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The Louisiana State University and Agricultural and Mechanical College, D.M.A., 1971
Music

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S E N S E S

AN ORATORIO FOR SOLOISTS, DOUBLE CHORUS, AND ORCHESTRA

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Bert Braud
B.M.E., Loyola University, 1958
M.M.E., University of Southern California, 1965
December, 1971

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The writer is indebted to the following people for advice and encouragement: Dr. Kenneth B. Klaus of Louisiana State University who through his position as major professor, has guided the technical skill and musical understanding required to compose a work such as Senses; Mr. Victor Klimash, conductor of the Louisiana State University Chorus, for some valuable comments on the solo writing; Dr. Wallace McKenzie, music historian at Louisiana State University, for offering valid suggestions on the choral writing. Last, but not least, much gratitude is expressed to my brave and courageous wife, Elodie, who has shared the agonies, frustrations, and joys which have gone into the creation of Senses and to whom the work is respectfully dedicated.

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ABSTRACT

Senses is an original musical composition for soprano and bass soloists, double chorus SSATB, and large symphony orchestra. The text is original and was taken from the author's poem quoted below.

The composition is in four movements, the third of which is set a cappella. The composer has set the work as a dramatic monologue in which both instrumental and vocal forces compete to speak to an unseen, all knowing unity referred to in the text as "Eternal consciousness of all truth."

The poem deals with the perception of this truth through the five known senses and through an additional, mysterious sixth sense. As the composition unfolds, certain musically symbolic entities are introduced which affirm the composer's Judaeo-Christian beliefs.

Musically the piece derives from a single twelve-tone row borrowed from The Passion of Jesus Christ according to St. Luke by Krysztof Penderecki (b. 1933). The style of the composition shows that the present composer has been influenced by both Penderecki and Gyorgy Ligeti (b. 1923).

Serial procedures were used both traditionally and nontraditionally. The finale contains a section based upon a system of cell multiplication and transmutation devised by the author.

In the accompanying analysis to the score, the composer gives a discussion of the musical manipulations used in the piece.

Senses

O Time! O Eternal consciousness of all Truth!

I hear the breath of the Universe blowing,
from the cataclysmic darkness which is forever.

I feel the raindrops of eternity upon,
the foreboding head of the cosmic void.

Out of the deepest depths arise to my sight,
the sparkling pearls of existence.

I taste of the fruit called eternal life,
Taken from the tree of truth.

The pungence of purposefulness is upon me as
the flowers of infinity are brought near.

I sense the minuteness of the galaxy engulfed
within the dust of time.

I hear the breath of the Universe blowing;
The silence is Deafening!

Bert Braud
November 11, 1970

INTRODUCTION

The new musical idioms which came into being after the advent of total serialism (ca. 1945-55), will, in my opinion, add a whole new dimension to dramatic music without the use of electronics. The significance of this style of composition, represented by the works of Krysztof Penderecki (b. 1933), and Gyorgy Ligeti (b. 1923), and others, has been in the fulfillment of a vital twentieth century musical drama.

The style has intrigued me from the beginning and has occupied my thoughts for quite some time. After assiduously studying the scores of these composers, several of my own experiments were begun, as in the third movement of my string quartet (1968). After two years I decided that a large work, which would incorporate some of these experiments, would be attempted.

It was my original intention to use a text of a religious nature as the basis of a large choral work. After a systematic perusal of religious material had failed to satisfy me, however, I began to think of an original text. The poem Senses was the result and was composed on November 11, 1970. Aside from its religious significance, the poem also represents my feelings about the general direction of music, art, and science during the latter part of the twentieth century.

The text was organized so that the first two lines were enclosed in Movement I. The second two are the texts for the Bass

aria in Movement two, while the fifth couplet is presented a cappella in the third movement. The Finale contains the musical and literary conclusion of the whole.

Upon examination of the text, the reader will see that it is addressed to all that is infinite which is "Time" and the "Eternal consciousness of all truth (bar 94)." This sets the entire work as a monologue. The text deals with the five known senses of mankind as well as the sixth, or "inner" sense (line six). Line seven is a recapitulation of the whole and a conclusion. It is understandable how the sense of hearing was given preference over the others for it not only represents the deepest sense in an abstract way, but it is the universal sense of music.

The vocal and instrumental forces compete to speak to an all-knowing unity which man has somewhat helplessly referred to as Universe, Nature or God. In the first movement the reader will note that the mensuration canons addressing "Eternal Consciousness of all Truth" begin and end on D symbolizing Deus. This setting is a miniature representation of two elliptics beginning and ending on the same horizontal axis. The result is a geometric oval, traditionally viewed as the shape of the universe. The purpose of the text involves religious symbolism. Although the words themselves may or may not make the meaning clear, when they appear in their respective musical contexts the meaning becomes apparent.

Musically the piece derives from the matrix shown below which was based upon a twelve note row used in The Passion of Jesus Christ

according to St. Luke, by Krysztof Penderecki. This row was introduced in the passion in the Contra Bassoon in bar three of that score. In Senses, serial procedures were used rather traditionally at certain points but other organizational principles were also involved. This is particularly noticeable in the Finale, which aurally resembles Ligeti's use of cellular webs but which entails a system of permutations of original design. The use of the whole values of two and three, their multiples and combinations were regarded both melodically and metrically in the work, as the universal balance of even and odd entities.

M A T R I X

C♯	D	F	E	D♯	F♯	G	G♯	B	Bb	A	C
C	C♯	E	Eb	D	F	Gb	G	Bb	A	G♯	B
A	Bb	C♯	C	B	D	Eb	E	G	F♯	F	Ab
A♯	B	D	C♯	C	D♯	E	F	G♯	G	F♯	A
B	C	Eb	D	C♯	E	F	F♯	A	G♯	G	A♯
G♯	A	C	B	A♯	C♯	D	D♯	F♯	F	E	G
G	G♯	B	Bb	A	C	C♯	D	F	E	Eb	F♯
F♯	G	Bb	A	G♯	B	C	C♯	E	Eb	D	F
D♯	E	G	F♯	F	G♯	A	Bb	C♯	C	B	D
E	F	Ab	G	F♯	A	A♯	B	D	C♯	C	D♯
F	F♯	A	G♯	G	A♯	B	C	Eb	D	C♯	E
D	D♯	F♯	F	E	G	G♯	A	C	B	A♯	C♯

Senses

I hear the breath of the Universe blowing,
from the cataclysmic darkness which is Forever.

I feel the raindrops of Eternity upon,
the foreboding head of the Cosmic Void.

Out of the deepest depths arise to my sight,
the sparkling pearls of Existence.

I taste of the fruit called Eternal Life,
Taken from the tree of Truth.

The Pungence of purposefulness is upon me as
the flowers of Infinity are brought near.

I sense the Minuteness of the Galaxy engulfed
within the dust of Time.

I hear the breath of the Universe blowing;
the Silence is Deafening!

Bert Braud
November 11, 1970

MOVEMENT I

The overall formal outline of the first movement is as follows:

Orchestral Introduction Bars 1-77

Part I Bars 78-130

Part II Bars 131-188

The Orchestral Introduction is organized in five sections: bars 1-11, 12-19, 20-36, 37-62 and 62-77.

Beginning with the 0 form of the tone row on G, the material is introduced in the cellos and basses (bar 1). The note G is symbolic of Universal Purity (Goodness) and is quickly followed by alternate three and two note cells representing the balance of Nature. Example 1 shows the scheme based upon an arch.

G(Purity)/G♯,B,Bb/A,C/C♯, D/F,E,Eb/Gb(Purity obscured)

Example 1 Universal Arch Scheme

In bar 16 (Section 2), C is taken as the center of the universe as it makes its appearance between Bb and D in the flutes. The muted violin glissandi (bar 15) are an example of the partitioning of three note cells.

Violins 1,2 and 5	Violins 4,5 and 3
Bb, A, G♯	B, A, G
Violins 3,4 and 6	Violins 1,2,6
G♯, A, G	A, G♯, A♯

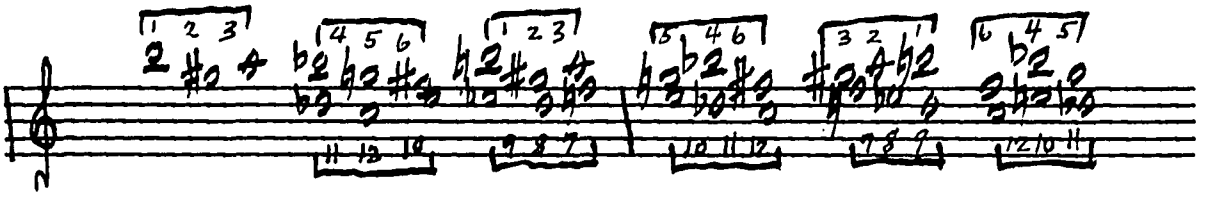
Example 2 (Bar 15) Partitioning of three note cells

The section also shows note movement in two's:

Example 3 Note Movement In Two's

Bar 20 begins the original form of the row on C# and leads to a small climax (bars 33, 34, 35).

A further development in three note cells at bar 48 in the horns and trombone leads into section 5 (bar 63). Example 4 shows how the notes within the cells were permuted in two distinct voices in this section.



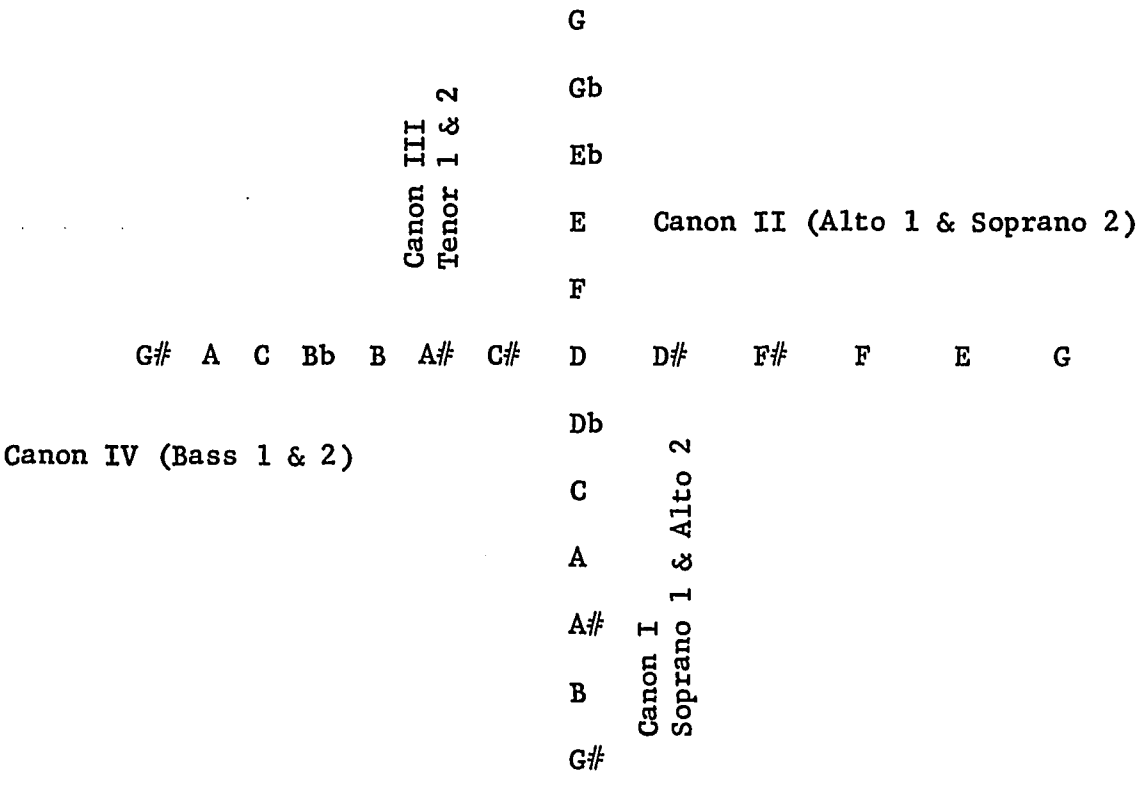
Example 4 (Bar 48) Cell Permutations

The use metrically of 2 threes, 3 threes, and 5 twos (bars 63-64) further shows the structural balance of two and three developing simultaneously throughout the movement. The grouping of pitches in double and triple note cells is also a part of this structure (bars 66, 67).

Part I

Part I of the composition proper takes up the addressment of the chorus to "Time" and "The consciousness of all truth." This part is made up of two sections (bars 78-104; 105-130). At Bar 95, the voices speak in four canons with mensurations based upon two and three.

If the reader refers to the twelve tone matrix above, the symbolism of the canons will become clear. The Center of the matrix is D and four arms extending outward from this point form a geometric cross in which is encumbered the individual pitch classes of the canons. See example 5.



Example 5 Matrix Cross Canons (Bar 94)

The dux of canon I (alto 2) is triple while the comes (Soprano Choir 1) is formed by subtracting a quarter note value from each successive pitch. Historically the utilization of addition and subtraction of note values is a technique developed by Olivier Messiaen (b. 1908). Each canon is written so that the voices (dux and comes) turn back on themselves. Thus is formed a musical representation of an oval or the

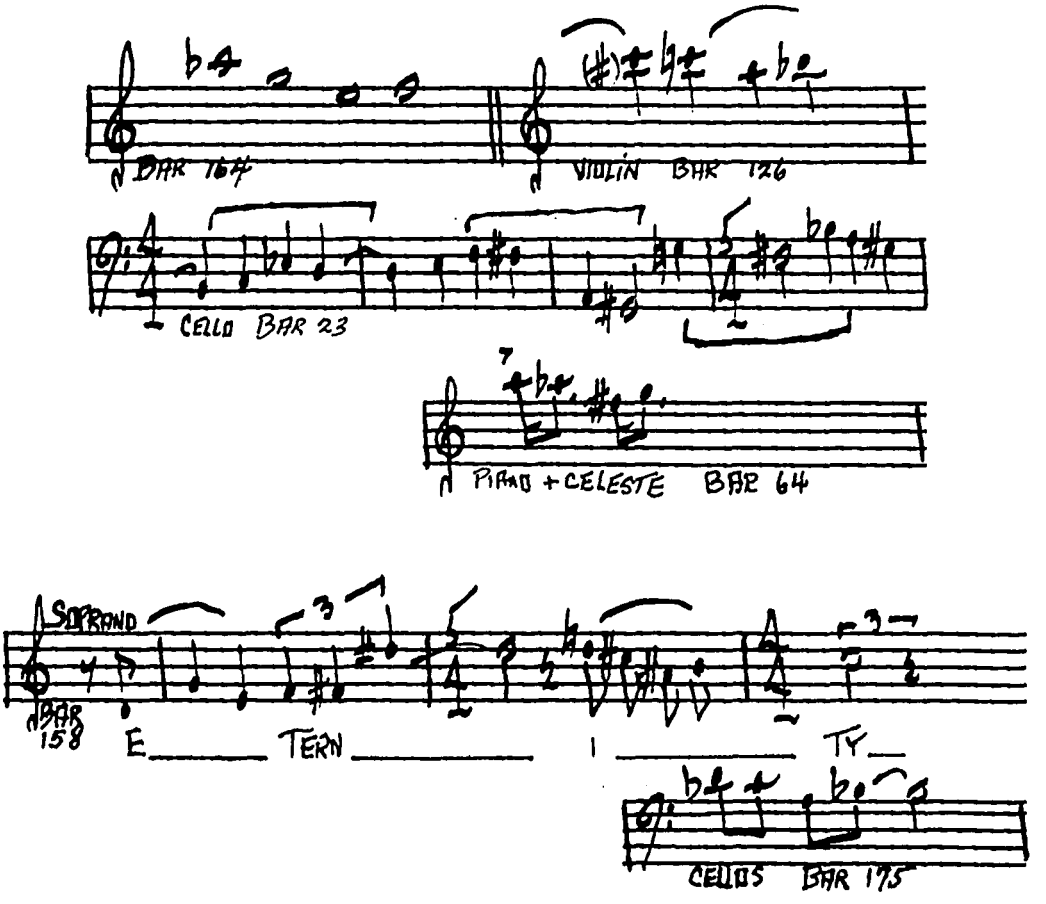
symetrical universe. The procedure is analogous to the crab canons of the Renaissance composers especially the great Flemish master Johannes Ockeghem (Circa 1430-1495). Here the philosophical intention was all things begin and end with the eternal truth (Deus). The dux of canon II (right arm) is in the first alto voice and matched against the triple comes (soprano Choir 2). The dux is formed by adding an eighth note to each successive pitch while its comes subtracts a quarter note triplet. Likewise, from the comes of canon III (top arm) in tenor 1 is subtracted a quarter note while its respective dux is in triple mensuration. The dux in canon IV (bass 2) adds an eighth note value and in the same way matches its canonic partner in triple mensuration. Canon IV forms the left arm of the matrix cross.

The second section (bar 105) begins the text proper utilizing the O form of the Penderecki row on C# in the altos and tenors. Here the play on the pitch of D has not lost significance (nor does it throughout the work) as it continues through this section forming the declamatory statement on "Universe" in the second sopranos and altos in bars 110 and 111.

Part II

Part II is formed by a soprano aria on couplet two of the text. This section, based upon the inversion on C#, grows to include a Webern-like passage (141-151) to a lyrical passage (149-161) and a dramatic version of eternity beginning at bar 162. Here the symmetry of microcosm and macrocosm is shown (bar 164) on the pitches Ab, G, E, F. The intention was to show eternity as a spectrum of symmetrical time

entities related to each other. The section resolves on A (bar 166), the dominant of D. All time resolves with the creator. The eternity motive is developed throughout the movement (as well as being an integral part of the entire work). Example 6 shows some of the motivic uses in the first movement.

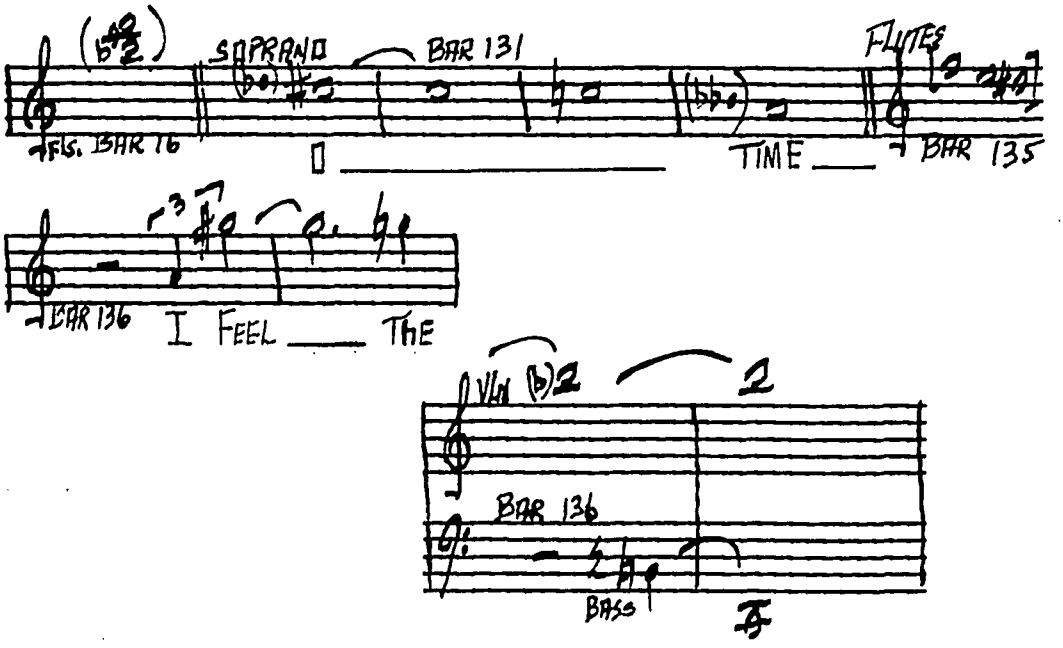


Example 6 Eternity Motive

The aria itself is through-composed and each phase is treated descriptively by the orchestra. Based upon the C# inversion, the note C natural retains its significance as the center of the universe given the word "Time" (bar 133). It is also the first sounded pitch on the word "void" in the male choral sequence at bar 180. The center of the

universe as viewed from either extremity would seem an endless void.

The cell D, C, Bb, introduced earlier in the flutes (Introduction) is developed in this section. Example 7 shows the development.



Example 7 Development on Universal Cell (D, C, Bb)

The spatial section depicting raindrops (bar 141) also shows the influence of the three note cell.

MOVEMENT II

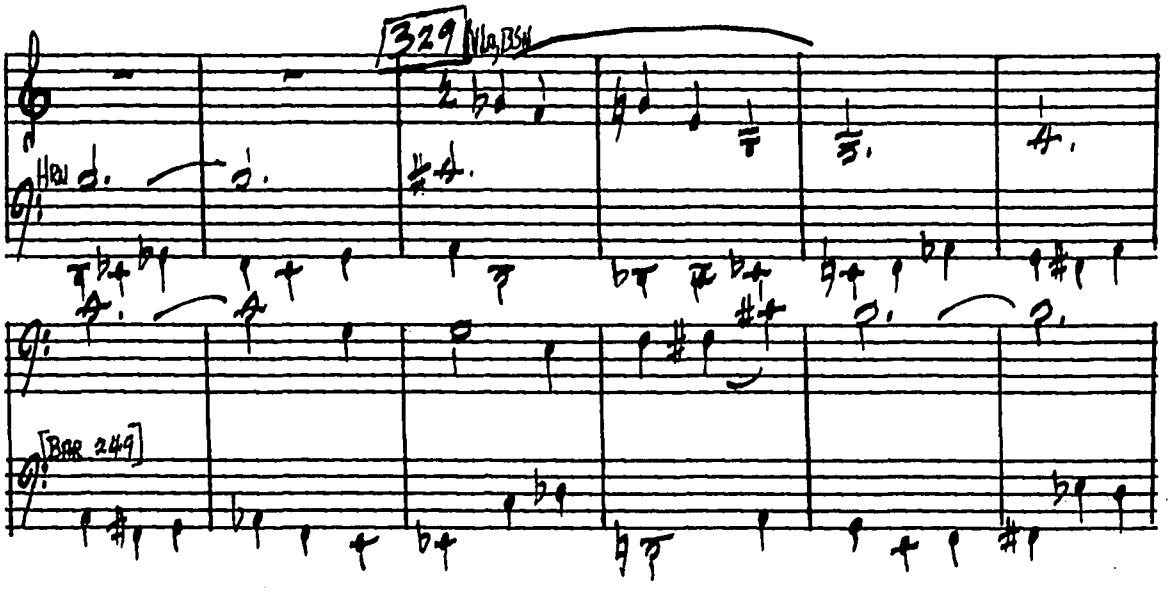
The second movement is cast as a solo for bass and, although it appears to be the simplest in style and accessibility, it was one of the most difficult to organize.

Upon examination of the texture, the striking resemblance to a Baroque oratorio movement becomes apparent. The musical form is similar to the old Concerto Grosso principle and consists of the following:

Orchestra Introduction (bars 189-202); Part A (203-219); Ritornello (219-227); B (228-235); Ritornello (235-248); C (249-262); A (265-274); Ritornello (275-295); D (296-301); Ritornello (301-335); E (335-341); Ritornello (342-355); F (356-387); Ritornello (387-397); coda (398-404). The text is based upon the next two couplets of the poem. The musical form is AxBxCAxDxExFx. Thus the spirit, motion, basso continuo and concerto grosso form all fuse to give a feeling for the Baroque in construction. There are, however, many differences. Some of the orchestration is heavier and although there are tonal implications throughout the movement it was entirely composed in the twelve tone technique. The function of the basso continuo in the baroque was to stabilize the tonality as well as the rhythm. Here it only adds a rhythmic pulse and continuos chromatic melody throughout.

The concerto grosso form above delineates threes, in that it can be divided into three sections, a center (A), and three more sections. It pictures a balanced universe. Keeping the idea of the simultaneous development of 2 and 3, the entire movement is also divided into two but much more subtley. After the great climax (bars 314-317), the movement begins to turn back on itself. Bar 324 begins a retrograde in the bass of the portion of the movement from bar 257 to the beginning. The retrograded section was chosen from the musical material underlying the word "existence," which is a connotation of infinity. The movement from bar 324 to the end is an exact variation of the portion from bar 257 to the beginning. It is in essence a retrograde variation. The musical material in each bar of the variation is

exactly the same as in the original portion but in an opposite direction. In some cases some notes are omitted or reorchestrated and given different musical contexts, but in most cases the bass, at least, is a literal retrograde. Example 8 shows bars 327-332 contrasted to their original sequence in bars 249-256.



Example 8 Retrograde variations

MOVEMENT III

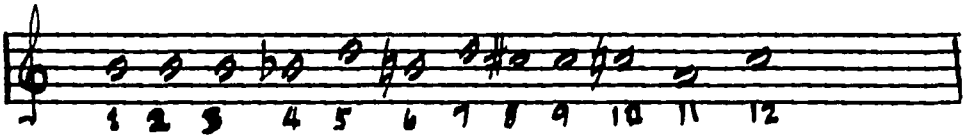
Movement III is the shortest of the work but the most difficult to perform since it is cast in a cappella vocal style and entirely in double mensuration canon. The technique in this movement is similar to Ligeti's cellular web in such compositions as the Requiem and Lux Aeterna. One major difference is that the complete exposition of all twelve notes has been allowed to unfold in each voice instead of working with row segments built primarily on small intervals.

The chorus is divided into three sections including 4 sopranos,

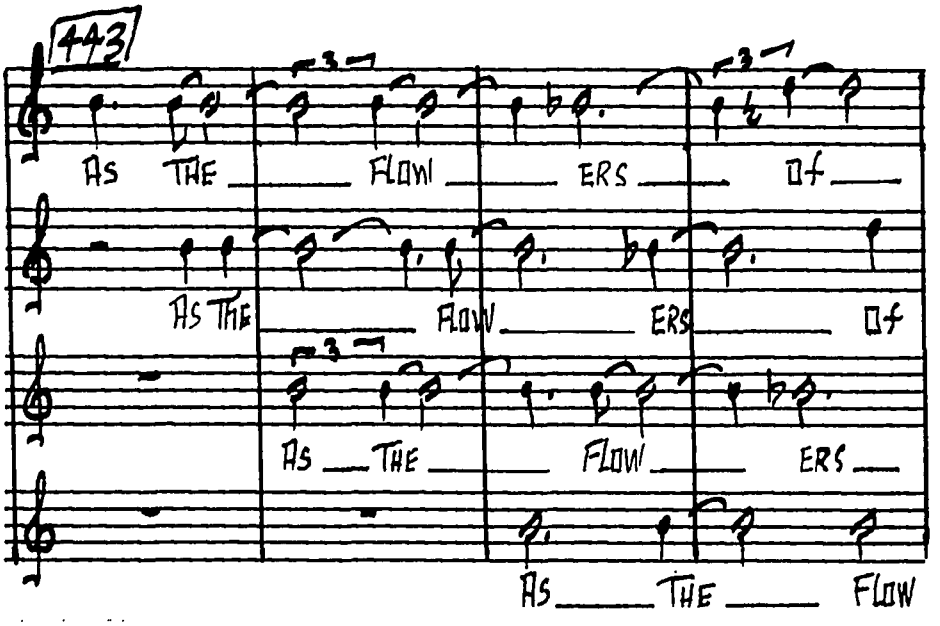
4 altos, 2 tenors, and 2 basses combined. Each entering section contains the two different mensuration canons. The first is based upon the inversion on B and the second on the retrograde inversion. The three separate entrances of the canons (bars 405, 422, 439) form, by their respective keynotes, the triad B, G, G♯ which inevitably would resolve to A in the end (dominant of D). The text takes up the subject of infinity and purpose and it seemed appropriate to give it a very tightly constructed setting.

As each canon enters after bar 422, the sopranos (dux) add two additional canonic voices so that at the climactic center (bar 439) there are in essence 12 separate voices all in canon and all based upon the original purpose contained in the first double canon section (405-421).

The portion of canon in the sopranos at bar 441 is an interesting use of micro-variation of the texture beginning at bar 405. Here the combined tones of the four voices form a projected new row (not dodecaphonic) by their successive entrances. At bar 441 this projected row is varied in four part mensuration. Example 9 shows the scheme.



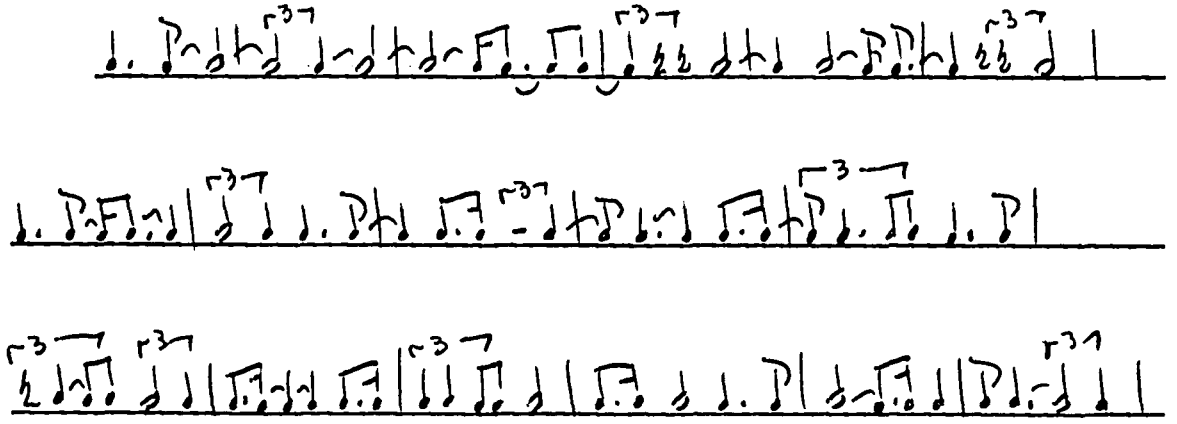
Example 9 Resultant row from taking successive high pitches from section I (bars 405-421).



Example 9a Metric mensuration of resultant row

Different mensurations of this row (example 9a) were used as an accompanying web to the developing canon at bar 441.

Example 10 shows the graph of the resultant rhythmic forces in just one set of canons. Note that no two measures have the same rhythmic projection.



Example 10 Rhythmic graph of section I (bars 405-421)

MOVEMENT IV

The fourth movement represents a development or rather an evolution of the other three. Three note cells discussed earlier are further permuted and divided into two's, fives, and sixes, as can be seen from the introduction (bars 472-490).

The large formal outline is as follows:

Introduction Bars 472-490

Part I (stanza six) Bars 493-498

Part II (stanza seven) Bars 499-529

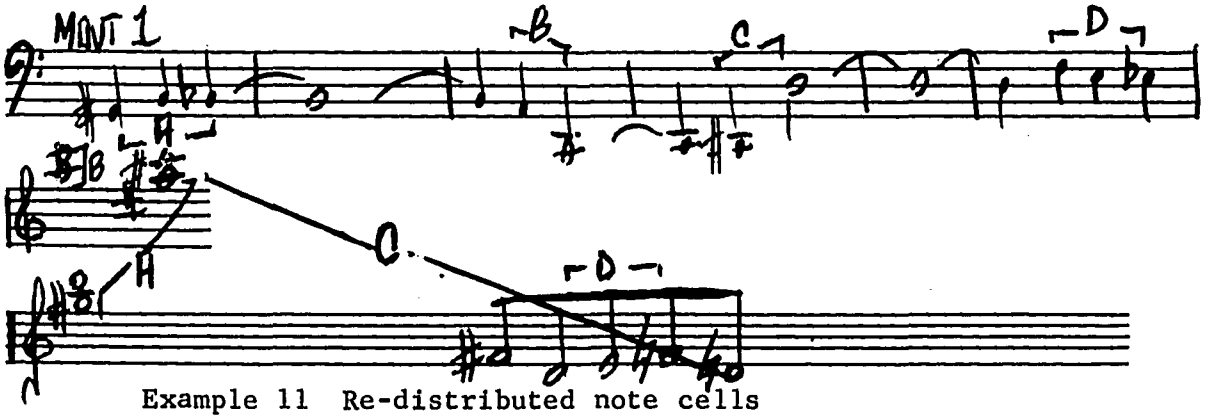
Section I (499-529)

Section II (530-533)

Section III (534-555)

Coda (556-587)

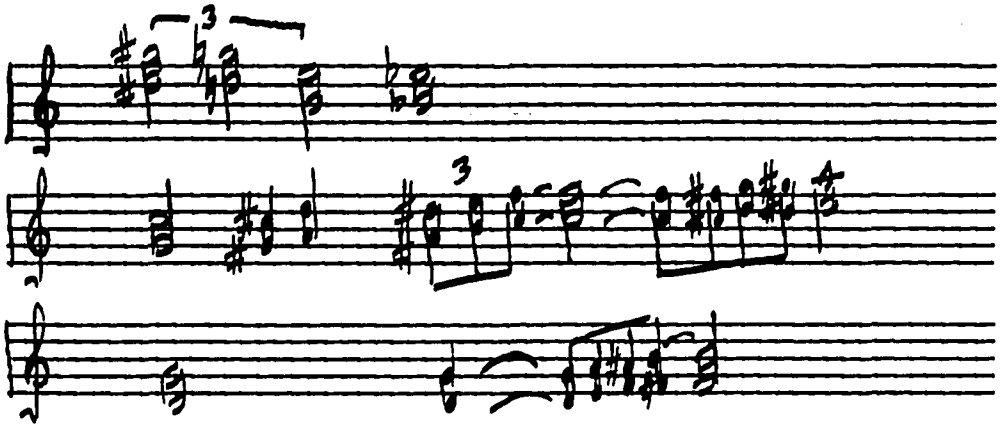
In the introduction the note G natural does not appear until bar 480 in the basses and trombones. The purposeful deletion carries the symbolism of purity obscured as in the first movement. All note cells have been redistributed and organized in two's and fives at bar 472. See example 11.



Example 11 Re-distributed note cells

This cellular redistribution into separate "webs" of sound is a technique to be found in portions of Penderecki's St. Luke Passion (pp. 20, 22, 46, 109, etc.) and completely throughout Ligeti's Atmospheres. The separate color clusters (webs) in Senses from bar 474 found in the strings and woodwinds form a blanket for the musical idea in the melodic percussion at bar 475. The woodwind portion of this blanket is based upon the obscurity of the universe in forming a web from Gb to Gbb. As mentioned above the pure G does not appear until bar 480. It was felt that the original row based upon C (center of the universe) should be engulfed in these textures. Thus the row is stated literally with the absence of G of course.

A similar process of the large enclosing the small occurs in the chorus at bars 495 and 496 on the word "engulfed." A unique experiment occurs at bar 490. The orchestra is divided into three separate contrapuntal lines, each line containing a web of sound. The end of this sequence yields the three note cell Cb, Bb, A in web form. See example 12.

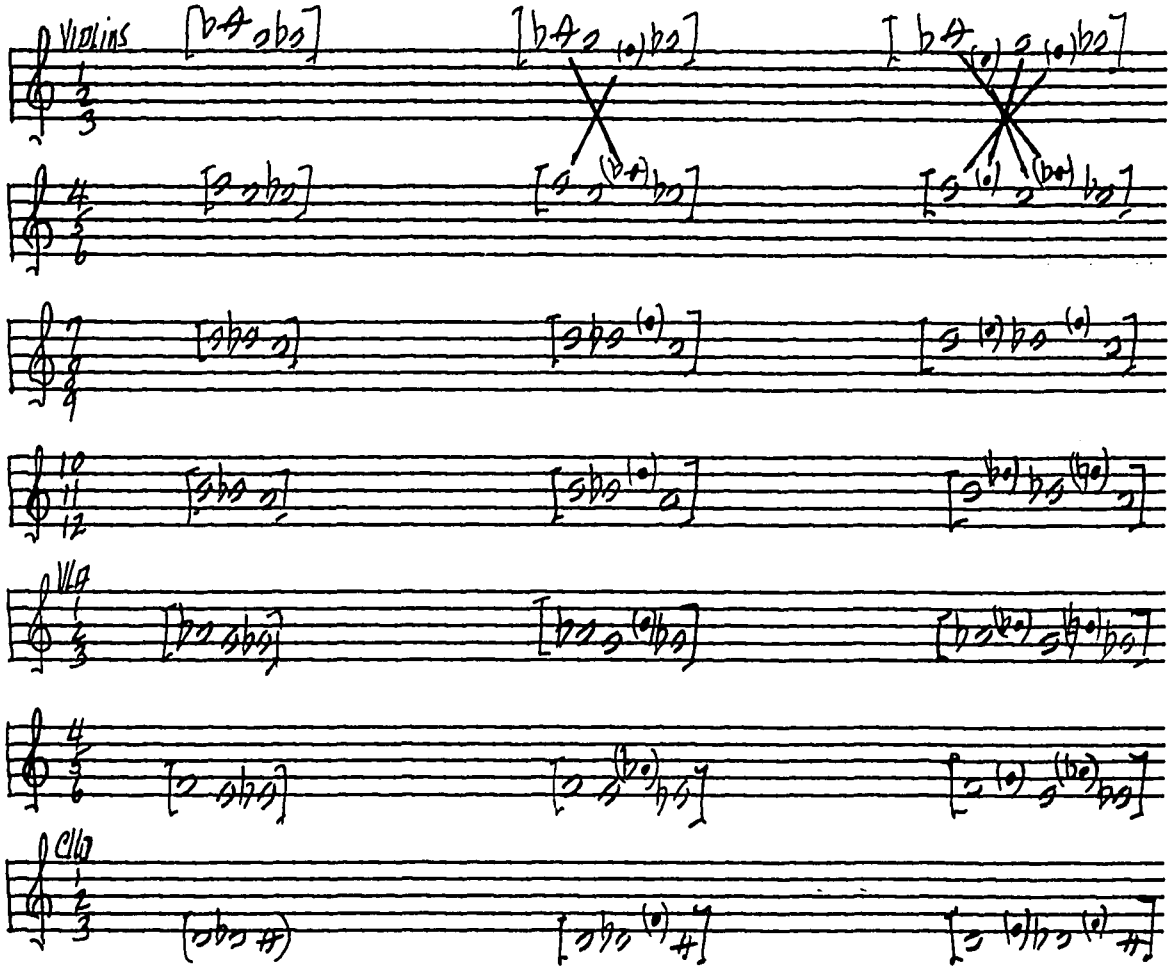


Example 12 Web form of three note cell

Part I begins the sixth stanza of the poem (bar 493). The chorus speaks the words (Sprechstimme) on metrical combinations of two and three. The symbolic D precedes this section.

The beginning of Part II yields a very dark resonant canonic instrumental prelude (bar 500). The individual lines though not identical are reminiscent of the low bass portions of Movement I (bars 1-11, 20-29). Musical materials used in the choral portion of this section are easily recognized as also being from the first movement (bar 105). Part II is divided into three sections. The first (bars 499-529) is an exposition based upon musical fragments of the first movement which were associated with "the Breath of the universe" (bar 105). This section combines the Original and Inversion forms of the row based upon C♯. Section II (bars 530-533) is a bit more dramatic and it is in essence a summation of the entire poem. It is based upon the inversion on D. The third section (bars 534-555) is largely instrumental and was intended as a forceful conclusion to the movement as well as the entire work. Musically the section is based upon a transmutation of cells. Philosophically it represents the theory that cells of matter and energy which make up the universe may be physically or chemically mixed to form other cell combinations. The term Transmutation in the physical sense or mitosis in the chemical sense is descriptive of what occurs in this climactic section. The orchestral "sweep" (bars 534-540) is organized as follows. Segments of the original form of the row are presented on G♯, B, E, C, and Eb respectively. These pitches form a harmonic cushion also. Symbolically these notes may be considered points of time which in this sequence are reached both horizontally and vertically

(relativity theory). This dramatic sweep leads to the climax of the whole piece (bar 541) with a complete spectrum of three note cells. Example 13 shows how the transmutation or swapping of cell particles (bar 545) is accomplished through three successive stages which are referred to as Blocks. Block I contains the original triads. Note Block II is the mixing of each cell with its neighbor (represented on the brace immediately below it), and the sharing of one particle. Block III is the sharing of two particles. While each three note cell grows successively to four and then five there is also an independent system of permutations in effect. It will be noted that the general idea throughout the piece was permuted three note sonorities. In this last stage the sonorities grow larger and continue to permute. Although the piece only allows a growth of five part cells to occur it is to be understood that this process will repeat itself ad infinitum. Example 14 shows the permutations for Blocks II and III.



Block I (Bar 541) Block II(Bar 545) Block III(Bar 549)

Example 13 System of sharing note particles

Block II permutations:

1234/213/412/143/214/123/412/3241/2314/1234/

Block III permutations:

12345/2134/123/1543/2154/12345/

Example 14 Permutations of note cells

These permutations occur precisely at the point where the text reads

"is." The portion of score from bar 65 to 66 (First Movement) is reiterated at bars 556 and 557 immediately before the last measure of the piece proper. What follows is a coda and a definite return to the introduction in the first movement both in text and music. Note the symbolic cell in the trombones (bar 562), the note D sounded in three mensurations in the chimes (bars 567-569) and a literal repeat of the matrix cross canons (570-581) from Movement I. The original three note cell (flutes, bar 12) appears in the upper violin harmonics and is given a stronger dynamic marking (bar 578).

That which is written in a technical musical analysis of this sort is of little or no interest to the layman. Aside from the broad general concepts dealing with subject matter in a composition like Senses, explanations are not and should not be necessary. What is necessary for any valid work of art is perception on the part of the listening audience no matter how small that audience may be. It is true that those who have been and will be able to read this paper with some understanding may have increased their enjoyment in the experience of the work aurally. Without a valid performance, however, all that was written in this paper or in the score to Senses is useless to everyone including the composer.

As the composer of Senses, one might suppose that I would be able to offer a complete analysis of the work. This I do not believe to be true. Music, as an art, is the most abstract of all art forms. It is because of this very nature that music is impossible to analyze. Man's conscious mechanisms of creation have never governed the enormous

abyss he calls Art. What has been written in this paper then is purely a methodical remembrance of certain conscious technical manipulations involved in the craft of creating music. What is missing is the much more important emotional remembrance which cannot be put into words. Indeed, this emotional factor, if successfully portrayed by the artist, can only be recalled and recorded for others in the performance.

Since music is not the total sum of all its individual parts, and the blueprint is not the art form, the only complete analysis that may be given must come from the listener through aural and spiritual reception. If only a fraction of the emotional factors experienced in the creation of Senses can be communicated to one other person through this performance media, I shall consider myself successful to the craft and purpose of my art.

VITA

Bert Anthony Braud was born in New Orleans, Louisiana, on July 8, 1936. He entered the public schools in New Orleans and was graduated from high school in 1954. He received the Bachelor of Musical Education degree from Loyola University in 1958 and a Master of Musical Education degree from the University of Southern California in 1965.

He is married to the former Elodie Pons.

Bert Anthony Braud is a candidate for the Doctor of Musical Arts degree at the Fall 1971 commencement.

EXAMINATION AND THESIS REPORT

Candidate: Bert Braud

Major Field: Music

Title of Thesis: Senses An Oratorio For Soloists, Double Chorus, And Orchestra

Approved:

Kenneth Klaus
Major Professor and Chairman

Max Goodrich
Dean of the Graduate School

EXAMINING COMMITTEE:

Paul Louis Abel

Thallace McKenzie

Milton Hallman

Everett Lewis

Earl Redding

C. D. Cuyler Hartwick

G H Gunn

Date of Examination:

November 29, 1971

NOTES

1

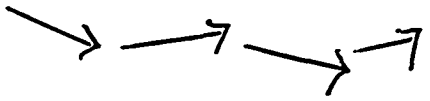
PLAY DESIGNATED CLUSTER UNTIL CUT BY CONDUCTOR

