes the lyrics 'For hu - man speed, ac - tion and gest - ure'. 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 a key with one sharp (F#) and a 3/4 time signature. The tempo is marked '110'. The vocal line starts with a rest followed by a quarter note, then continues with eighth and quarter notes. The instrumental parts provide harmonic support with various rhythmic patterns and melodic lines.

113

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

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

117

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

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

Detailed description: This page of a musical score for 'The Architect' features a vocal line and an orchestral accompaniment. The vocal line, for Clarinet in Tenor (CTen.), begins at measure 117 with the lyrics 'in a li - mi - ted and re - strict - ed man - ner.' 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 written in a key signature of one sharp (F#) and a common time signature (C). The vocal line consists of a single melodic line with lyrics. The instrumental parts are arranged in a standard orchestral layout, with the strings (Vln. I, Vln. II, Vla., Vc.) and Harpsichord (Hpschd.) at the bottom, and the woodwinds (Fl., Ob., CTen.) at the top. The Harpsichord part is written in a grand staff with a brace on the left. The Flute and Oboe parts are in the treble clef, while the Violoncello part is in the bass clef. The Violin I and II parts are in the treble clef. The Viola part is in the alto clef. The Harpsichord part is in the treble and bass clefs. The vocal line is in the treble clef. The score is divided into four measures, with the vocal line starting in the second measure. The instrumental parts are continuous throughout the page.

121

CTen.

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

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

Detailed description: This is a page of a musical score for 'The Architect', page 18. The score is in G major (one sharp) and 4/4 time. It features seven staves: CTen. (Contralto Tenor), Fl. (Flute), Ob. (Oboe), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Hpschd. (Harp). The CTen. staff has the lyrics 'it is the slo - wer mo - ving back - drop' under it. The music begins at measure 121. The CTen. part has a rest in the first measure, followed by a melodic line. The other instruments provide accompaniment with various rhythmic patterns and textures. The harp part consists of arpeggiated chords 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 page of a musical score, titled 'The Architect', is page 19. It features a vocal line for Contralto Tenor (CTen.) and an orchestral accompaniment. The vocal line begins at measure 125 with the lyrics 'of the pla - za and the street _____'. 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 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 standard clefs. The harpsichord part is written in two staves, with the right hand in a soprano clef and the left hand in a bass clef. The score is divided into measures by vertical bar lines, and the measure number 125 is indicated at the beginning of each system.

129

CTen. for the green speed and hu - man speed

129

Fl.

Ob.

129

Vln. I

Vln. II

Vla.

Vc.

129

Hpschd.

134

Hpschd.

139

Hpschd.

145

Hpschd.

153

Fl.

Ob.

Vc.

153

Hpschd.

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, titled 'The Architect', is page 22. It features seven staves of instruments and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 161. The Clarinet in Tenor (CTen.) part has a dynamic marking of *mf* and includes the lyrics 'Ar - chi - tect ure' with a long underline. The Flute (Fl.) and Oboe (Ob.) parts start with a dynamic marking of *f*. The Violin I (Vln. I) part is marked 'with singer'. The Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts have rhythmic patterns. The Harpsichord (Hpschd.) part consists of two staves with a rhythmic accompaniment. The score ends with a fermata over the final note of the CTen. part.

169

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

169

Fl. *mf*

Ob. *mf*

169

Vln. I

Vln. II

Vla.

Vc.

169

Hpschd.

Detailed description: This page of a musical score, titled 'The Architect', contains measures 169 through 176. The vocal line (CTen.) features lyrics: '— is the place-ment of o - ur scale and vi - su - al pre - fe - ren -'. The orchestral accompaniment includes parts for 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 mezzo-forte (*mf*) dynamic. The Harpsichord part consists of a rhythmic pattern of eighth notes in both hands. The score is written in a key signature of one sharp (F#) and a common time signature (C).

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', contains measures 185 through 192. The score is arranged in a system with eight staves. The top staff is for the Contralto Tenor (CTen.), which includes the vocal line with the lyrics 'o - thers in the pro - cess.' The second staff is for the Flute (Fl.), and the third for the Oboe (Ob.), both 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.). The Harpsichord (Hpschd.) part is shown in a grand staff with both treble and bass clefs. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The score includes various musical notations such as notes, rests, slurs, and dynamics.