2

PLAY HIGHEST NOTE POSSIBLE ON DESIGNATED STRING

3

DO NOT ENTER UNTIL CUE IS GIVEN BY CONDUCTOR

4 

QUARTER TONES

5

REPEAT PREVIOUS FIGURE

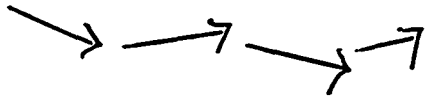
6

WITH AN ACCENT

7

WITHOUT ACCENT

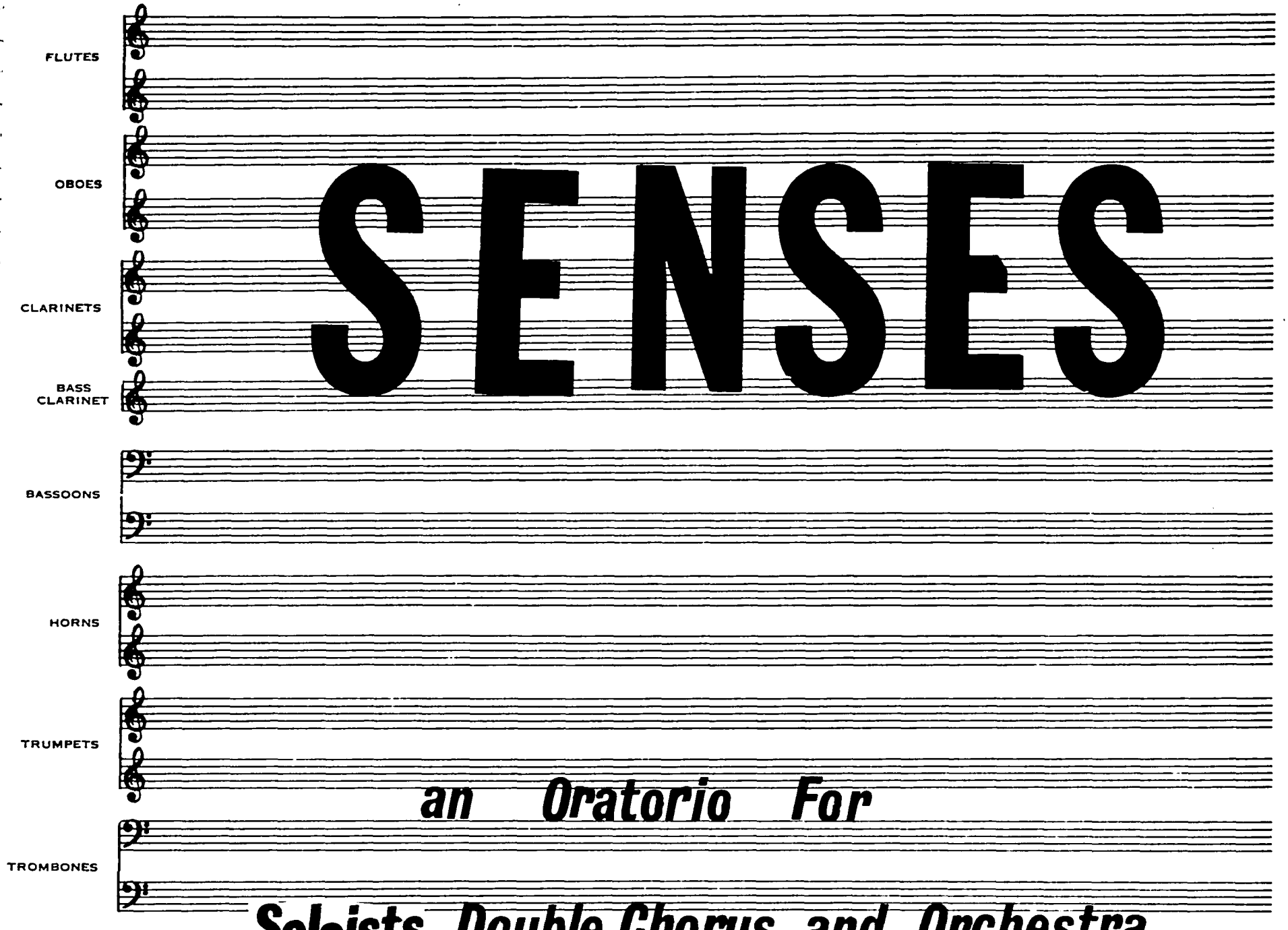
CONDUCTOR

4  QUARTER TONES

5 REPEAT PREVIOUS FIGURE

6 WITH AN ACCENT

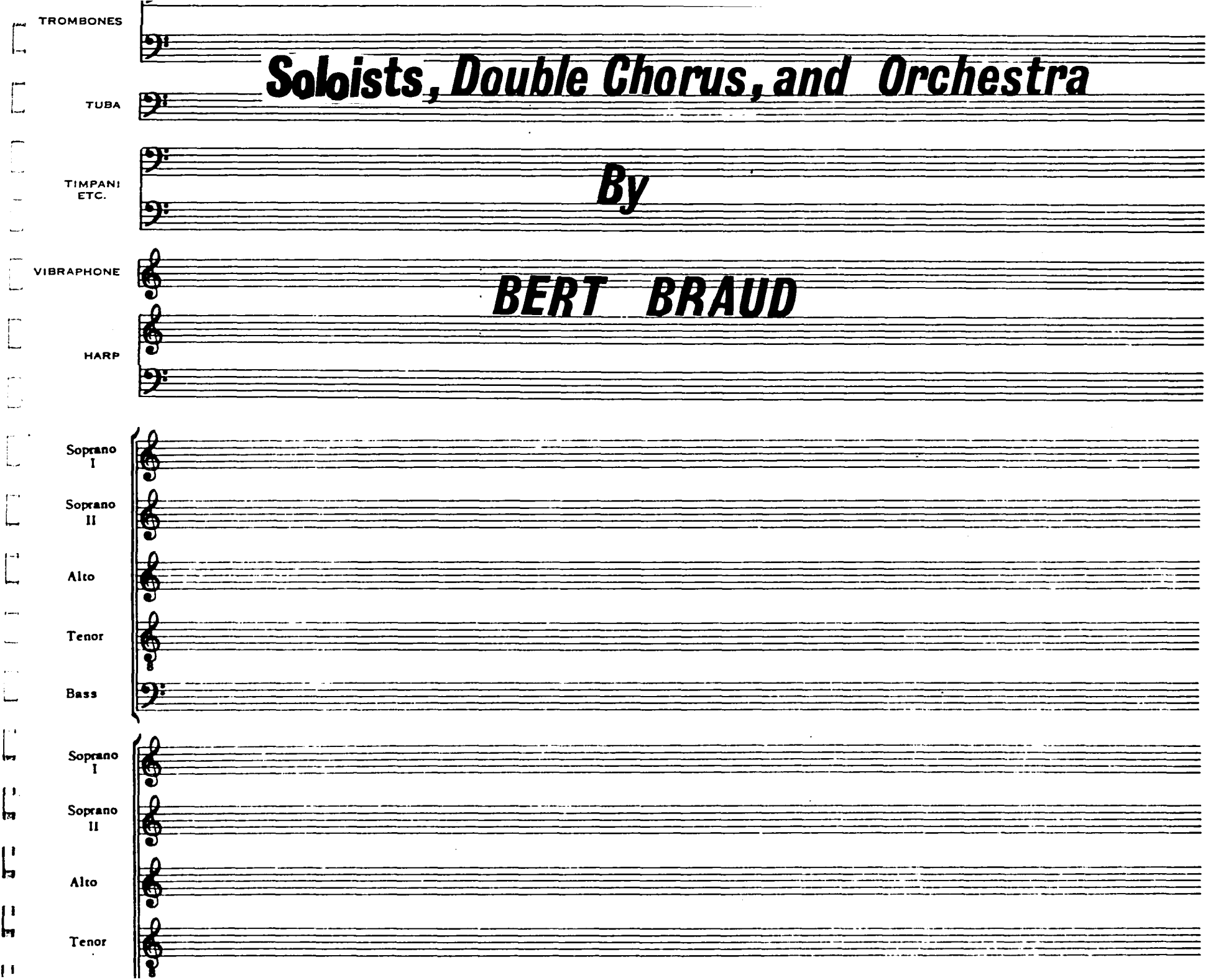
7 WITHOUT ACCENT



SENSES

an Oratorio For

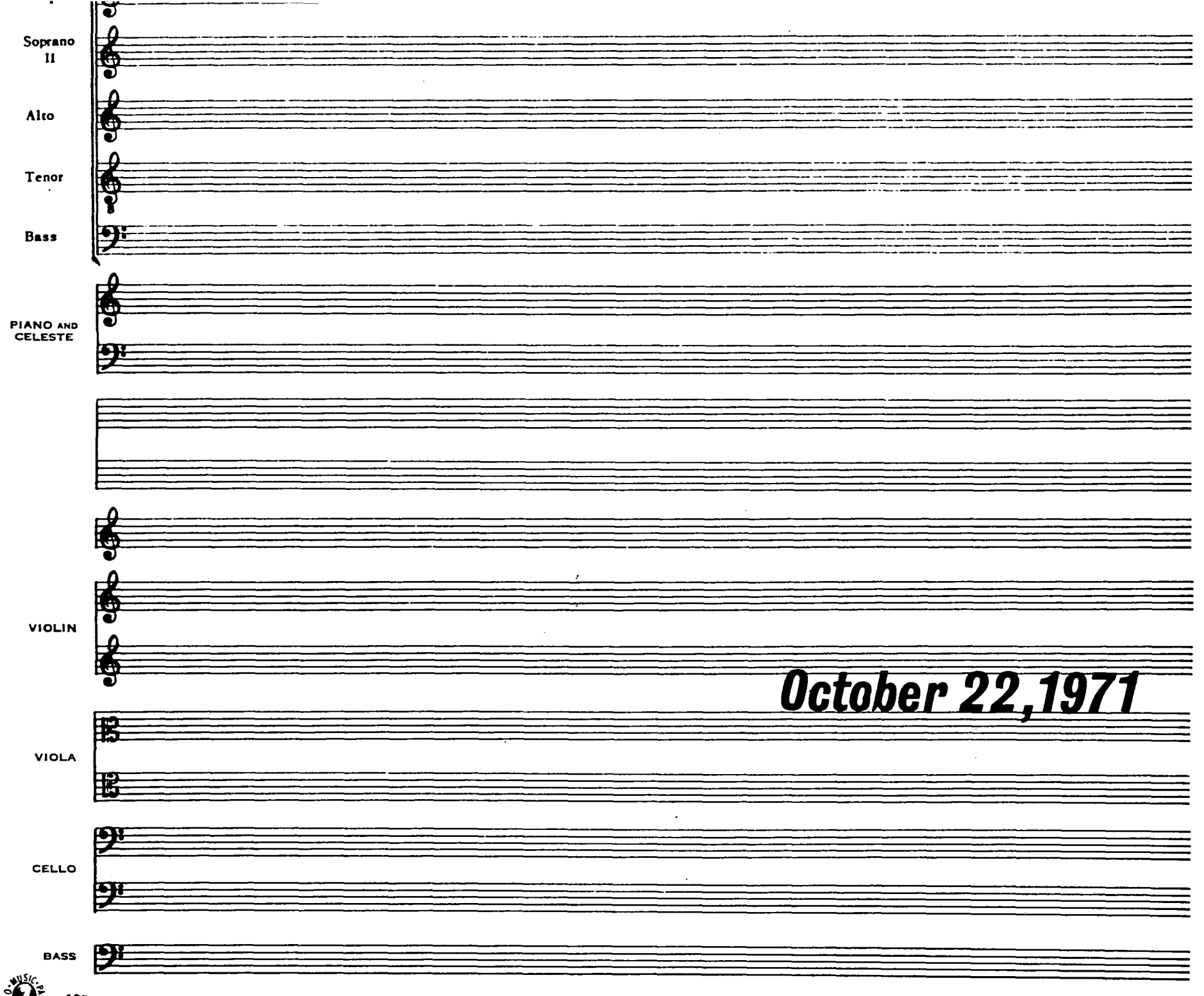
Soloists Double Chorus and Orchestra



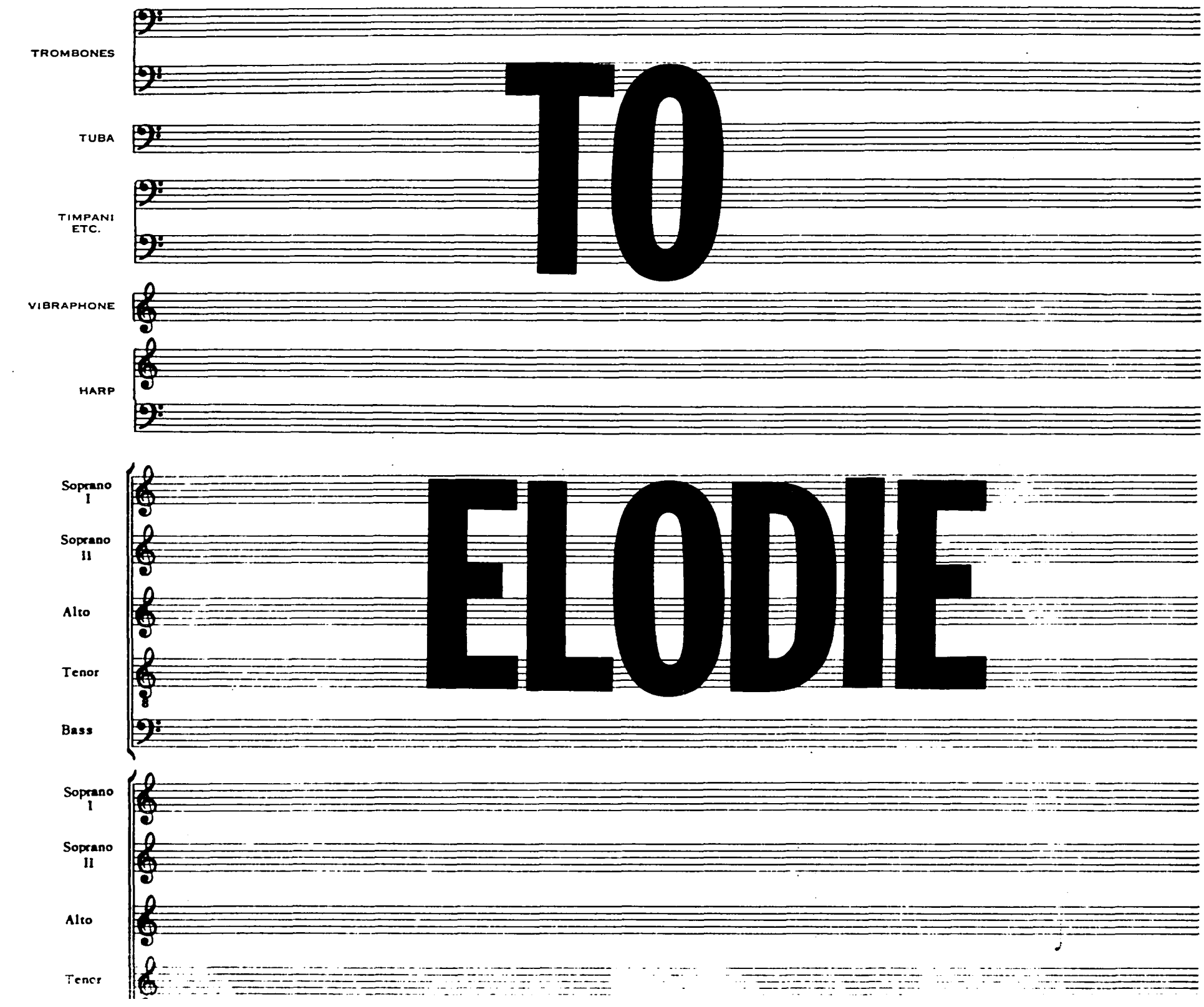
Soloists, Double Chorus, and Orchestra

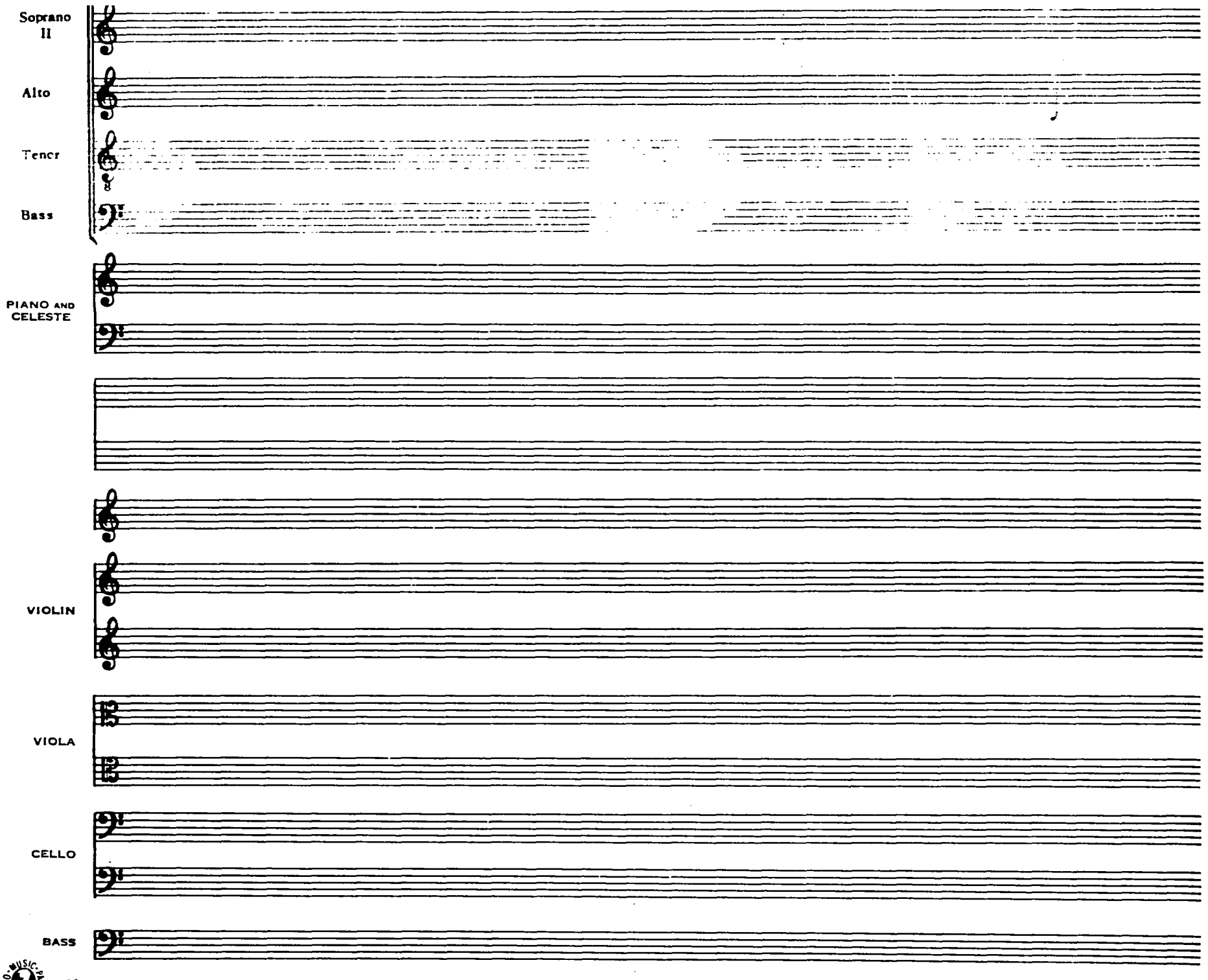
By

BERT BRAUD


Soprano II
Alto
Tenor
Bass
PIANO AND CELESTE
VIOLIN
October 22,1971
VIOLA
CELLO
BASS

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor
TO
ELODIE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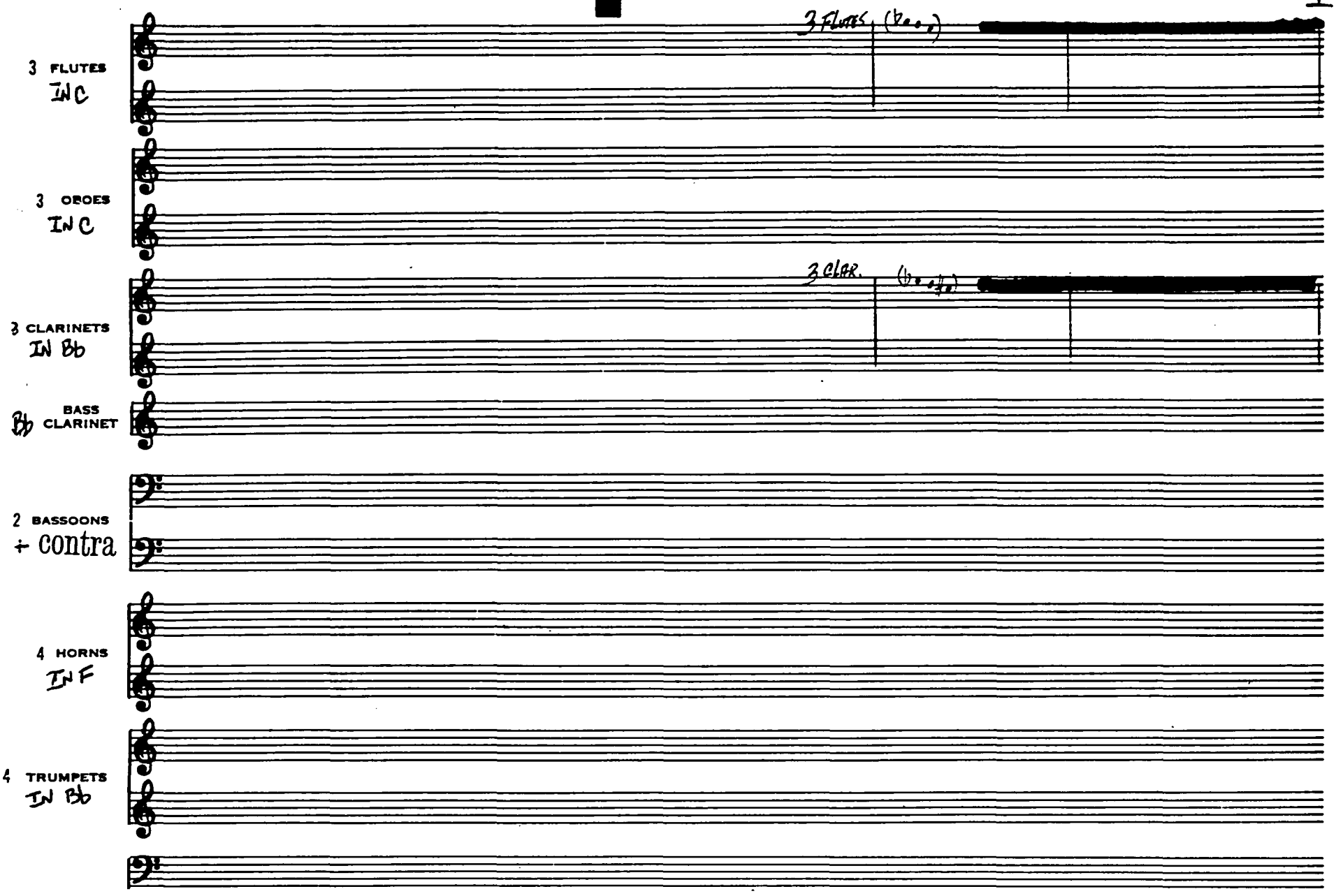
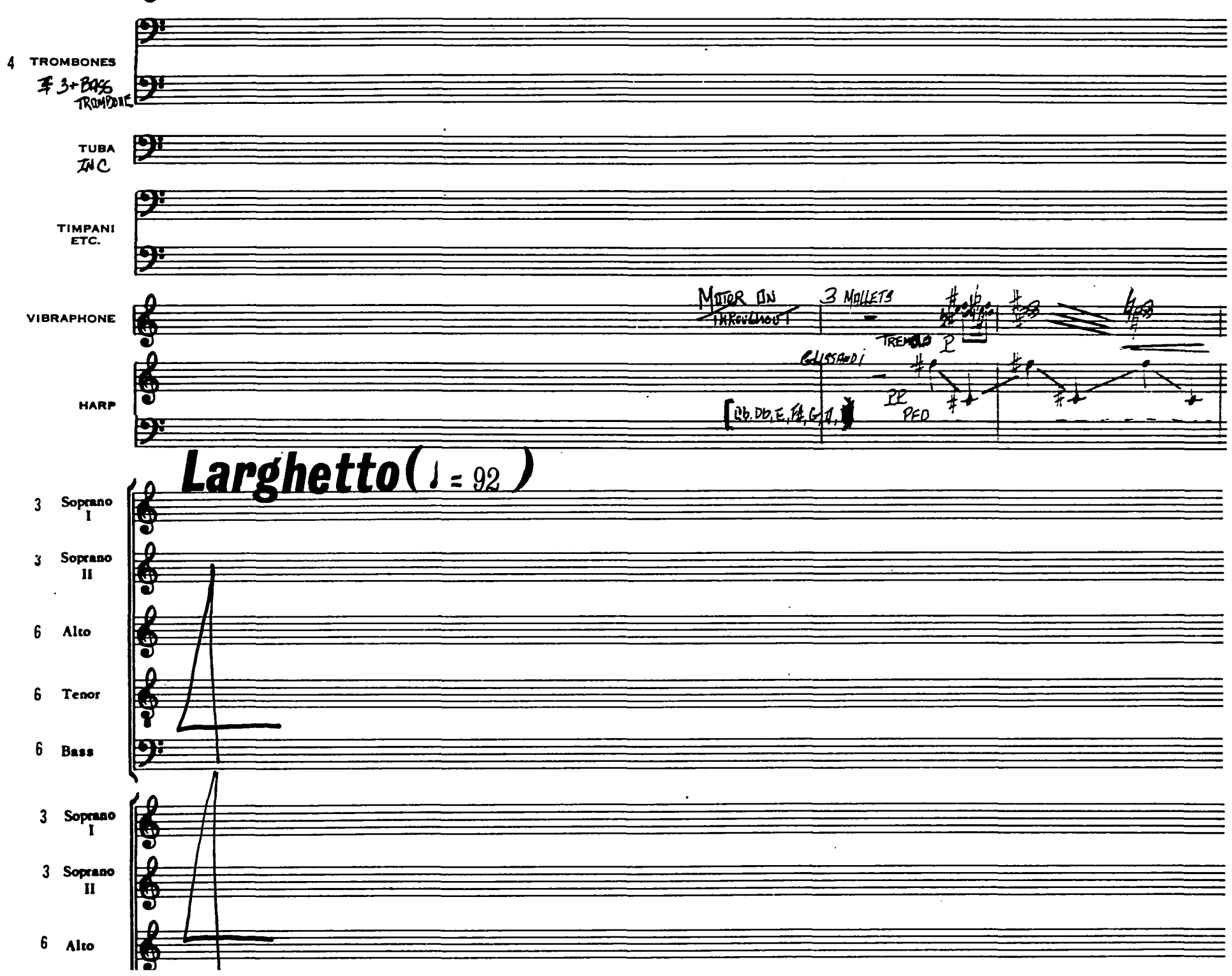
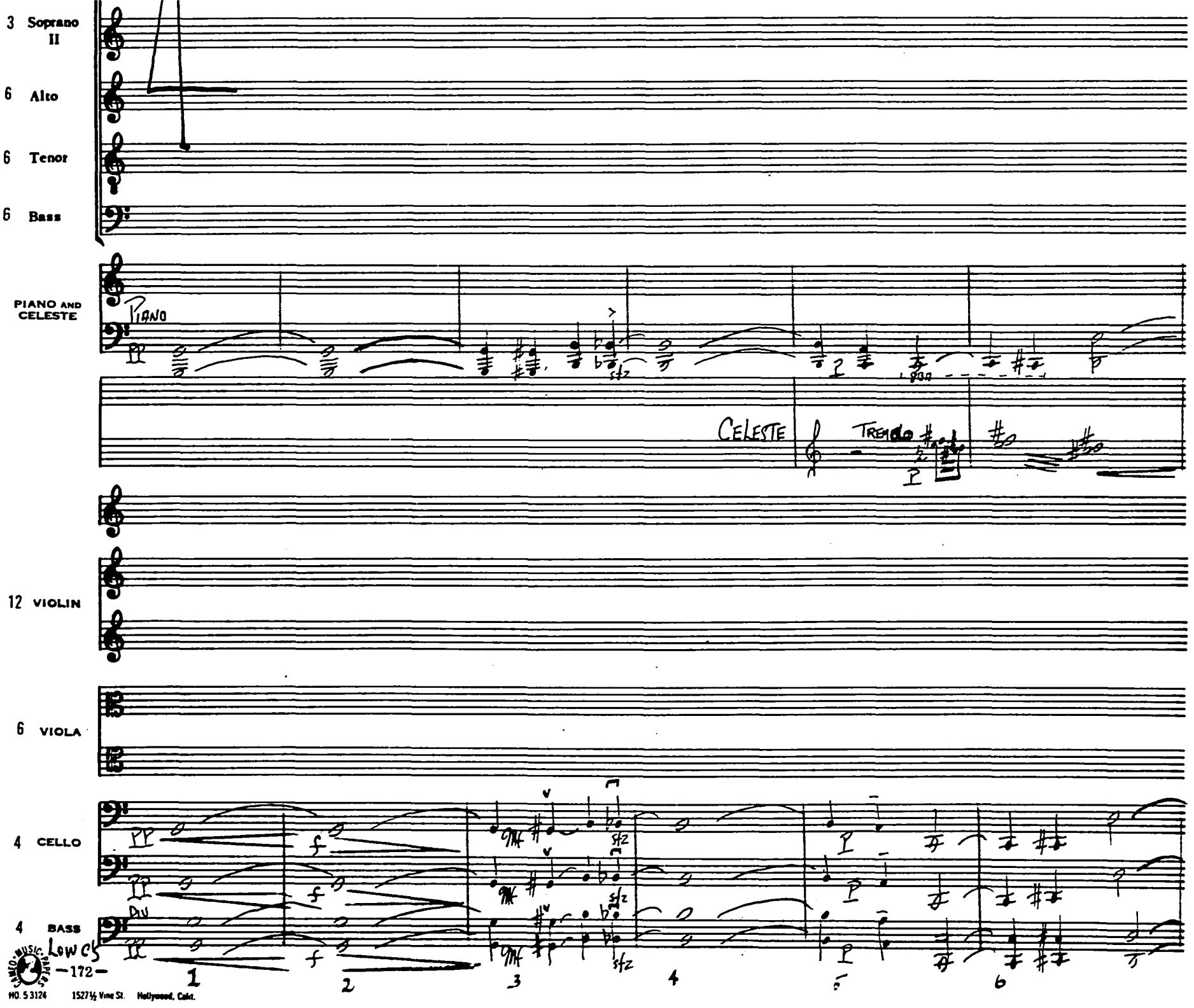
Alto
Tenor
Bass
PIANO AND CELESTE
VIOLIN
VIOLA
CELLO
BASS


3 FLUTES
IN C
3 OBOES
IN C
3 CLARINETS
IN Bb
BASS
Bb CLARINET
2 BASSOONS
+ contra
4 HORNS
IN F
4 TRUMPETS
IN Bb


4 TROMBONES
3+BASS TROMBONE
TUBA
IN C
TIMPANI ETC.
VIBRAPHONE
MOTOR ON THROUGHOUT
3 MALLETS
TREMOLO
P
HARP
GLISSANDI
PP
PED
Larghetto (♩ = 92)
3 Soprano I
3 Soprano II
6 Alto
6 Tenor
6 Bass
3 Soprano I
3 Soprano II
6 Alto



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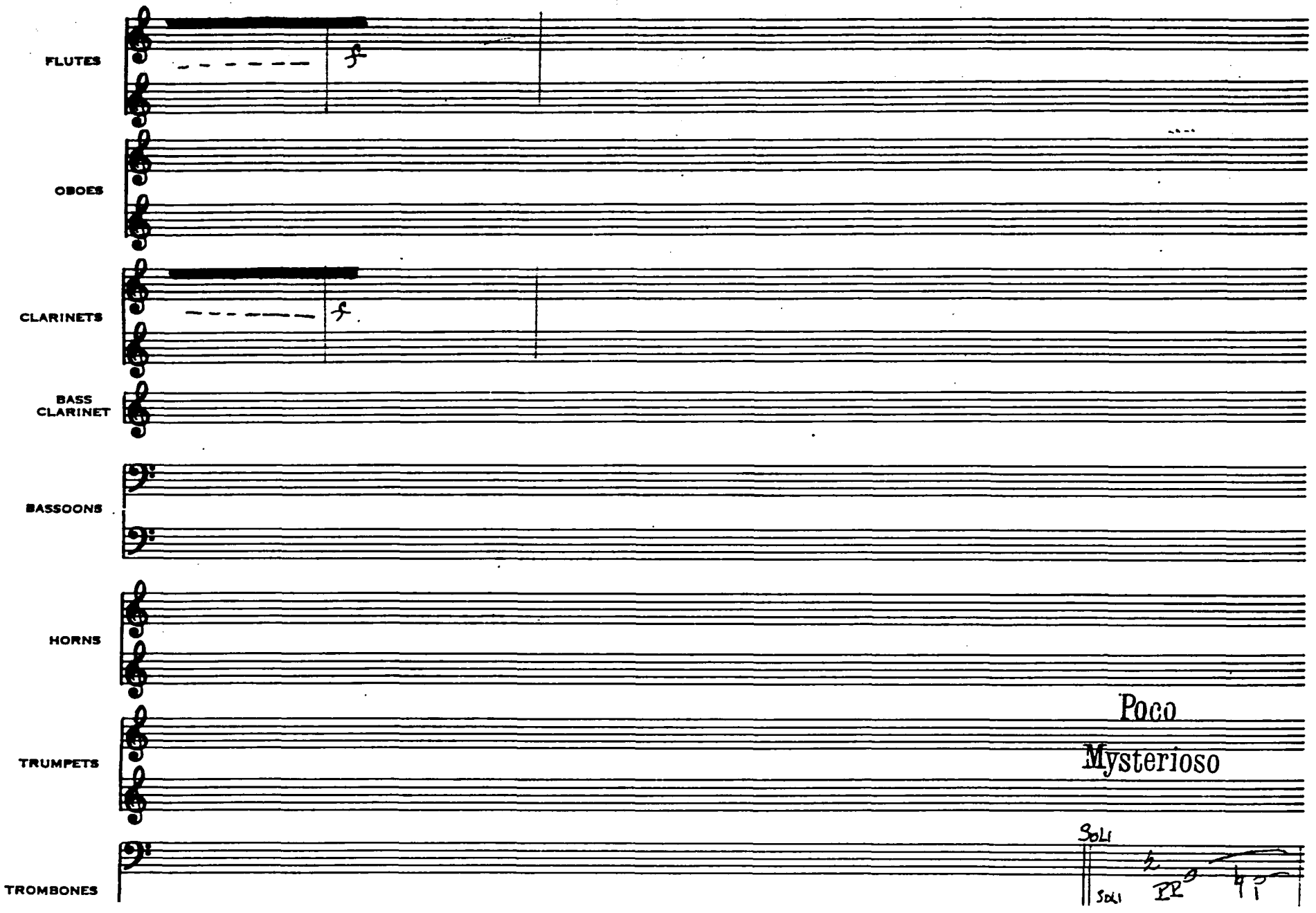
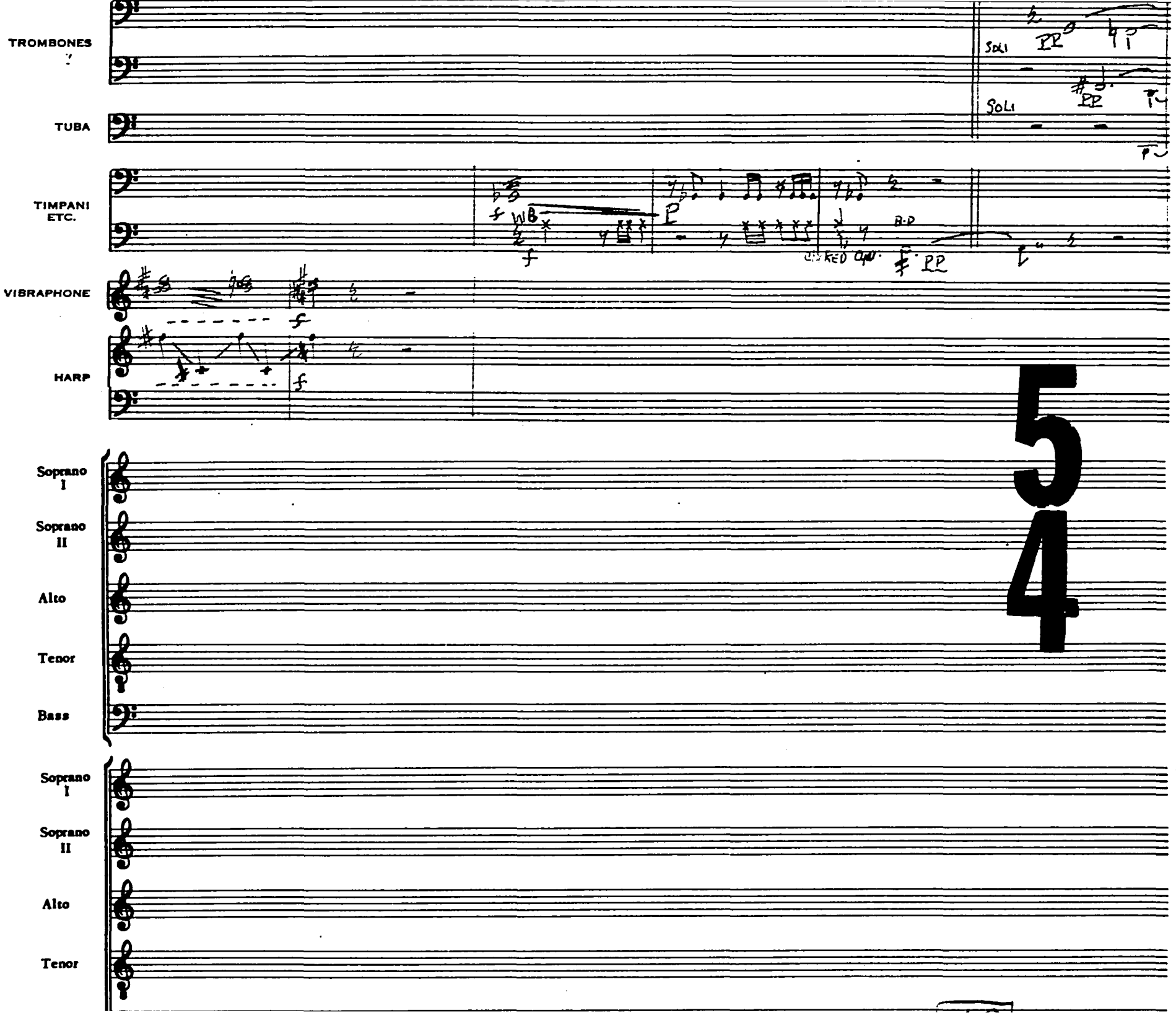
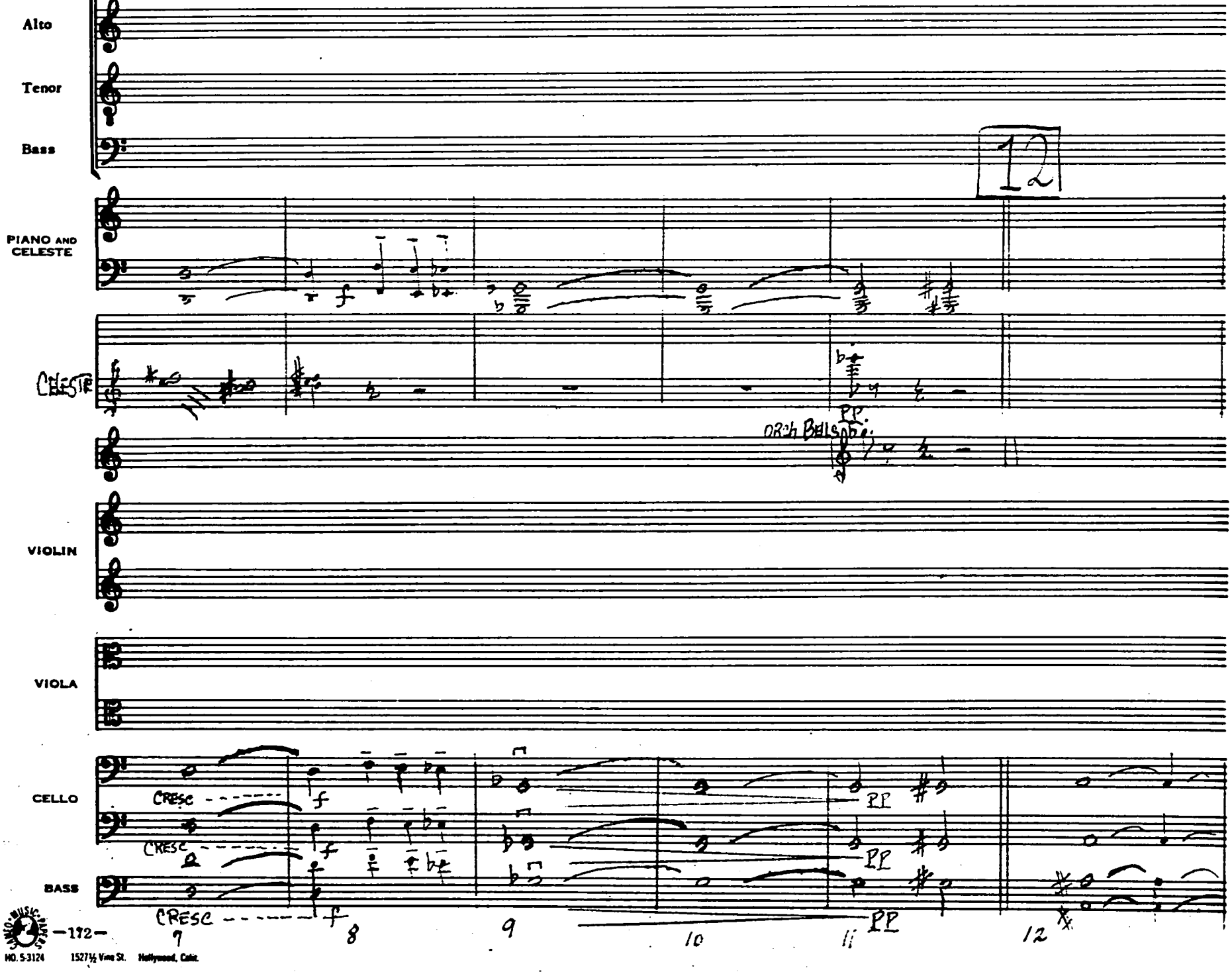

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
Poco
Mysterioso
Soli
Soli


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
SOLI
SOLI
WB
B.D
5
4



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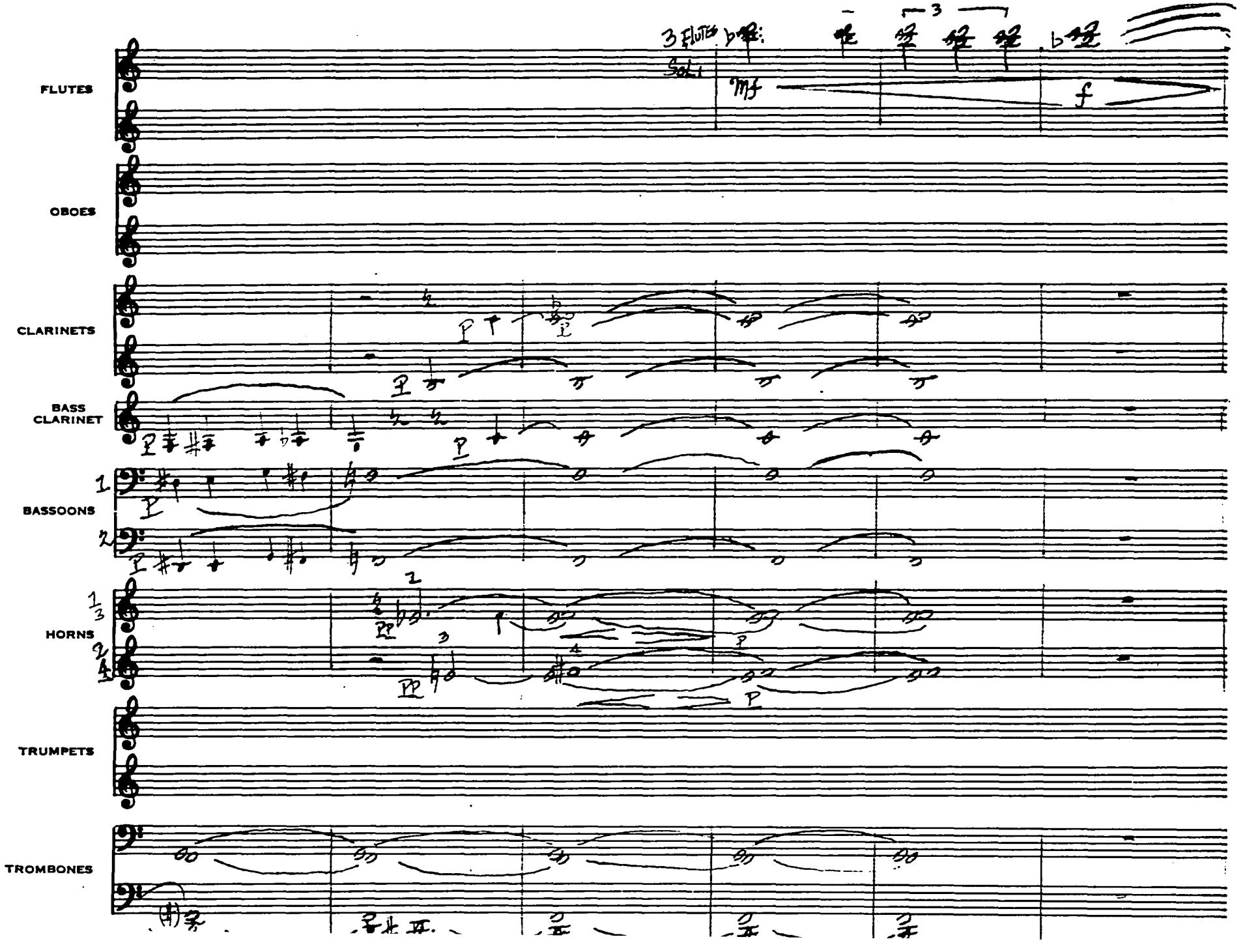
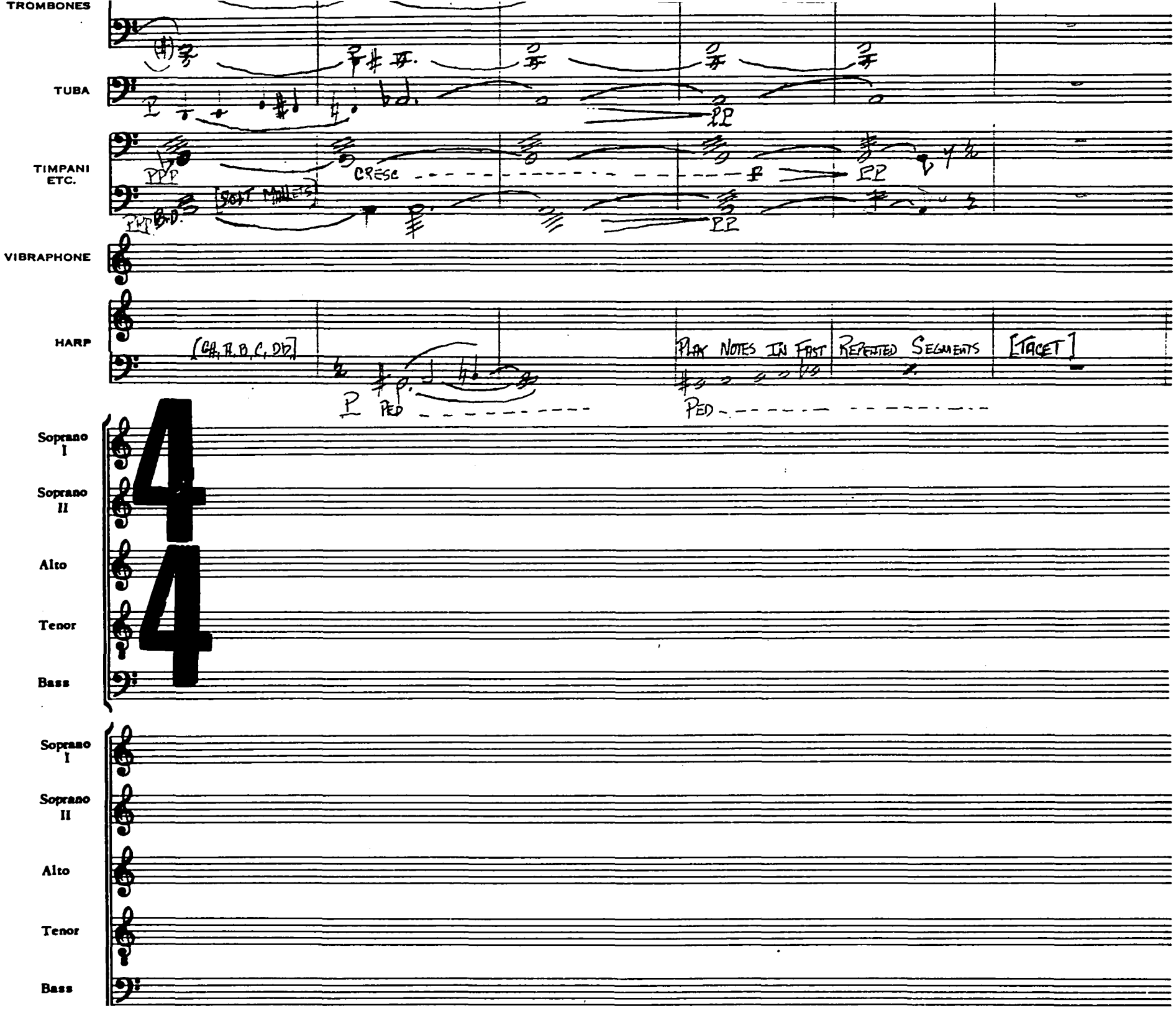
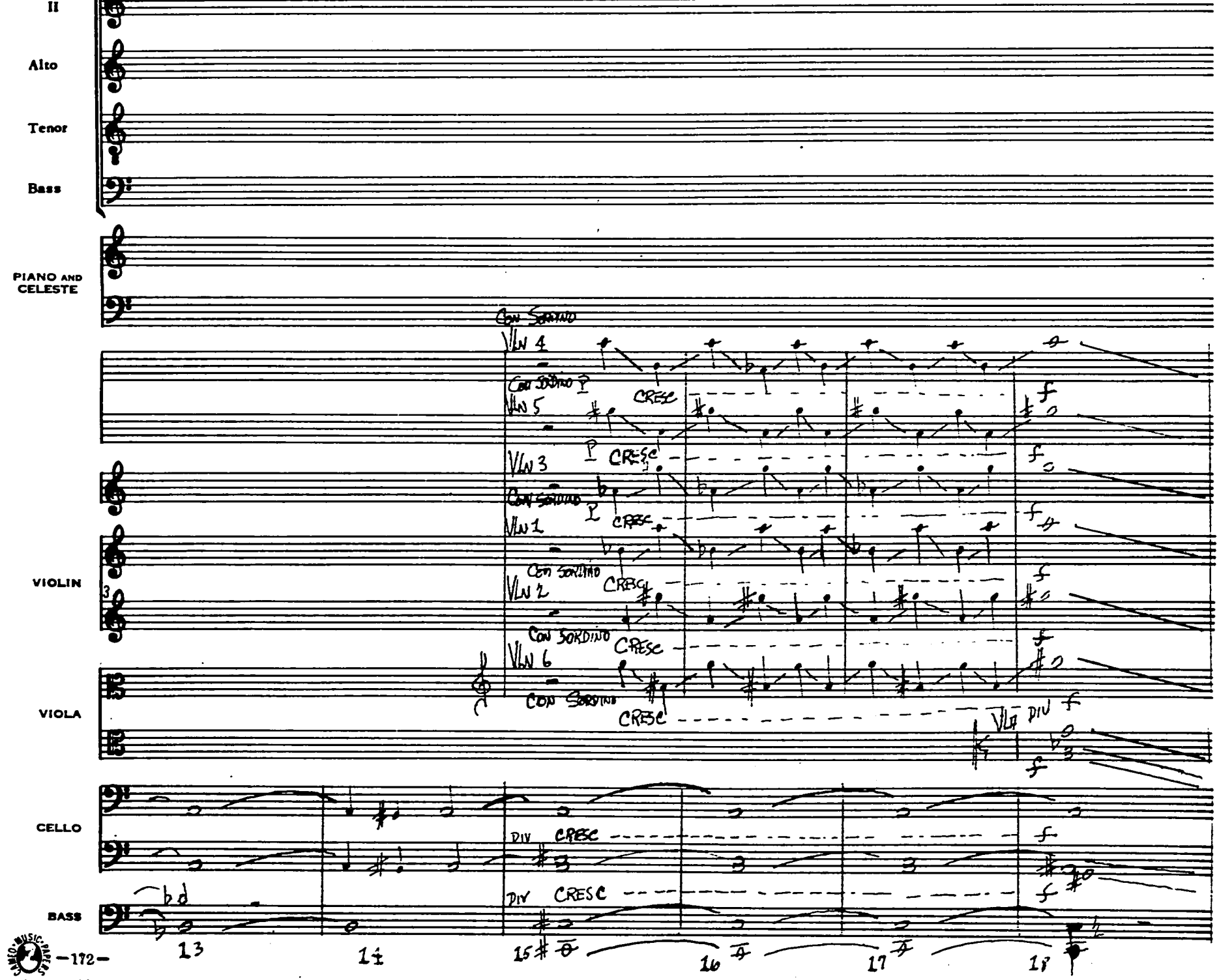
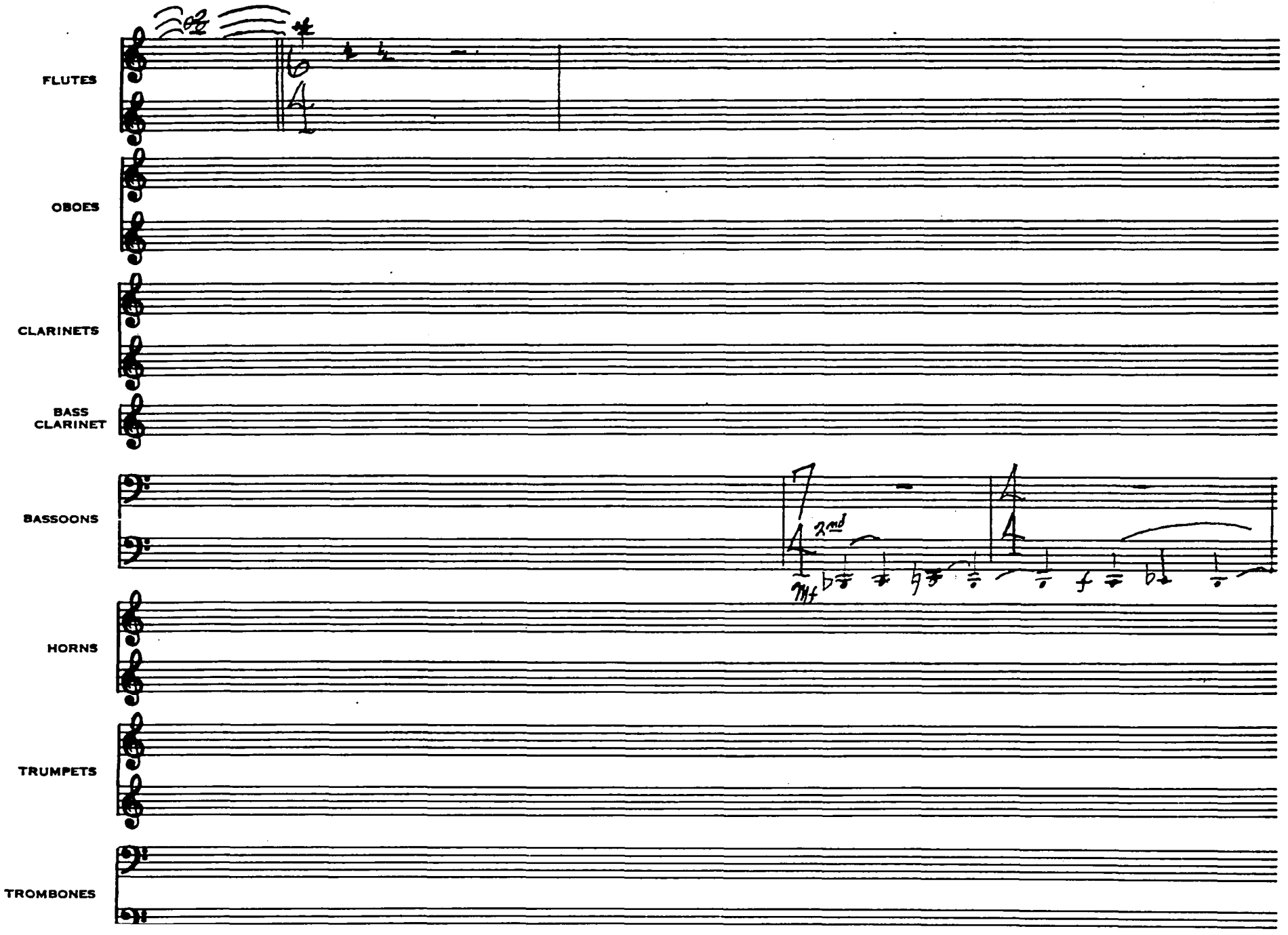
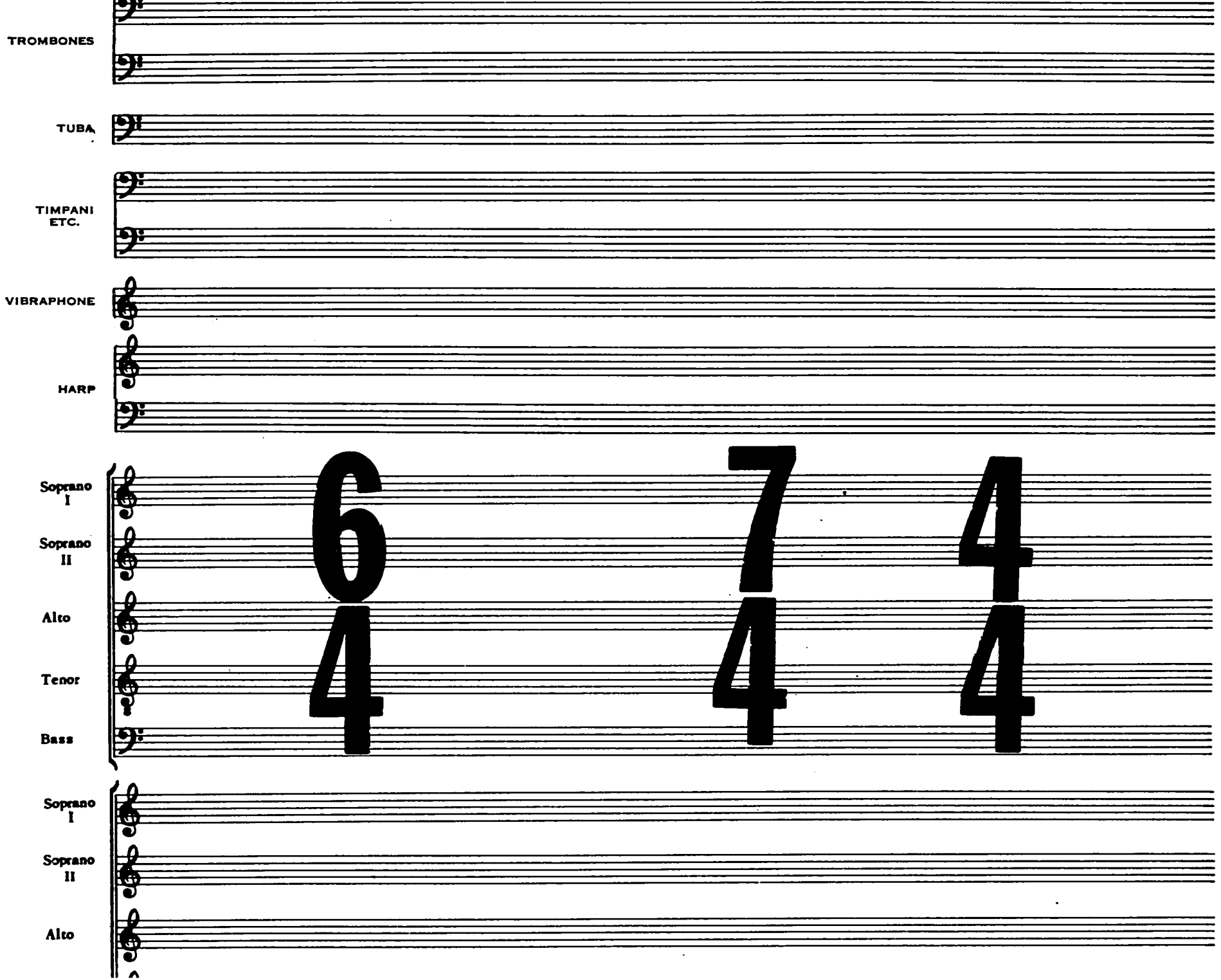
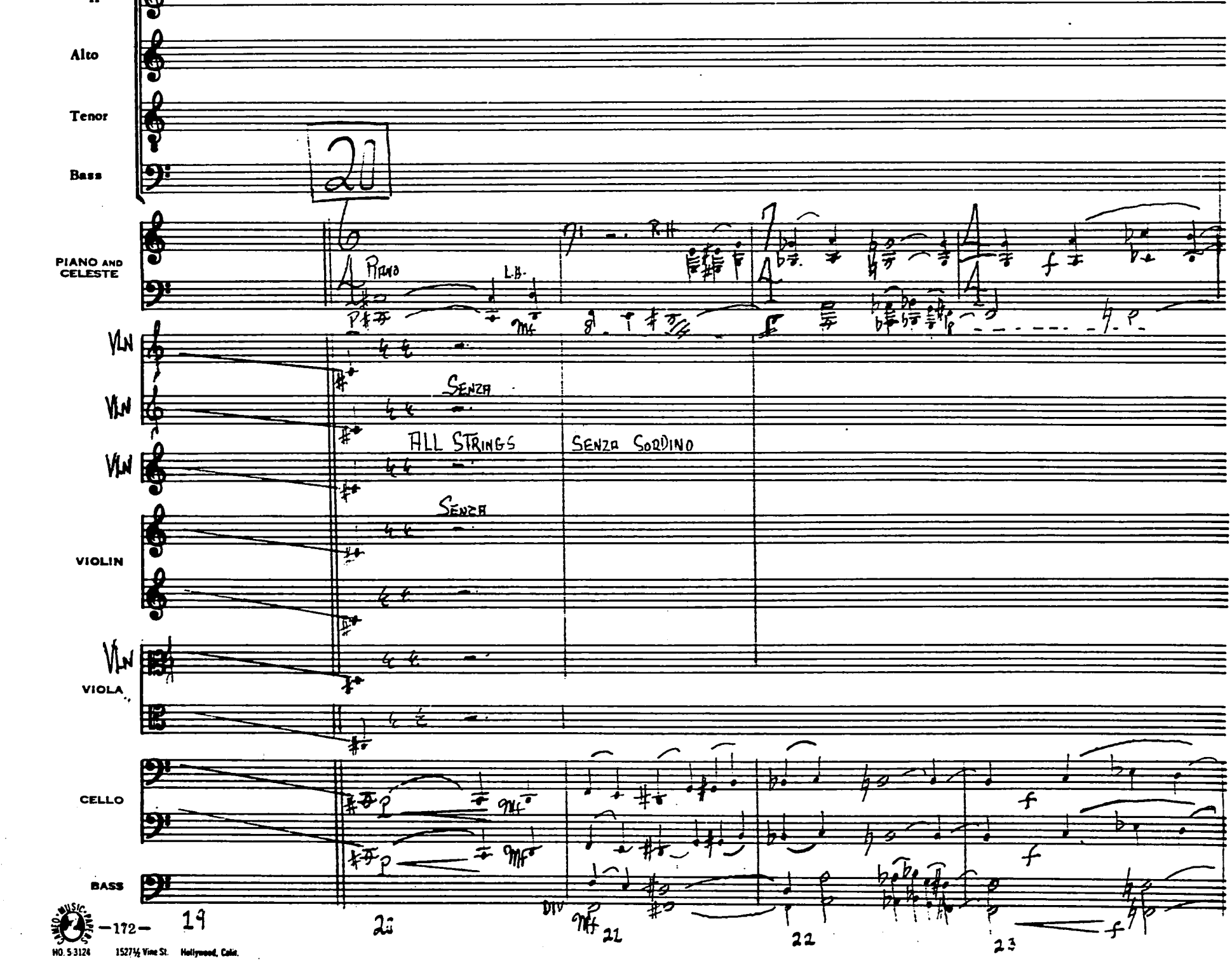

FLUTES
3 Flutes
Sol.
mf
f
OBOES
CLARINETS
BASS CLARINET
BASSOONS
1
2
HORNS
1
3
2
4
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI ETC.
PPP
CRESC
SOFT MALLETS
B.D.
VIBRAPHONE
HARP
[C#, A, B, C, DD]
PLAY NOTES IN FAST REPEATED SEGMENTS
[TACET]
PED
Soprano I
Soprano II
Alto
Tenor
Bass
4
4
Soprano I
Soprano II
Alto
Tenor
Bass


II
Alto
Tenor
Bass
PIANO AND CELESTE
VIOLIN
VIOLA
CELLO
BASS
CON SORDINO
VLN 4
CON SORDINO
VLN 5
CRESC
VLN 3
CON SORDINO
VLN 1
CON SORDINO
VLN 2
CON SORDINO
VLN 6
CON SORDINO
CRESC
VLA DIV
DIV CRESC
DIV CRESC
13
14
15
16
17
18


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
2nd
mf
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
6
4
7
4
4
4
Soprano
I
Soprano
II
Alto



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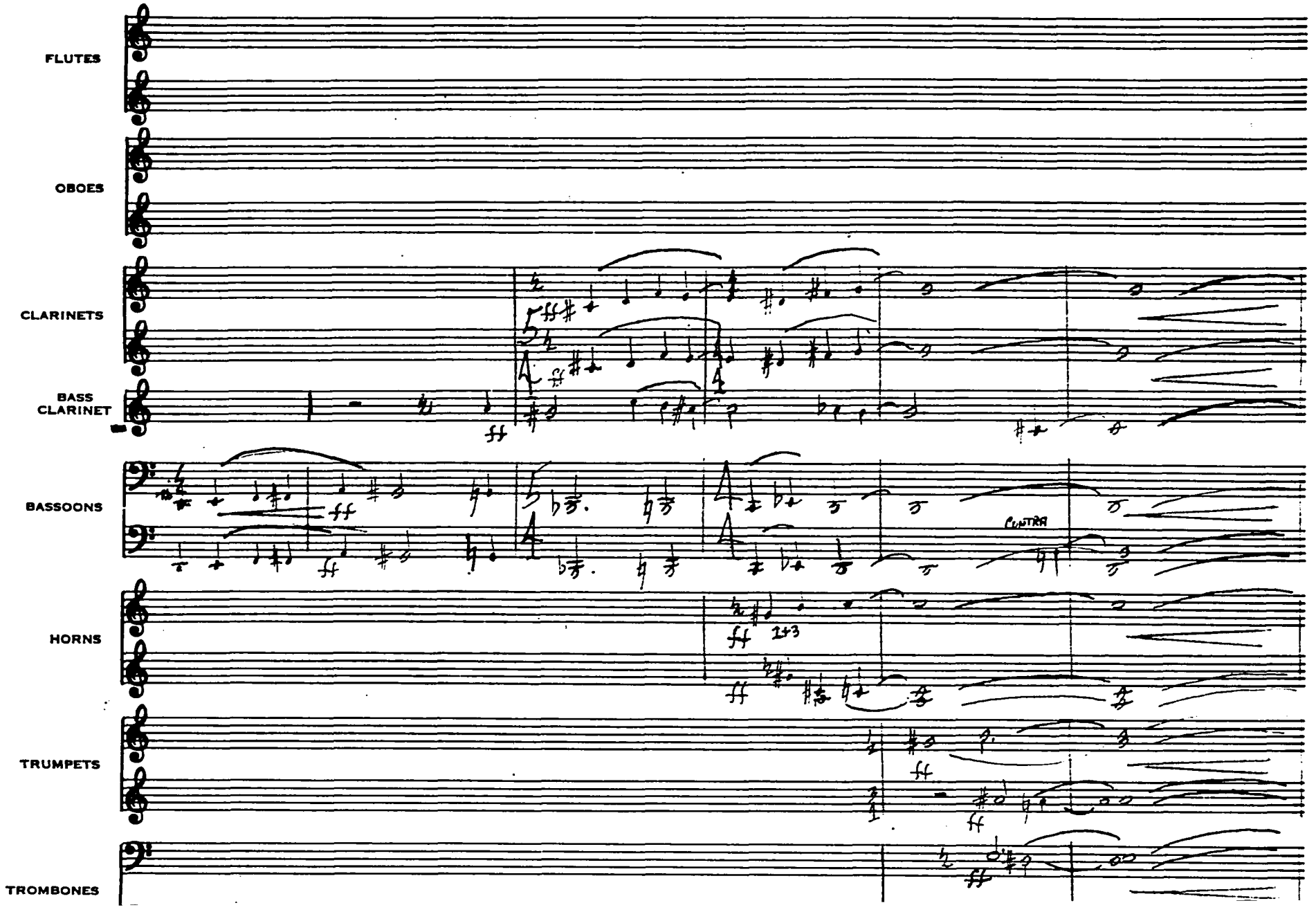
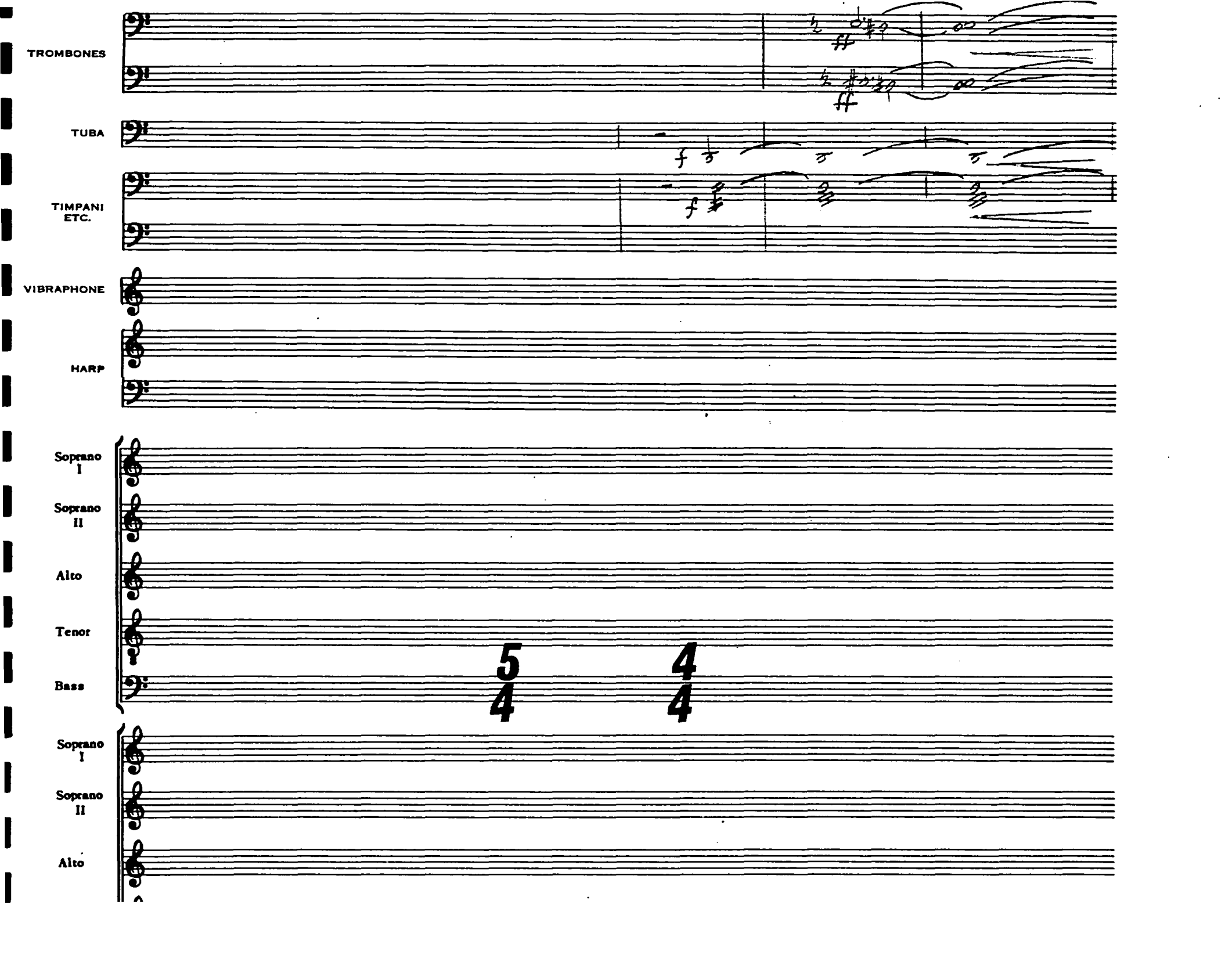
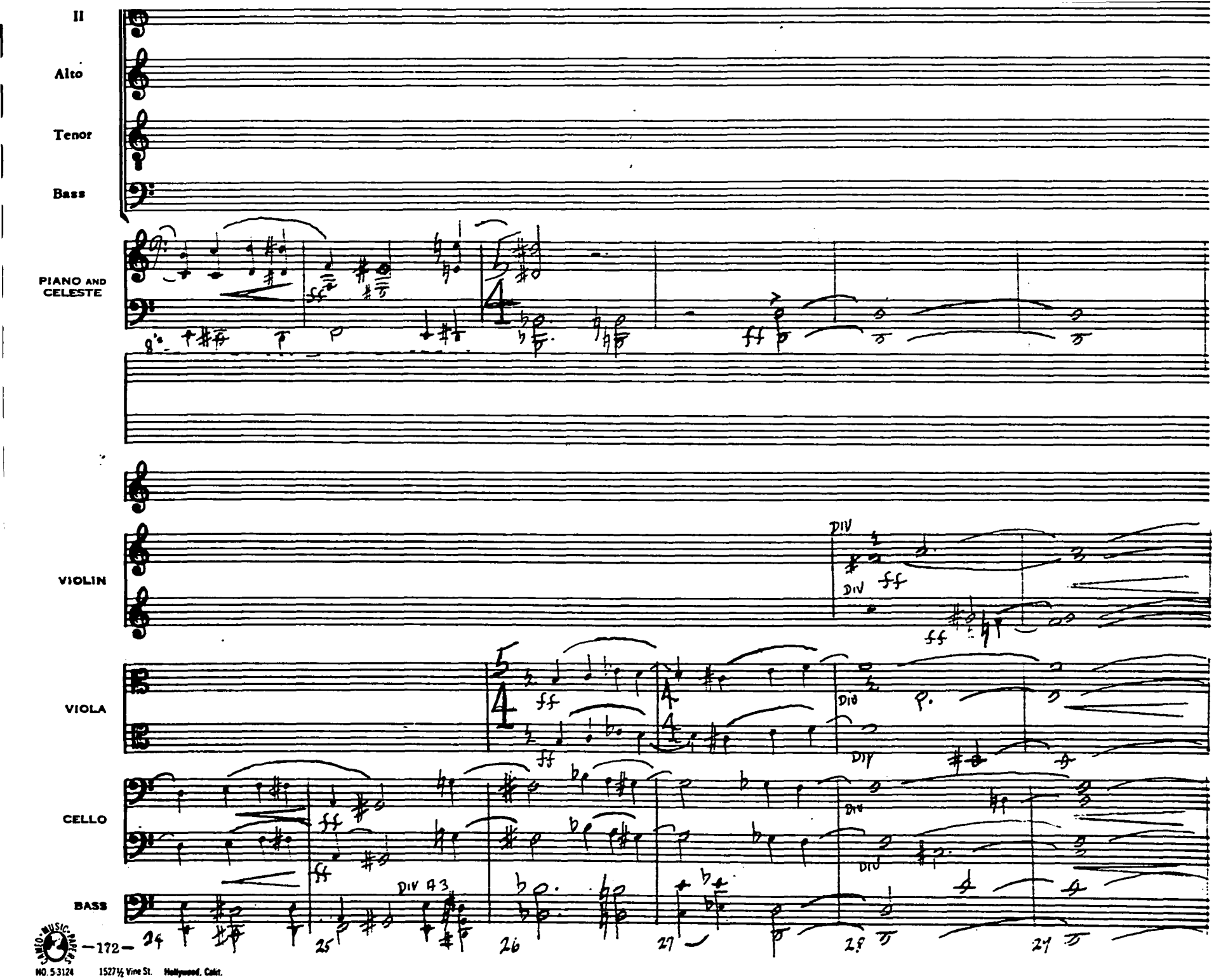

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
CONTRA
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
5/4
4/4
Soprano I
Soprano II
Alto



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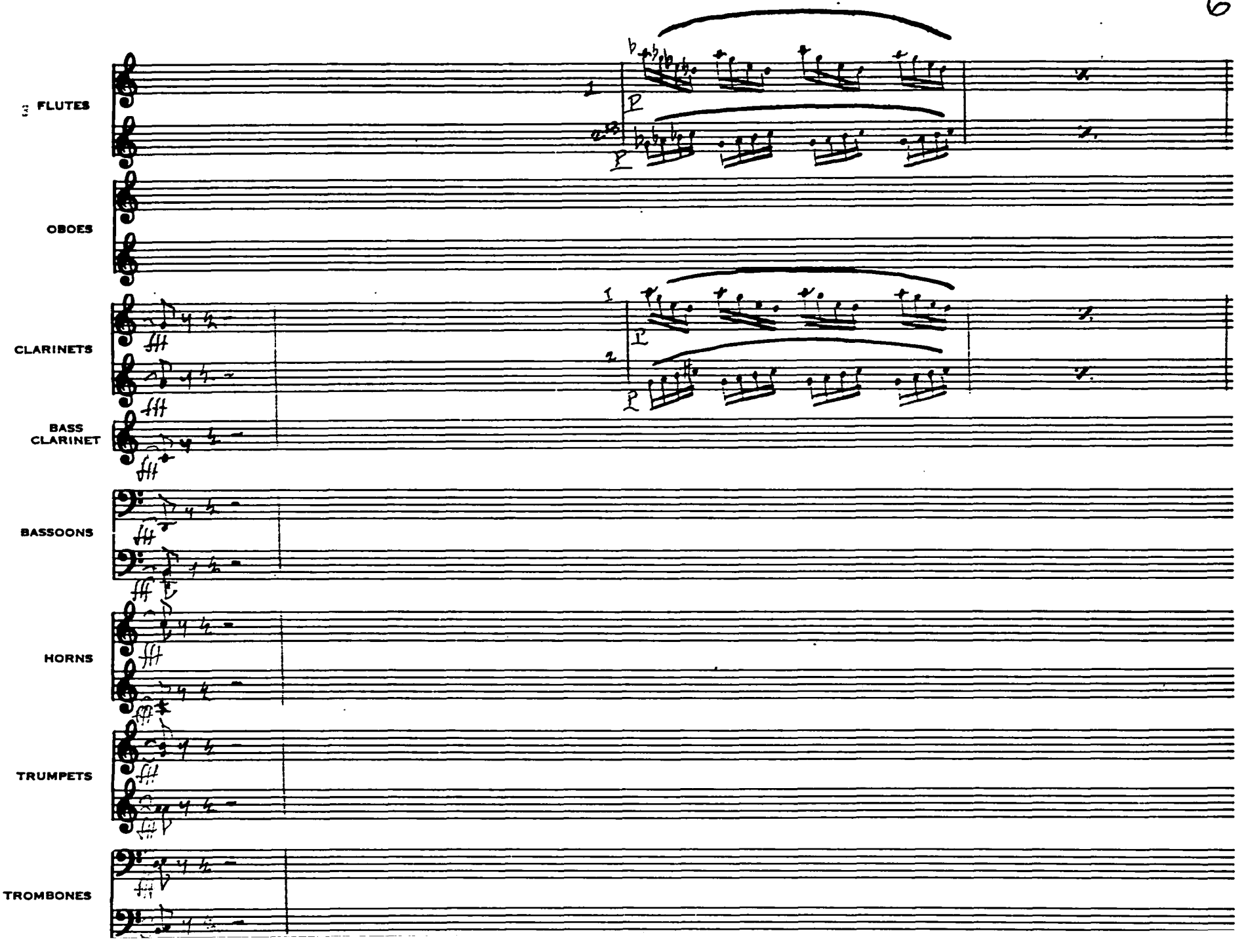
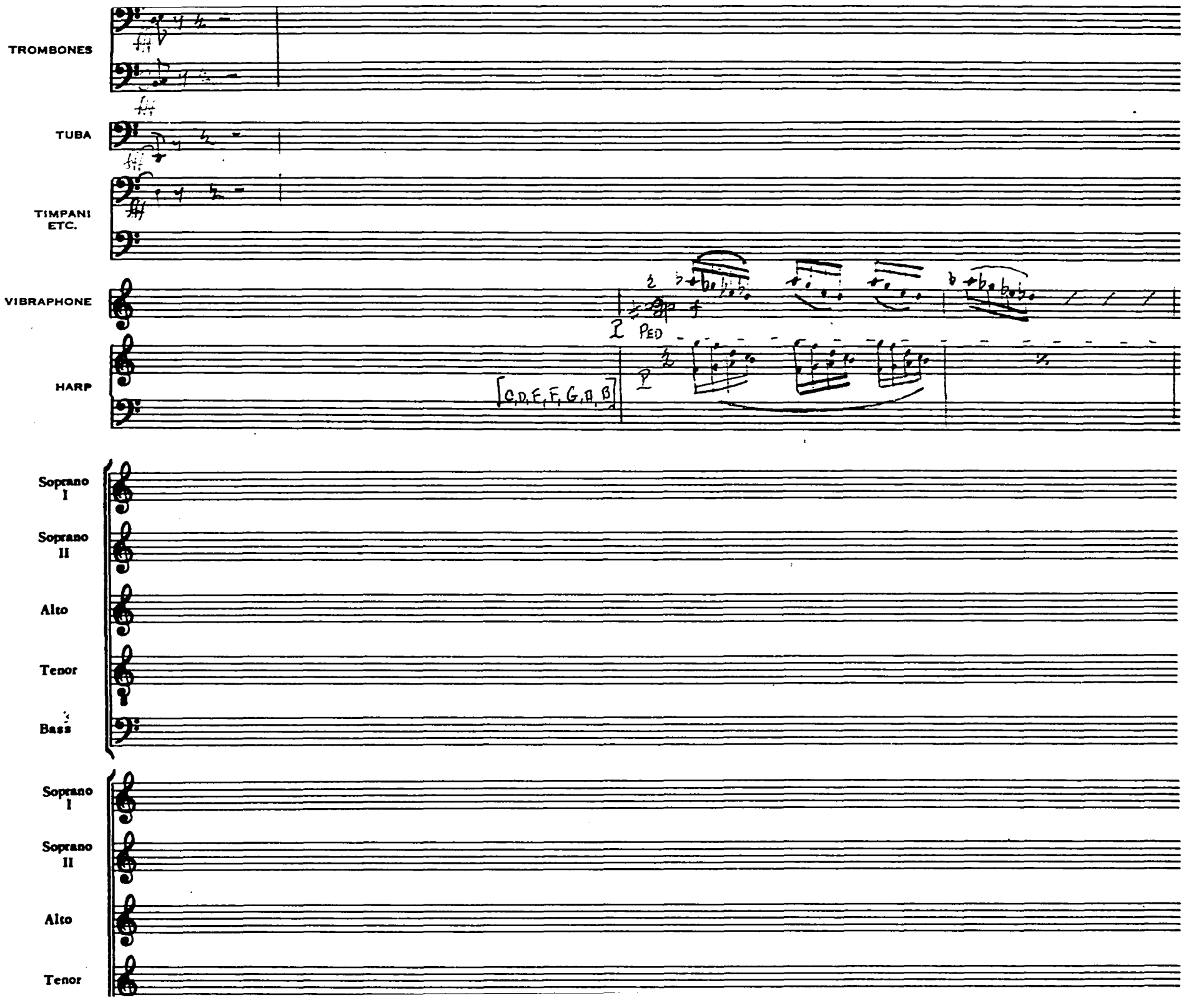
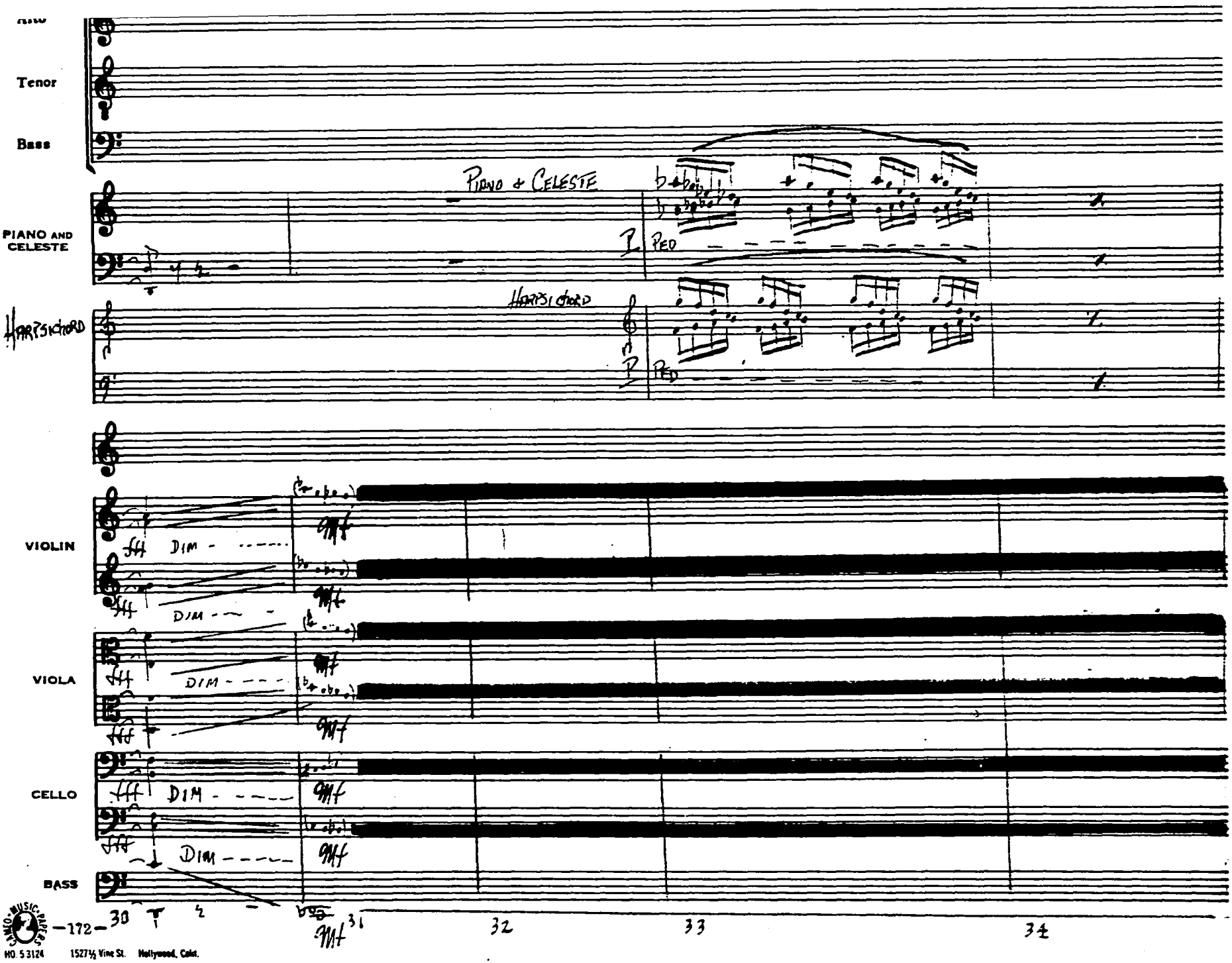

3 FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
I PED
HARP
[C, D, E, F, G, A, B]
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor



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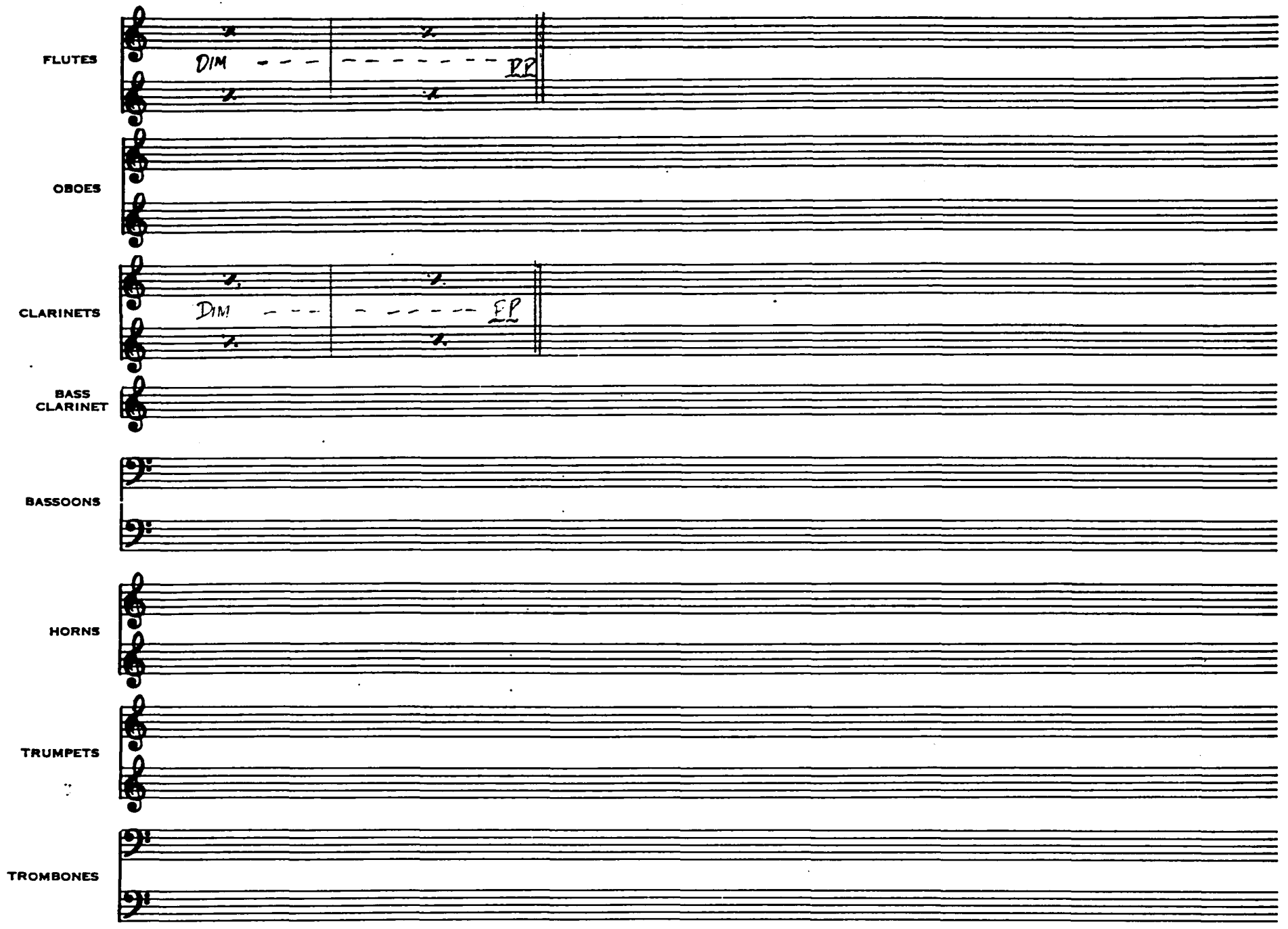
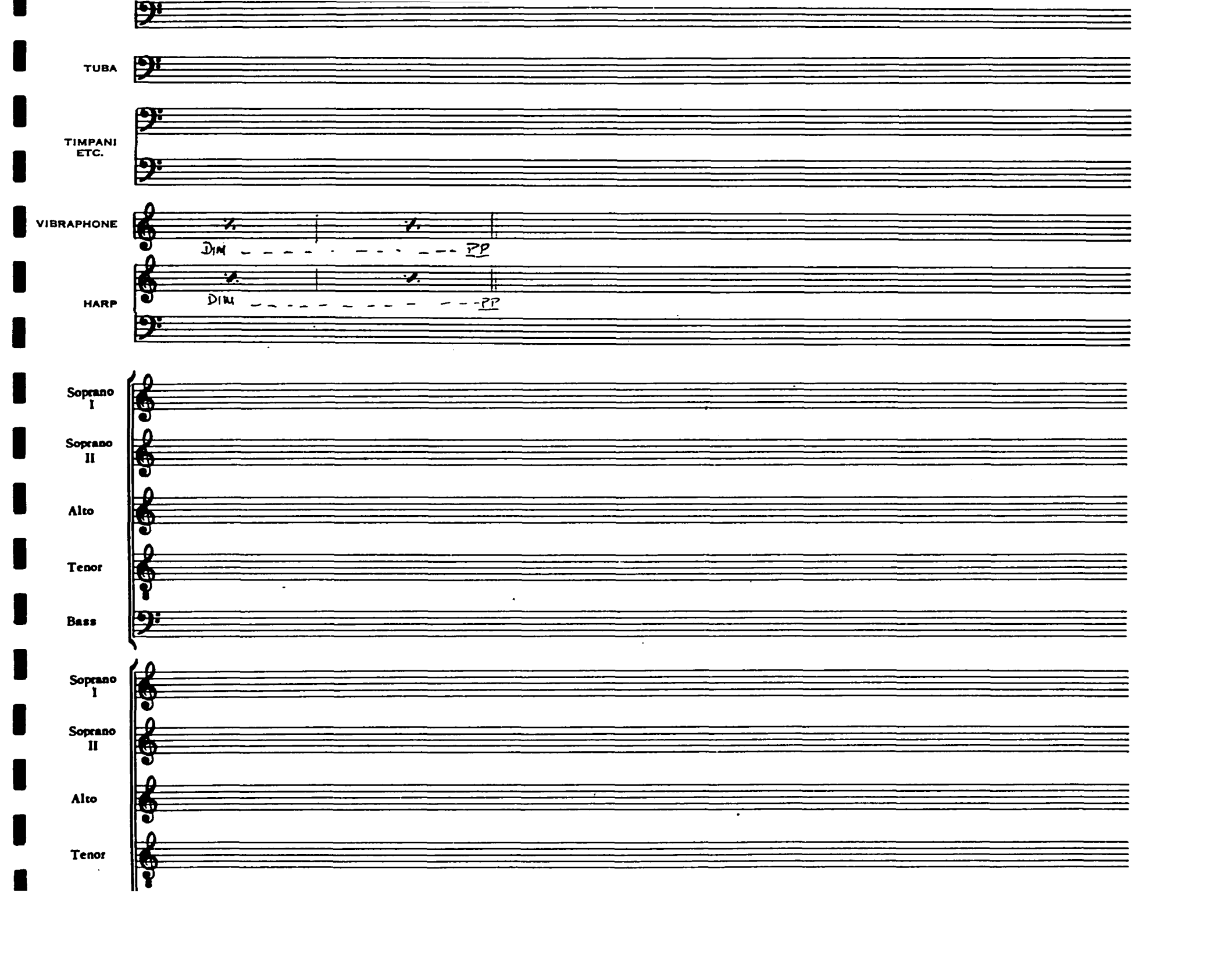
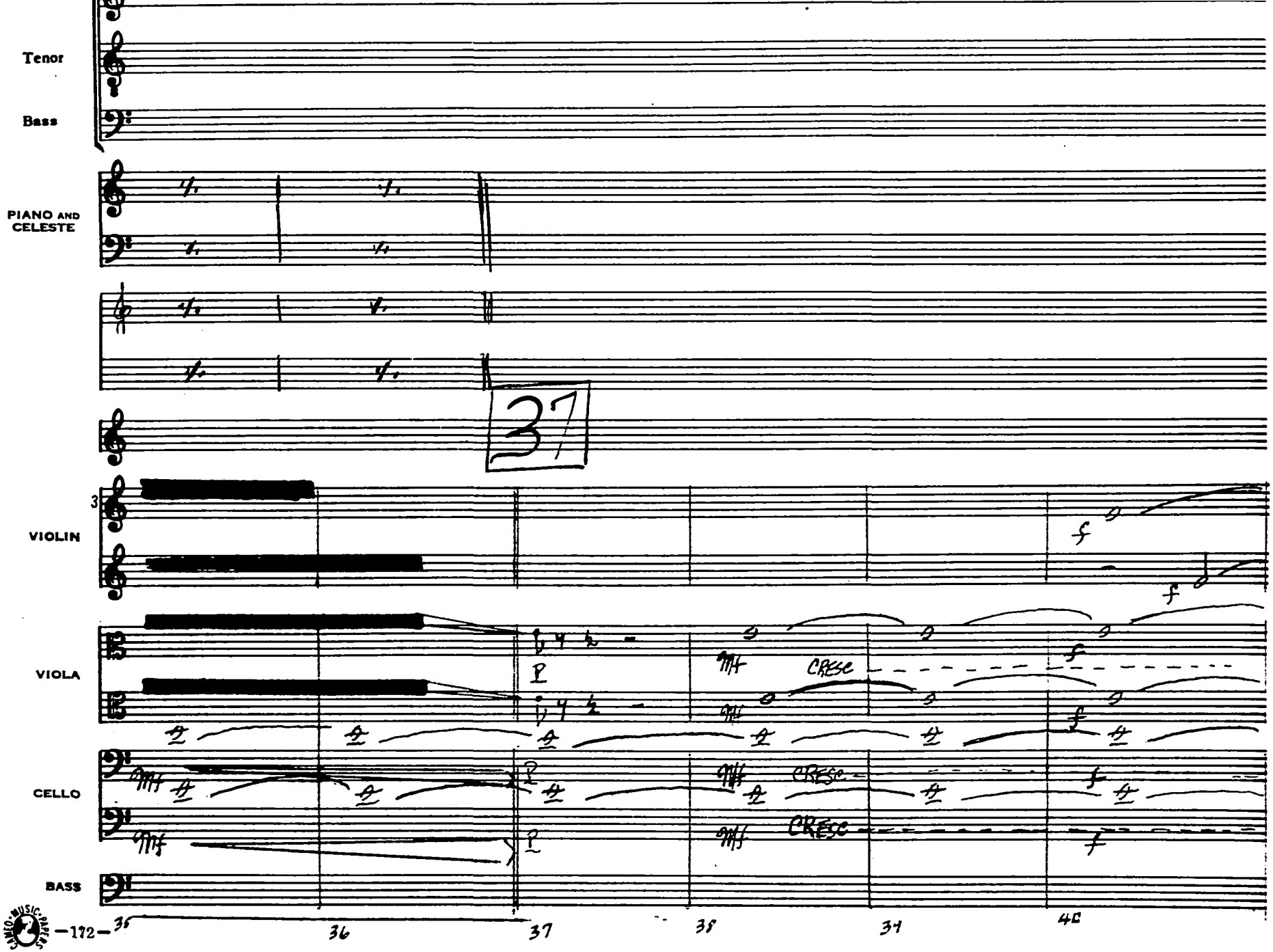

FLUTES
DIM
PP
OBOES
CLARINETS
DIM
PP
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI
ETC.
VIBRAPHONE
DIM
PP
HARP
DIM
PP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



CAMEO MUSIC PAPERS
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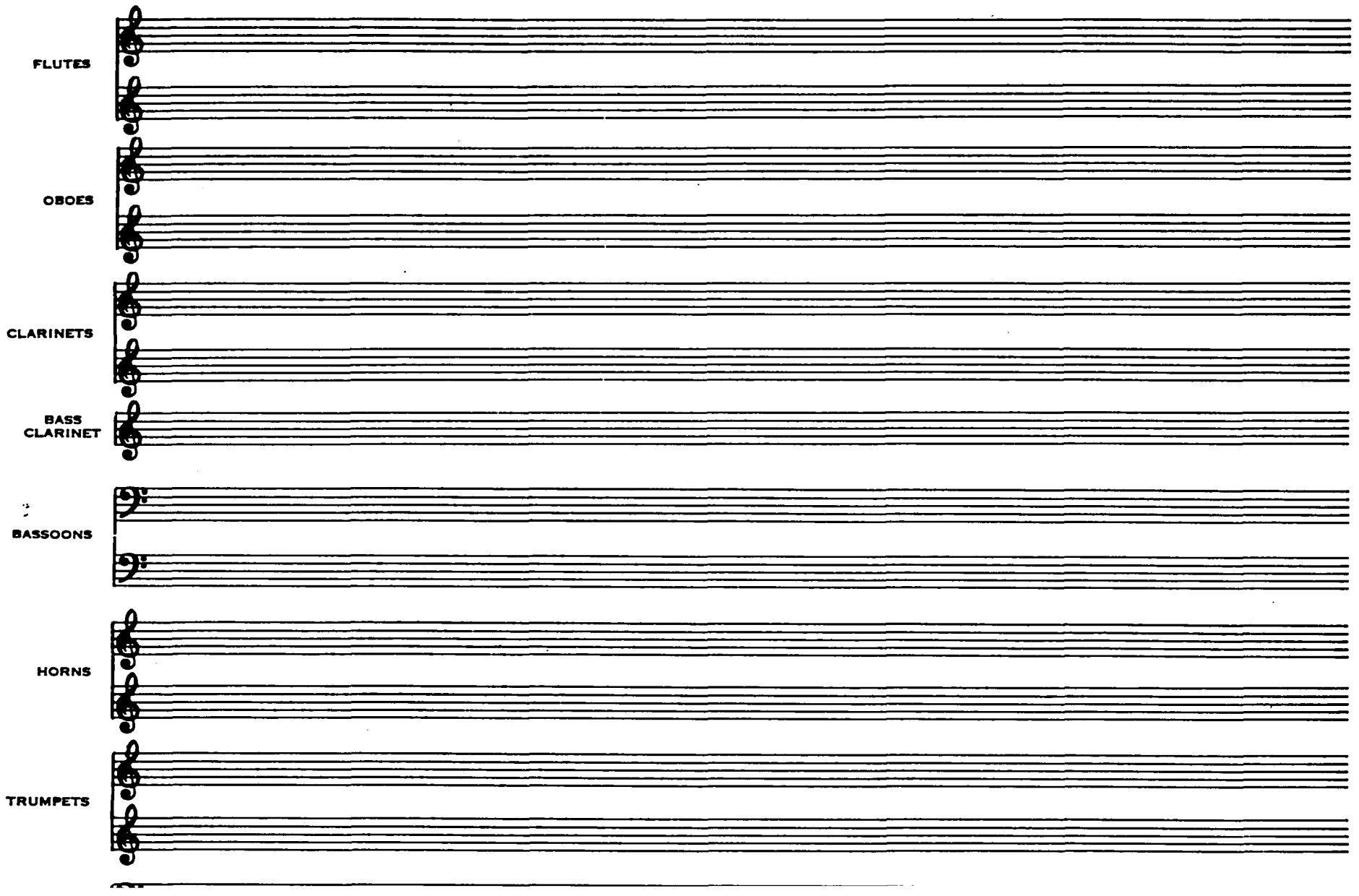
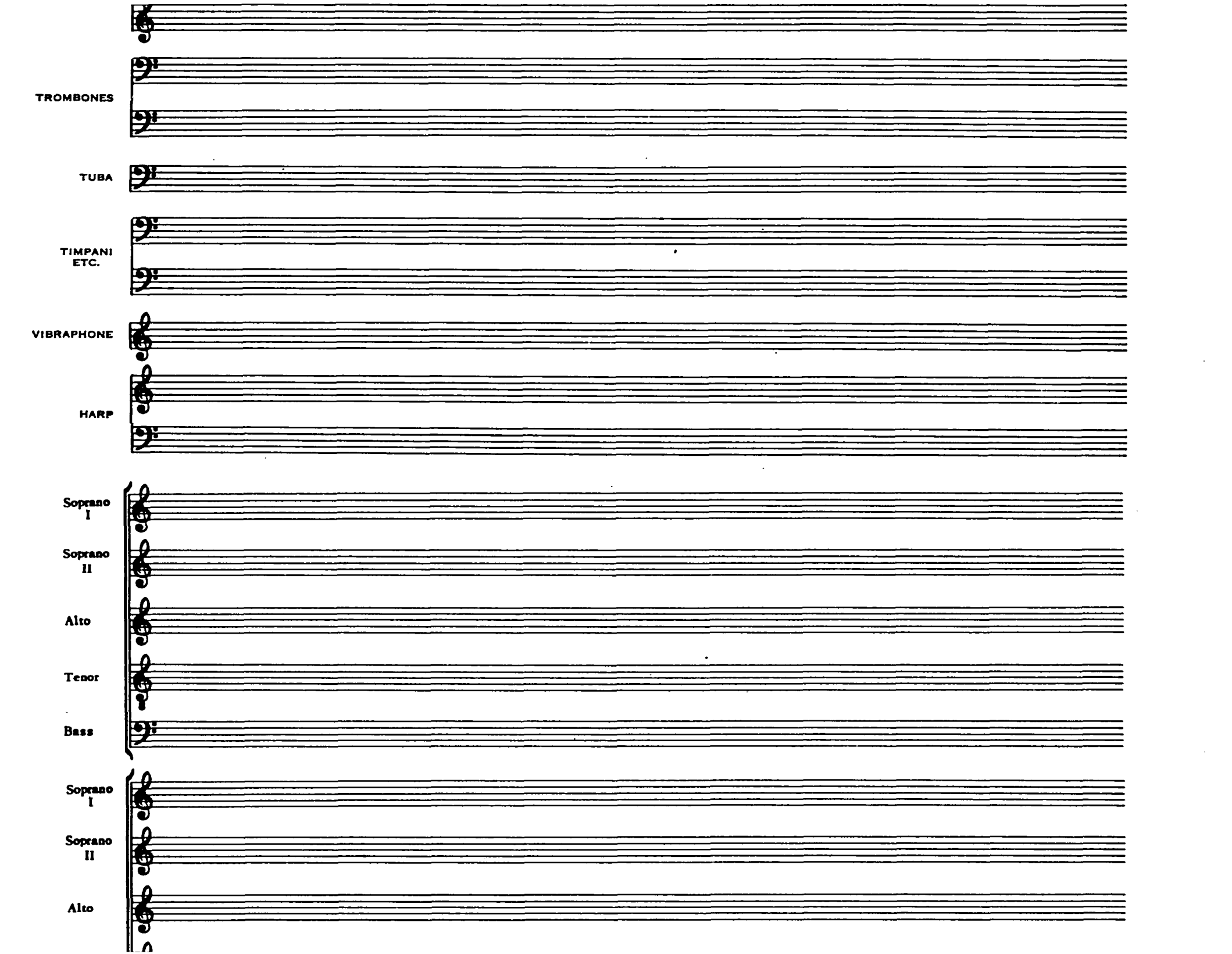
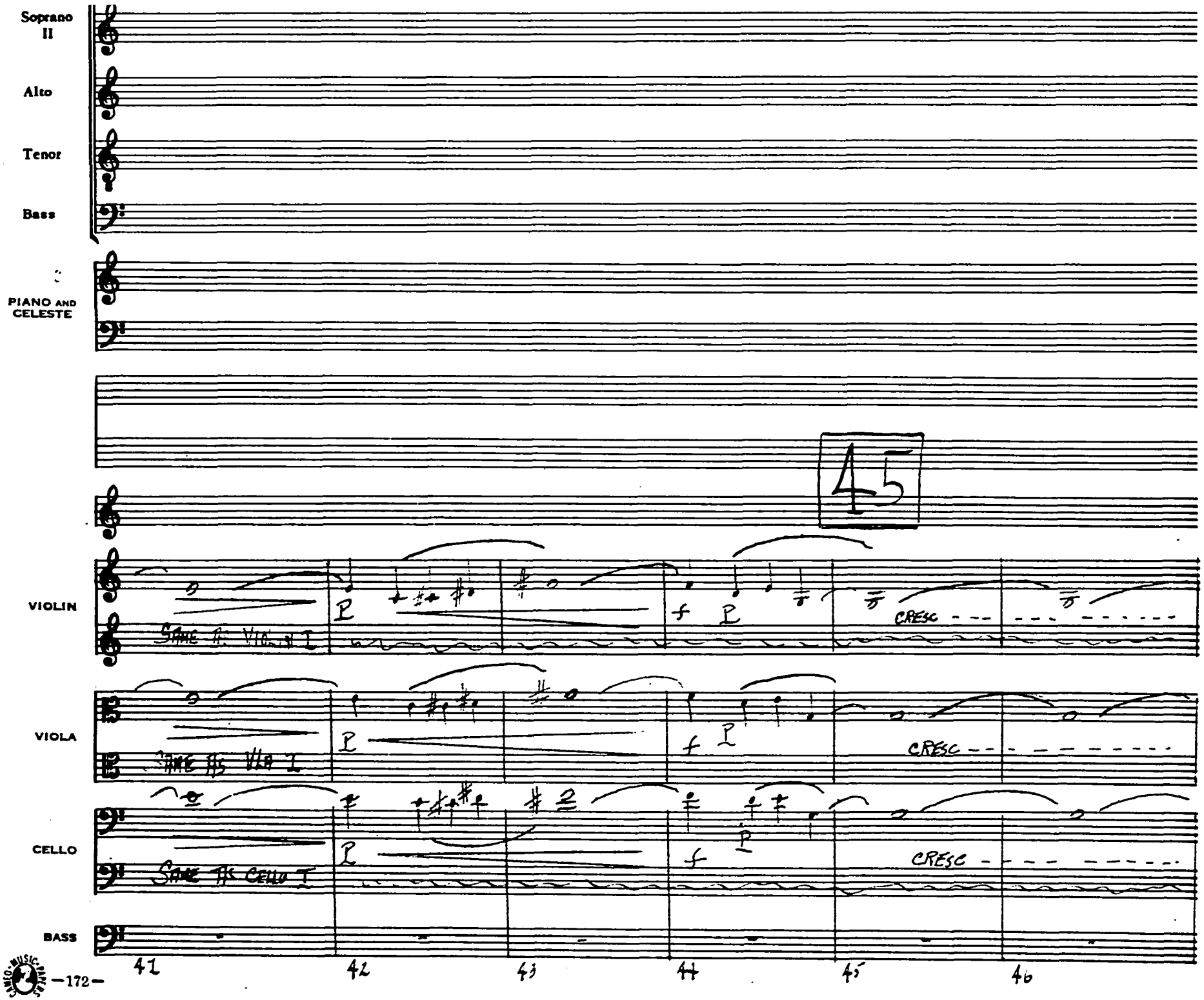

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto



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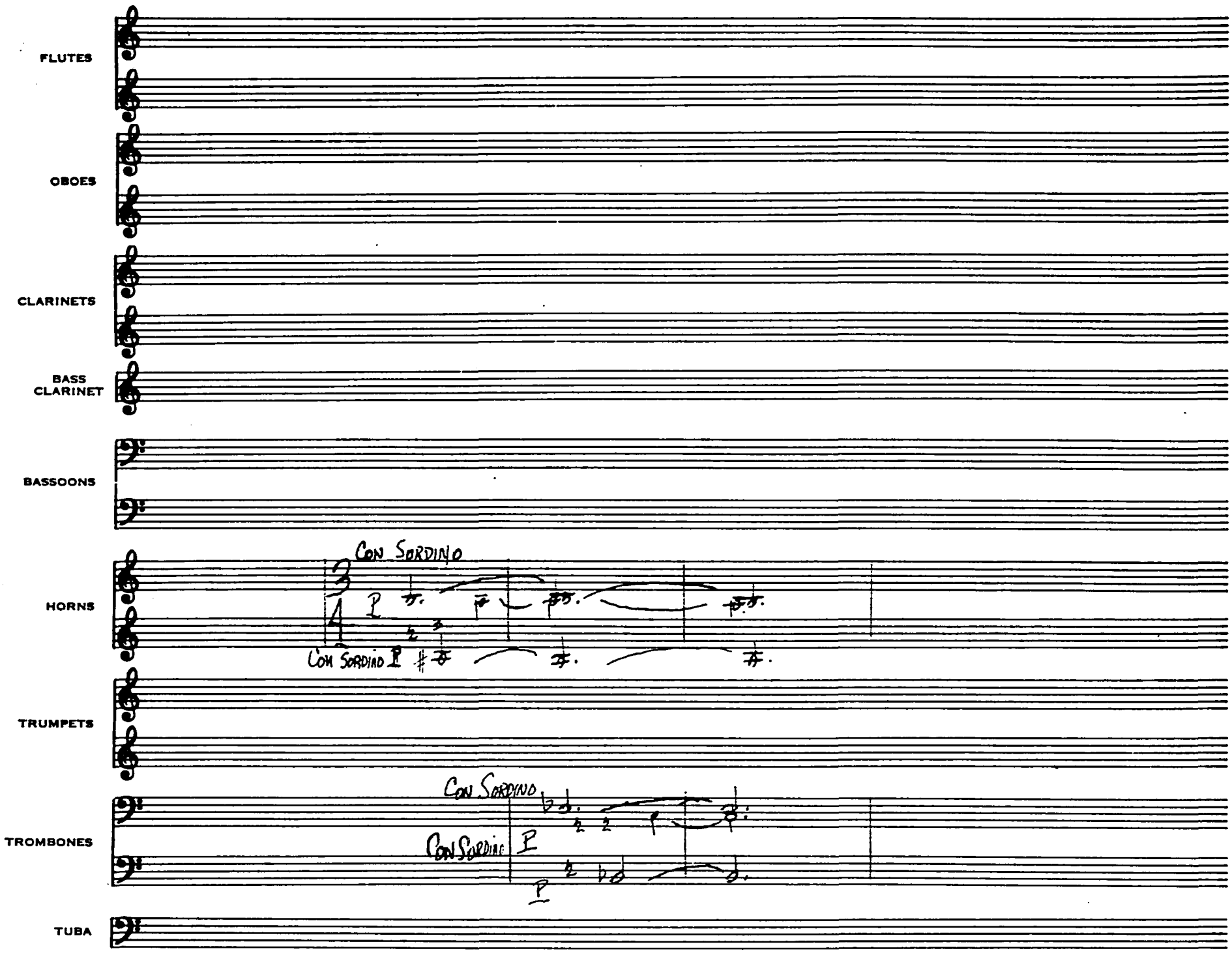
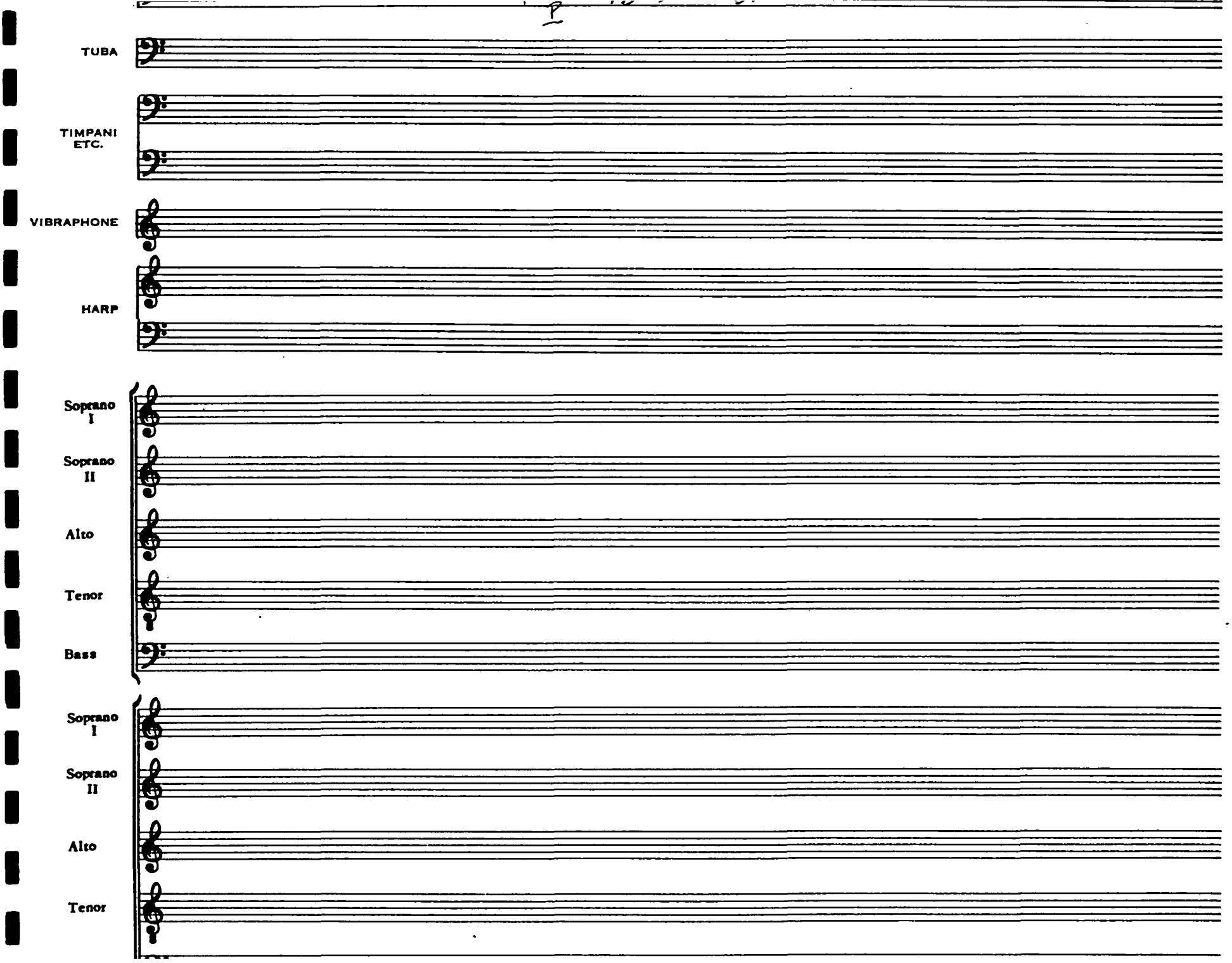
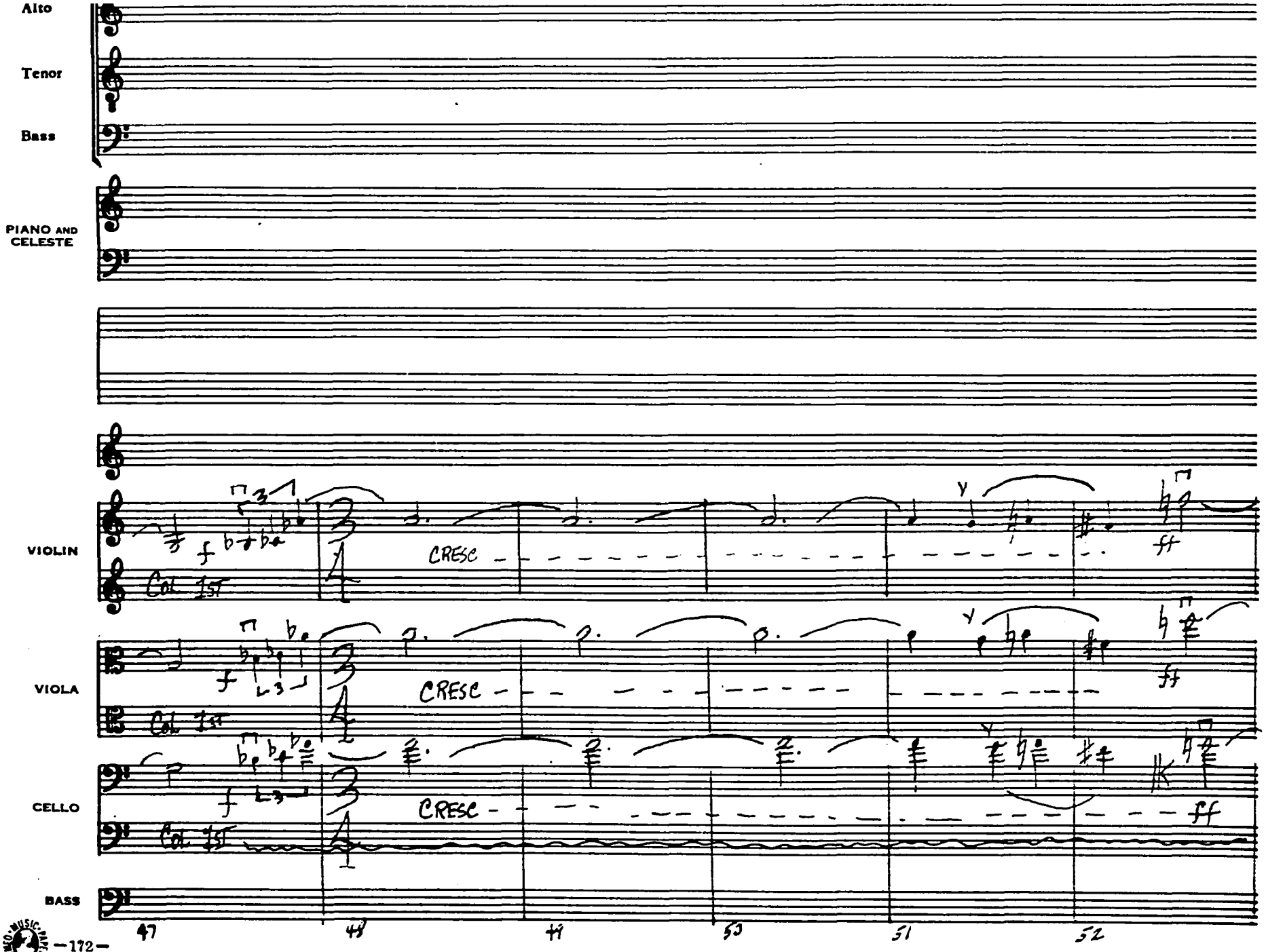