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.

The Architect

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.

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.

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', page 33, contains measures 236 through 242. The score is for a vocal soloist (CTen.) and a full orchestra. The vocal line begins with the lyrics 'is the non - goal.' and features a long note with a hairpin crescendo. The instrumental parts include Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all of which enter in measure 241 with a forte (*f*) dynamic. The Harpsichord (Hpschd.) provides a rhythmic accompaniment throughout the passage. The key signature is one sharp (F#) and the time signature is 4/4.

243

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

243

Fl. *p*

243

Ob. *p*

243

Vln. I *p* with singer

Vln. II *p*

Vla. *p*

Vc. *p*

243

Hpschd.

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#). The CTen. part has lyrics: 'in - for - ma - tion screens that no one e - ver wants to change _____'. The Flute part has a melodic line with some rests. The Oboe part has a rhythmic accompaniment. The Violin I part has a melodic line with some rests. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment. The Harpsichord part has 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

CTen.

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 features a vocal line and an orchestral accompaniment. The vocal line, marked 'cantabile' and 'p' (piano), begins at measure 267 with the lyrics 'Op - por - tu - ni - ties a - rise'. The vocal line is supported by a string quartet (Violin I, Violin II, Viola, and Violoncello) and a Harpsichord. The string quartet parts are marked 'with singer' and feature a rhythmic pattern of eighth notes. The Harpsichord part consists of a steady eighth-note accompaniment in both hands. The woodwind parts (Clarinet in Tenor, Flute, and Oboe) provide harmonic support with sustained notes and some melodic lines. The score is written in a key signature of one sharp (F#) and a common time signature.

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. _____

281

Fl. *mf*

Ob. *mf*

281

Vln. I

Vln. II *with energy*

Vla. *with energy*

Vc. *with energy*

281

Hpschd. *f* $\underline{\underline{3}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$

Elegy

Composer: Elodie Lauten

Lyrics: Rainer Maria Rilke (Duino Elegy 4)

♩ = 92

Sop

1

Sieh,

p

1

8

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

f

8

15

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

mf

15

22

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

22

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

78 *articulated* die seit An - be-ginn *f* ge - grün-det war für ei-nen rei - nen Vor - gang. 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 melodic line with eighth and sixteenth notes, including slurs and accents. The Violoncello part (bottom staff) starts with a bass clef and the same key signature. It provides a harmonic accompaniment with a mix of quarter, eighth, and sixteenth notes, and rests.

Fl. ²¹

Vc. ²¹

This system contains measures 21 through 24. The Flute part continues with a melodic line, showing a change in rhythm and phrasing. The Violoncello part continues with its accompaniment, featuring some sixteenth-note patterns.

Fl. ²⁵

Vc. ²⁵

This system contains measures 25 through 28. The Flute part has a more sustained melodic line with some slurs. The Violoncello part continues with a steady accompaniment.

Fl. ²⁹

Vc. ²⁹

This system contains measures 29 through 32. The Flute part features a more active melodic line with frequent eighth notes. The Violoncello part continues with its accompaniment.

Fl. ³³

Vc. ³³

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

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

Elodie LAUTEN

The Exotic World of Speed
and Beauty

for Countertenor

from The Deus Ex Machina Cycle

ORCHESTRAL SCORE

Studio 21
New York
ASCAP 2010

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*

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

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

8 Ob. *p* *mf*

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

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

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

8 Vc. *p* *mf*

8 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 Algiers 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 *pp subito, articulated*
vive The har - row - ing res - cue proud - ly *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 *cantabile*
al - most lost in the heat haze *mf* The ex - o - tic world of speed and beau - ty

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. *legato* *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

legato

p

mf

p

legato

marcato

O-ver two mil-lion works _

92

Cten

A. Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Hpschd.

p

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

legato

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* *p* *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*

The Exotic World of Speed and Beauty

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

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