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
Con Sordino
P
Con Sordino
P
TRUMPETS
TROMBONES
Con Sordino
Con Sordino
P
P
TUBA


TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



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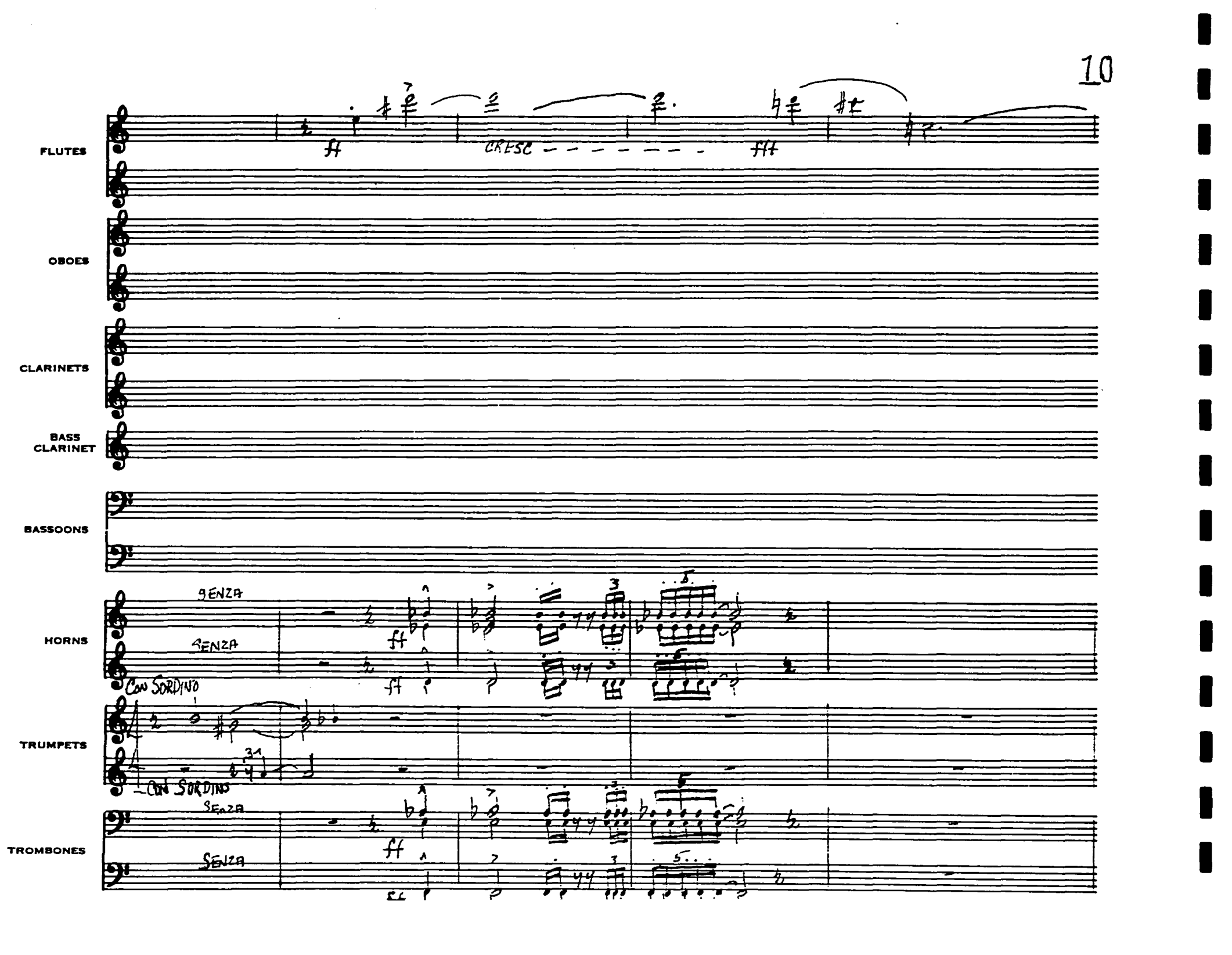
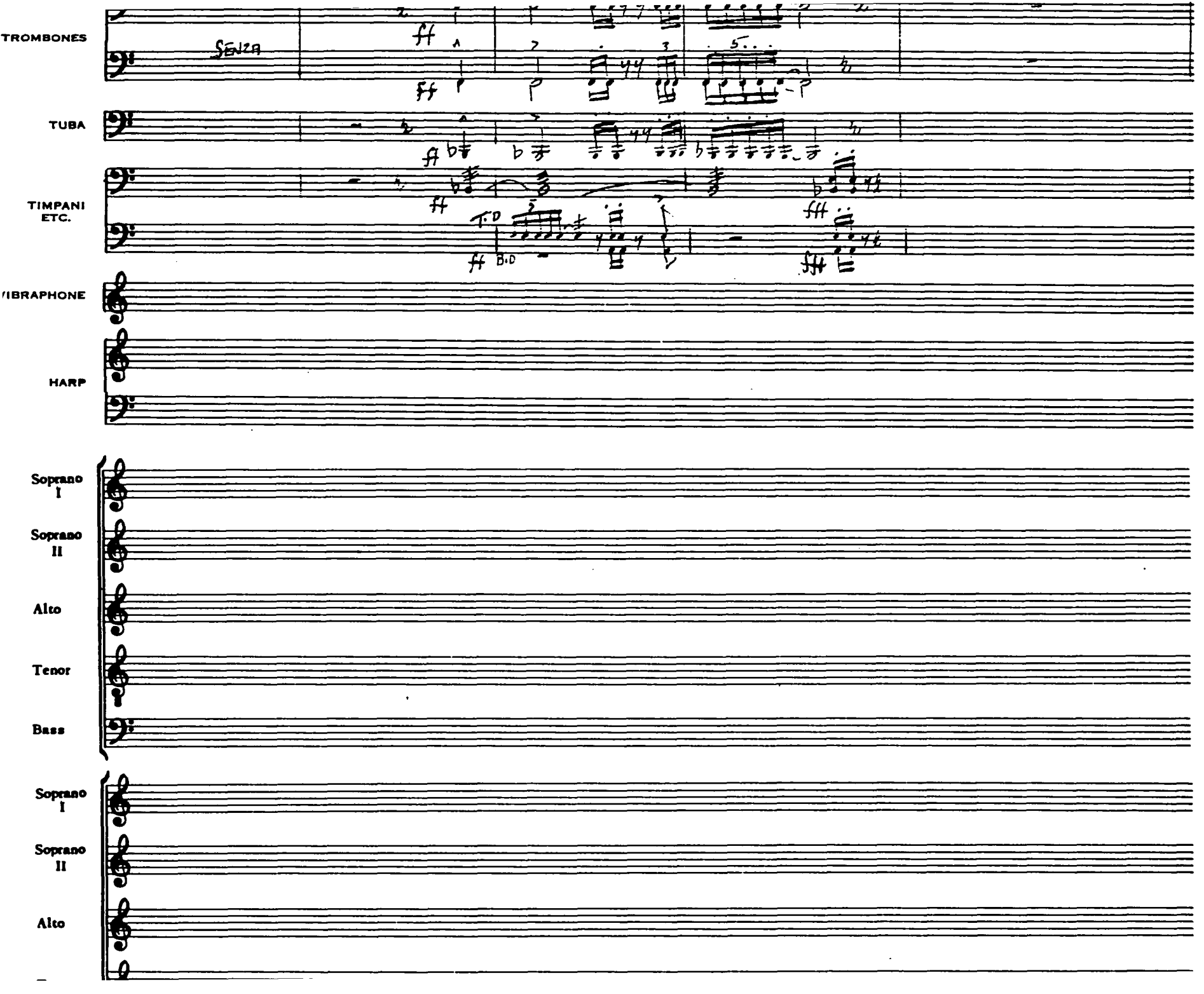
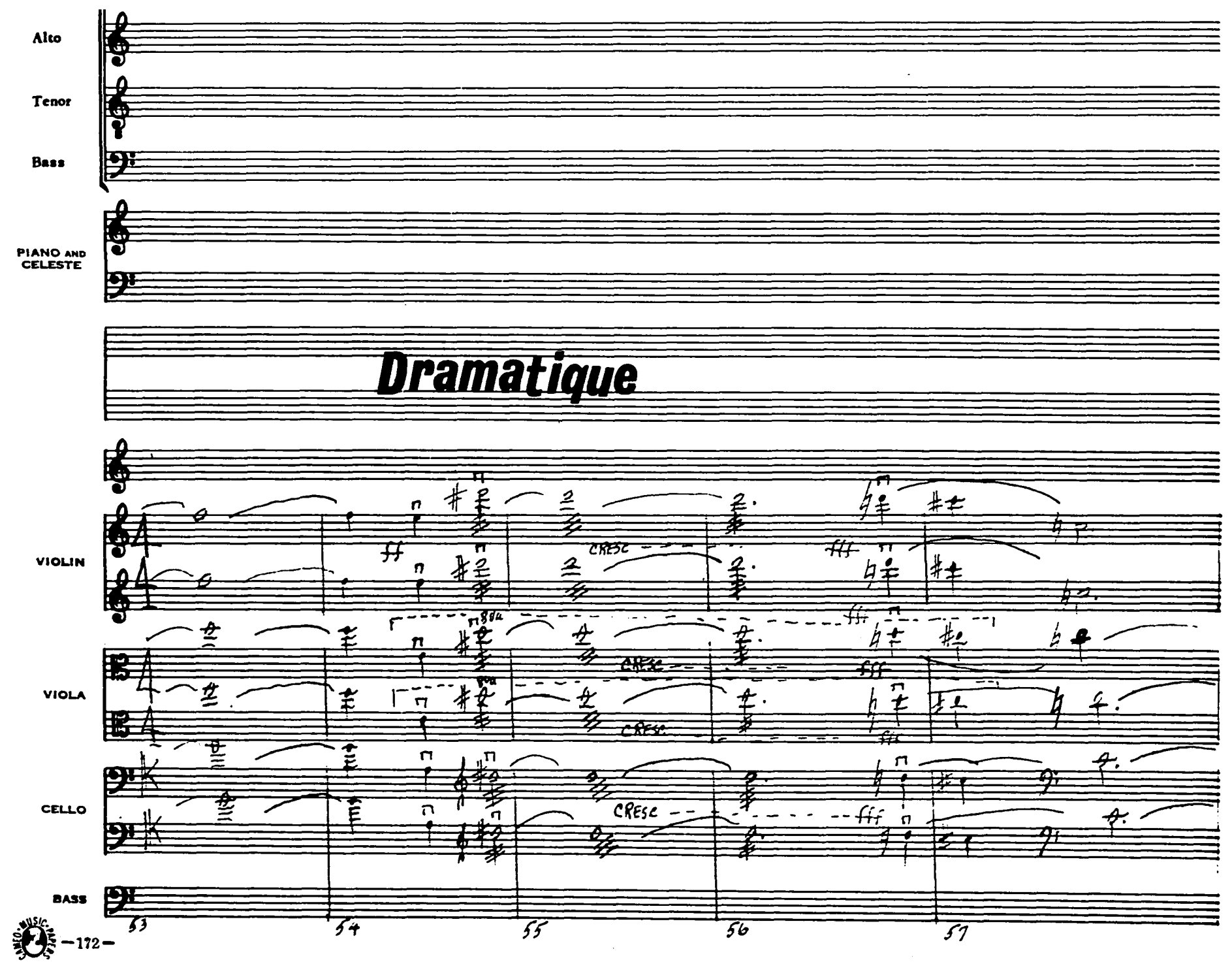
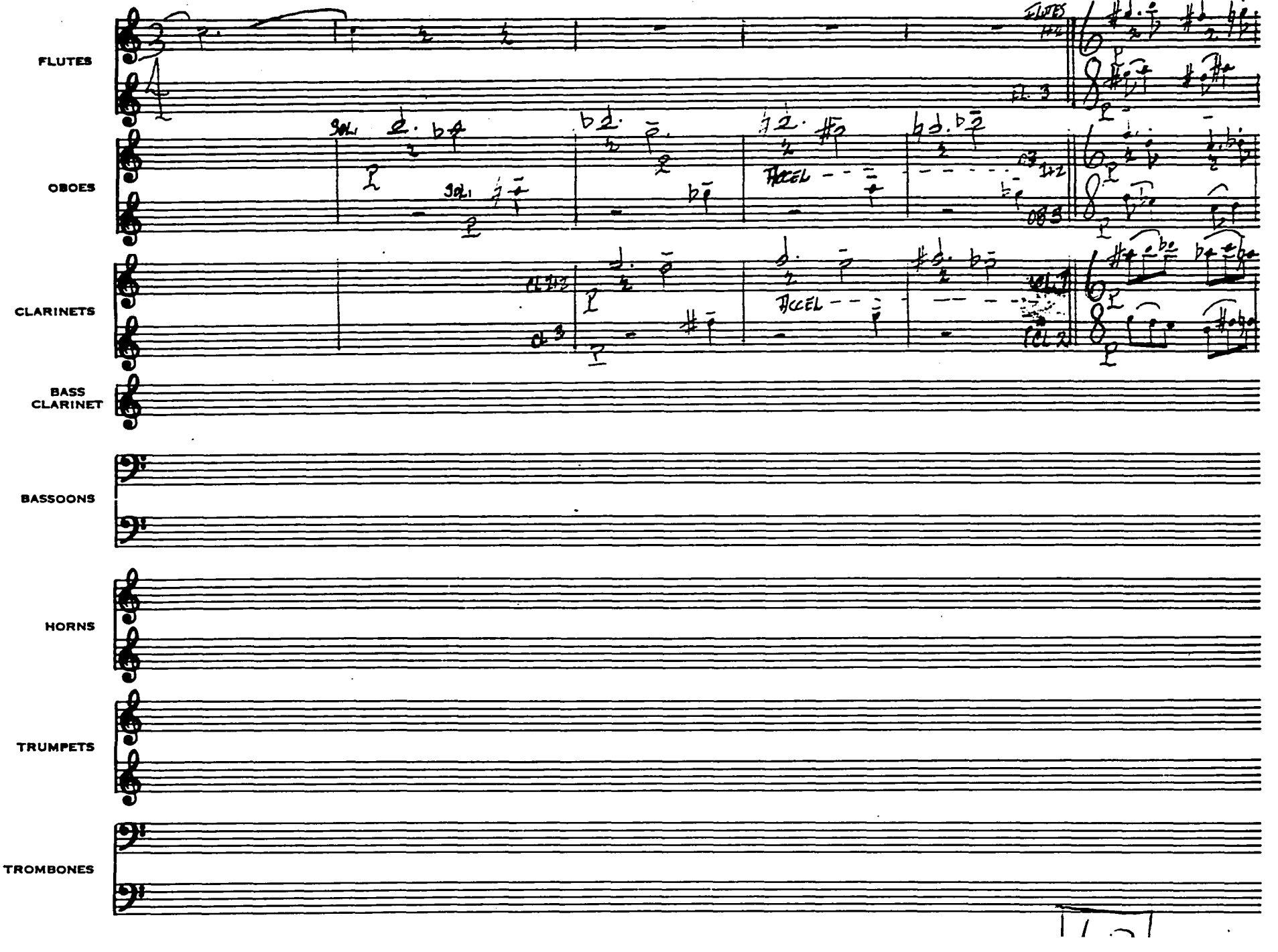
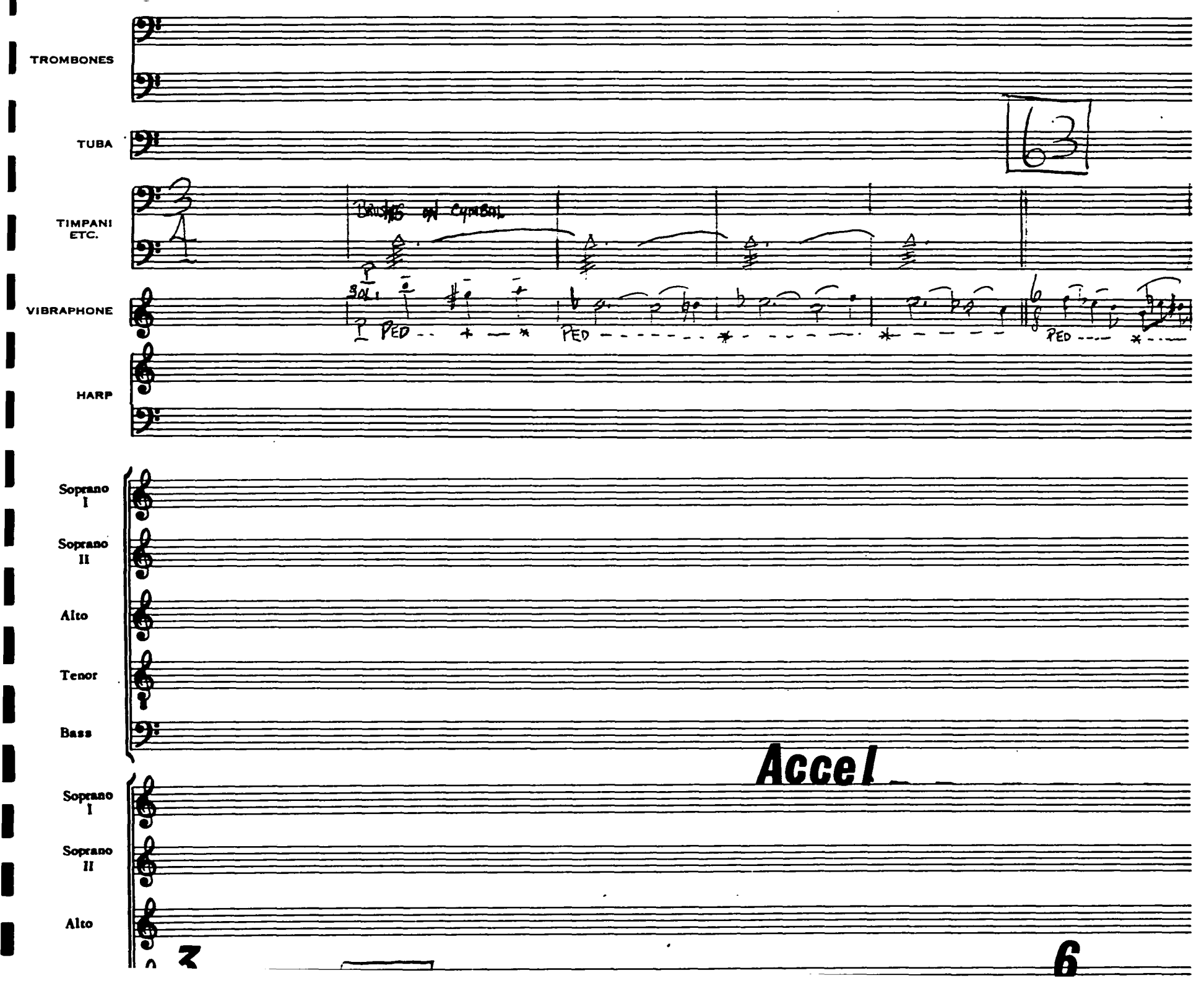

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
CRESC
fff
SENZA
CON SORDINO

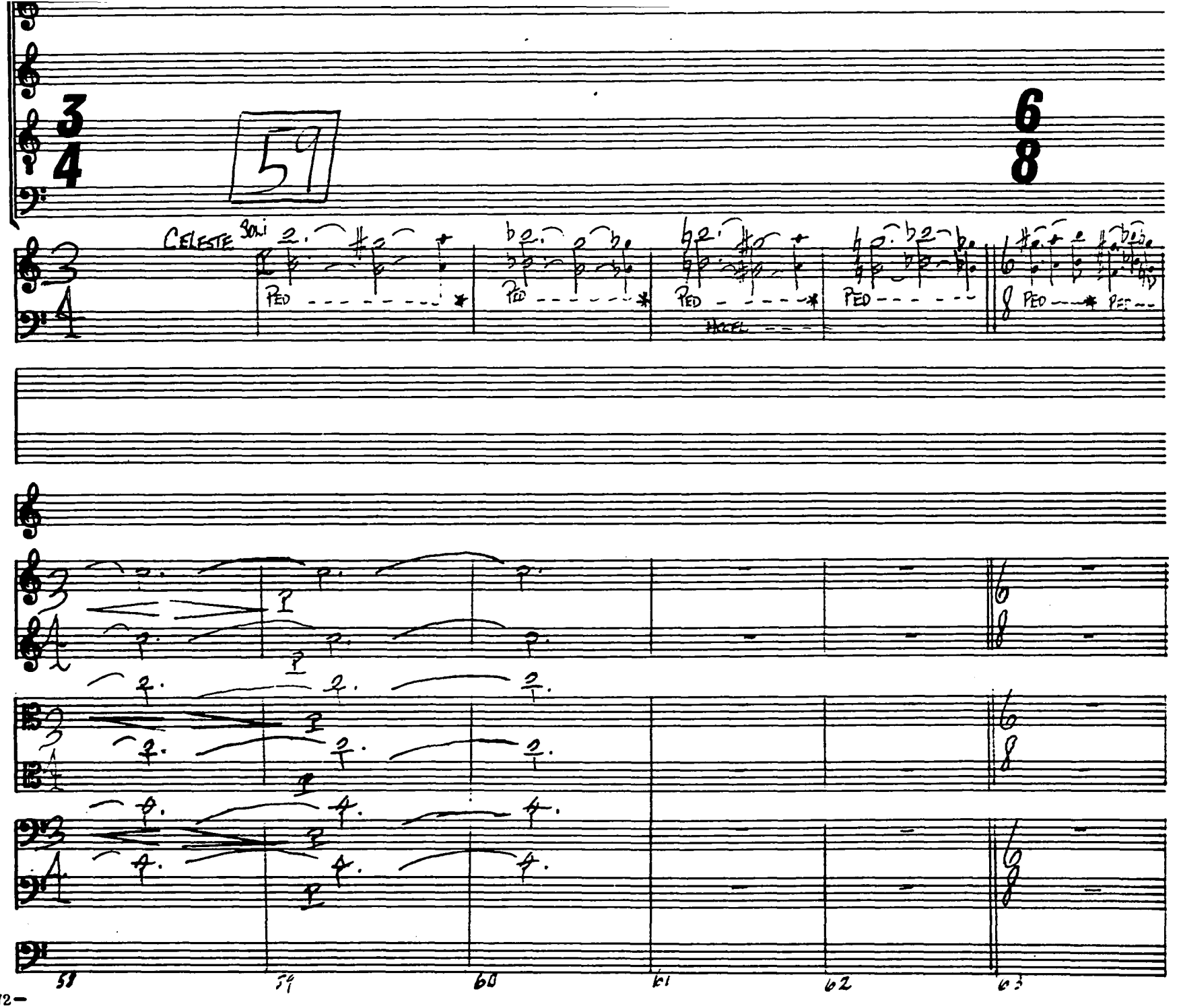

TROMBONES
SENZA
TUBA
TIMPANI
ETC.
T.D
B.D
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto



NO. 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
ACCEL
ACCEL


TROMBONES
TUBA
63
TIMPANI ETC.
VIBRAPHONE
PED
PED
PED
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Accel
Soprano I
Soprano II
Alto
6



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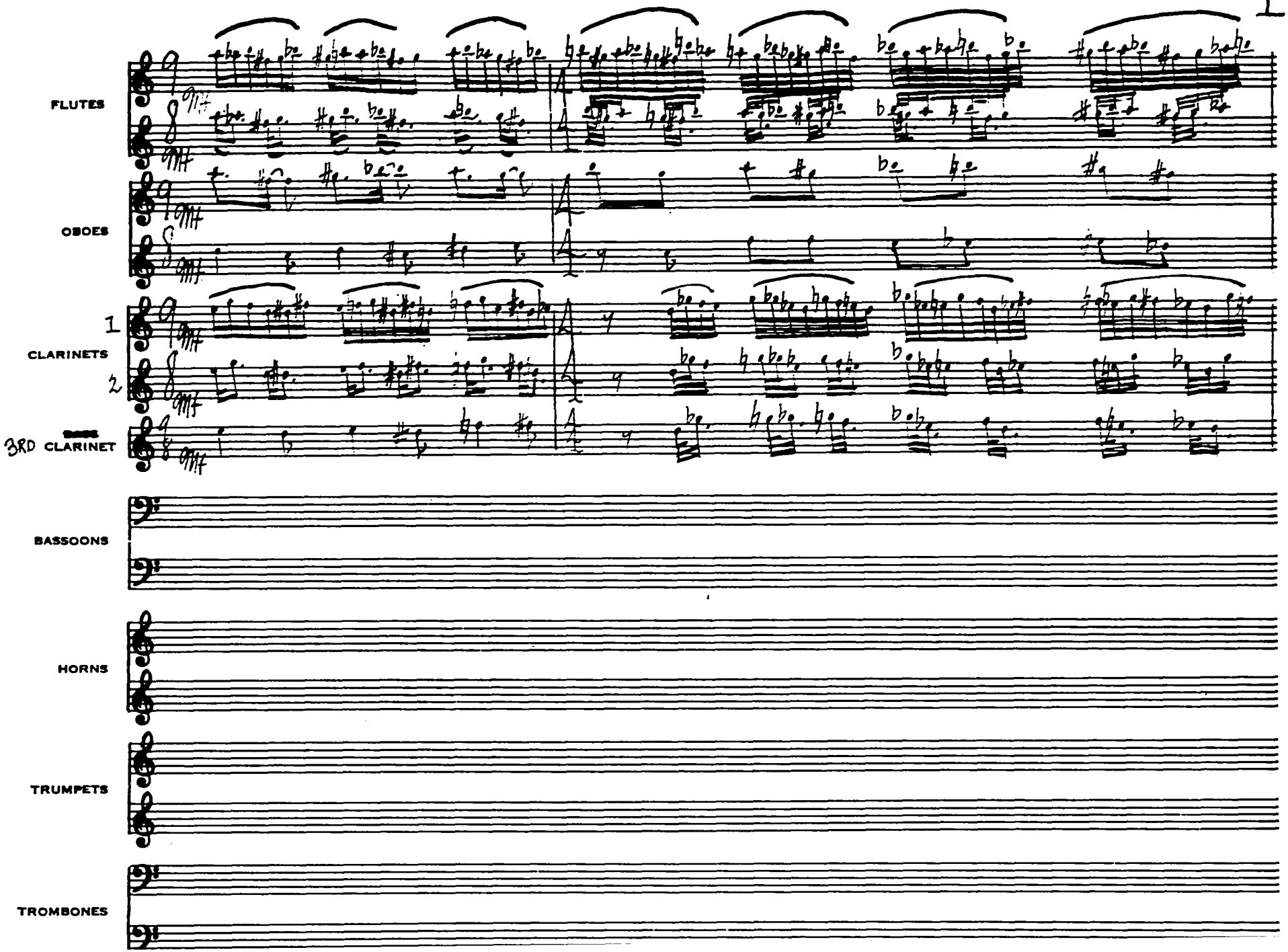
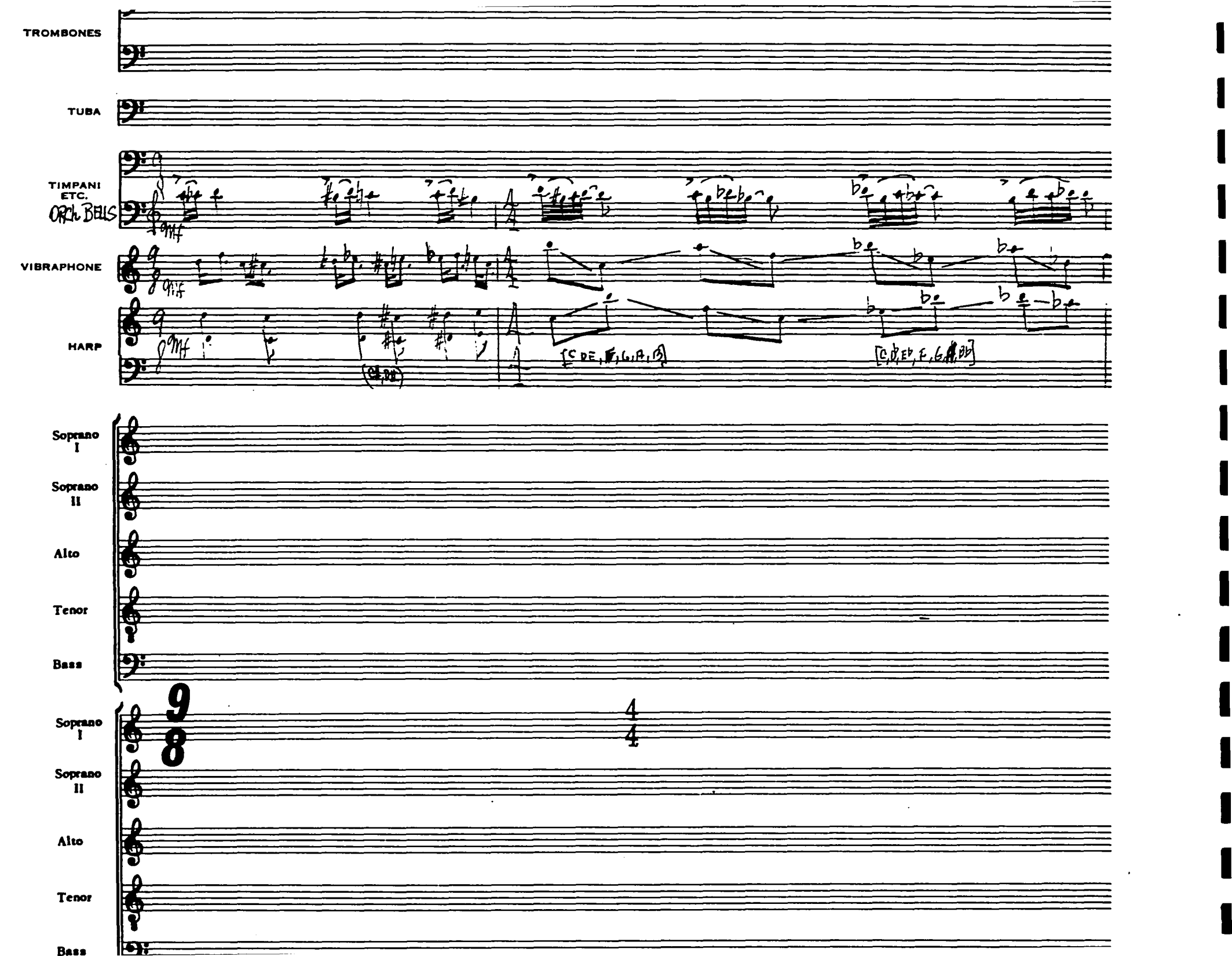
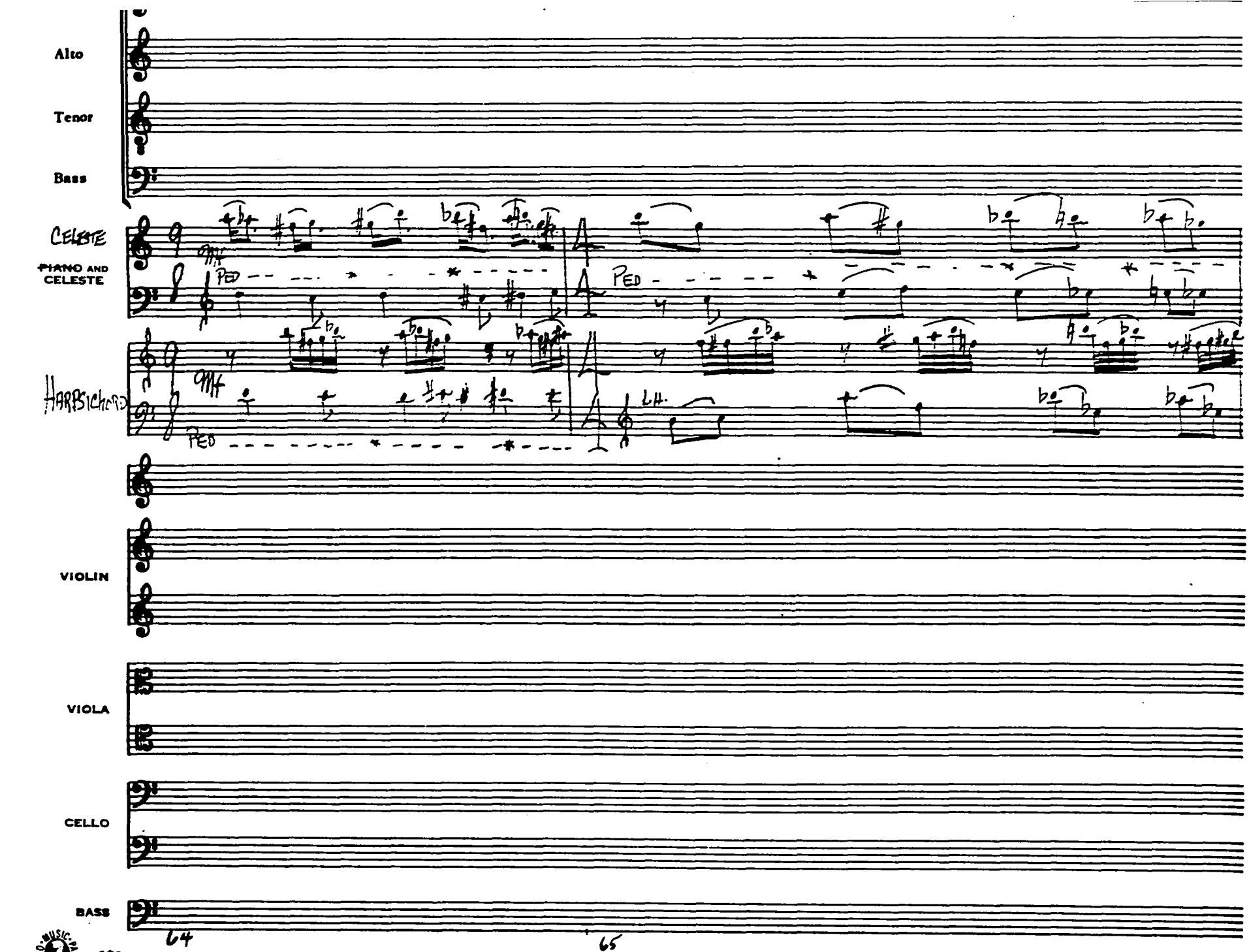

FLUTES
OBOES
1
CLARINETS
2
3RD CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI ETC.
ORCH BELLS
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
9/8
4/4
Soprano I
Soprano II
Alto
Tenor
Bass



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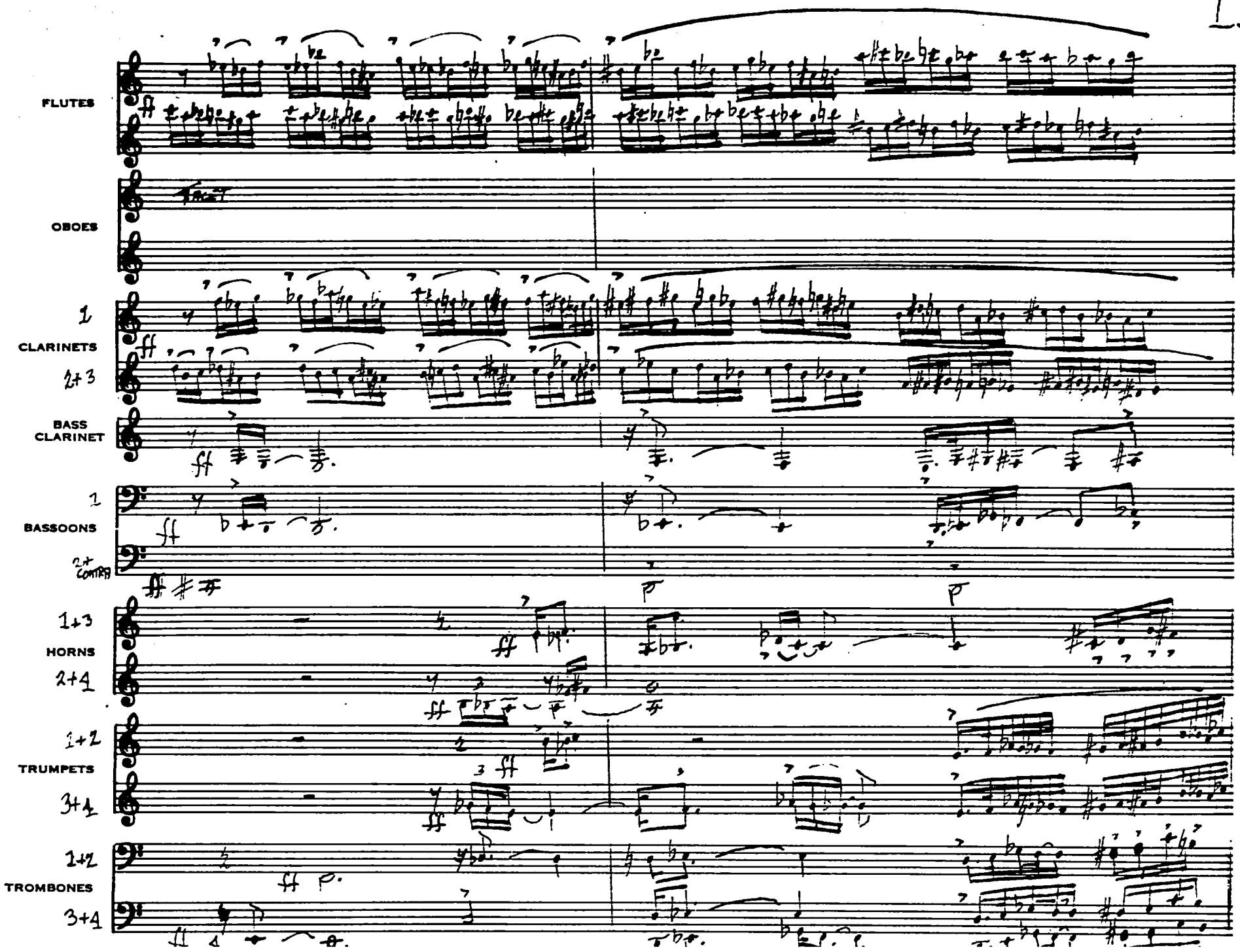
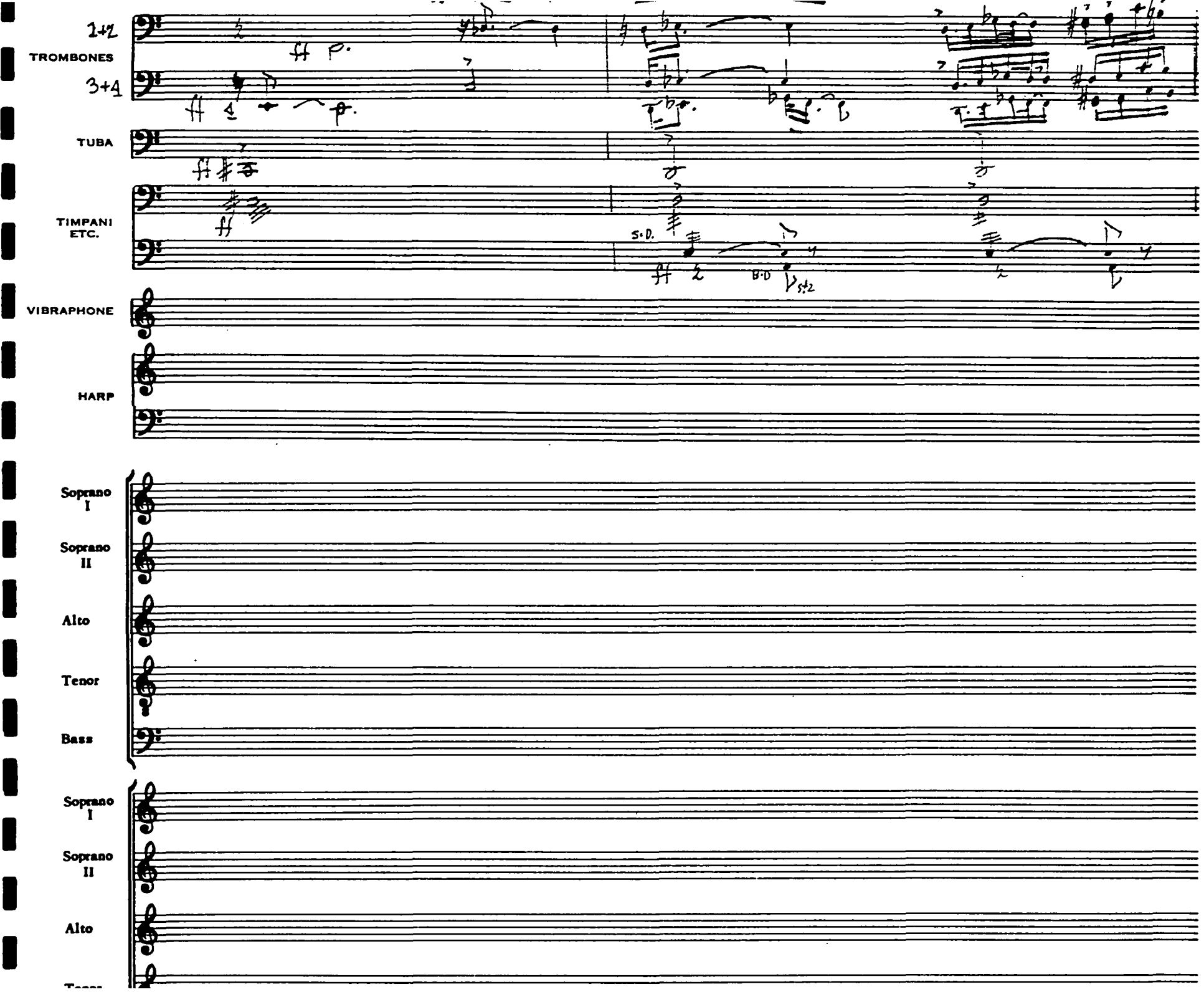
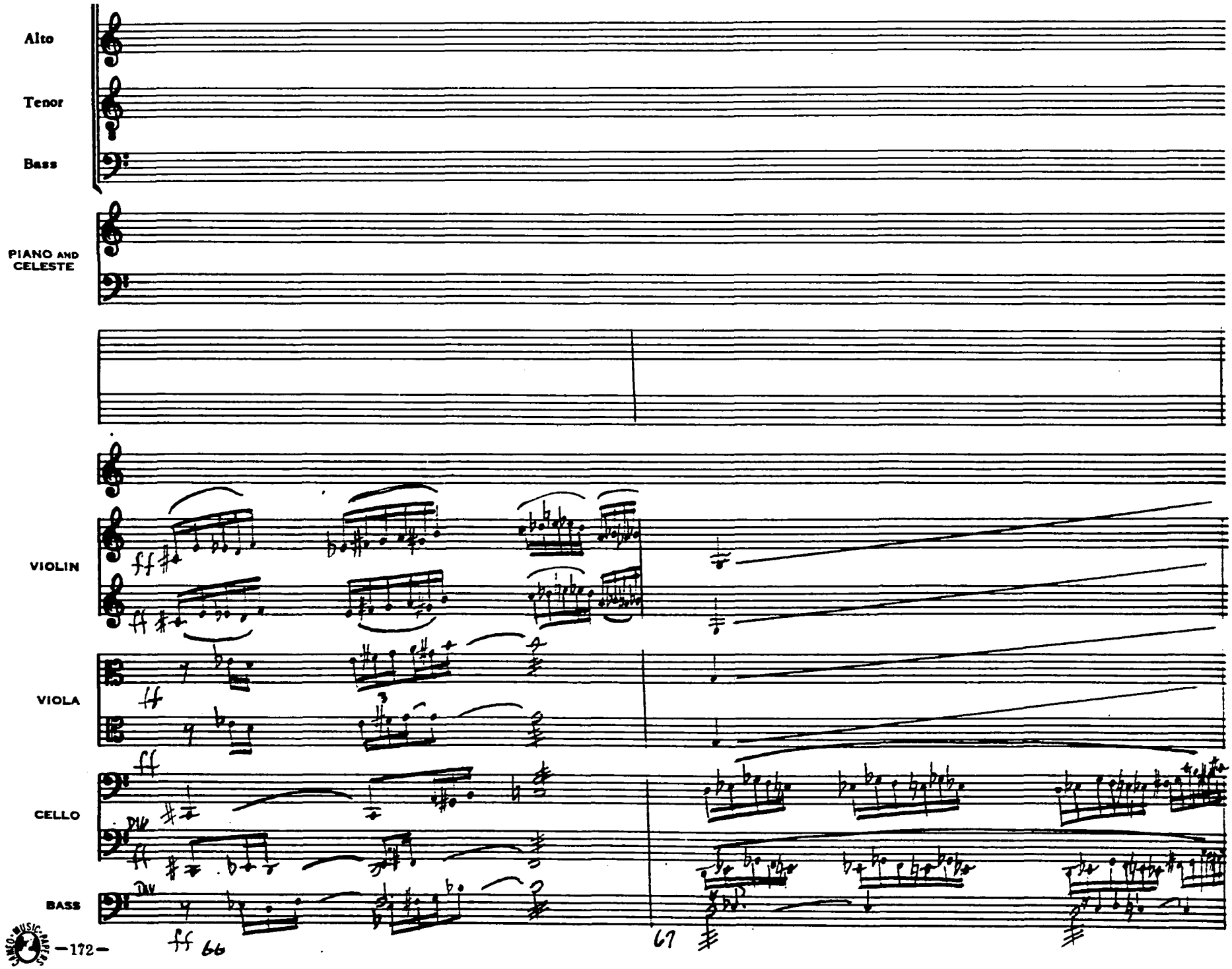

FLUTES
OBOES
1
CLARINETS
2+3
BASS CLARINET
1
BASSOONS
2+CONTRA
1+3
HORNS
2+4
1+2
TRUMPETS
3+4
1+2
TROMBONES
3+4


1+2
TROMBONES
3+4
TUBA
TIMPANI
ETC.
S.D.
B.D
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto



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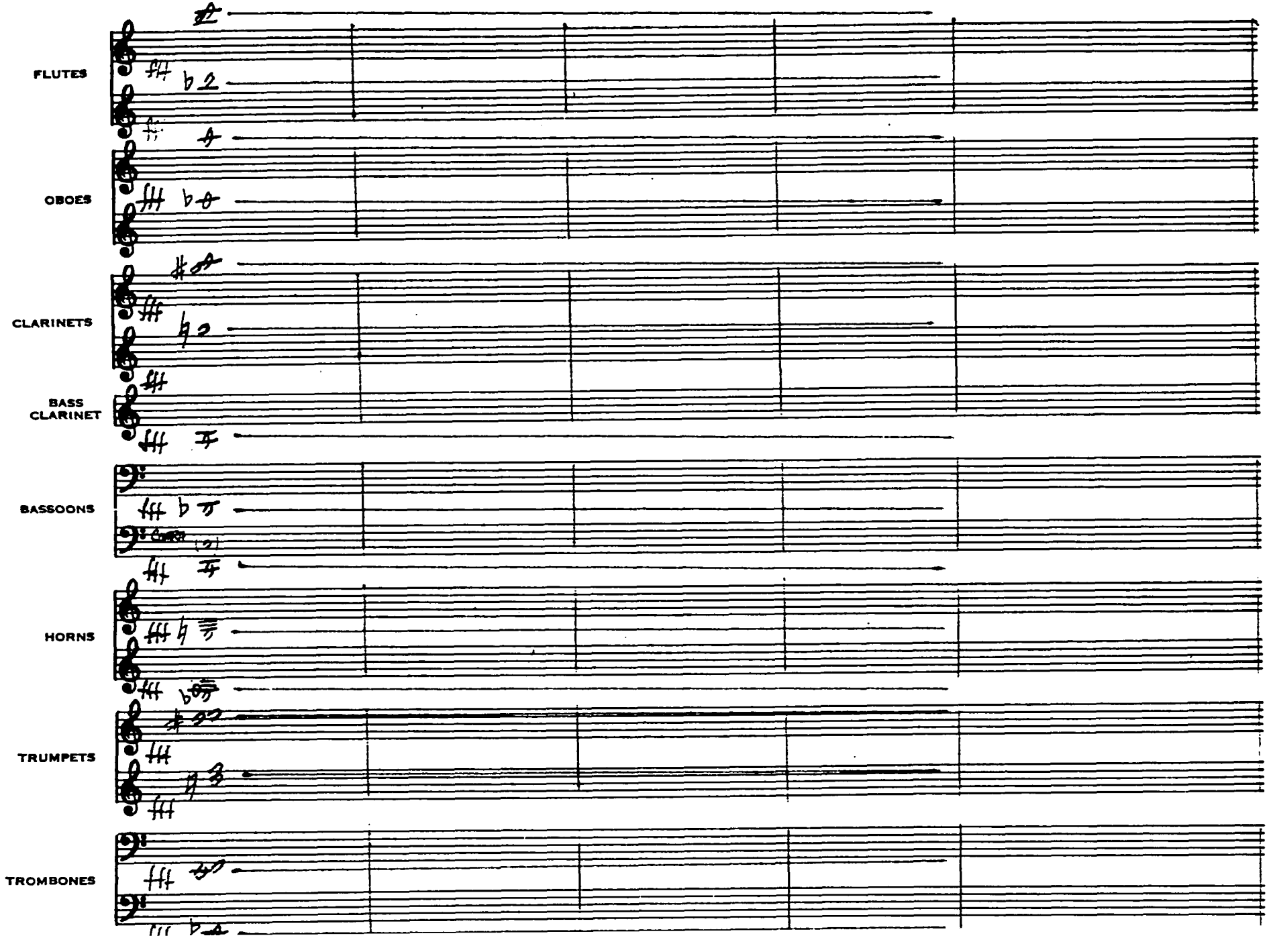
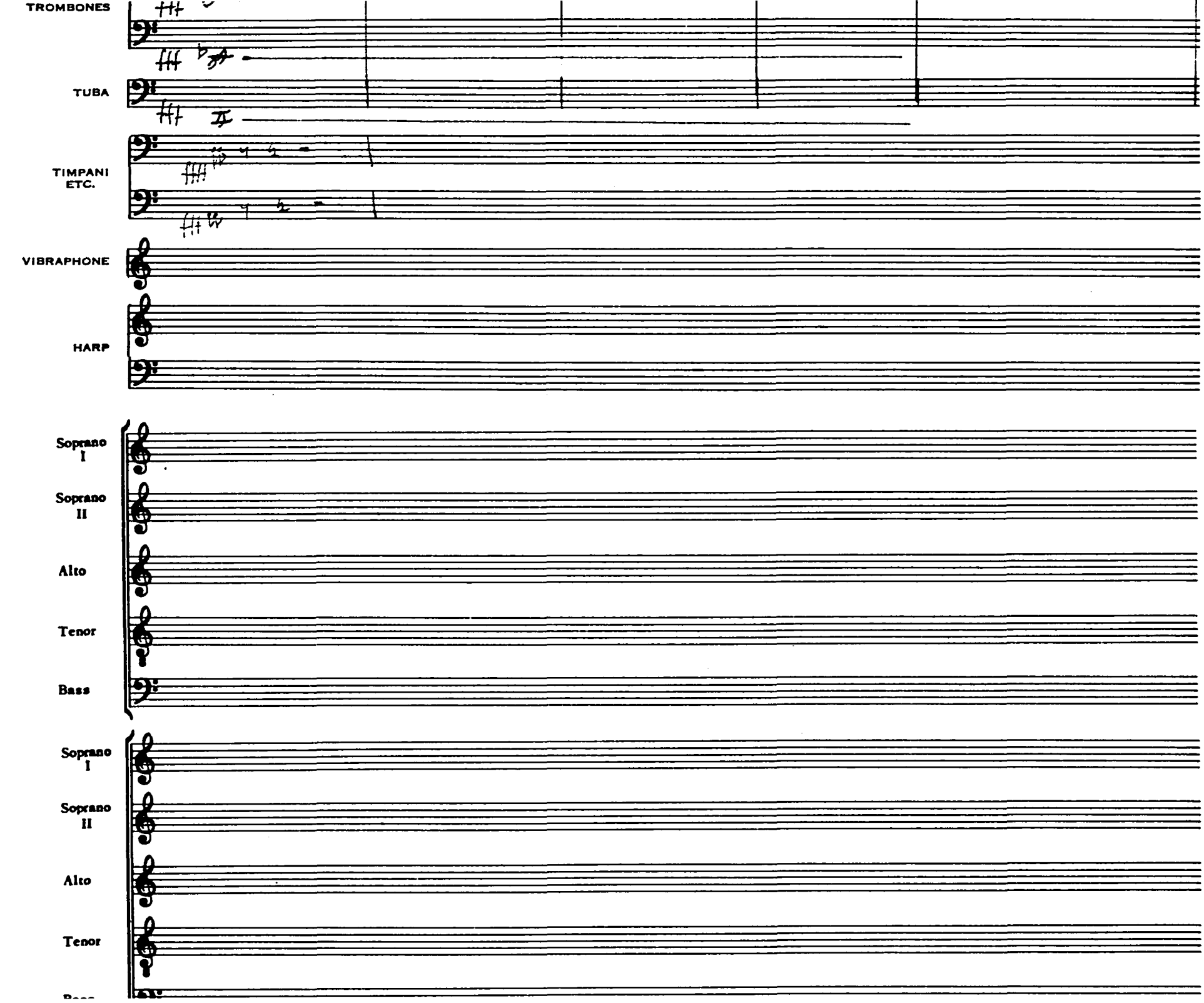
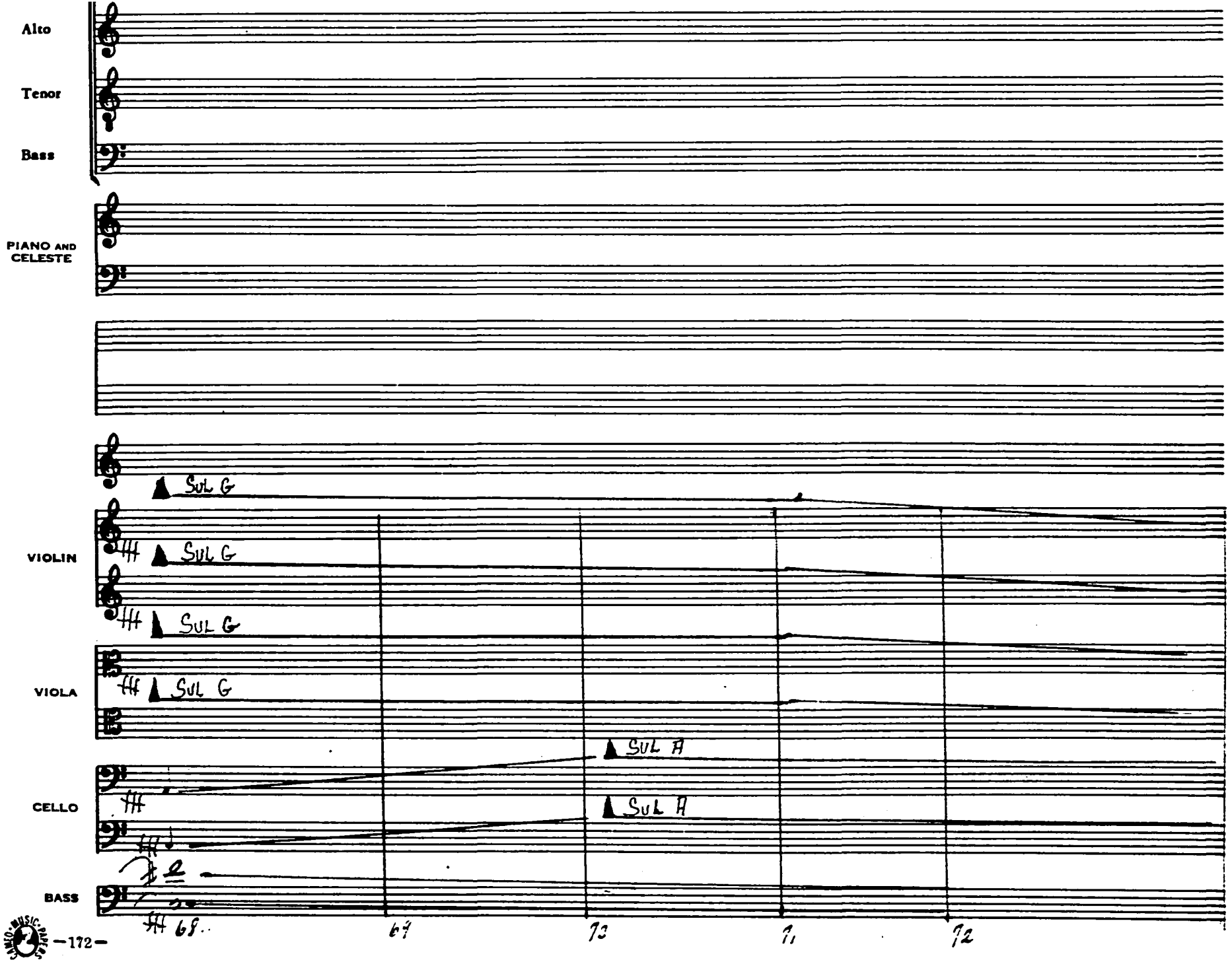
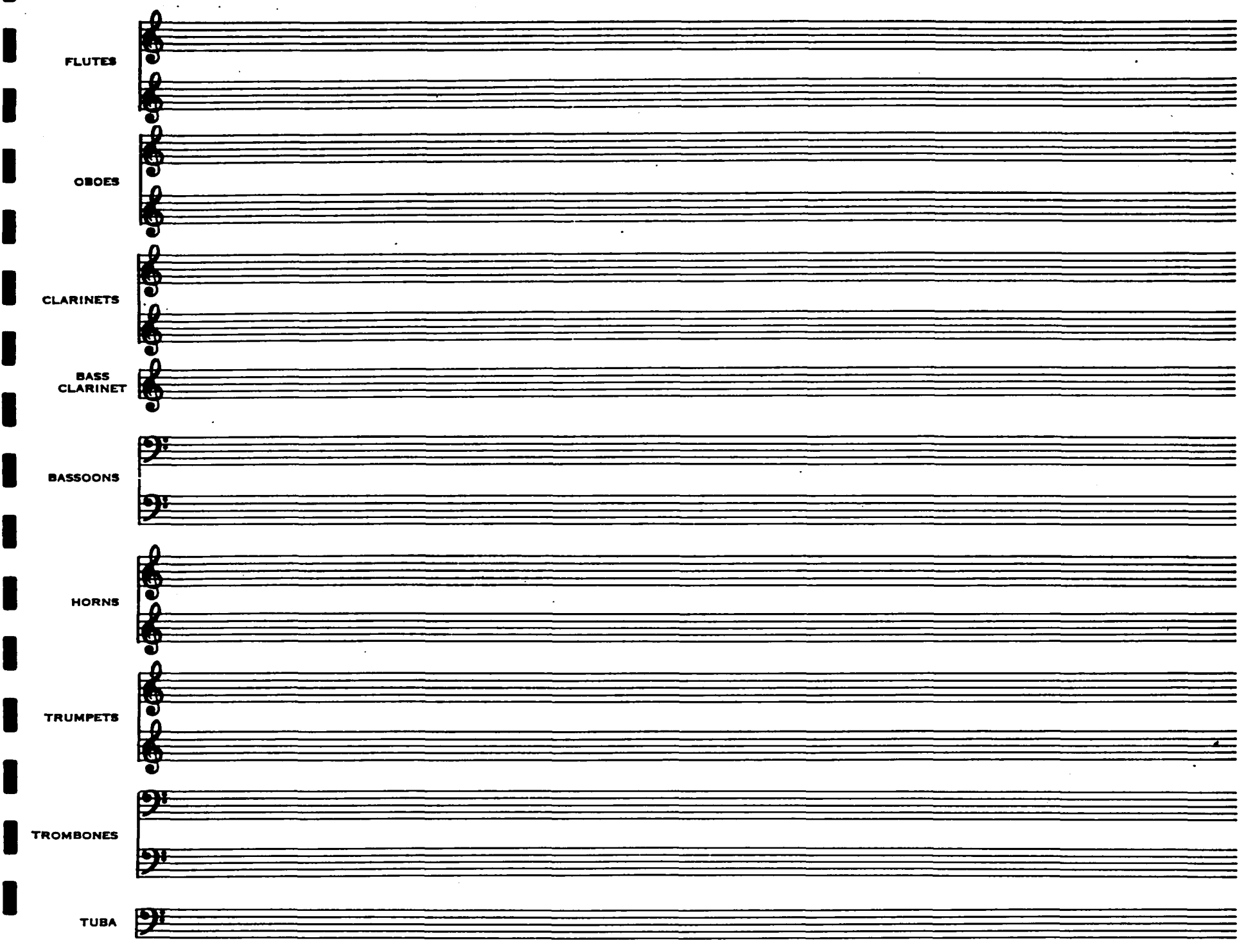
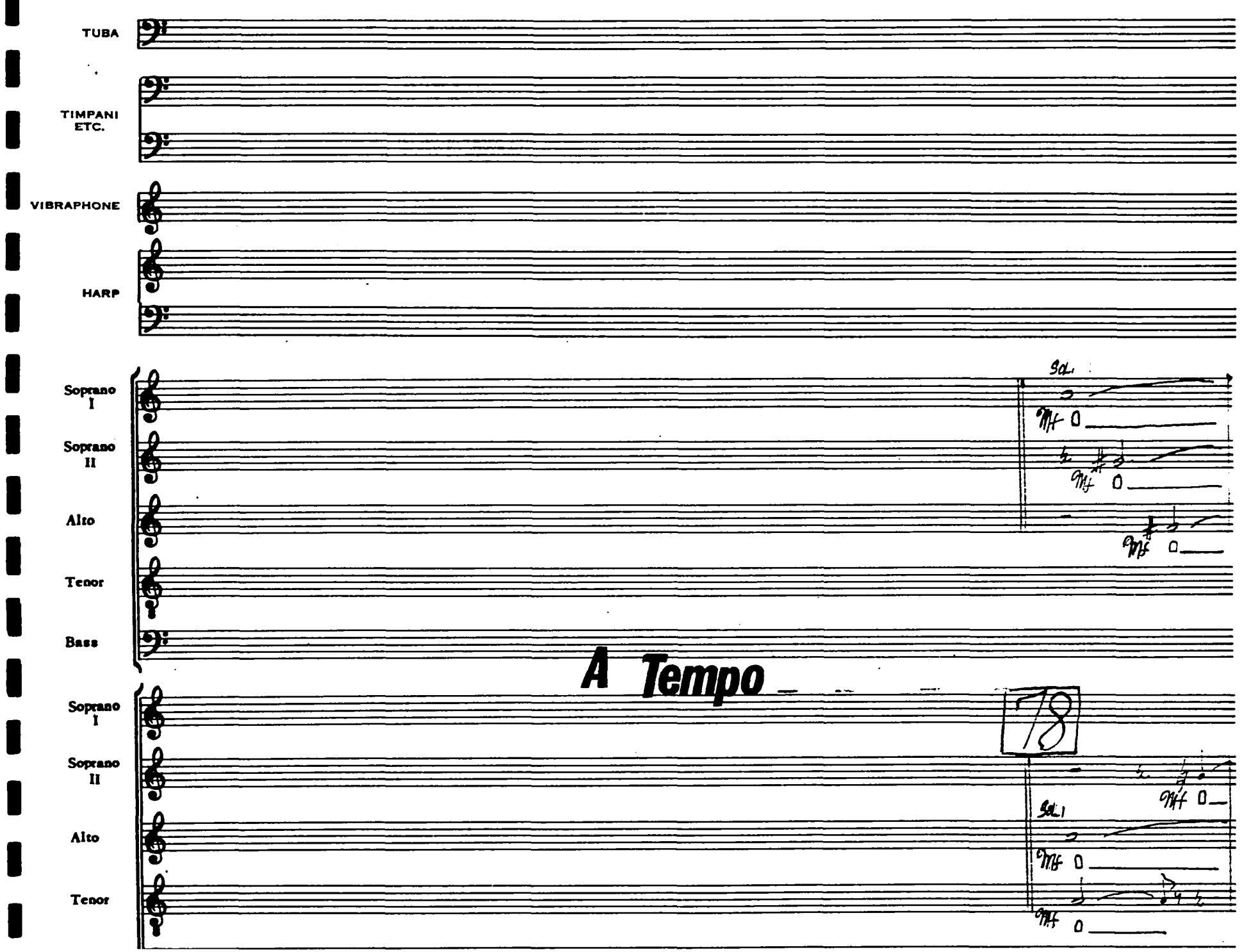

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

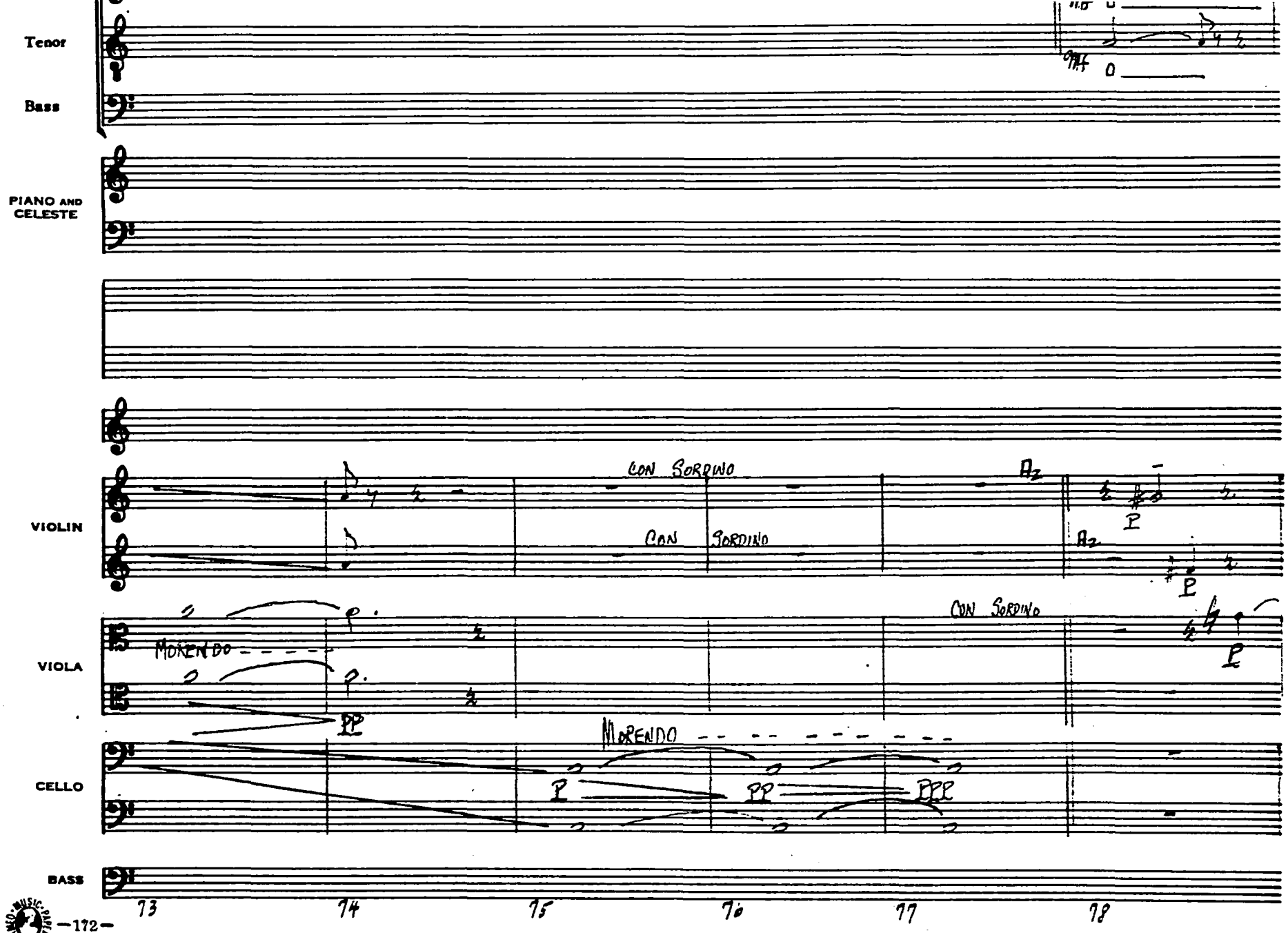

TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



MUSIC PRESS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Sol.
mf
A Tempo
18
Soprano I
Soprano II
Alto
Tenor
mf
Sol.
mf



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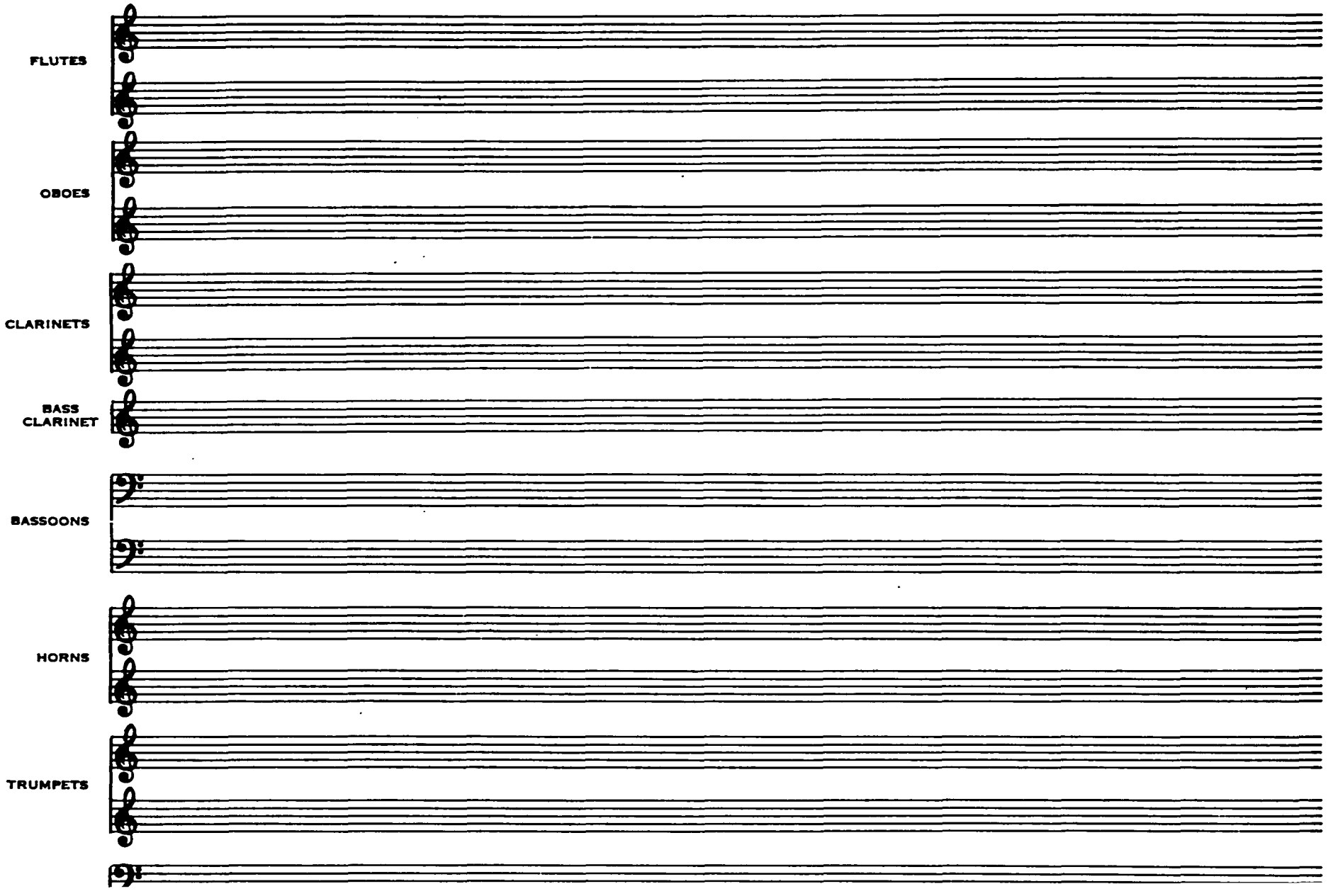
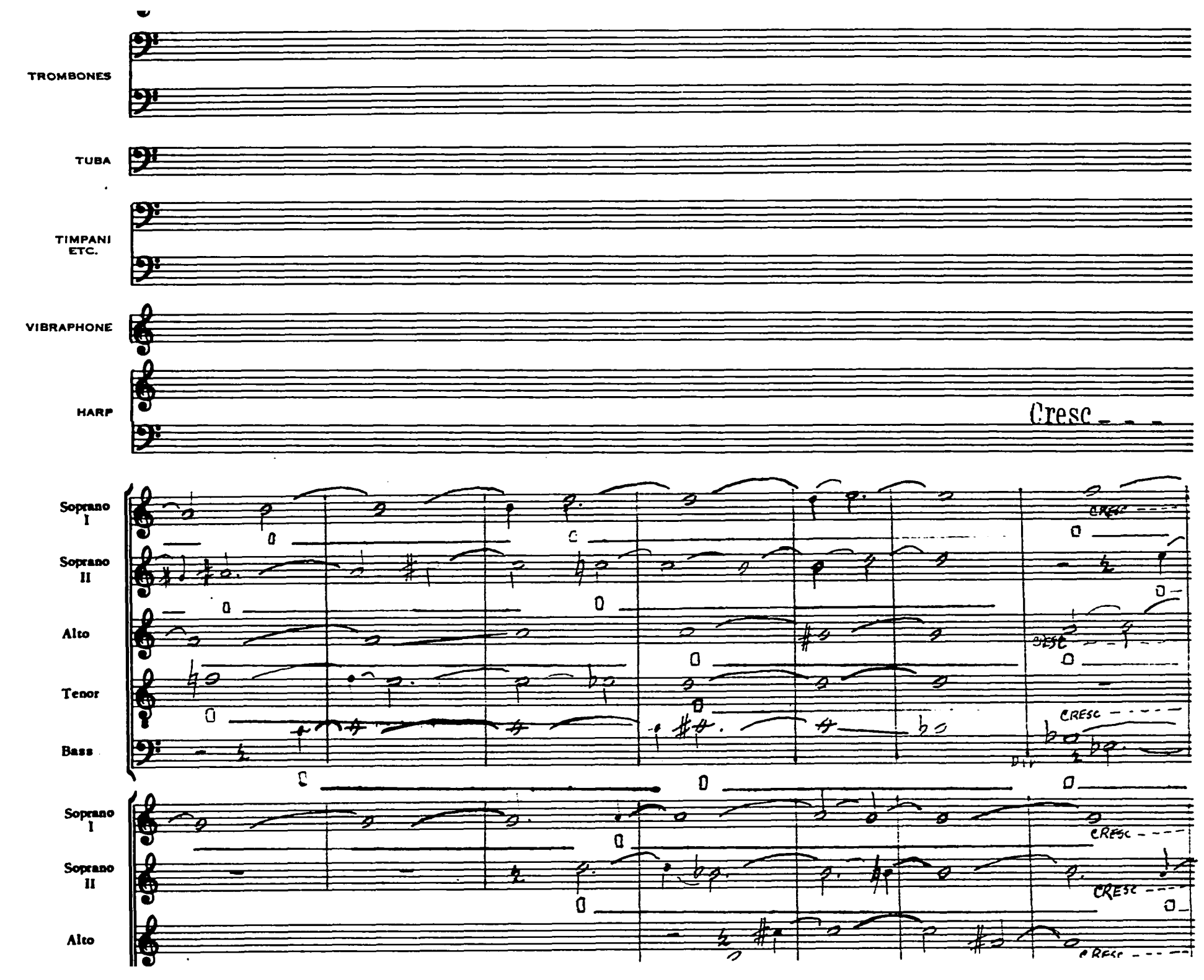
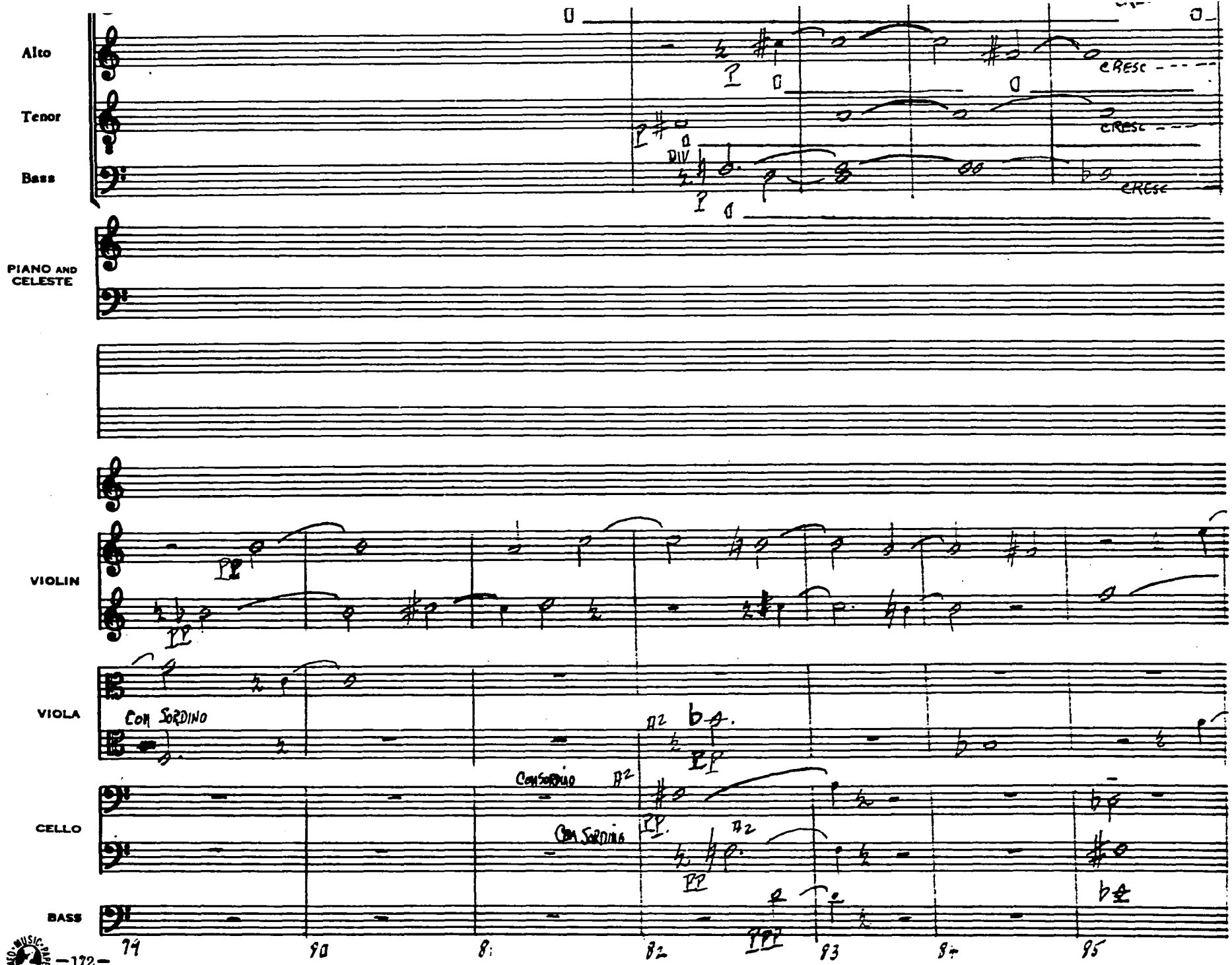
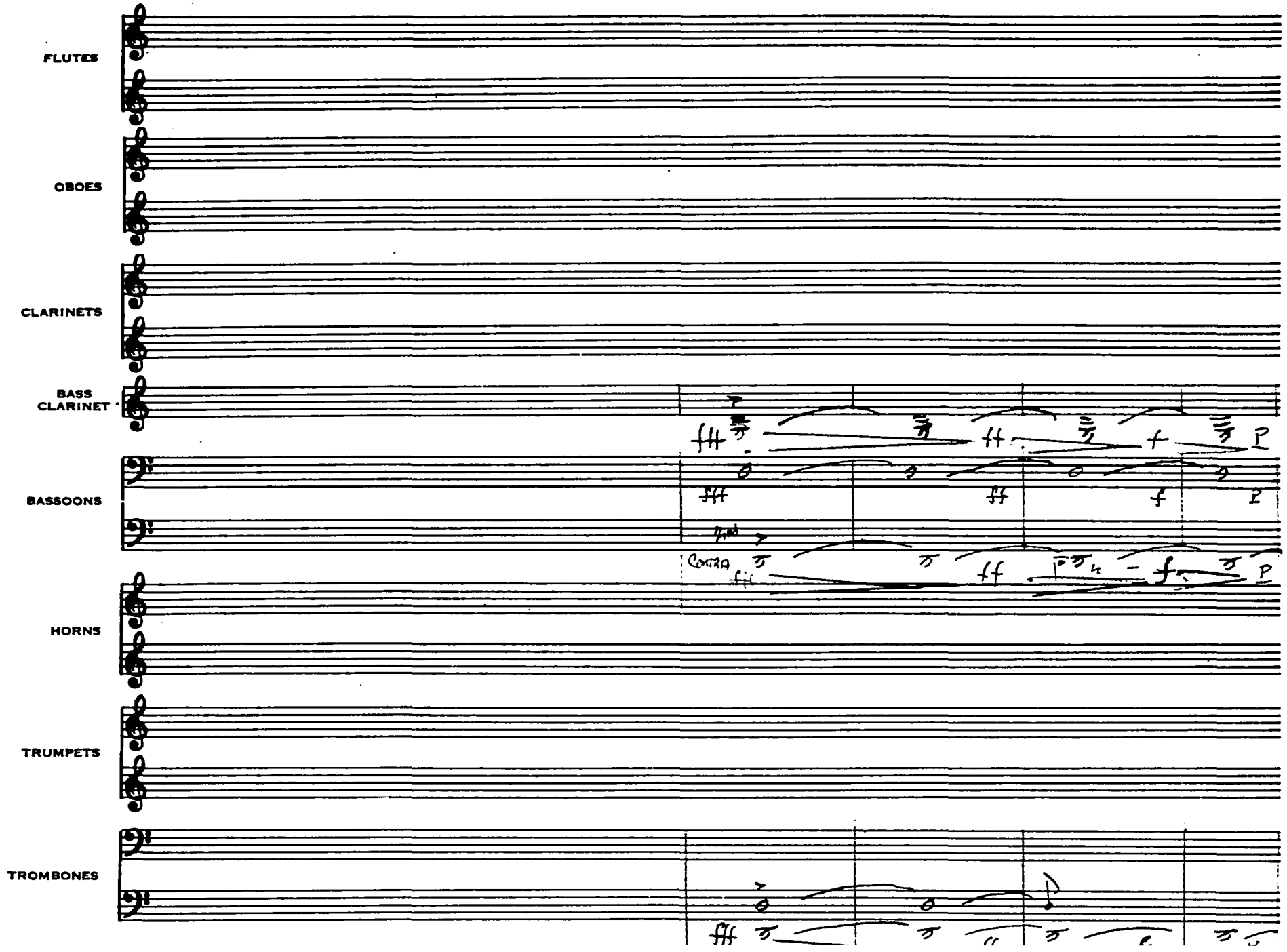
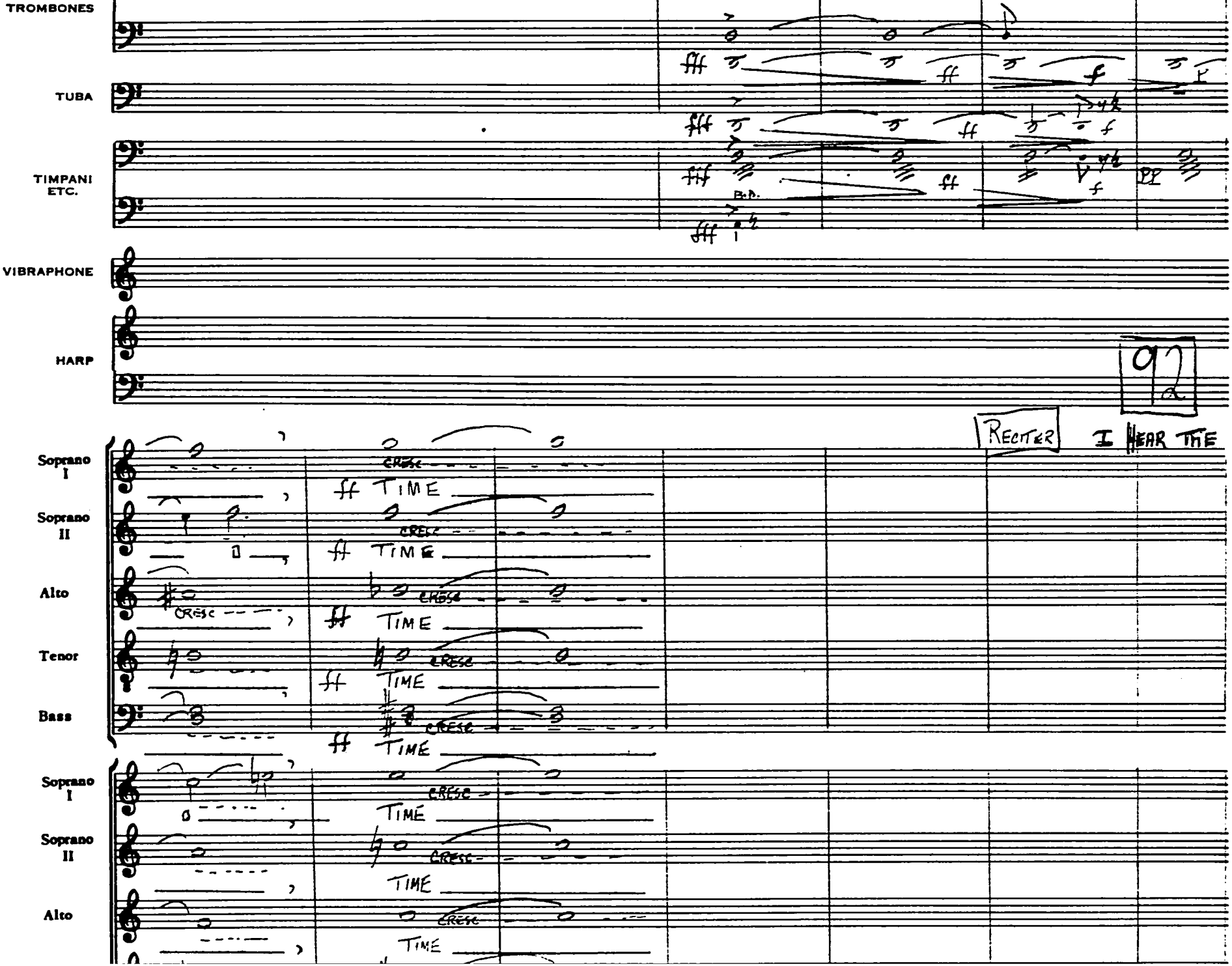

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS

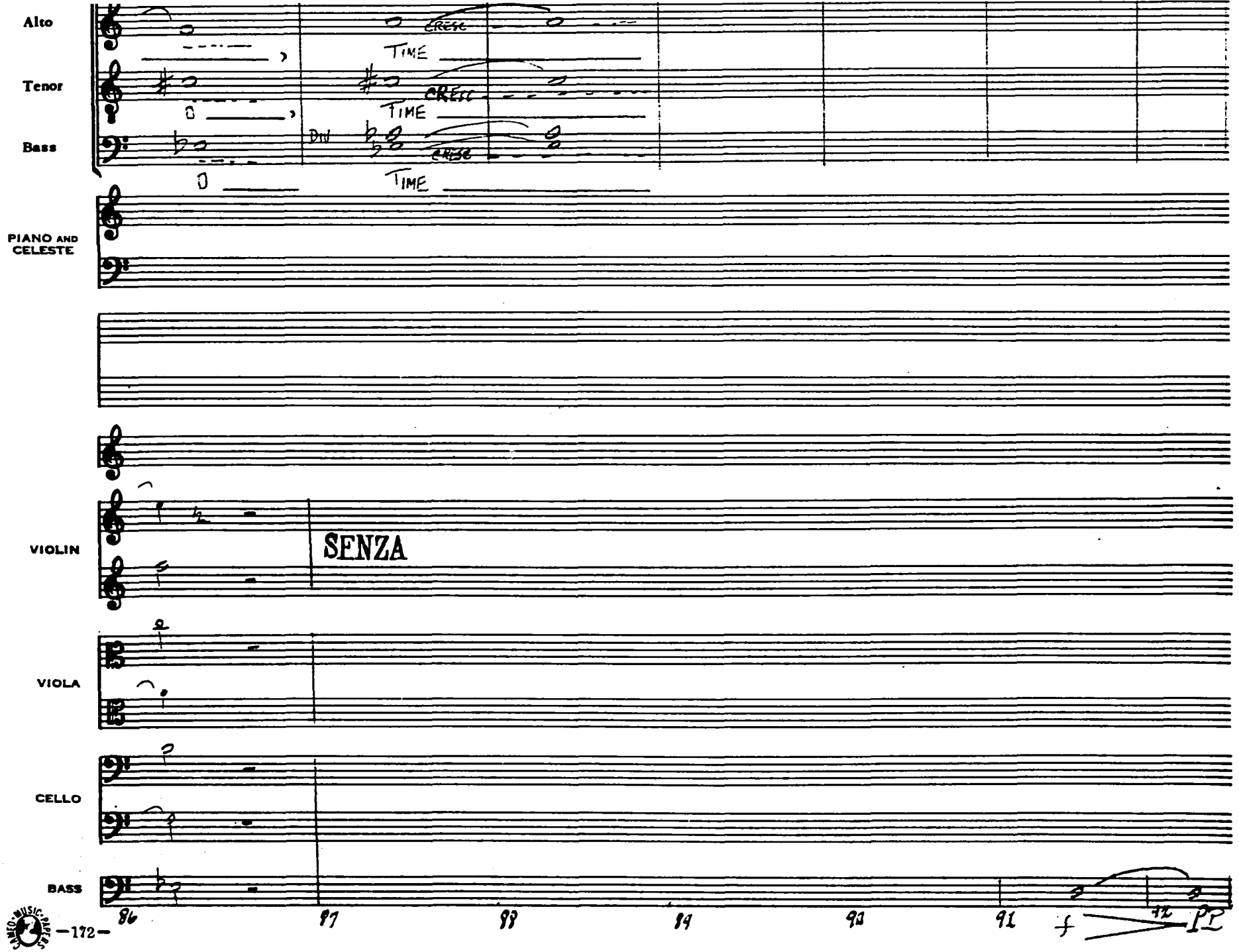

TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Cresc
Soprano I
Soprano II
Alto
Tenor
Bass
CRESC
Soprano I
Soprano II
Alto
CRESC
CRESC
CRESC



MUSIC PRESS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
CONTRA


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
97
RECITER
I HEAR THE
Soprano I
Soprano II
Alto
Tenor
Bass
CRESC
ff TIME
Soprano I
Soprano II
Alto
CRESC
TIME



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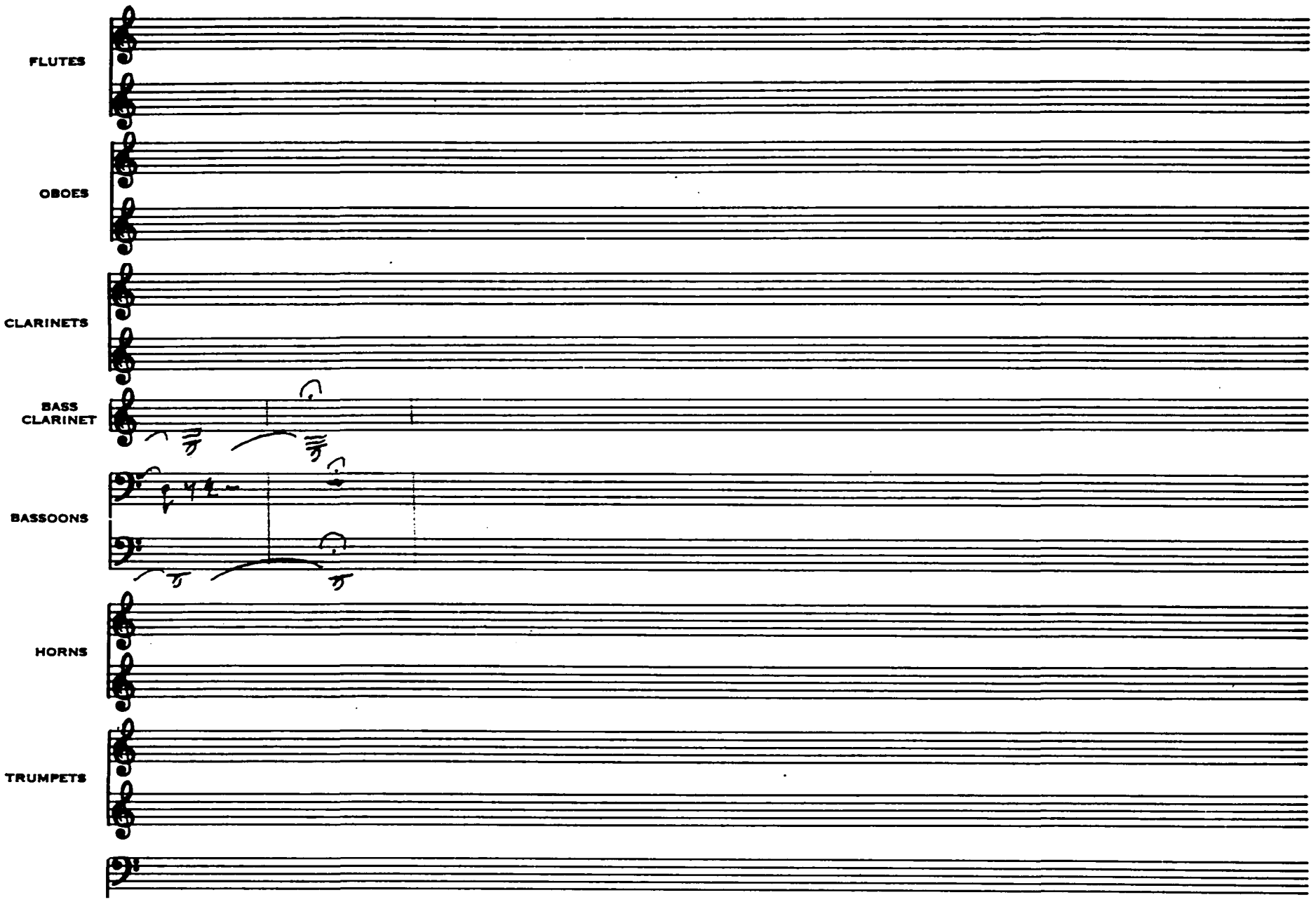
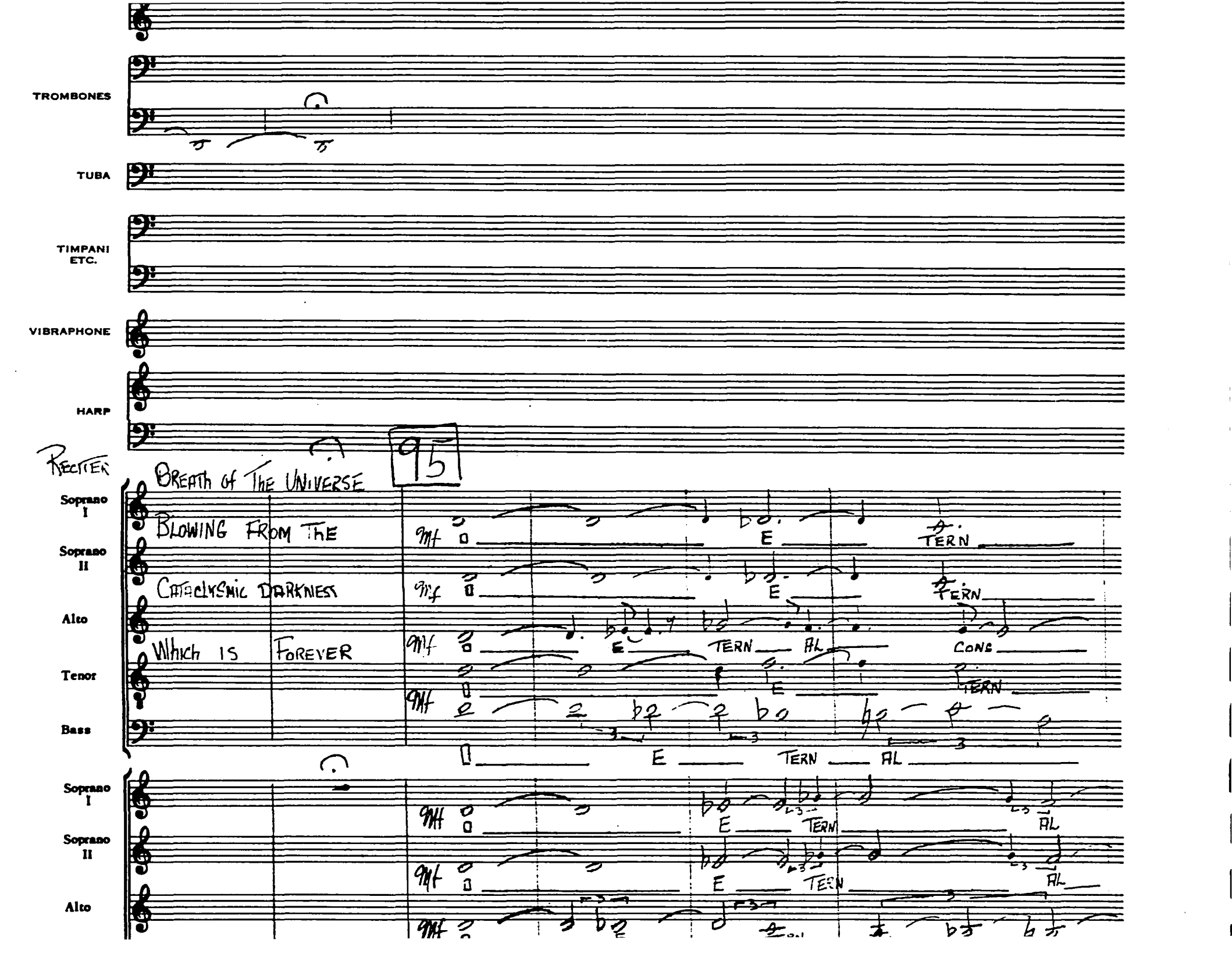
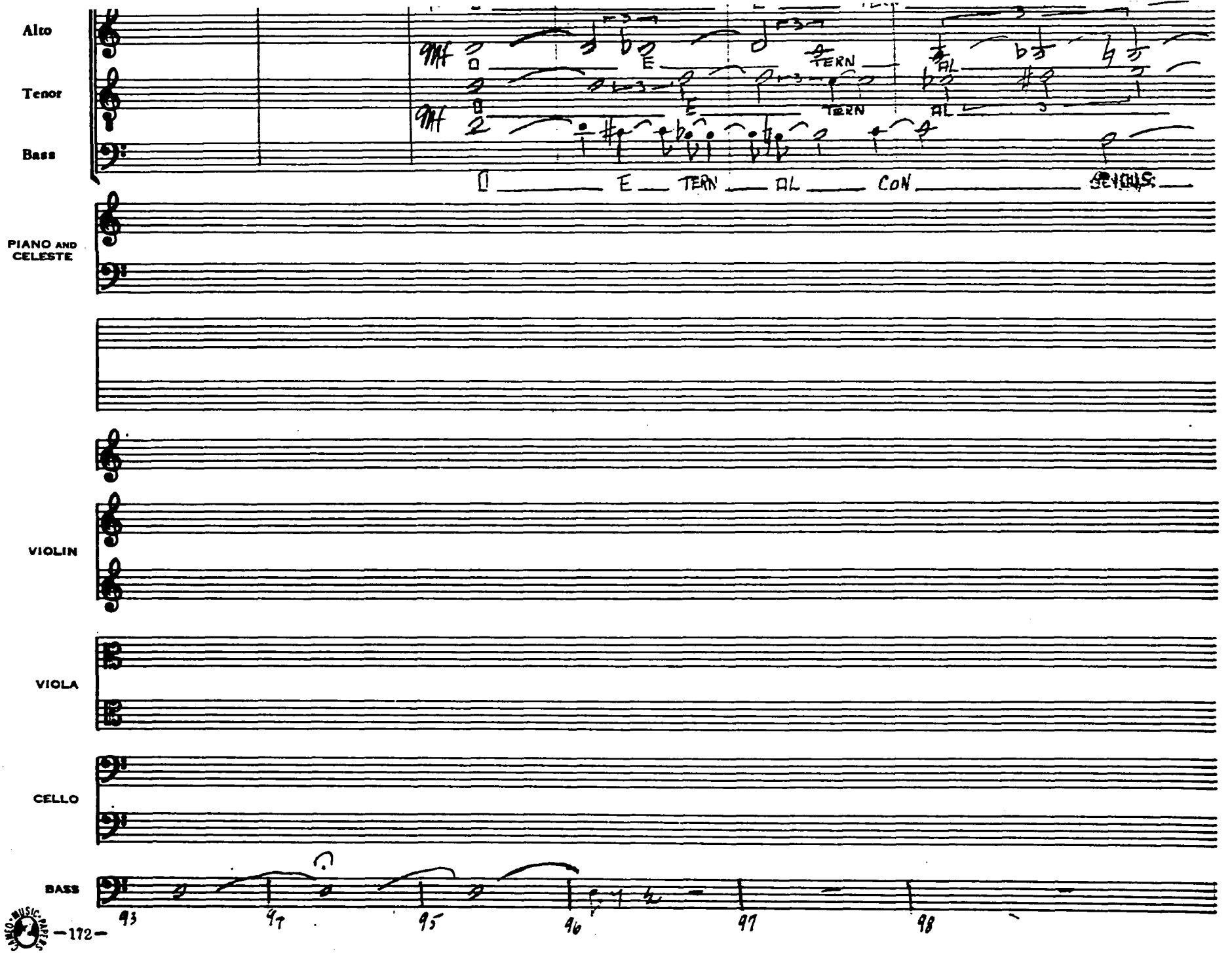

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
RECITER
BREATH OF THE UNIVERSE
95
Soprano I
Soprano II
Alto
Tenor
Bass
BLOWING FROM THE
CATACLYSMIC DARKNESS
WHICH IS FOREVER
mf
E
TERN
AL
CONG
Soprano I
Soprano II
Alto



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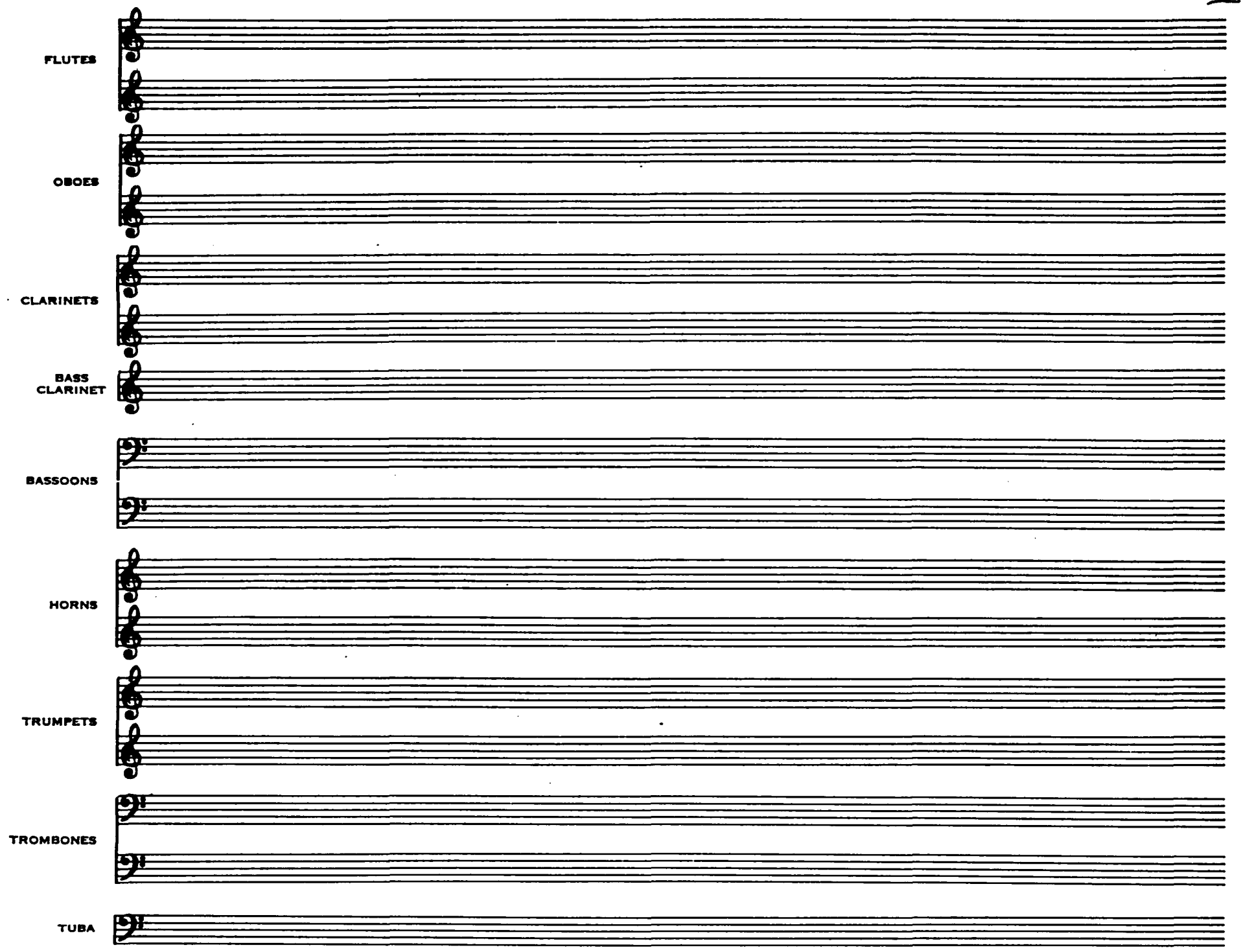
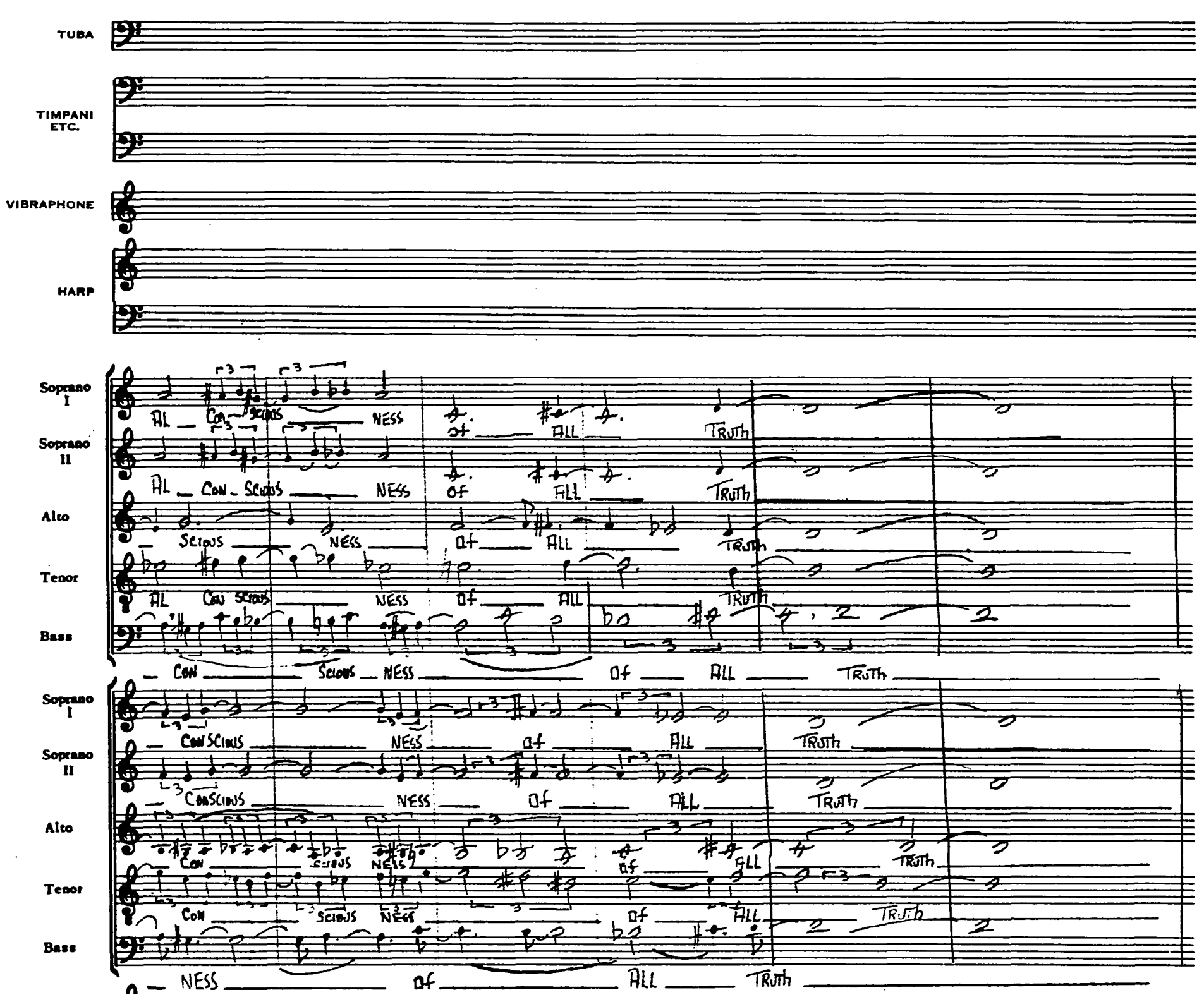
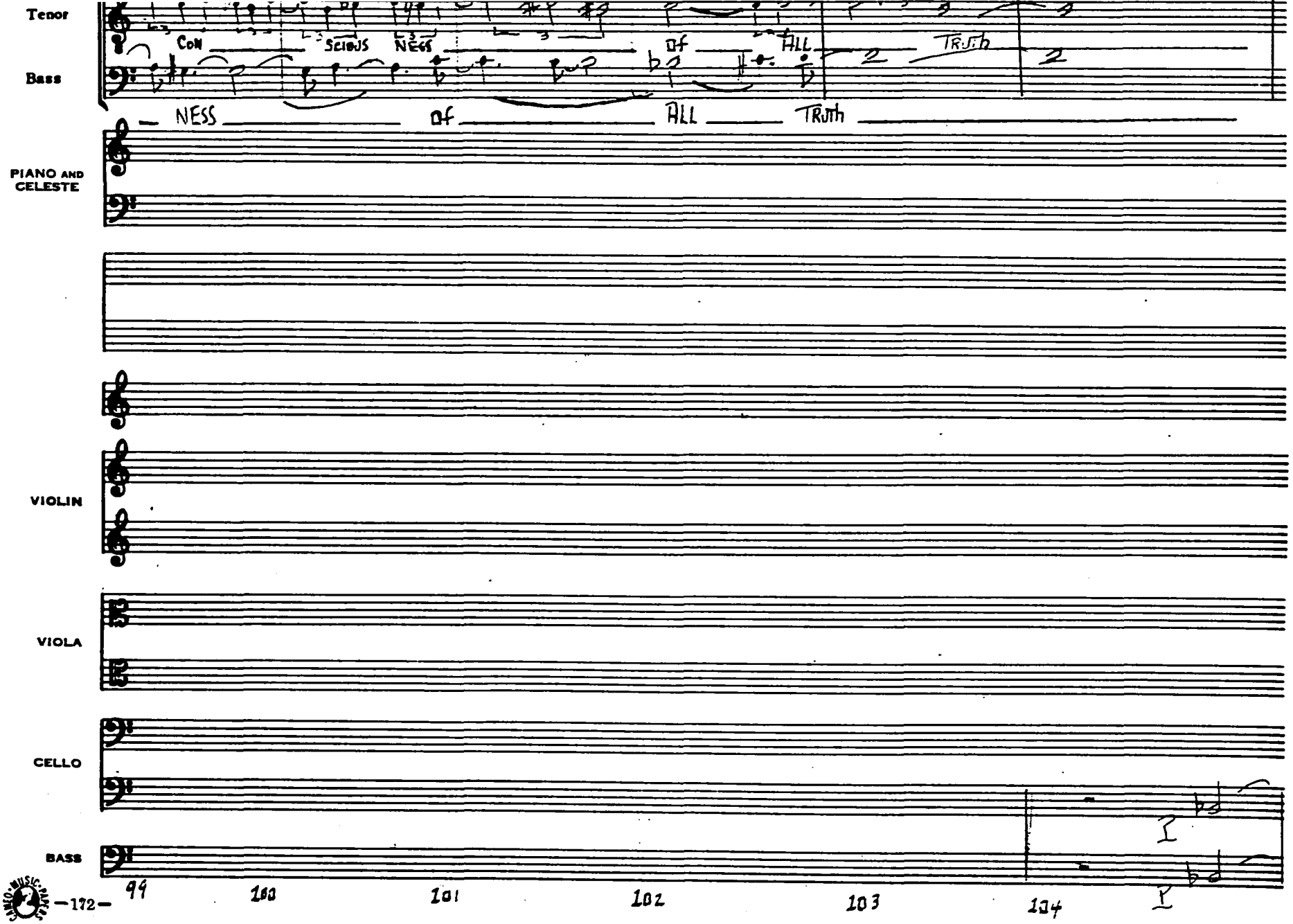

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
AL CON SCIOUS NESS
of ALL TRUTH
CONSCIOUS NESS of ALL TRUTH



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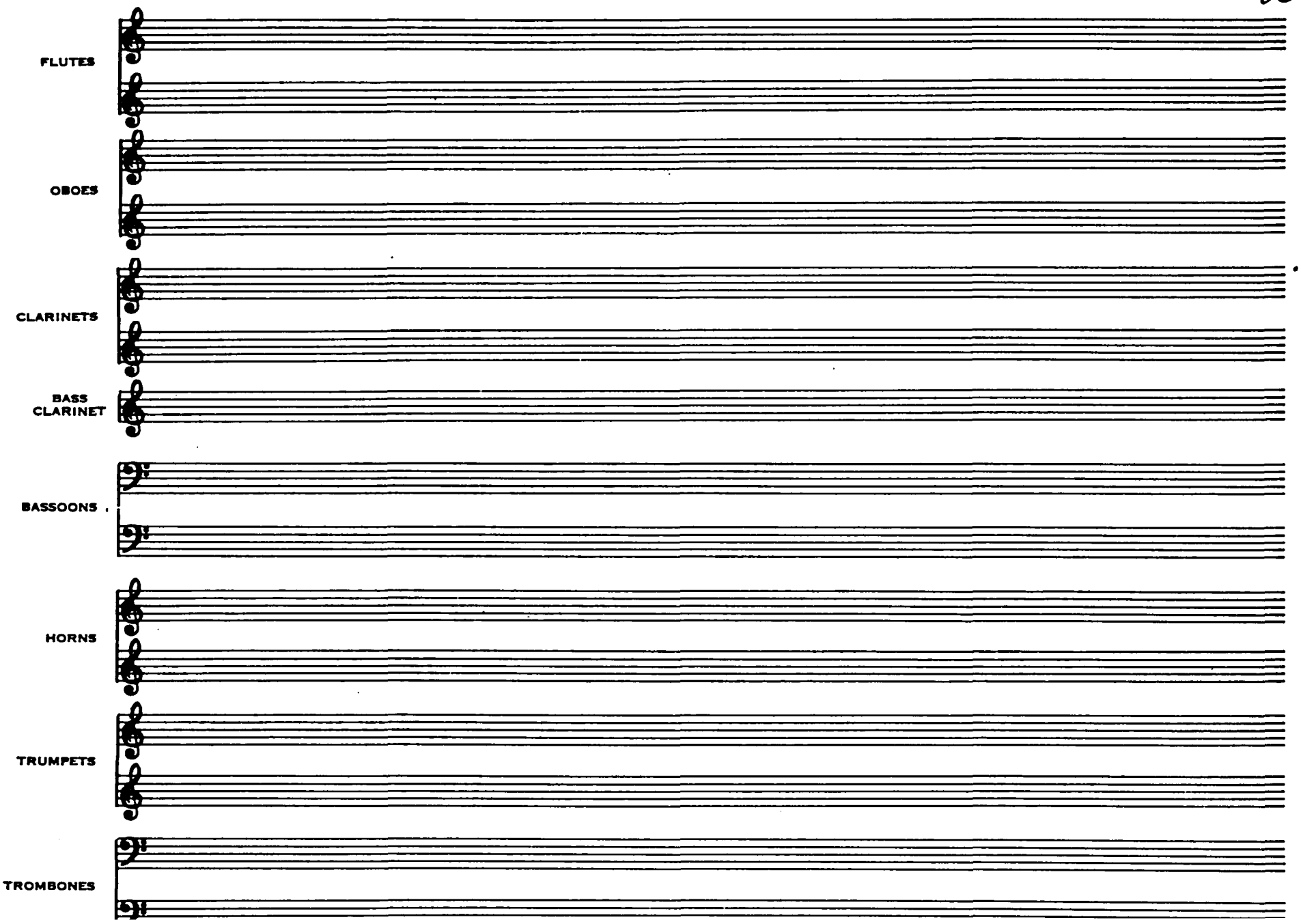
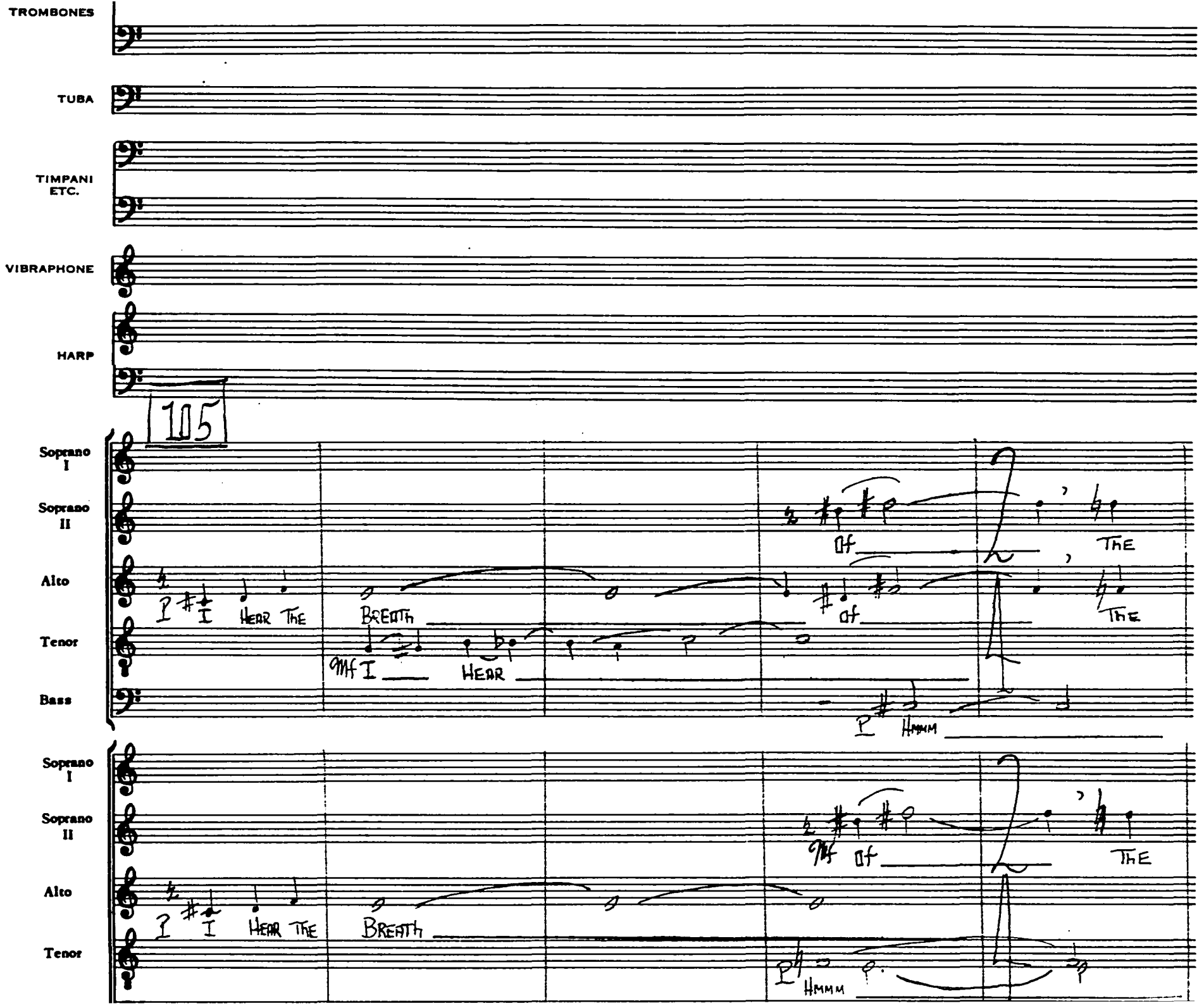
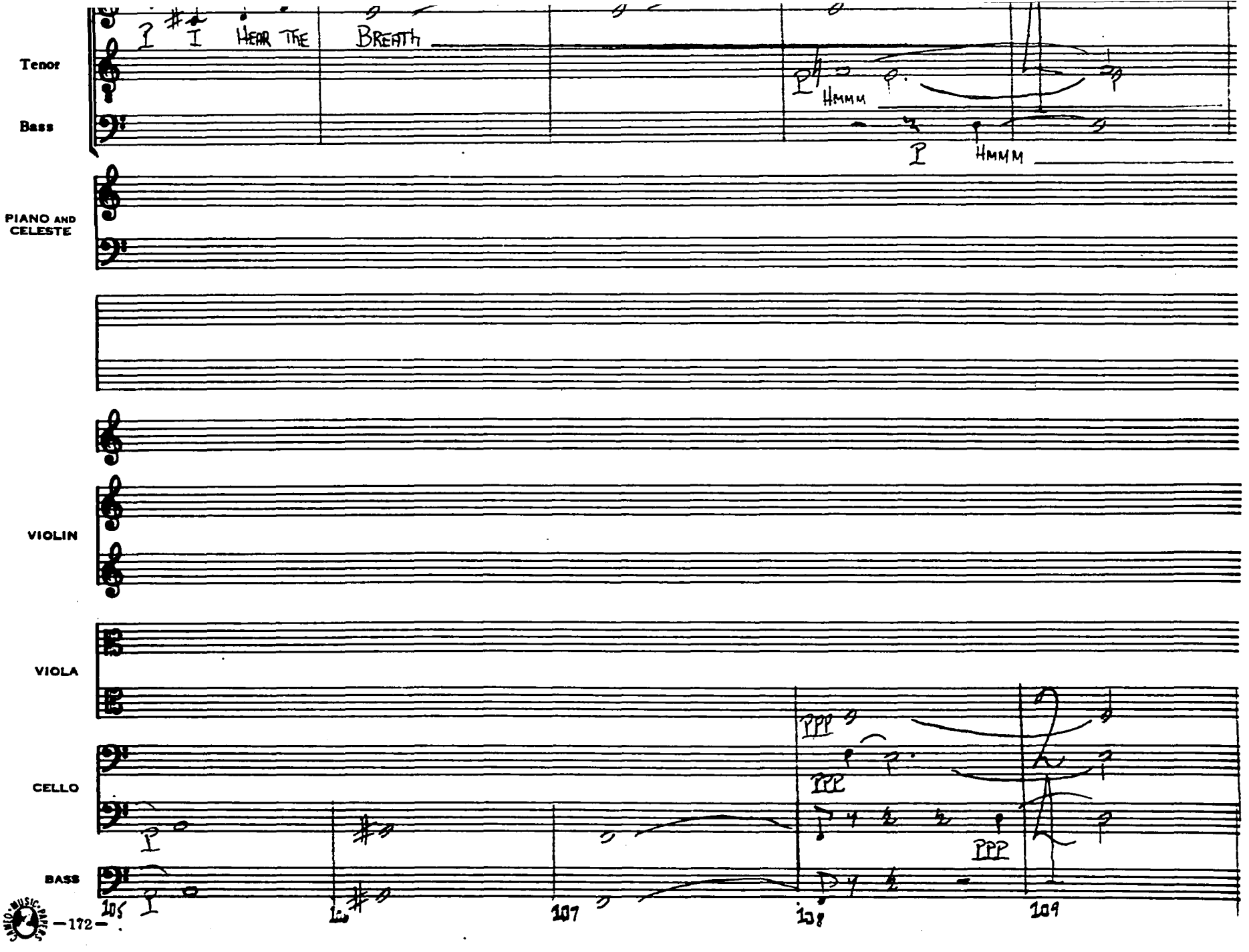
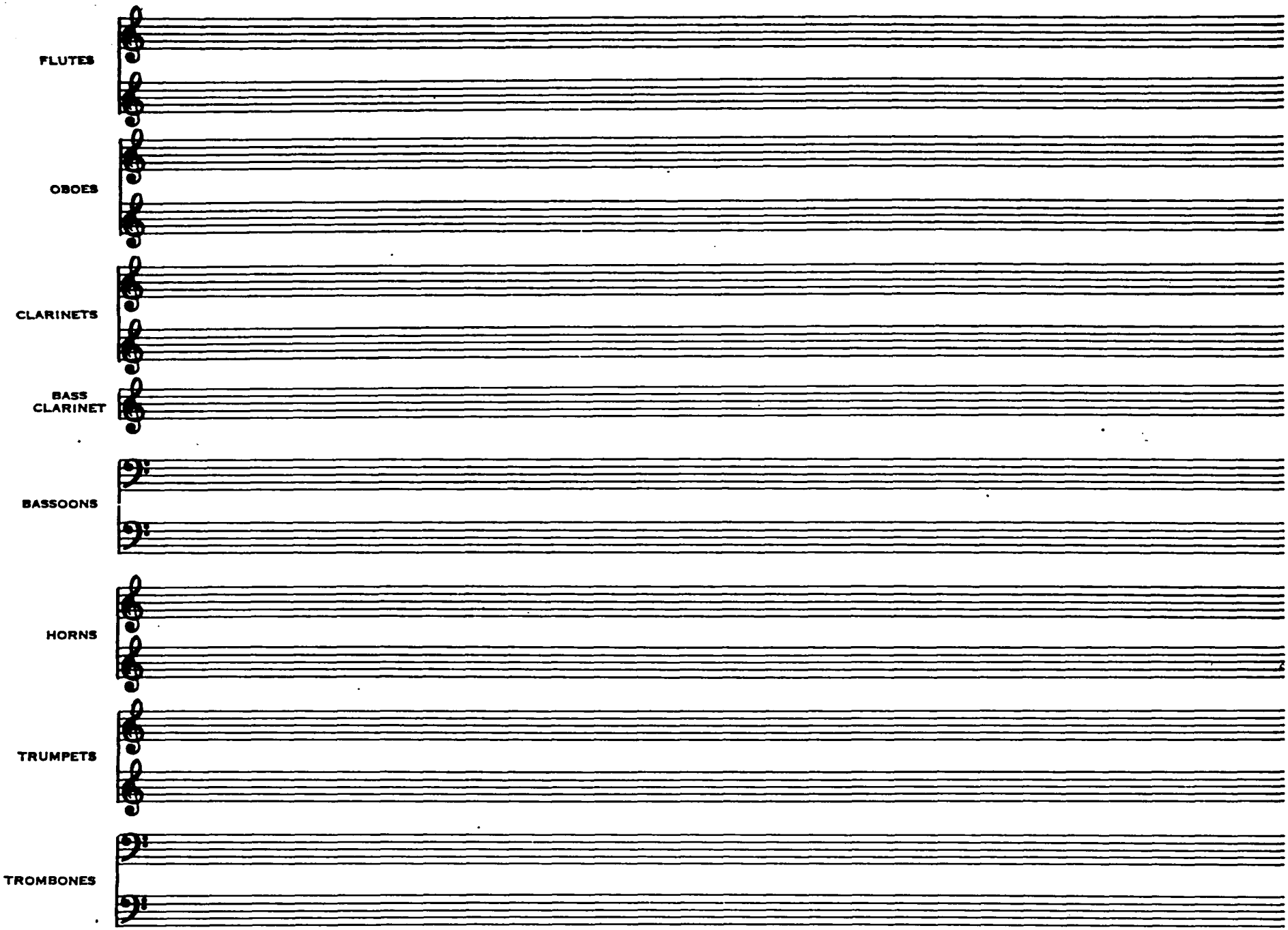
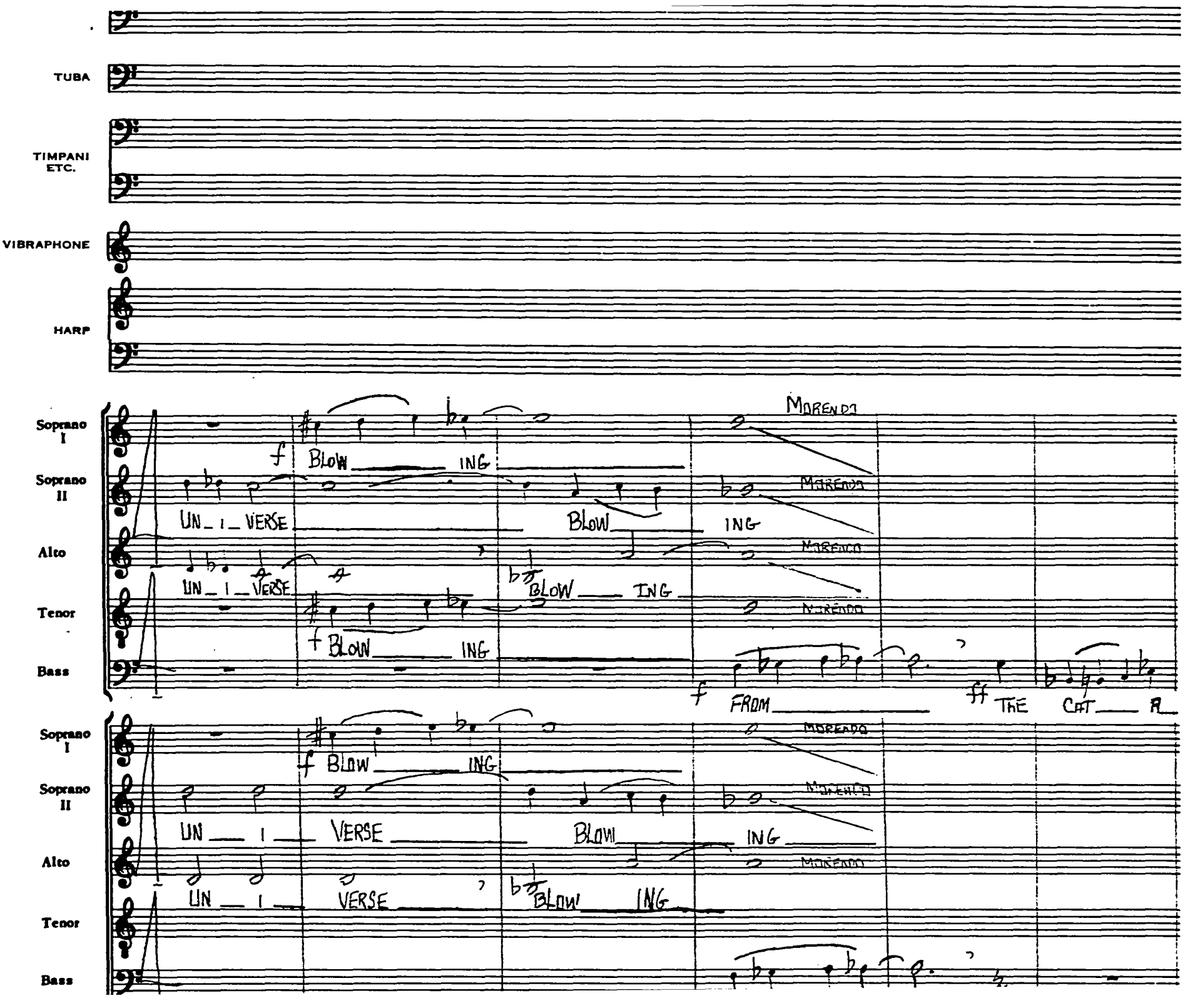
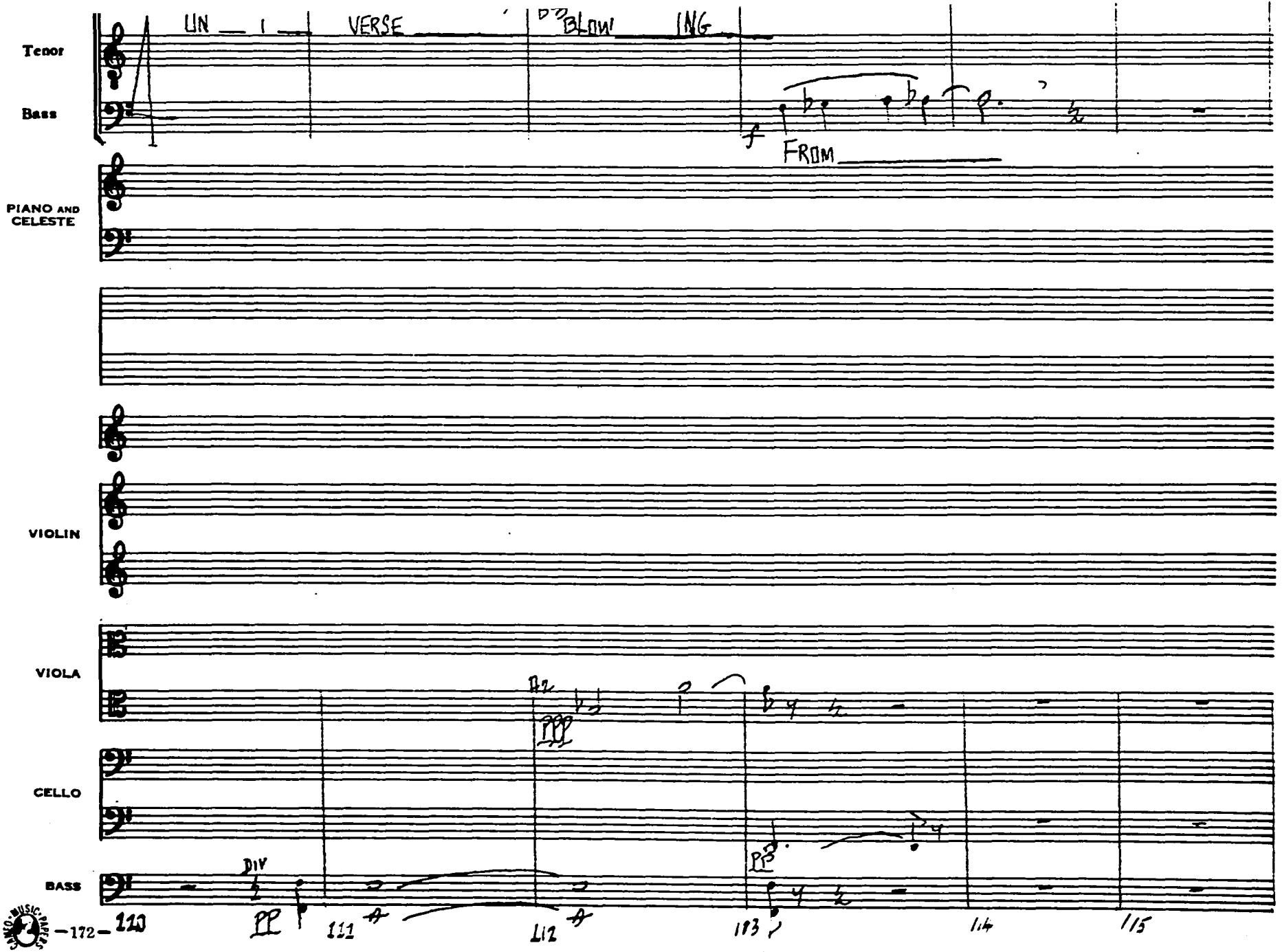

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
105
Soprano I
Soprano II
Alto
Tenor
Bass
I I HEAR THE
BREATH
mf I HEAR
pf HMMM
THE
Soprano I
Soprano II
Alto
Tenor
I I HEAR THE
BREATH
mf
pf HMMM
THE


Tenor
Bass
I I HEAR THE BREATH
HMMM
I HMMM
PIANO AND CELESTE
VIOLIN
VIOLA
CELLO
BASS
PPP
PPP
PPP
I
105
107
109


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
MORENDO
BLOW ING
UN I VERSE
BLOW ING
UN I VERSE
BLOW ING
FROM
THE CAT A
BLOW ING
UN I VERSE
BLOW ING
UN I VERSE
BLOW ING



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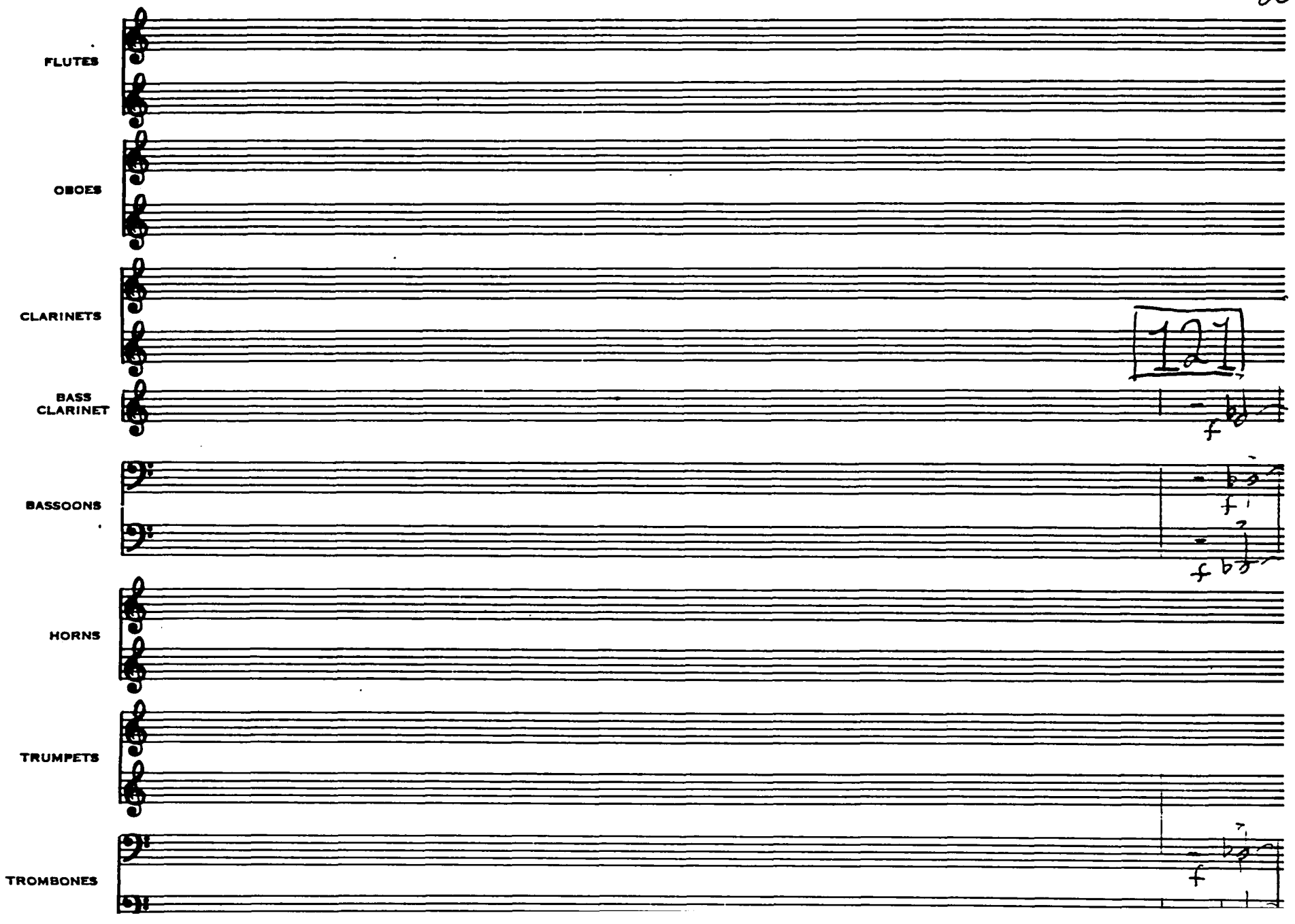
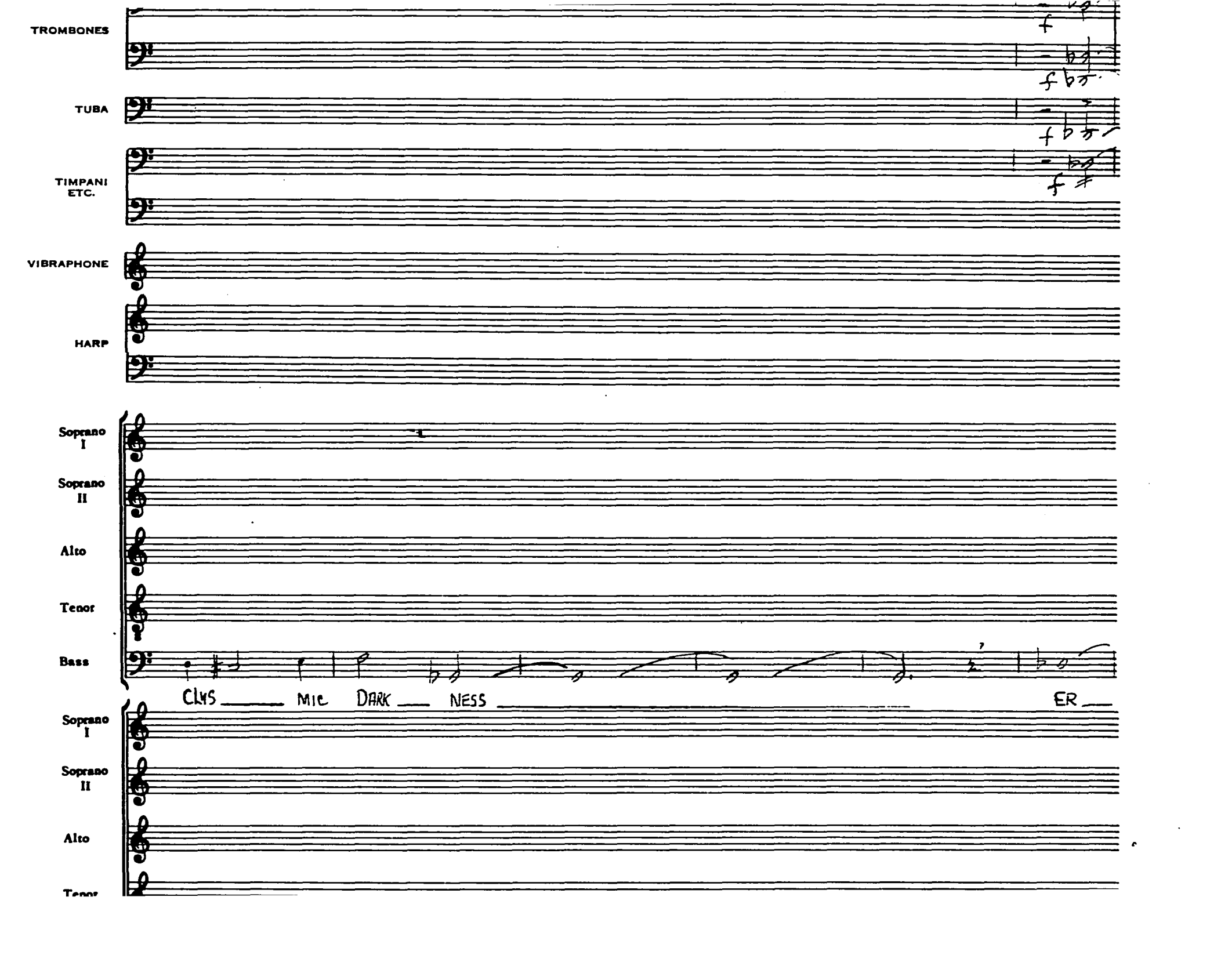
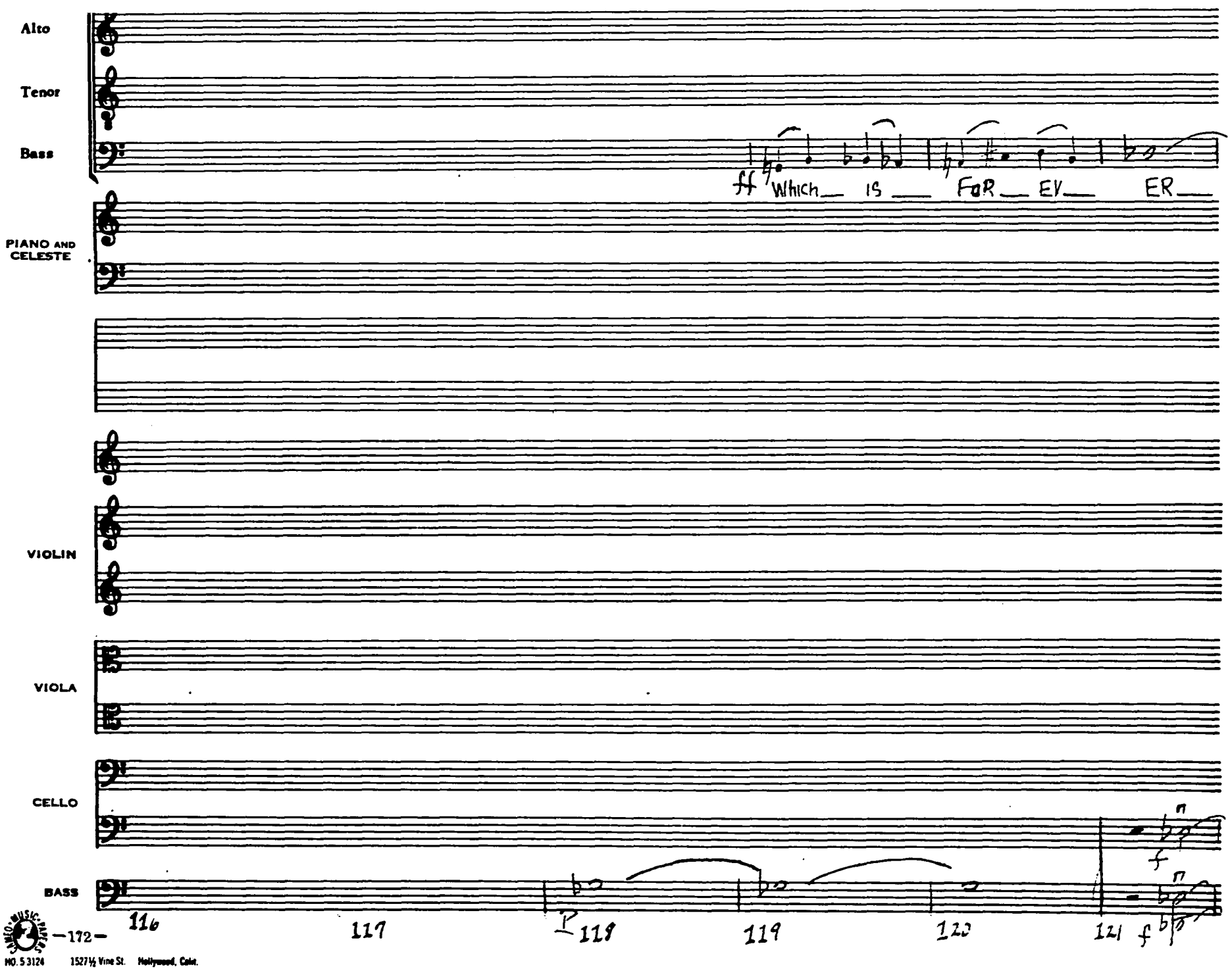

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
121
f
f
f
f


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
CLYS MIC DARK NESS ER
Soprano I
Soprano II
Alto
Tenor



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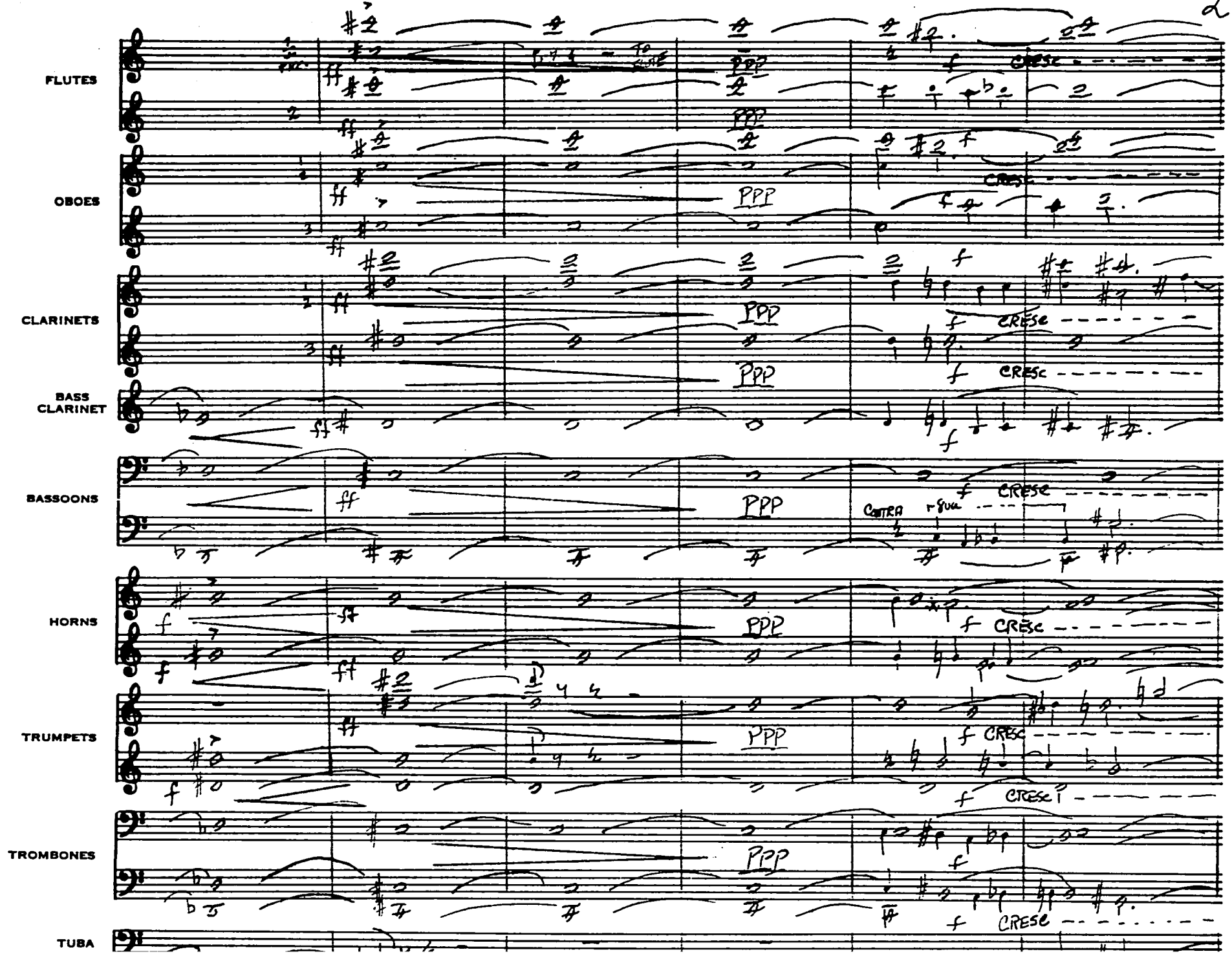
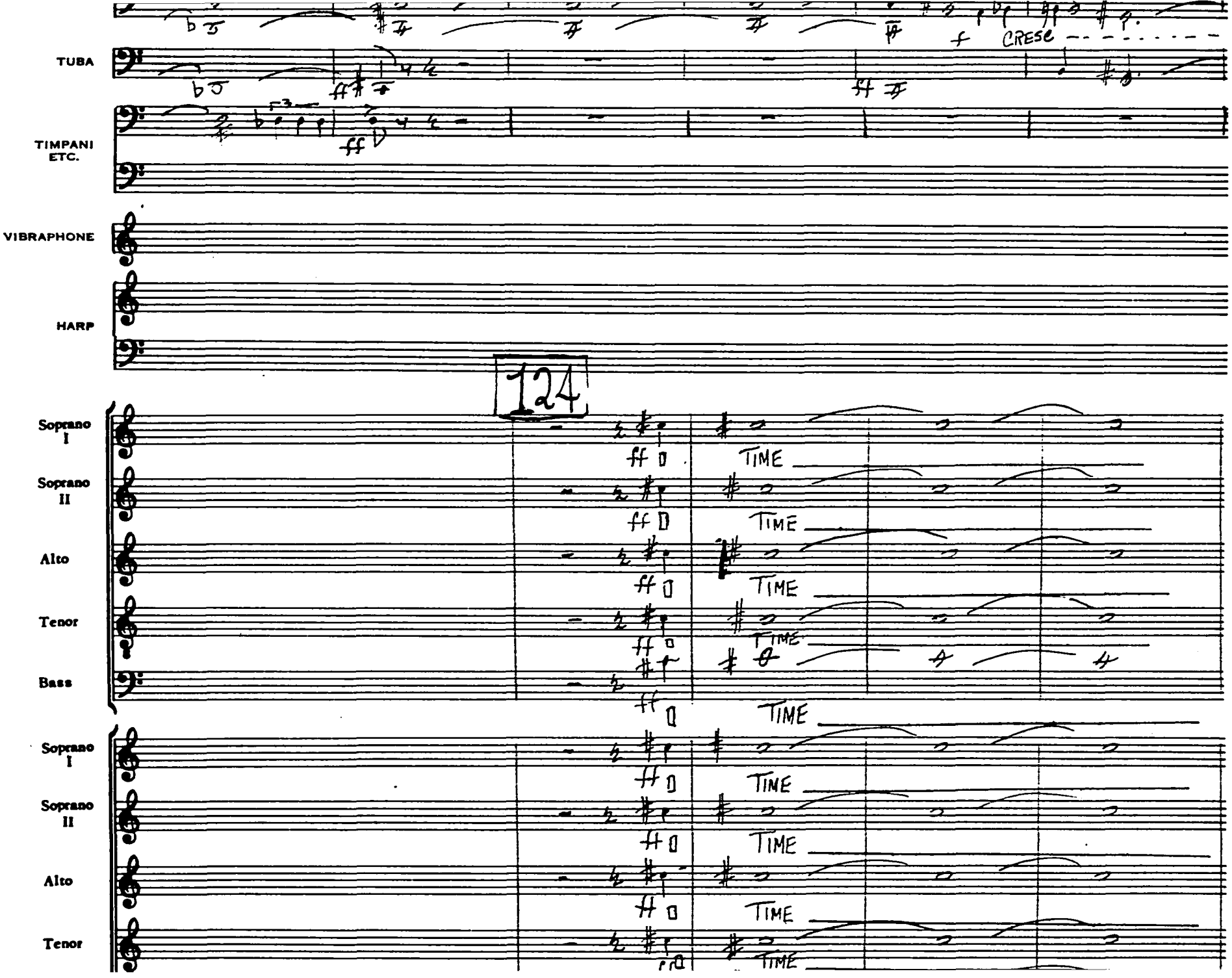
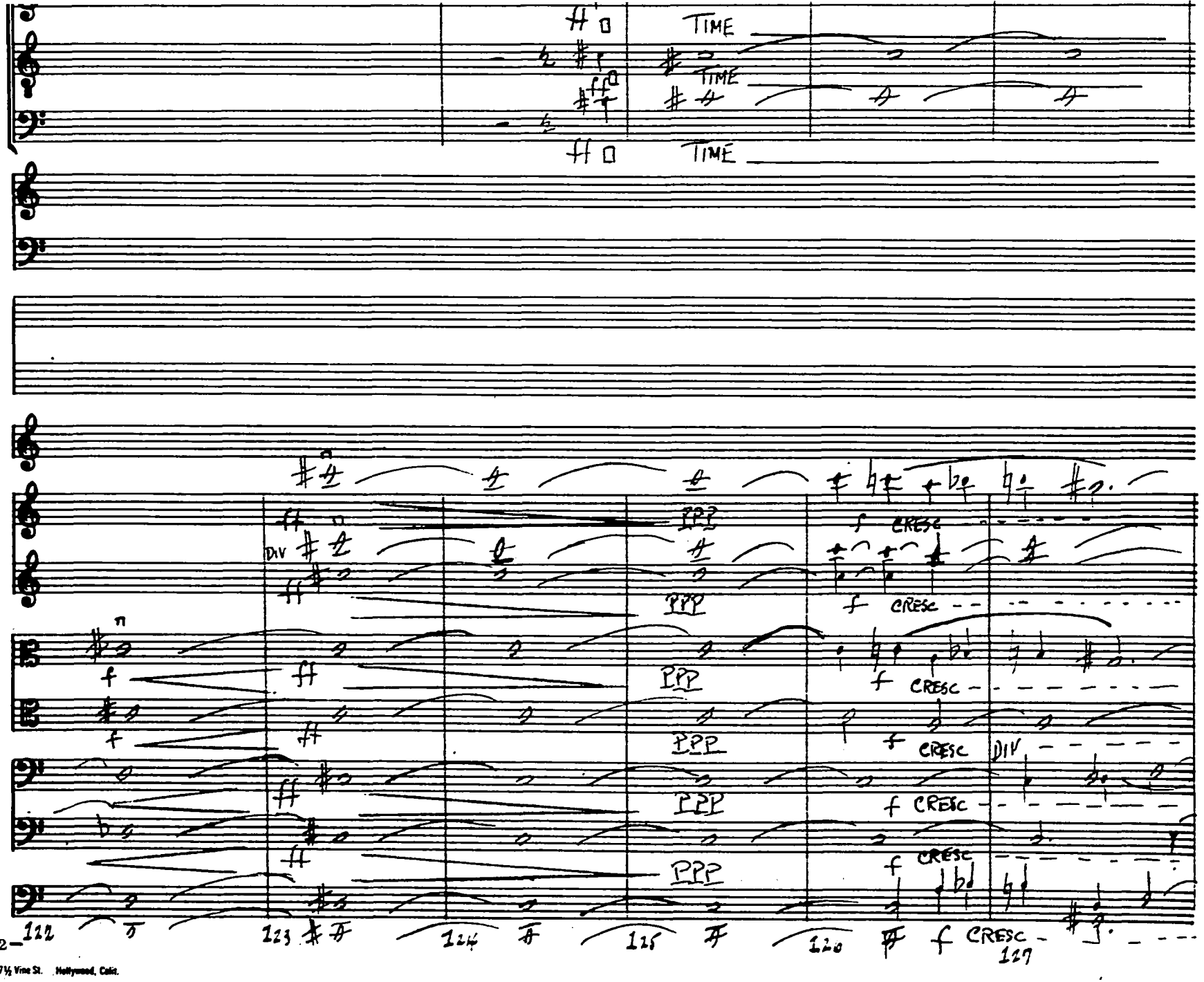
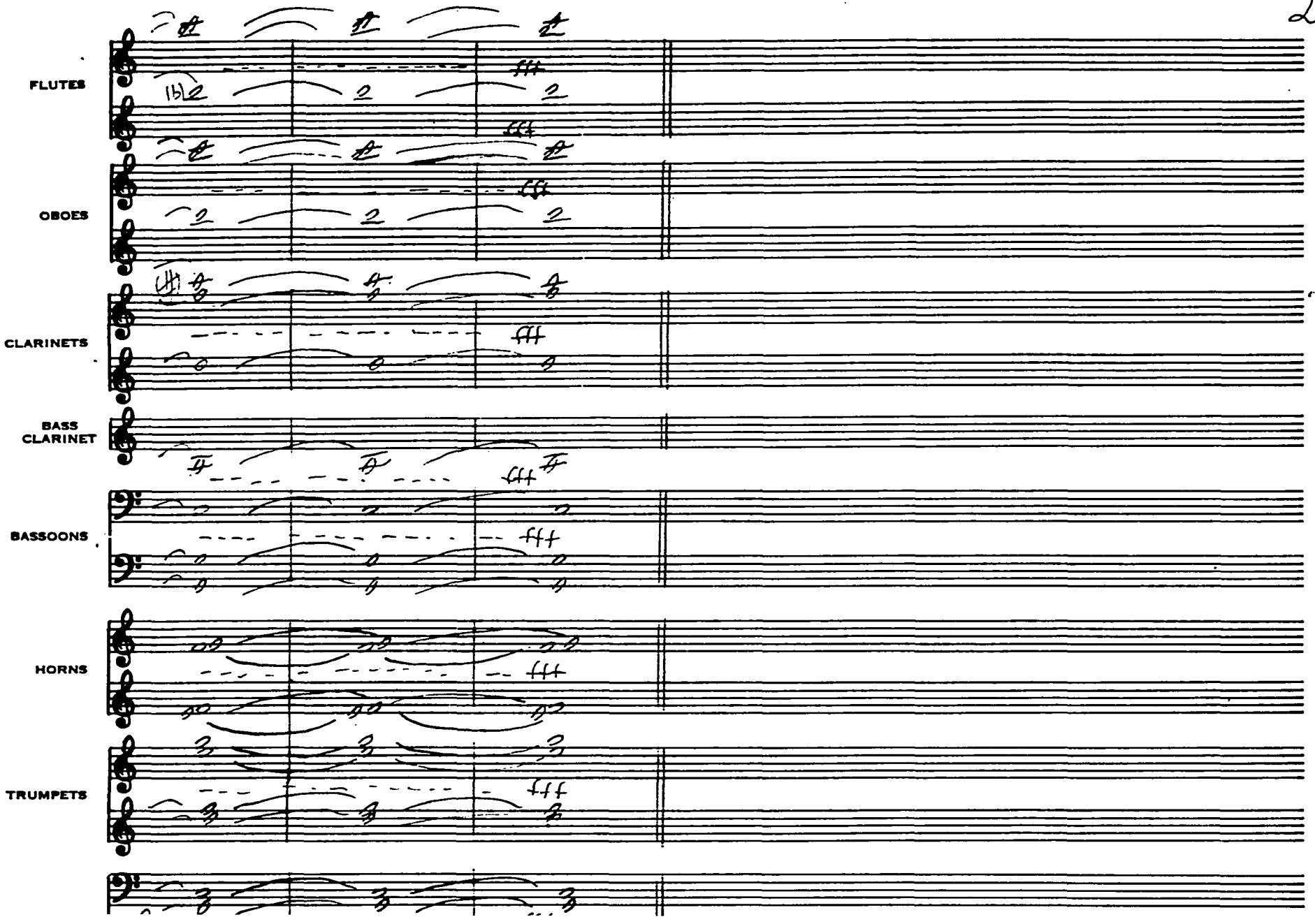
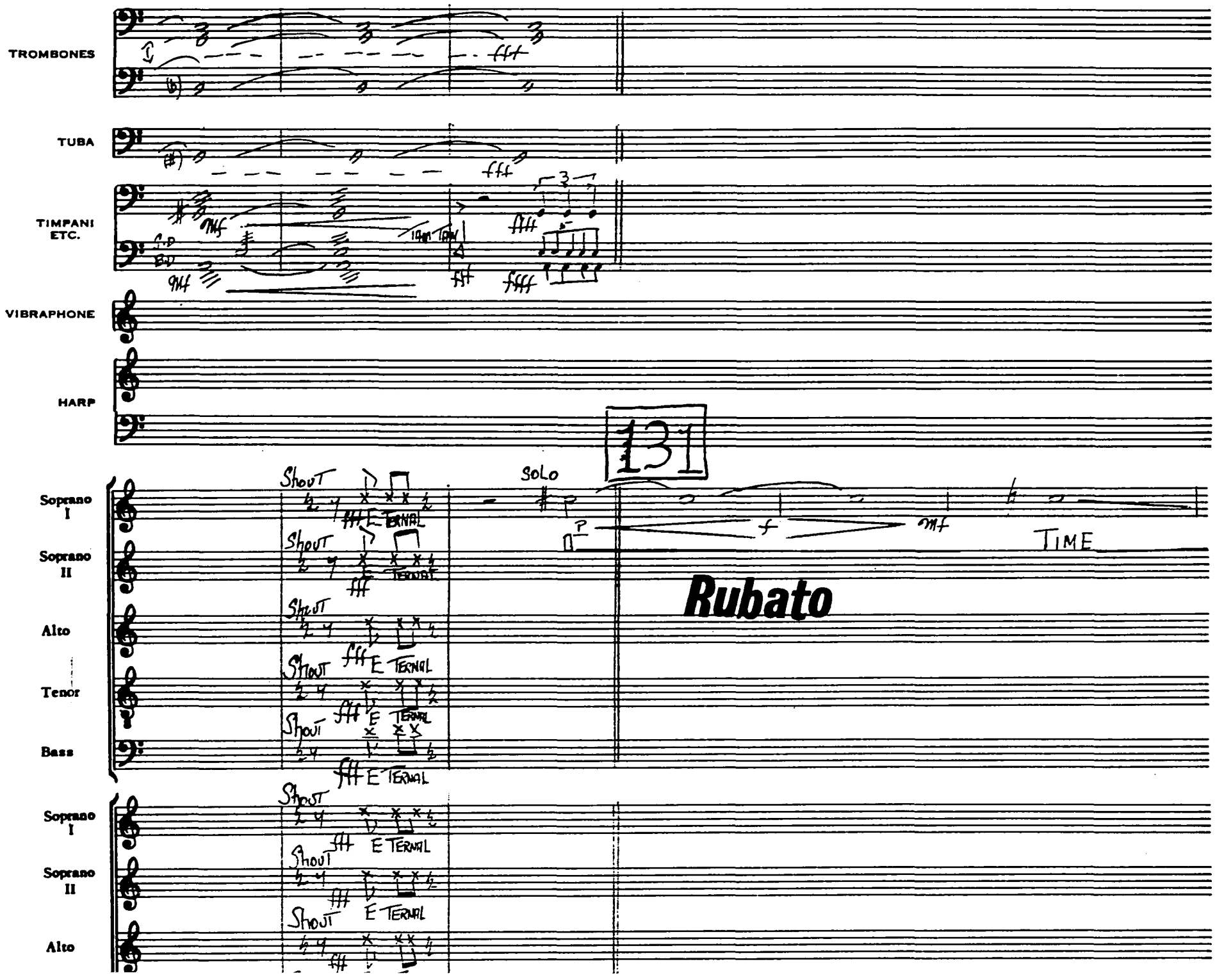

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA
PPP
CRESC
CONTRA

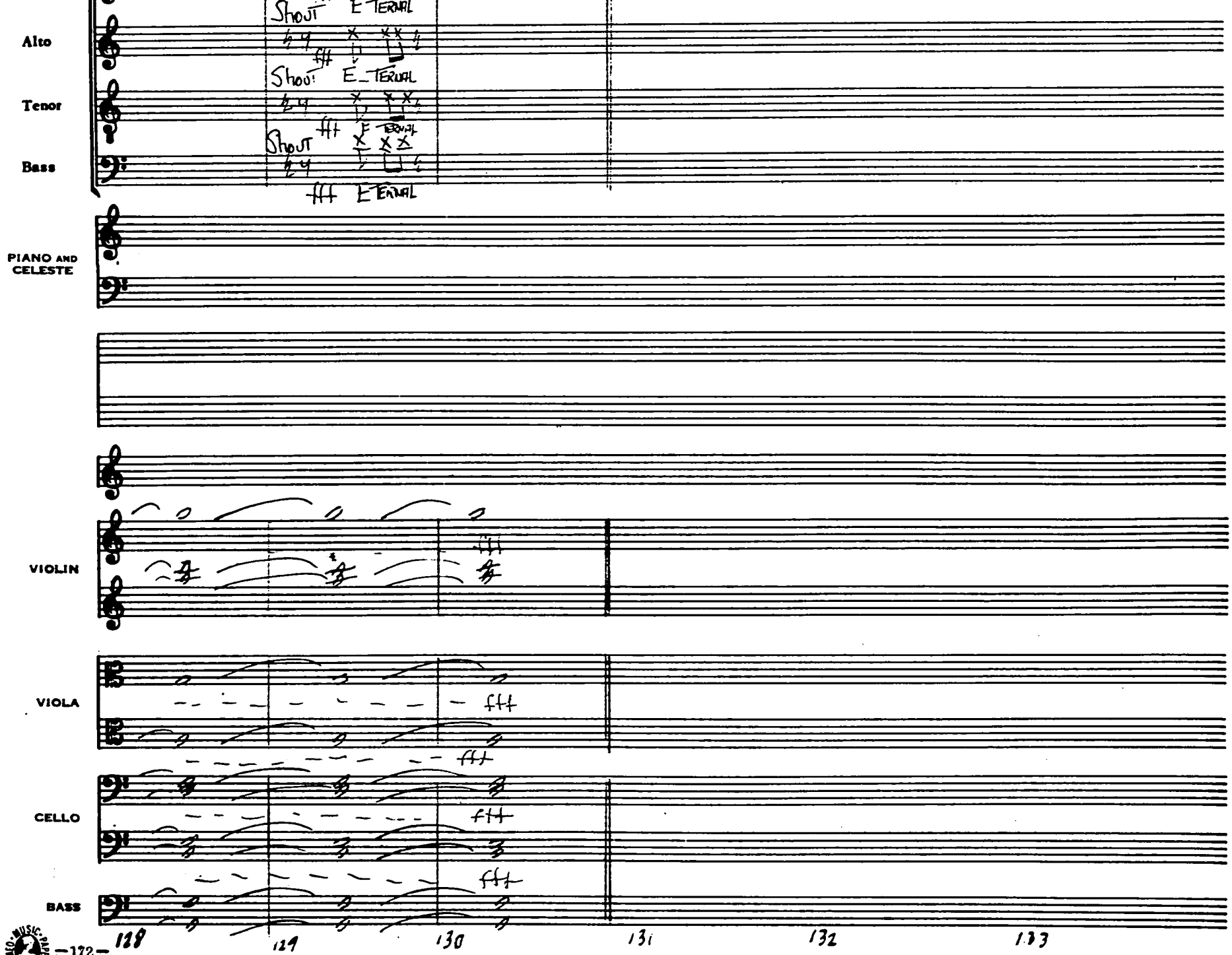

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
124
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
CRESC
TIME



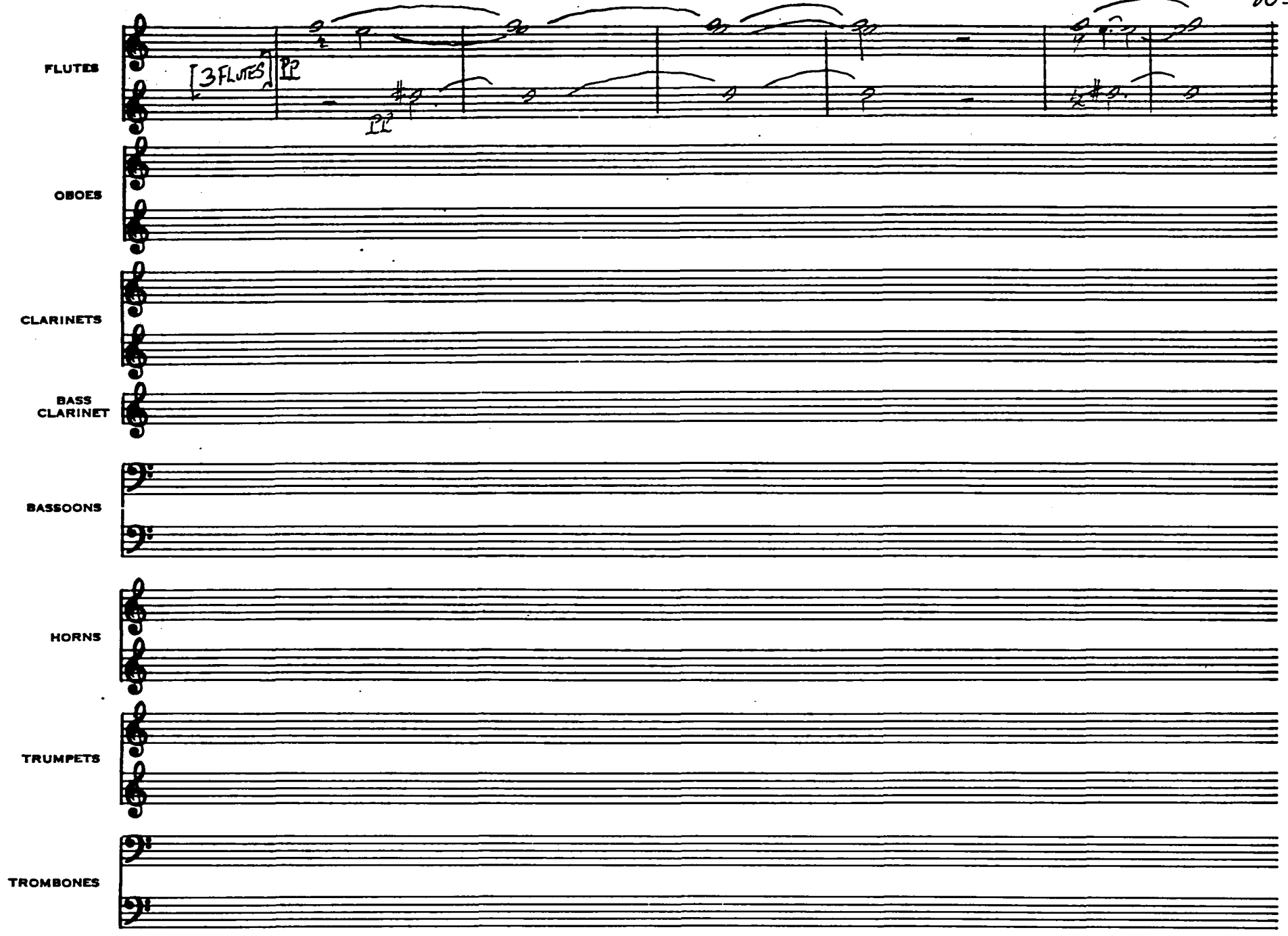
HO. 5 3124 1527½ Vine St. Hollywood, Calif.

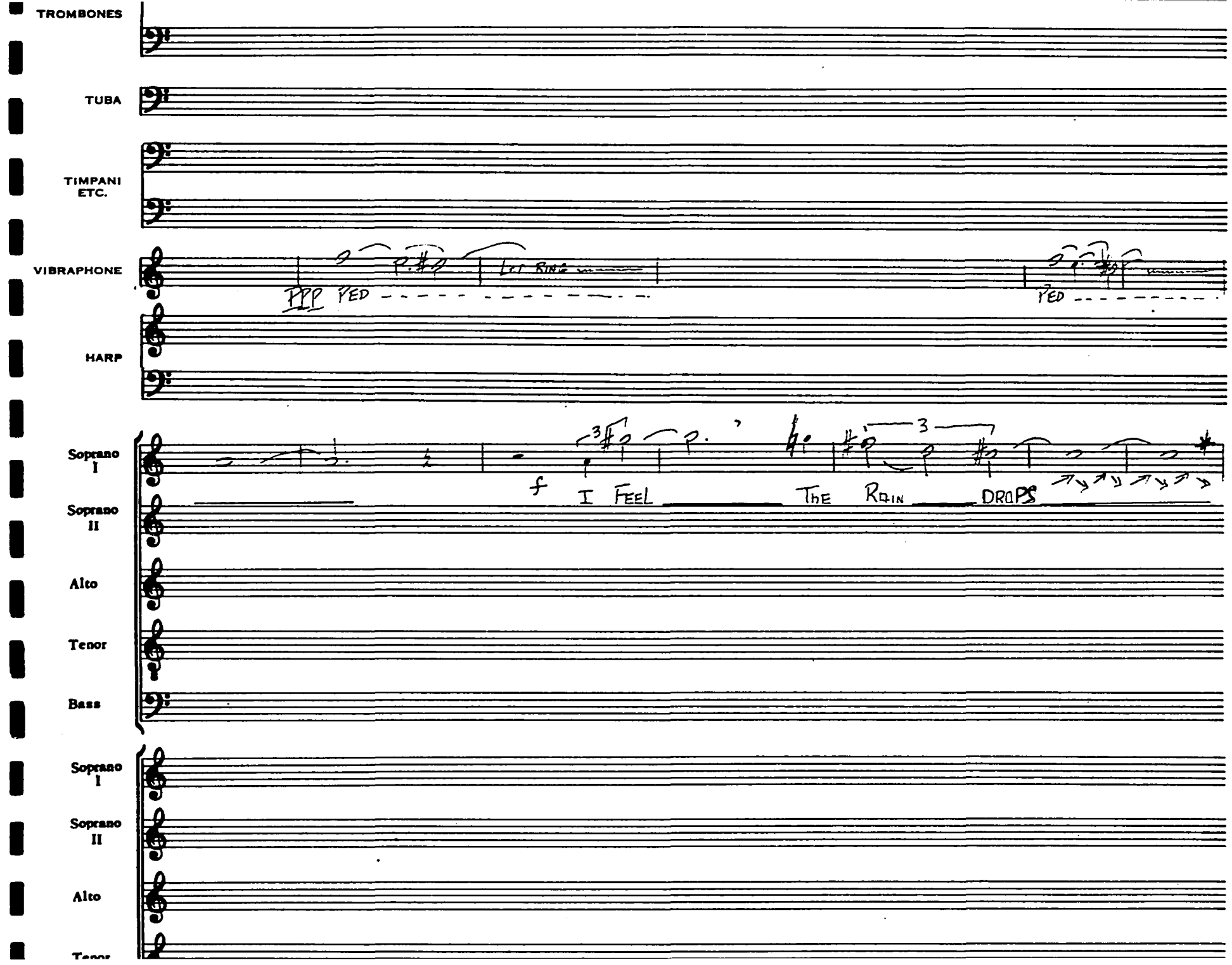

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS

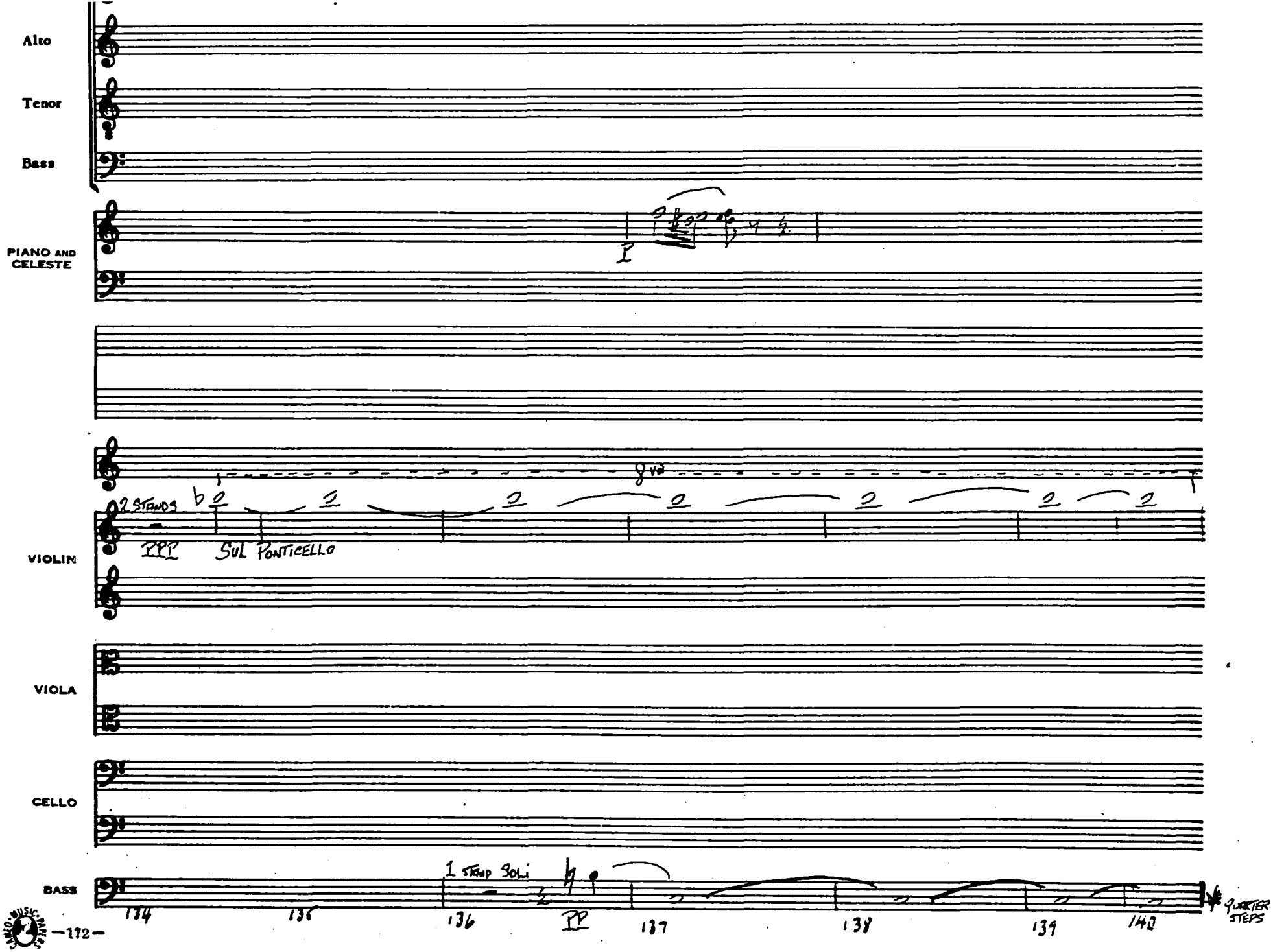

TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
131
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
SHOUT
ETERNAL
SOLO
TIME
Rubato



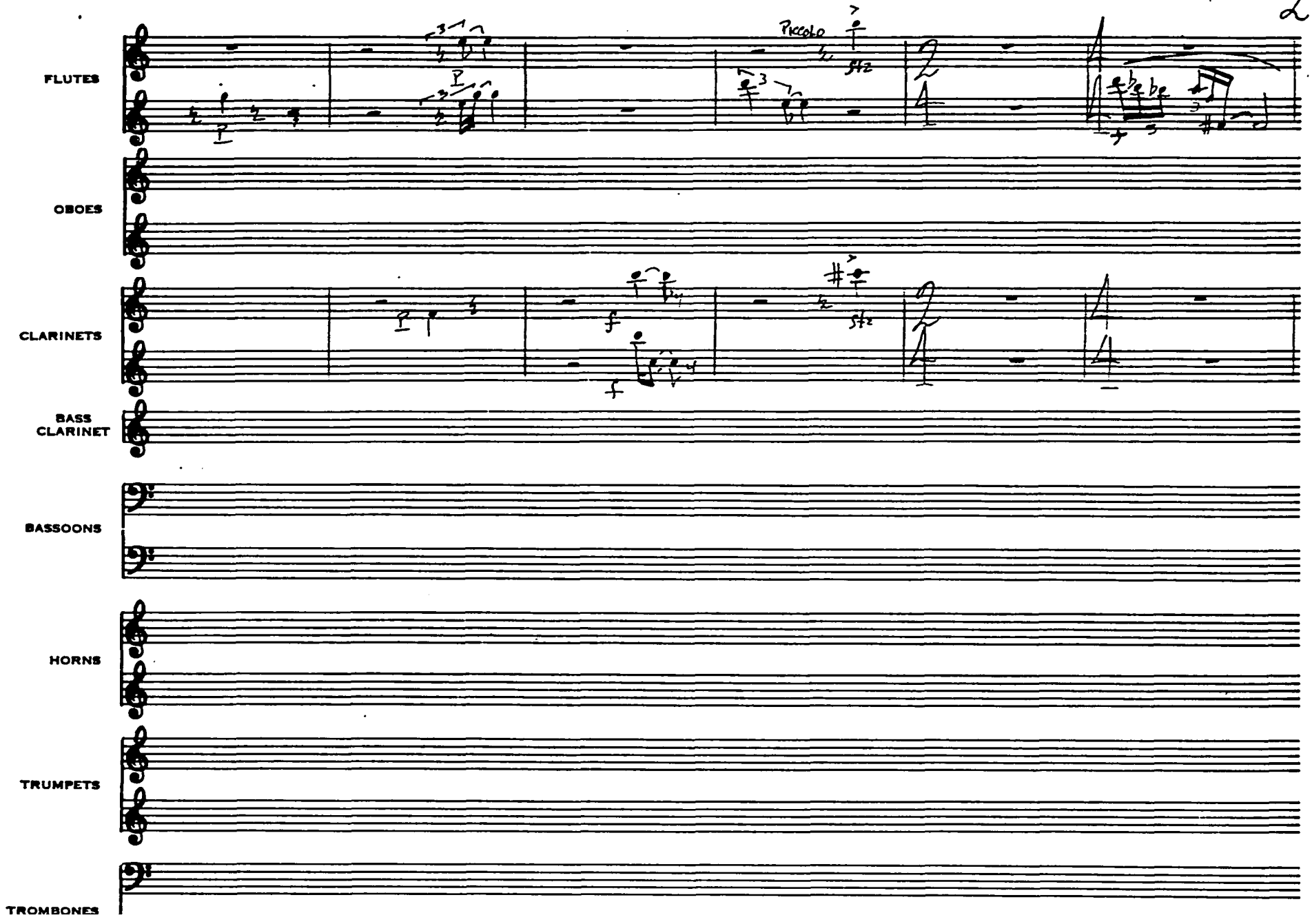
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

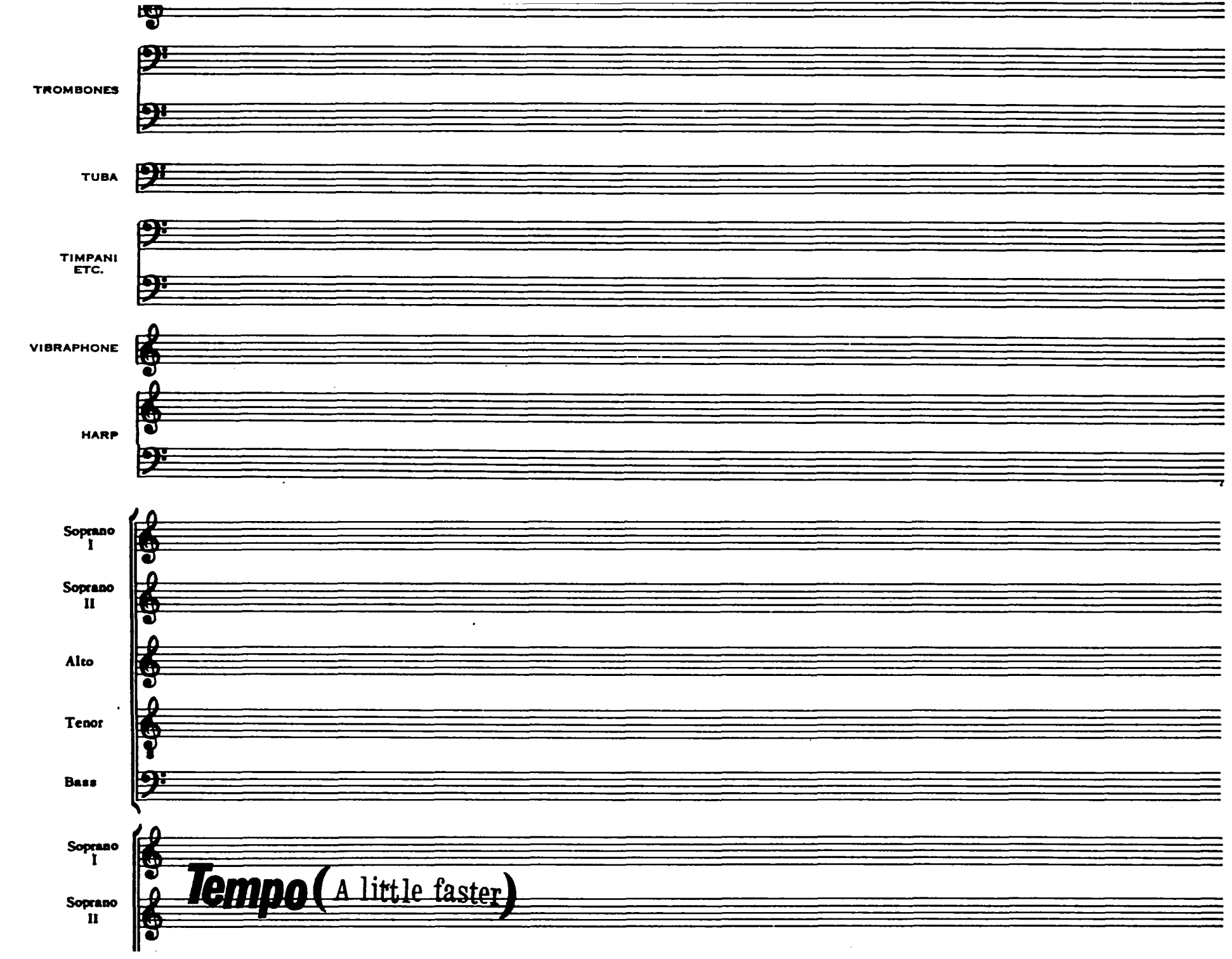

FLUTES
3 FLUTES
pp
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

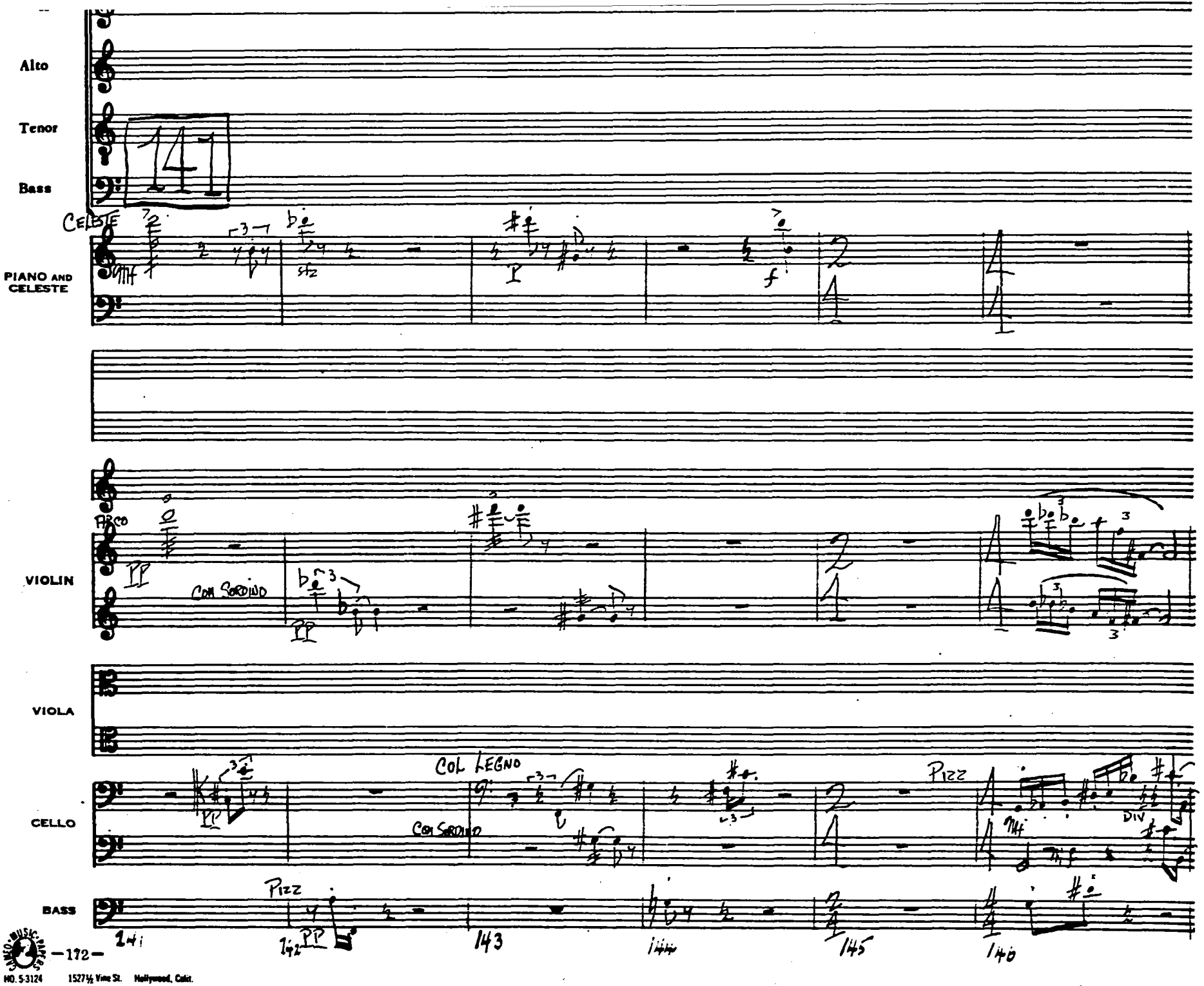

TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
PPP
PED
LET RING
PED
f
I FEEL
THE RAIN
DROPS



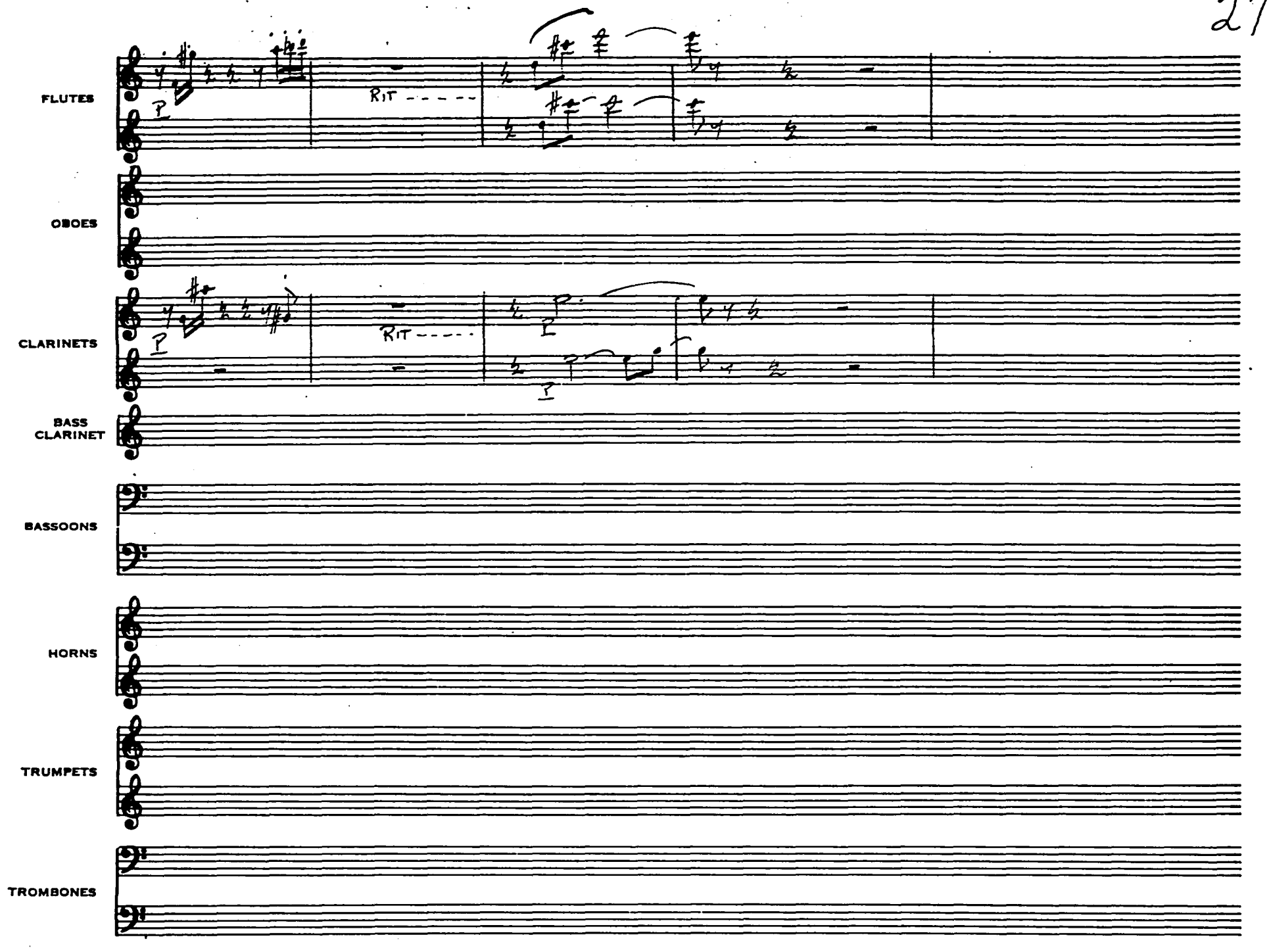
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

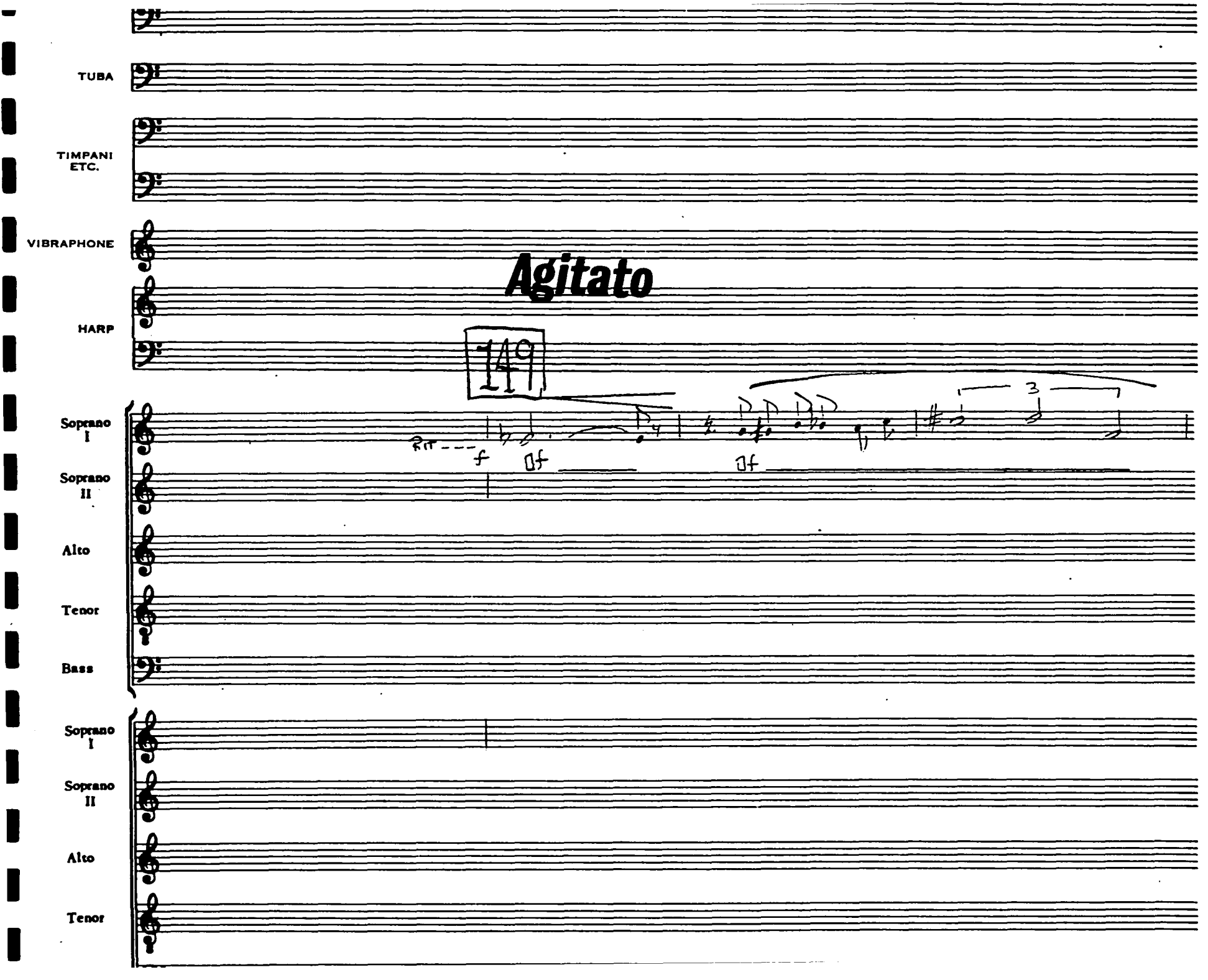

FLUTES
Piccolo
sfz
OBOES
CLARINETS
sfz
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

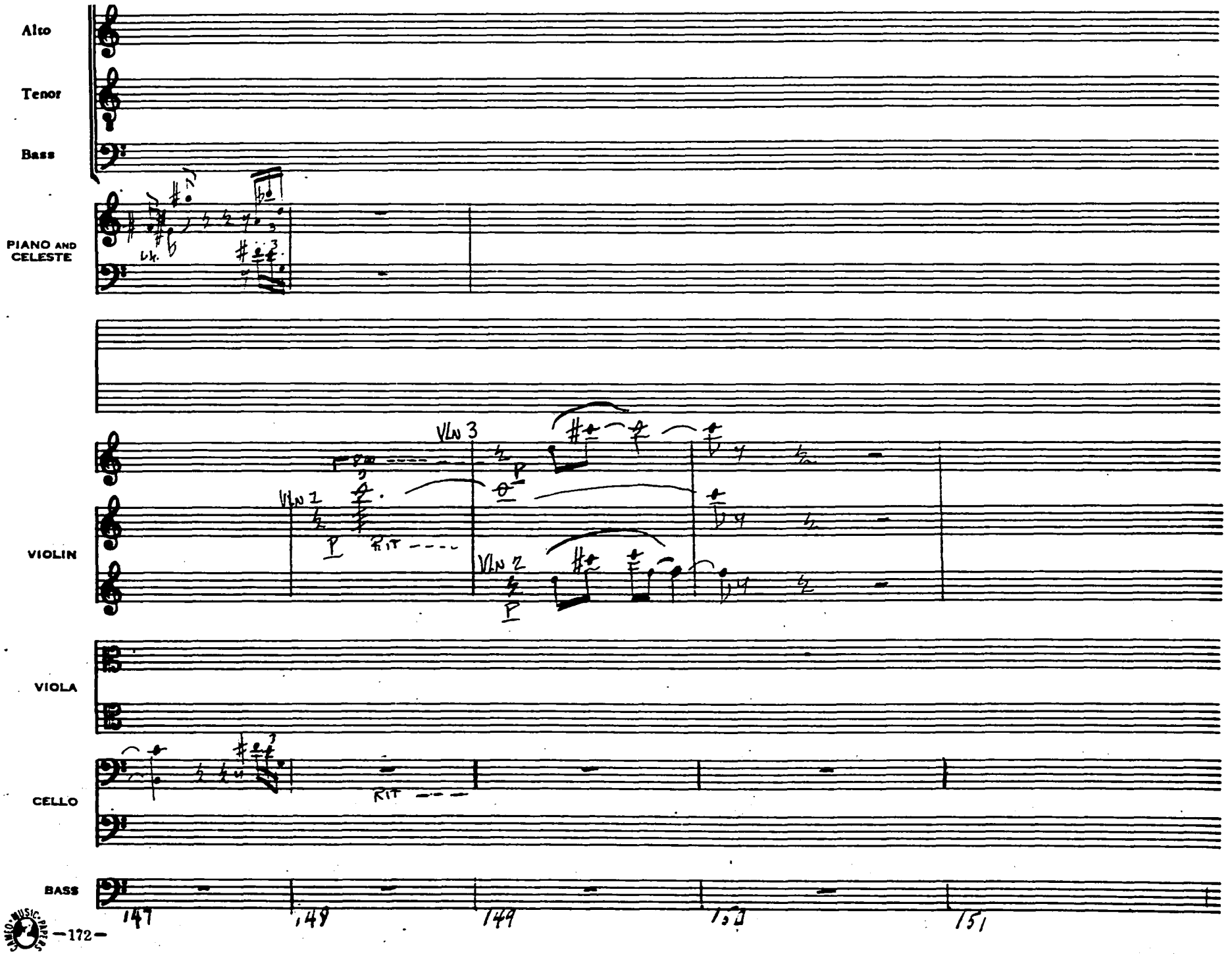

TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Tempo (A little faster)



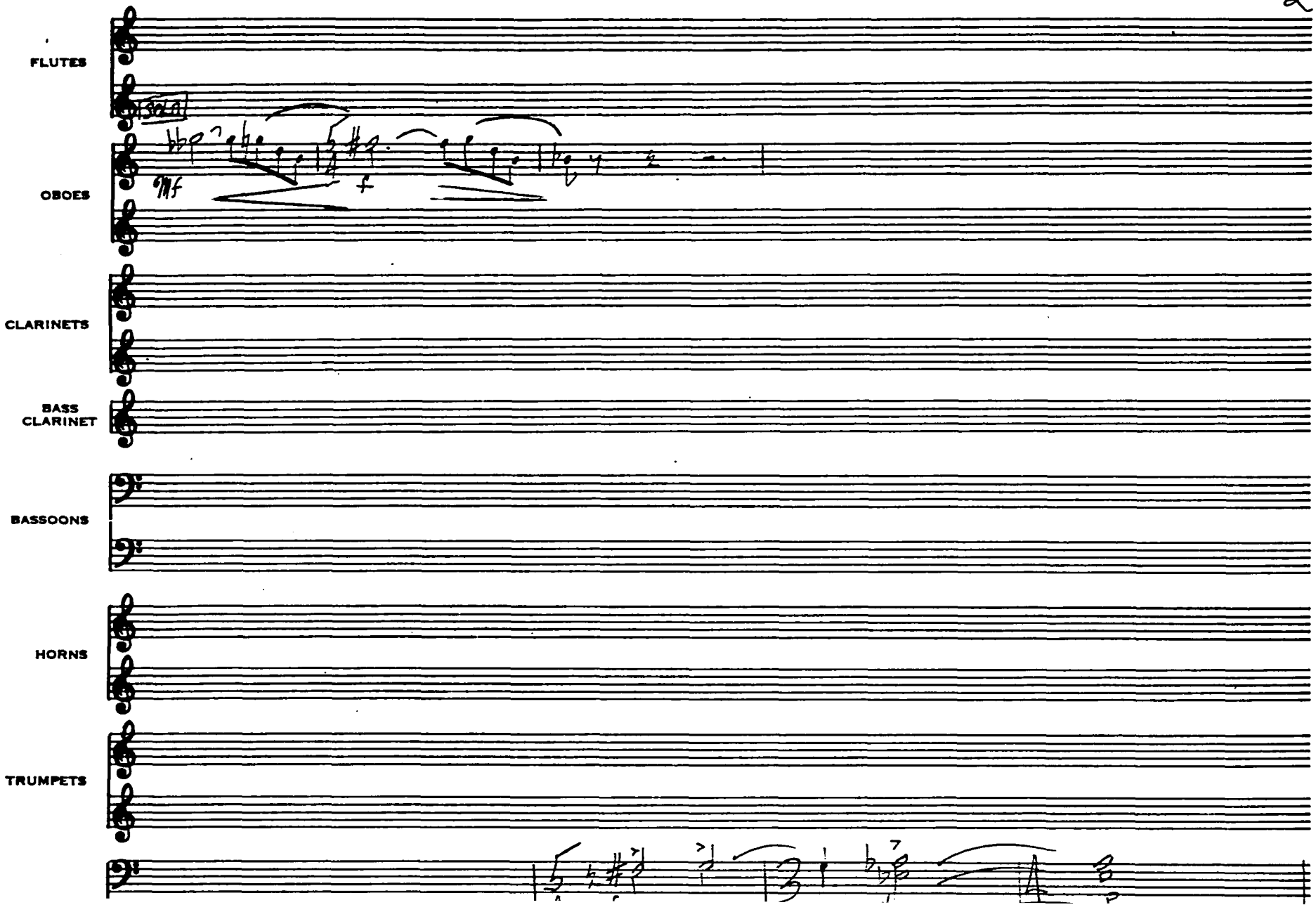
MUSIC PRESS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

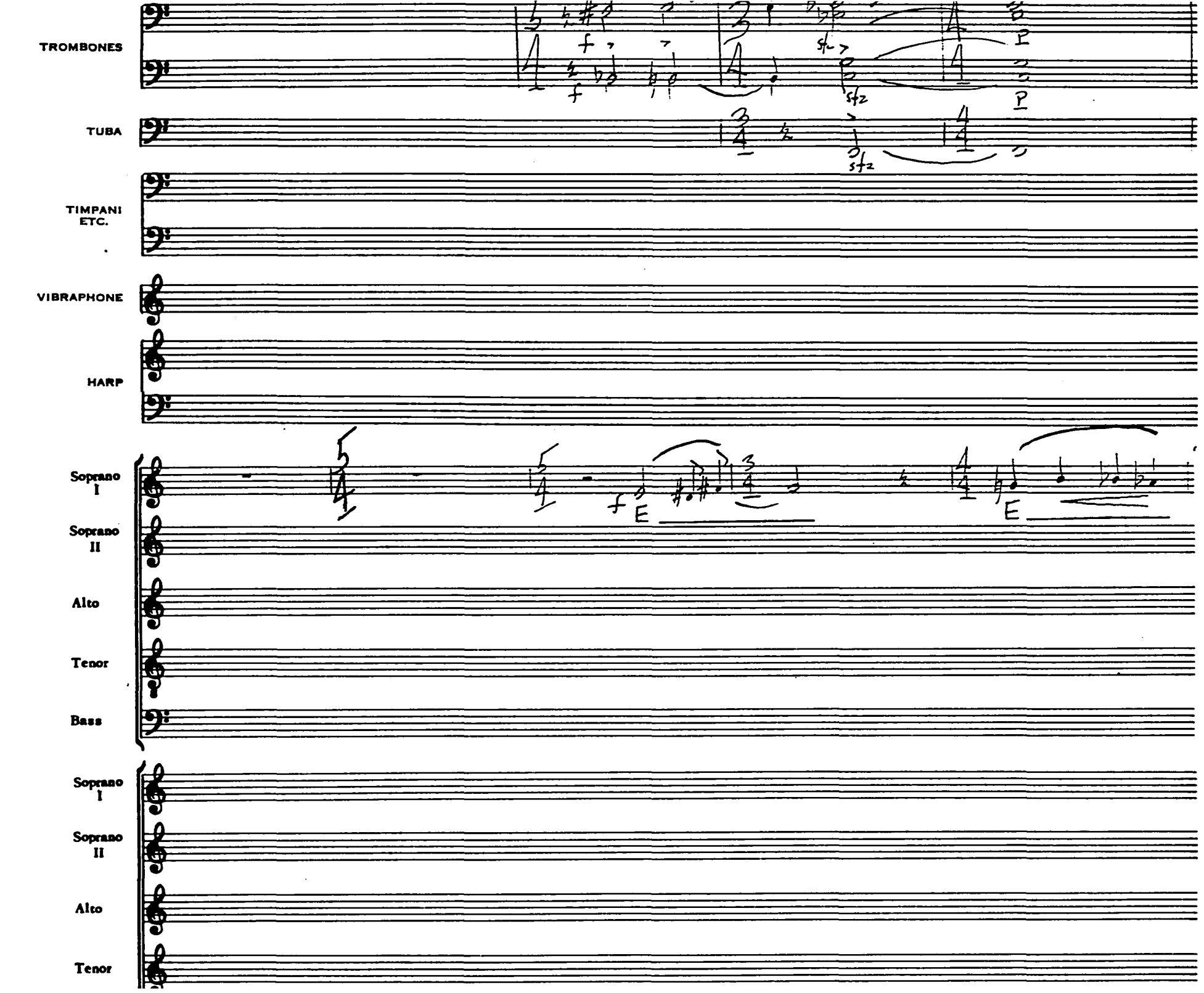

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
RIT
RIT

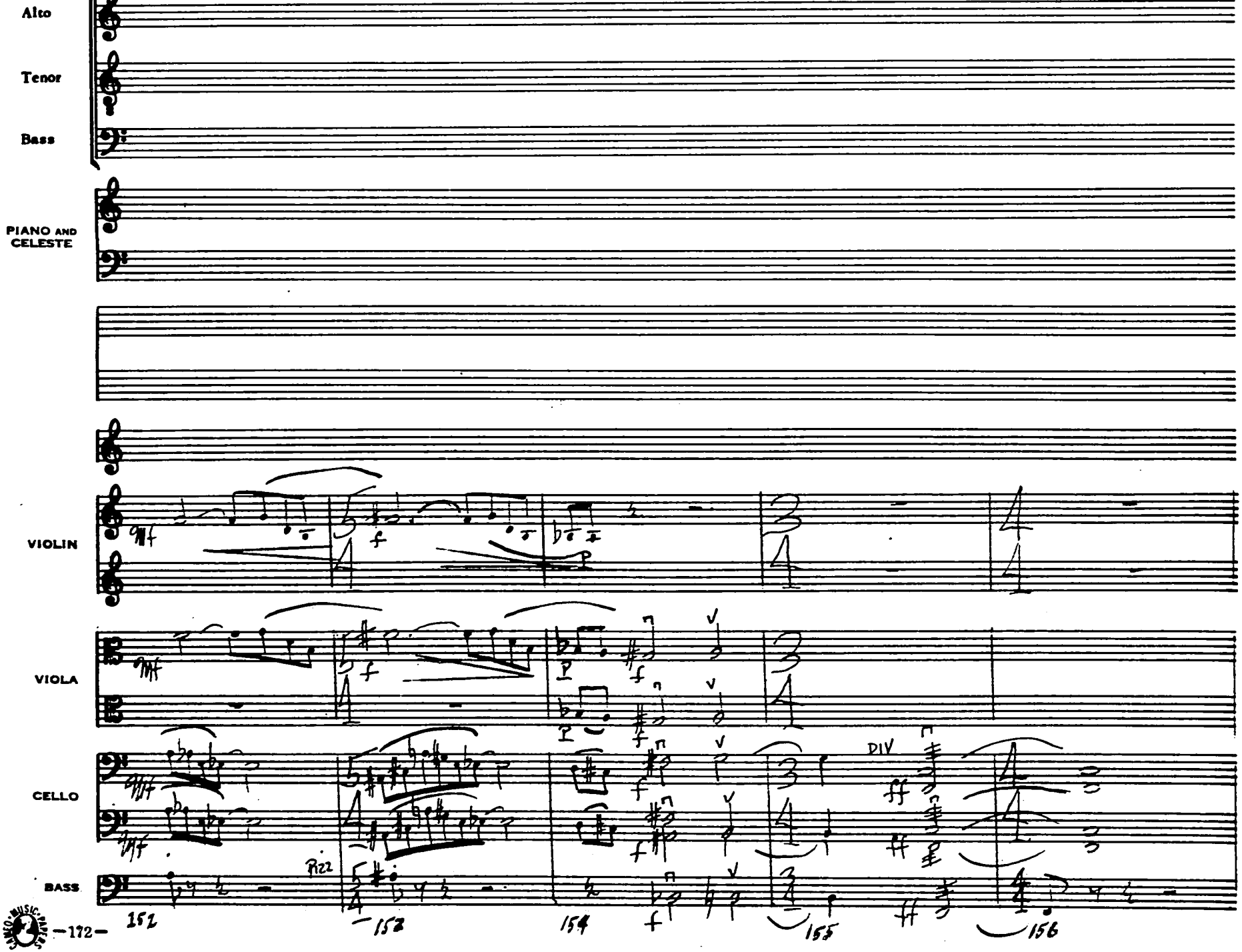

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Agitato
149
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor



NO. 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor



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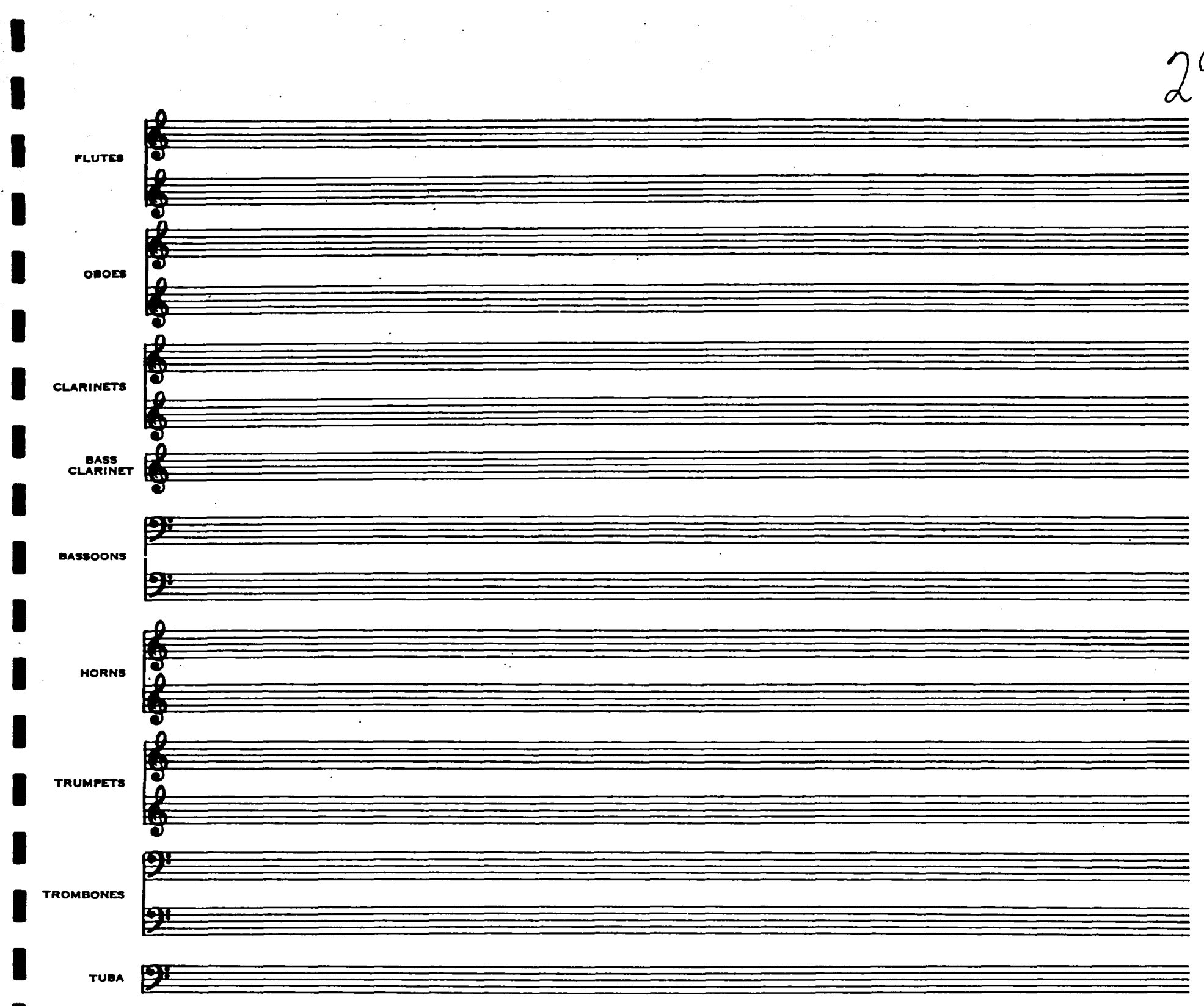
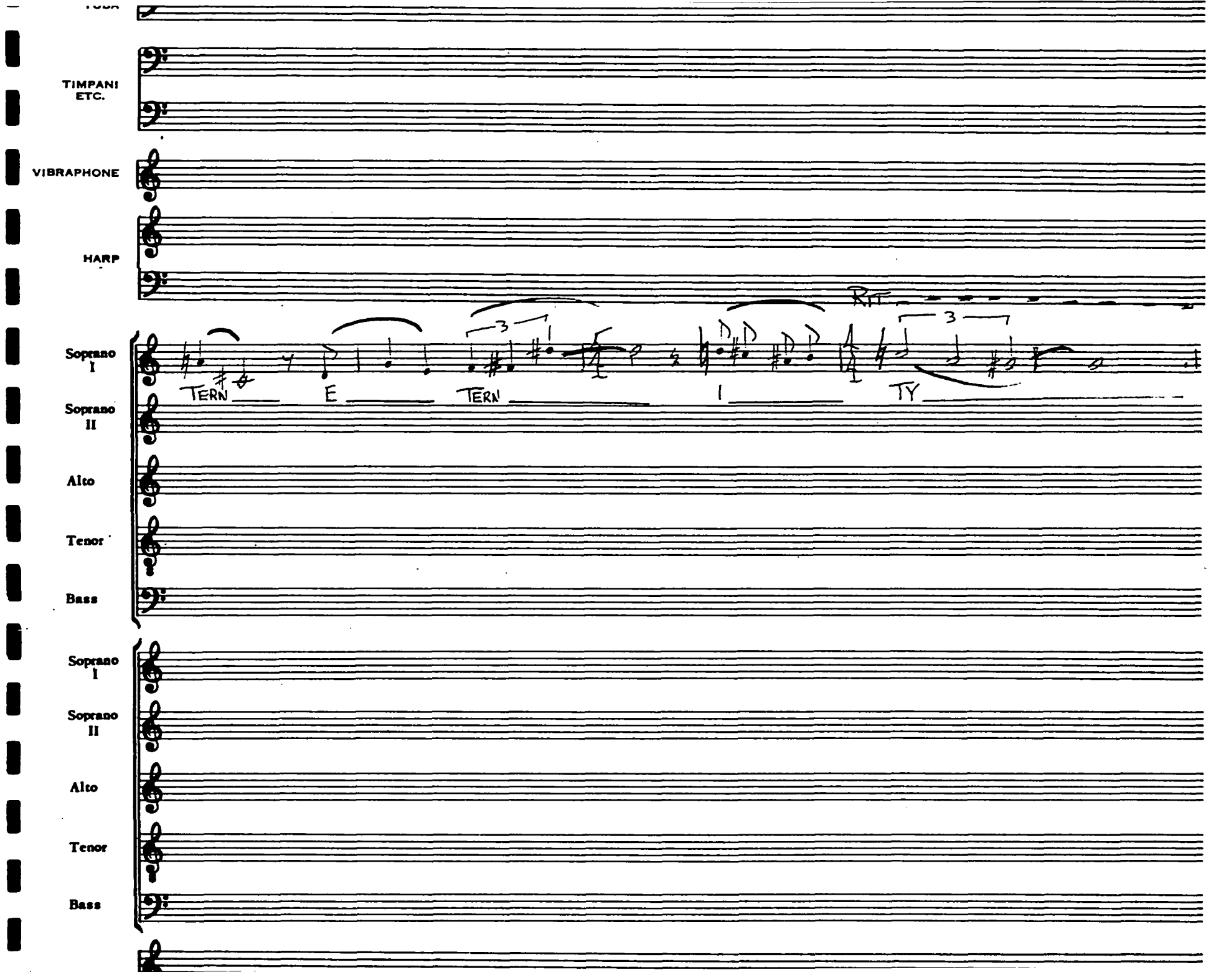
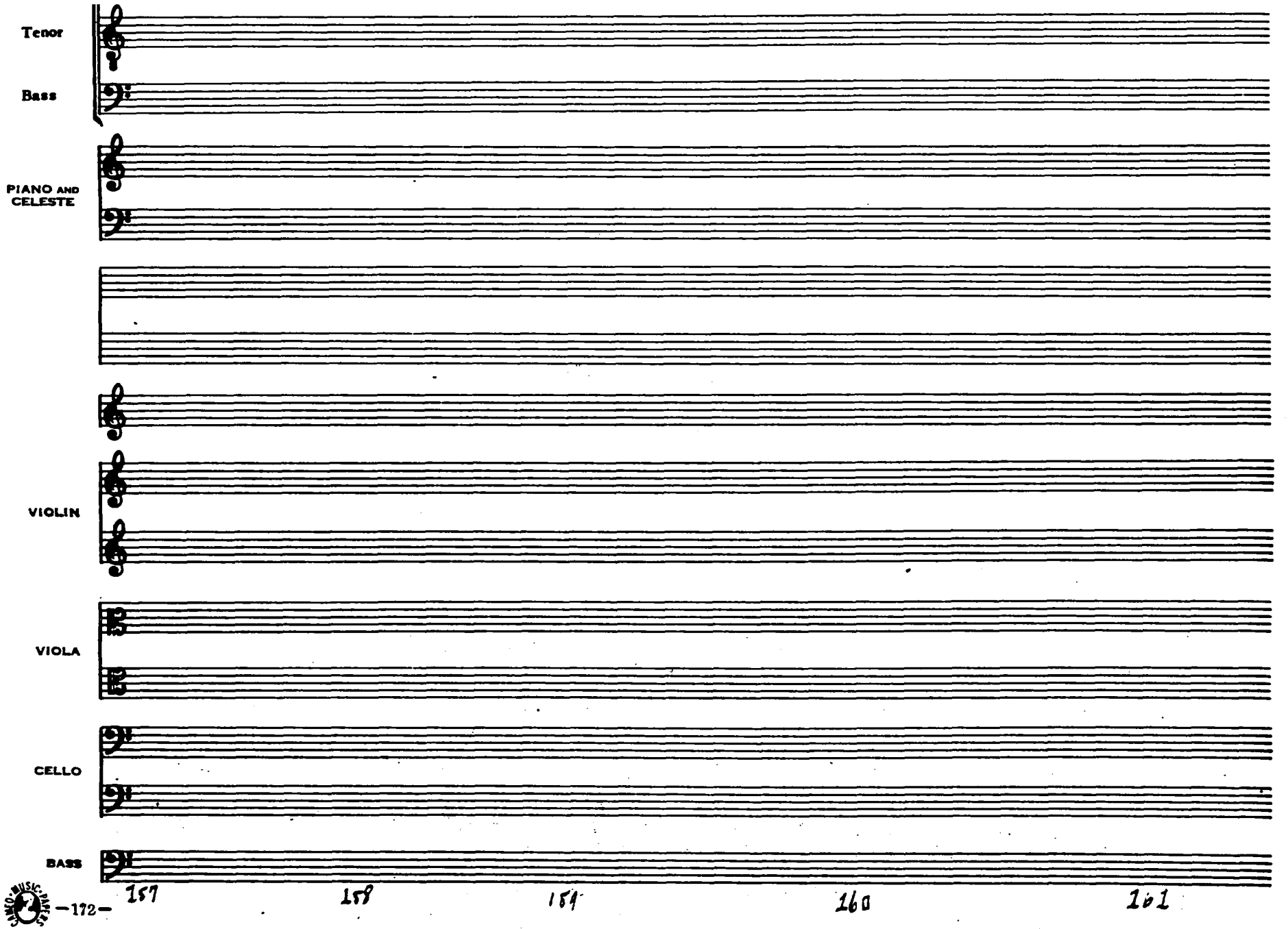

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
TERN
E
TERN
I
TY
RIT
3
3
Soprano I
Soprano II
Alto
Tenor
Bass



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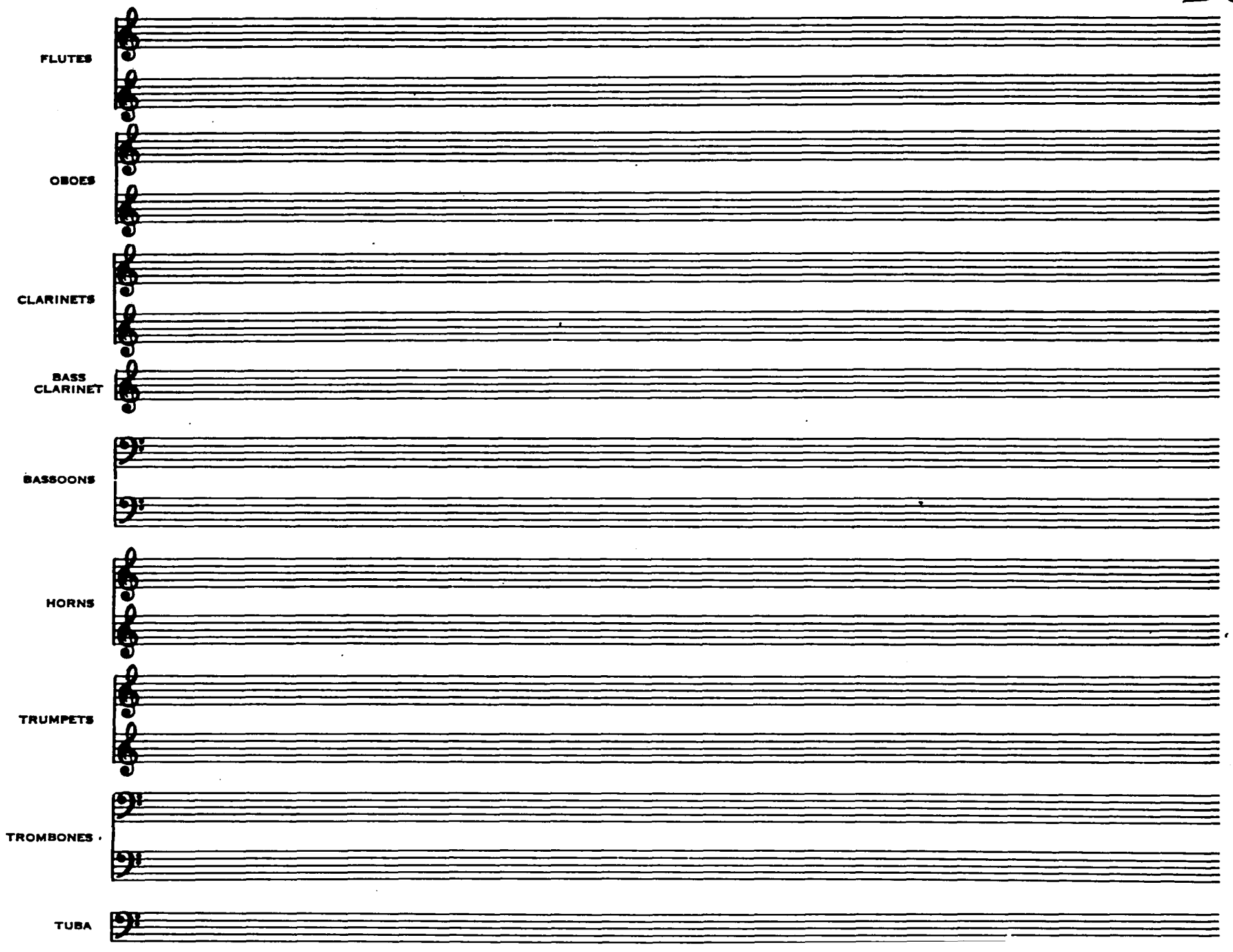
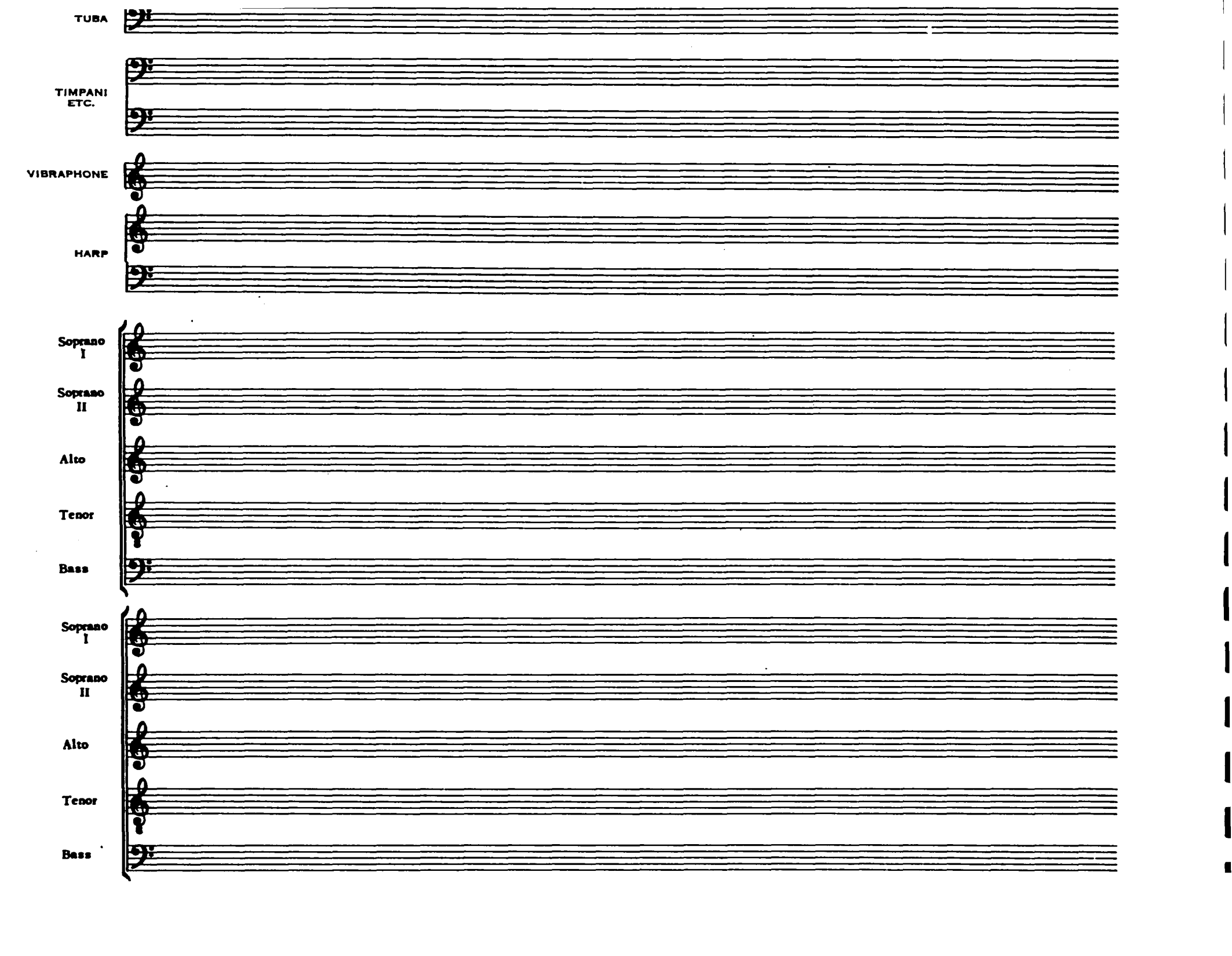
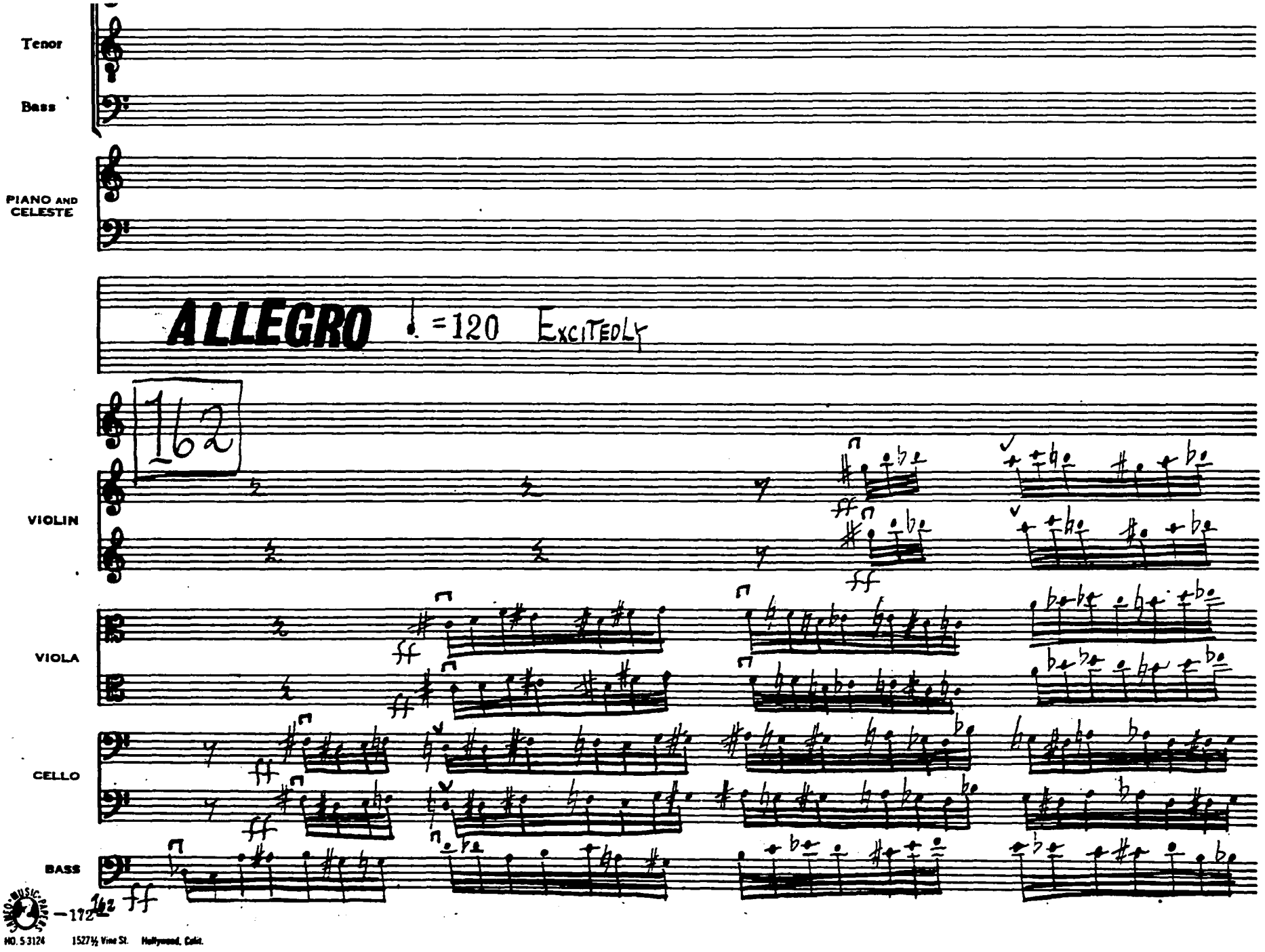

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor
Bass



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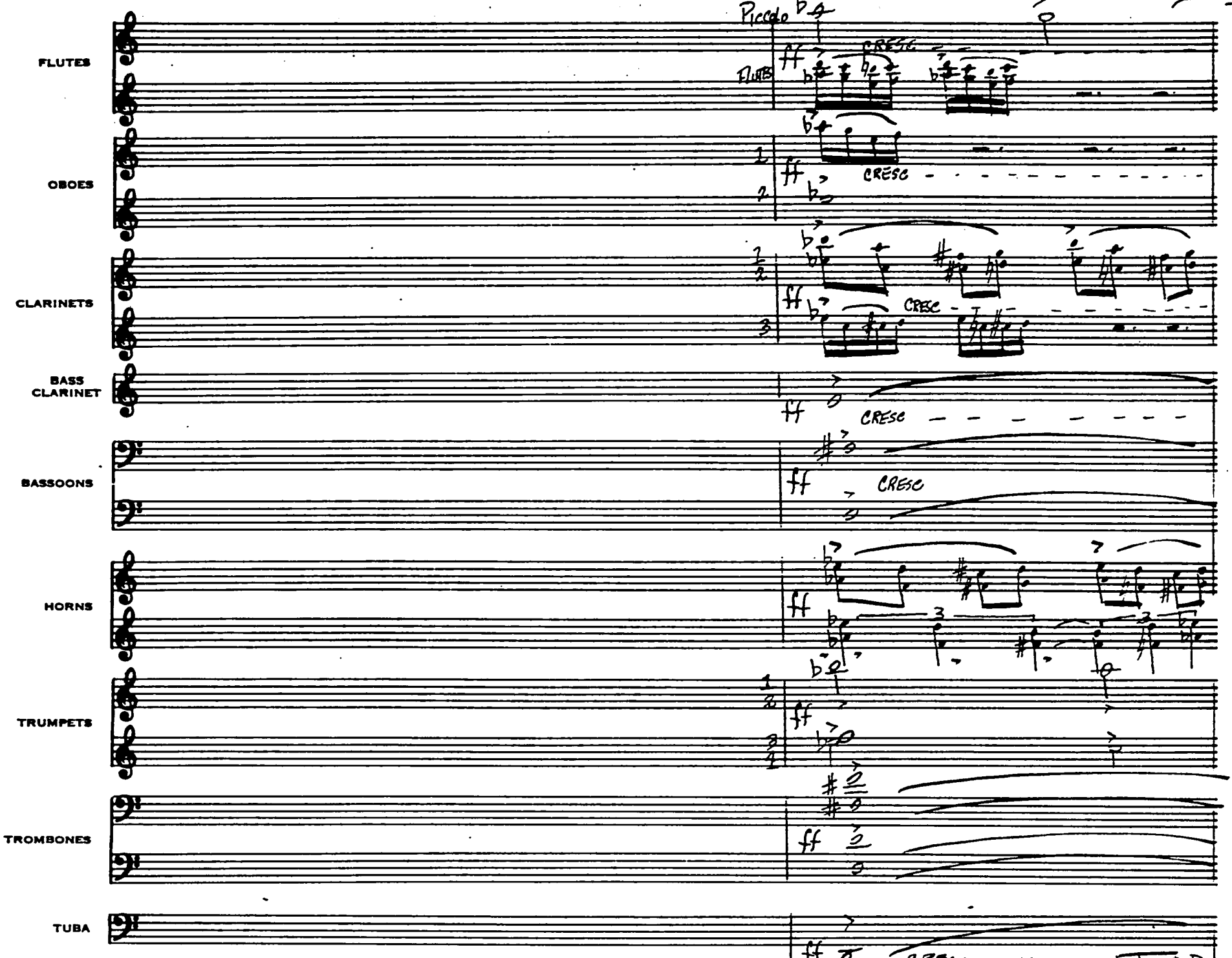
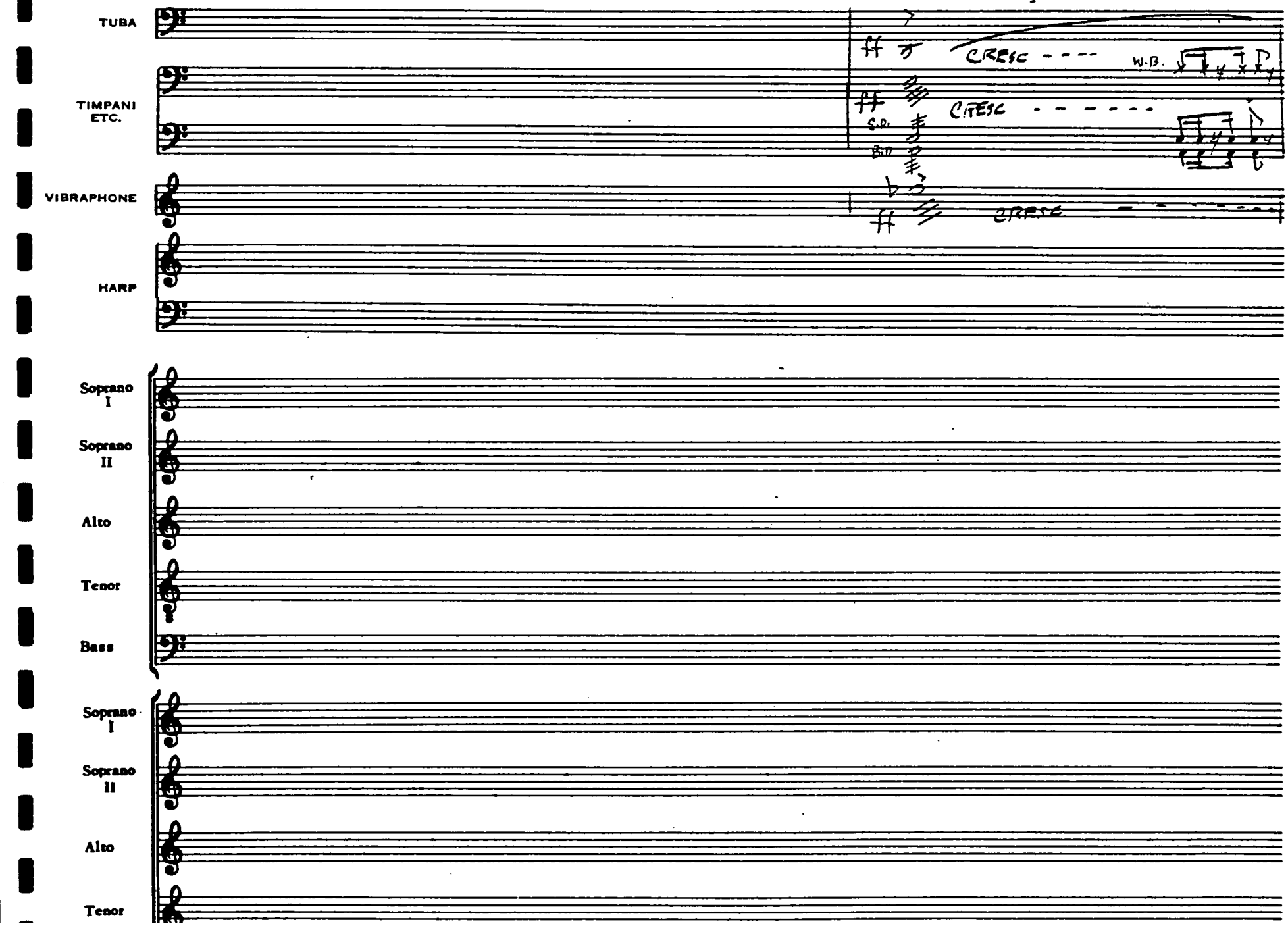
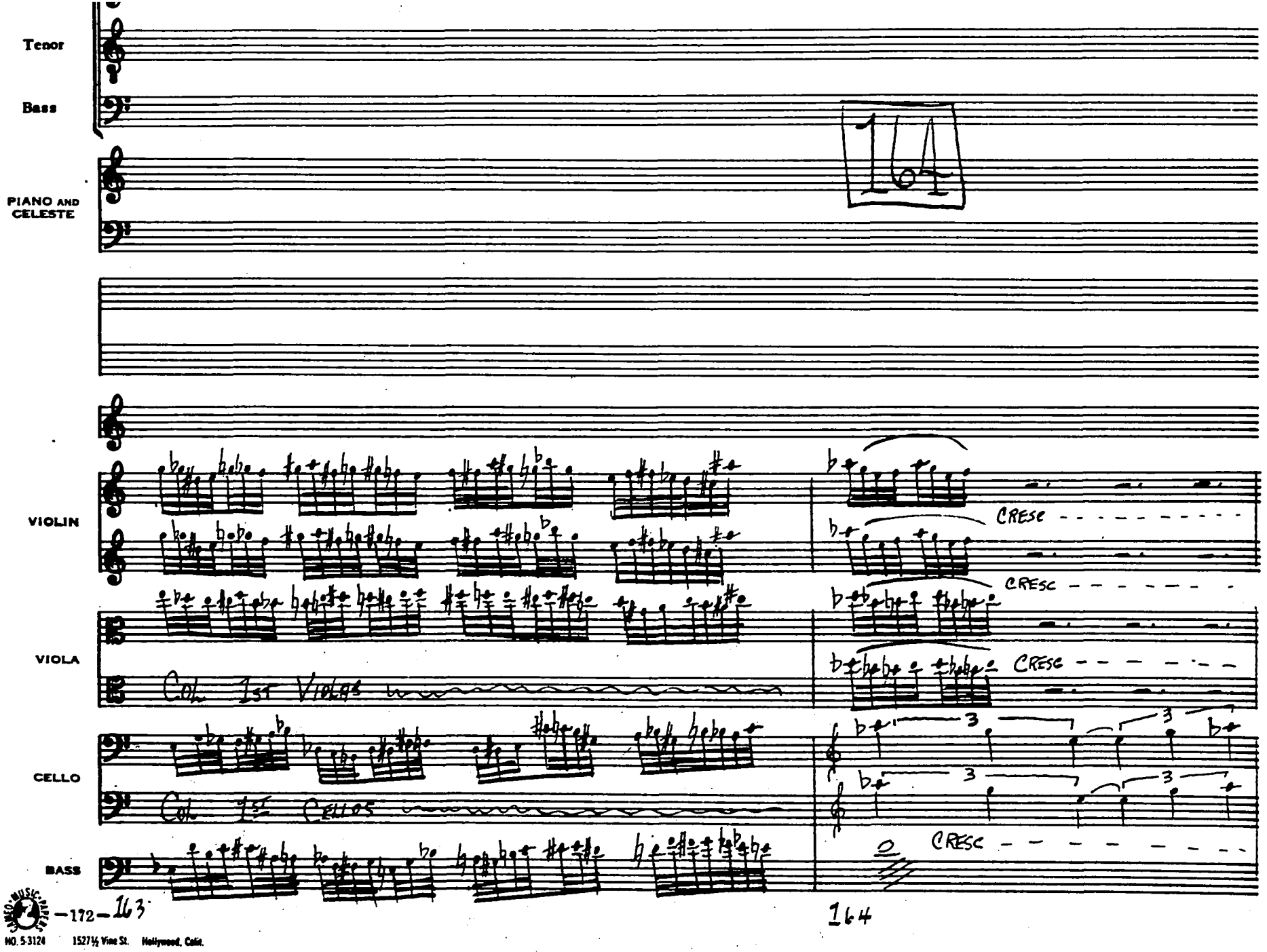
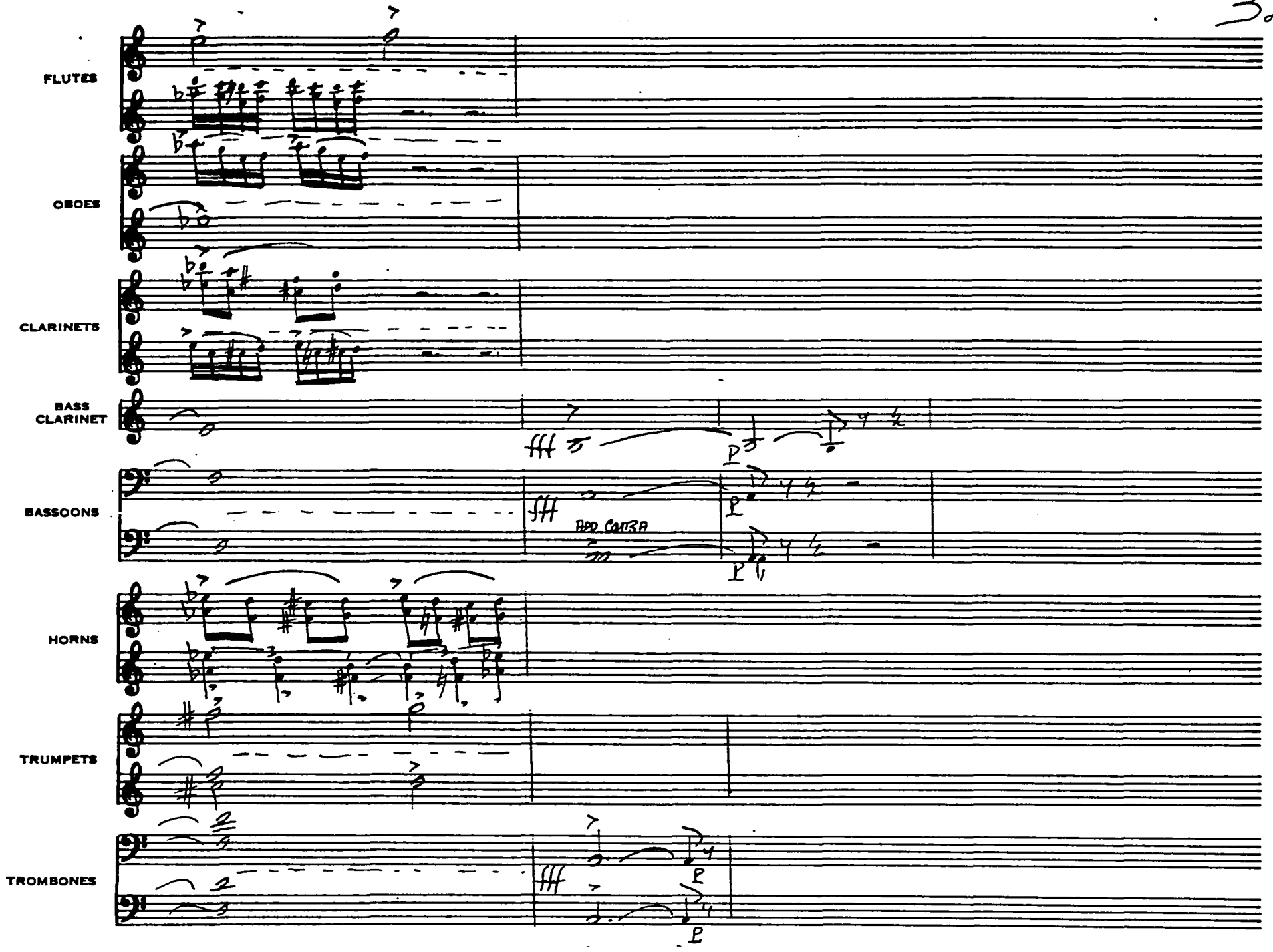
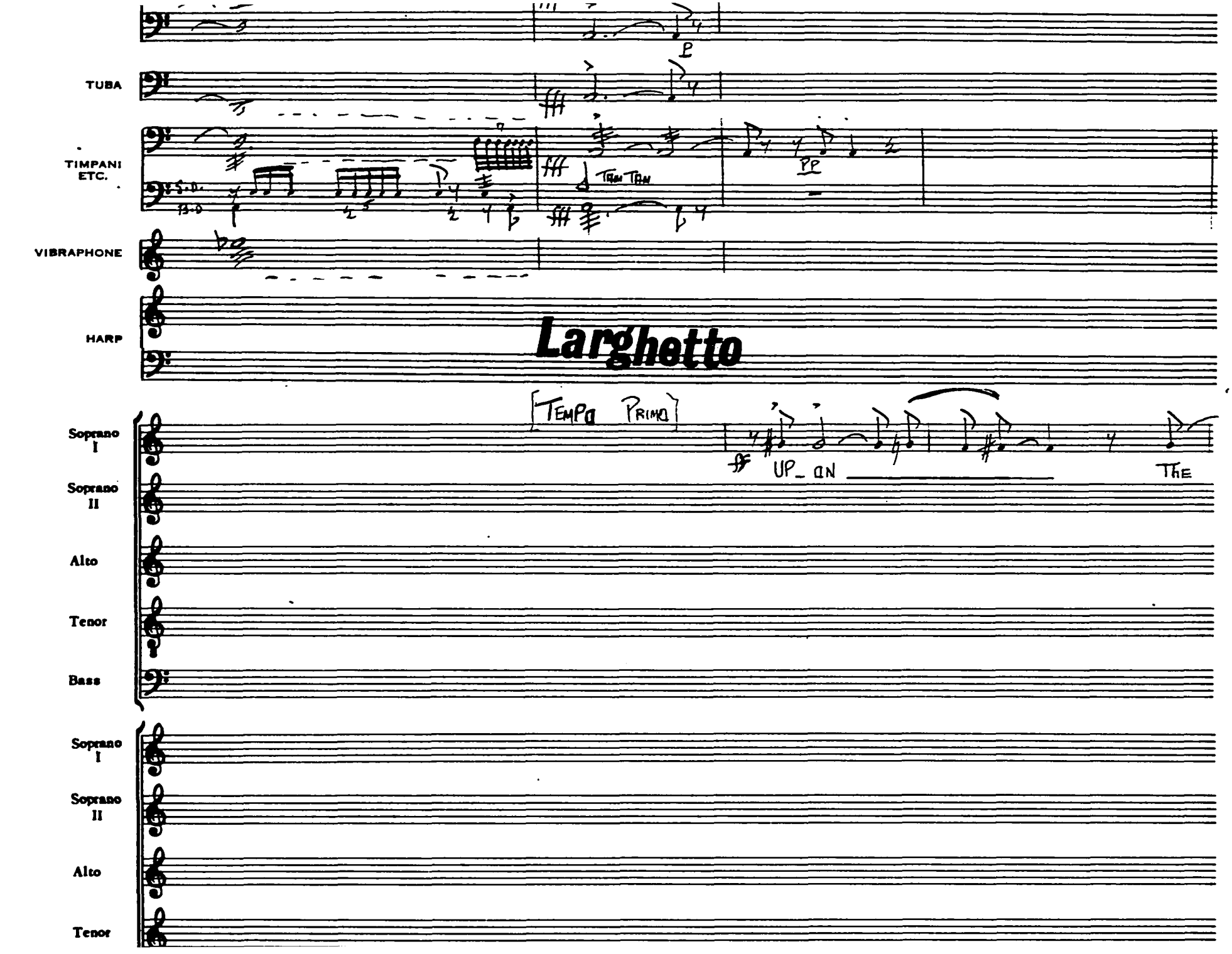

FLUTES
Piccolo
CRESC
FLUTES
OBOES
CRESC
CLARINETS
CRESC
BASS CLARINET
CRESC
BASSOONS
CRESC
HORNS
TRUMPETS
TROMBONES
TUBA

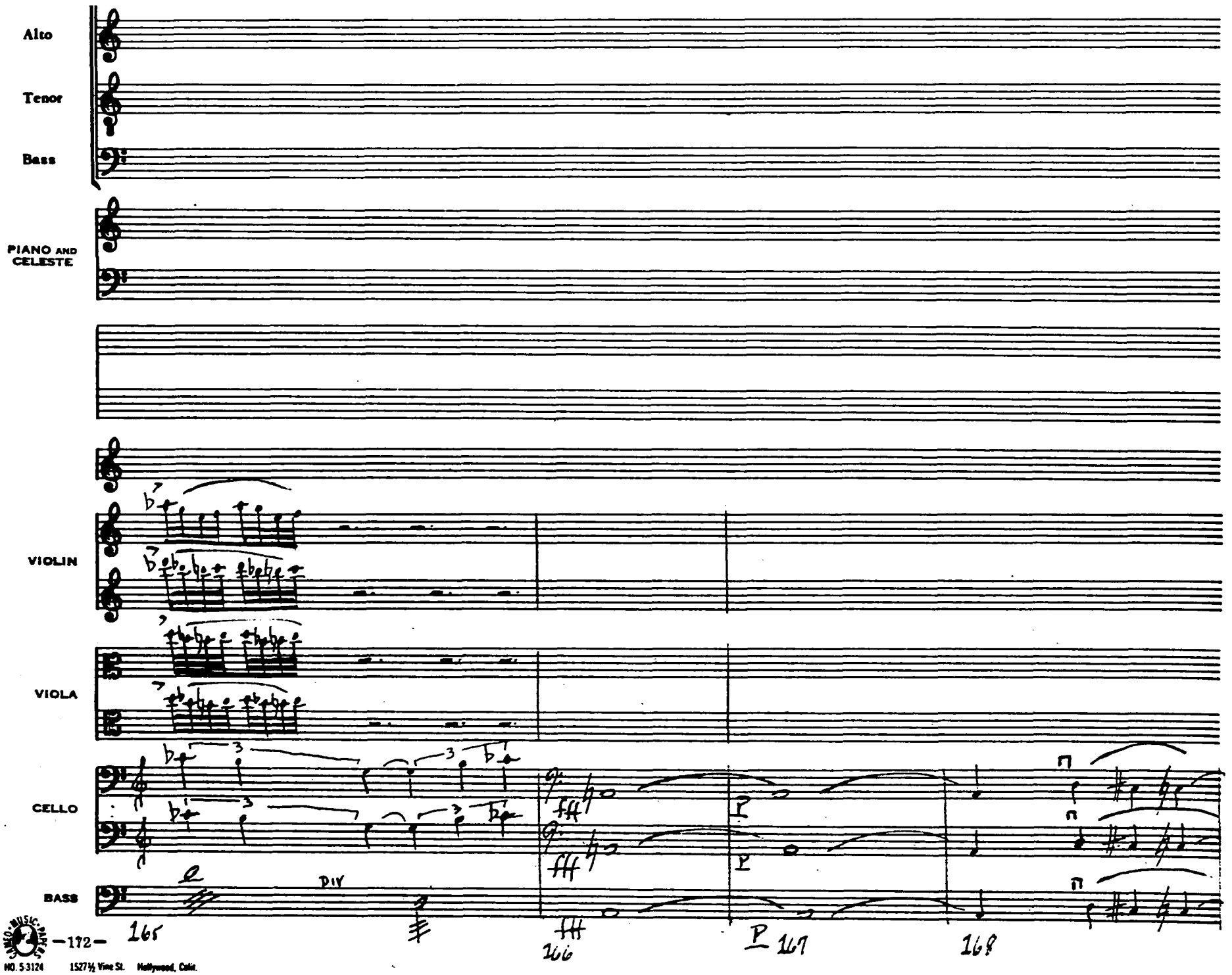

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
CRESC
W.B.
CRESC
S.D.
B.D.
CRESC



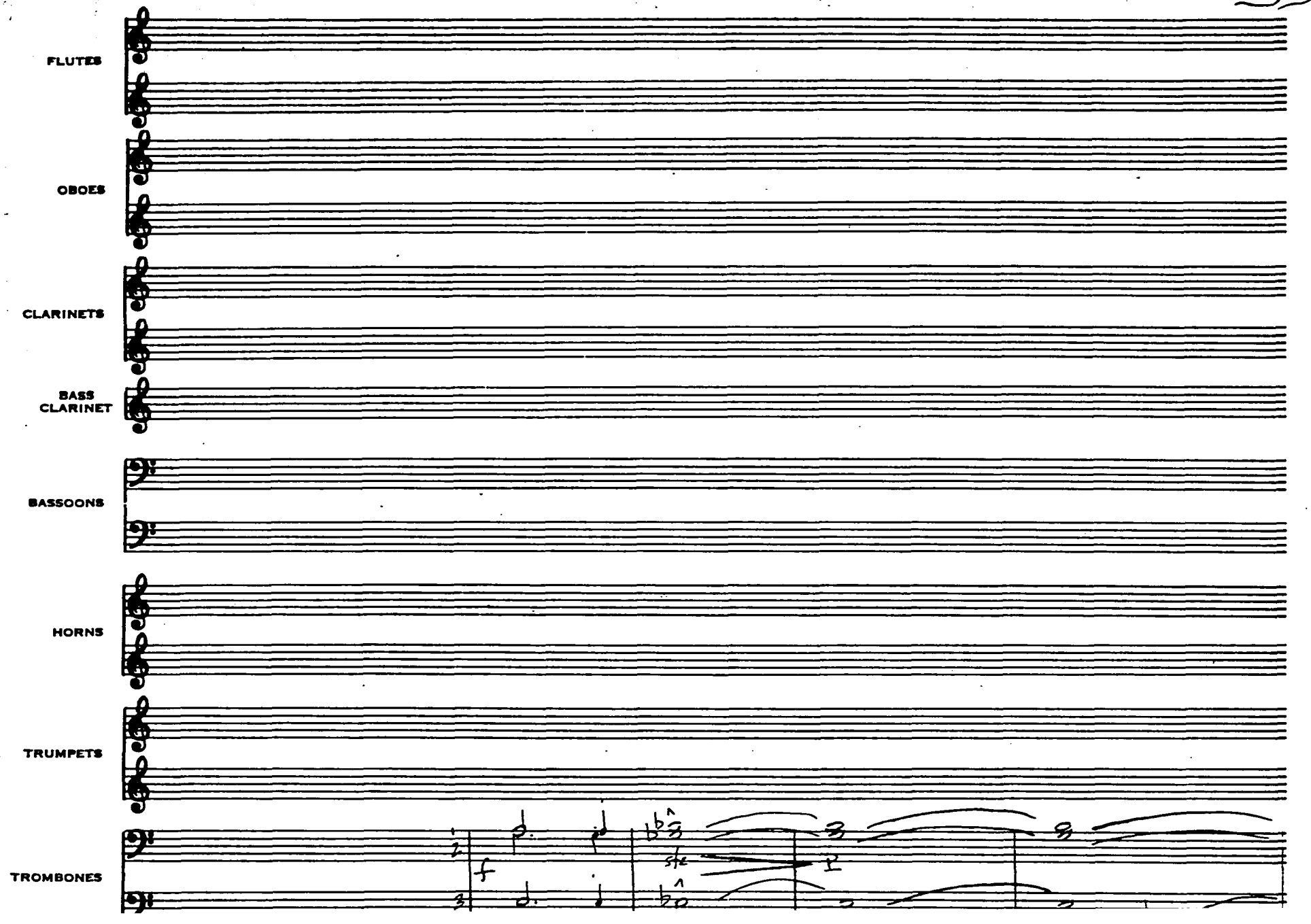
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

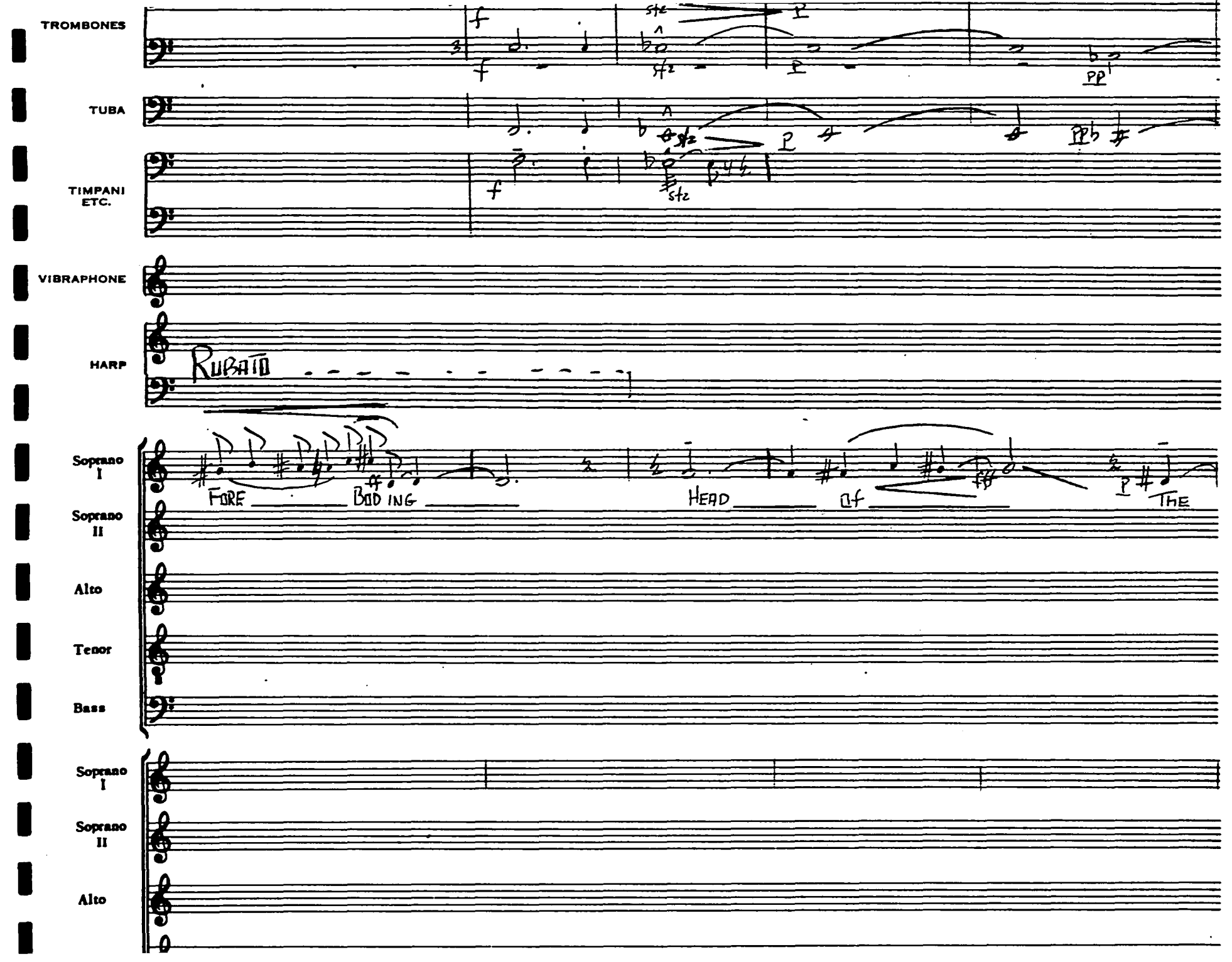

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
fff
p
fff
ADD CONTRA

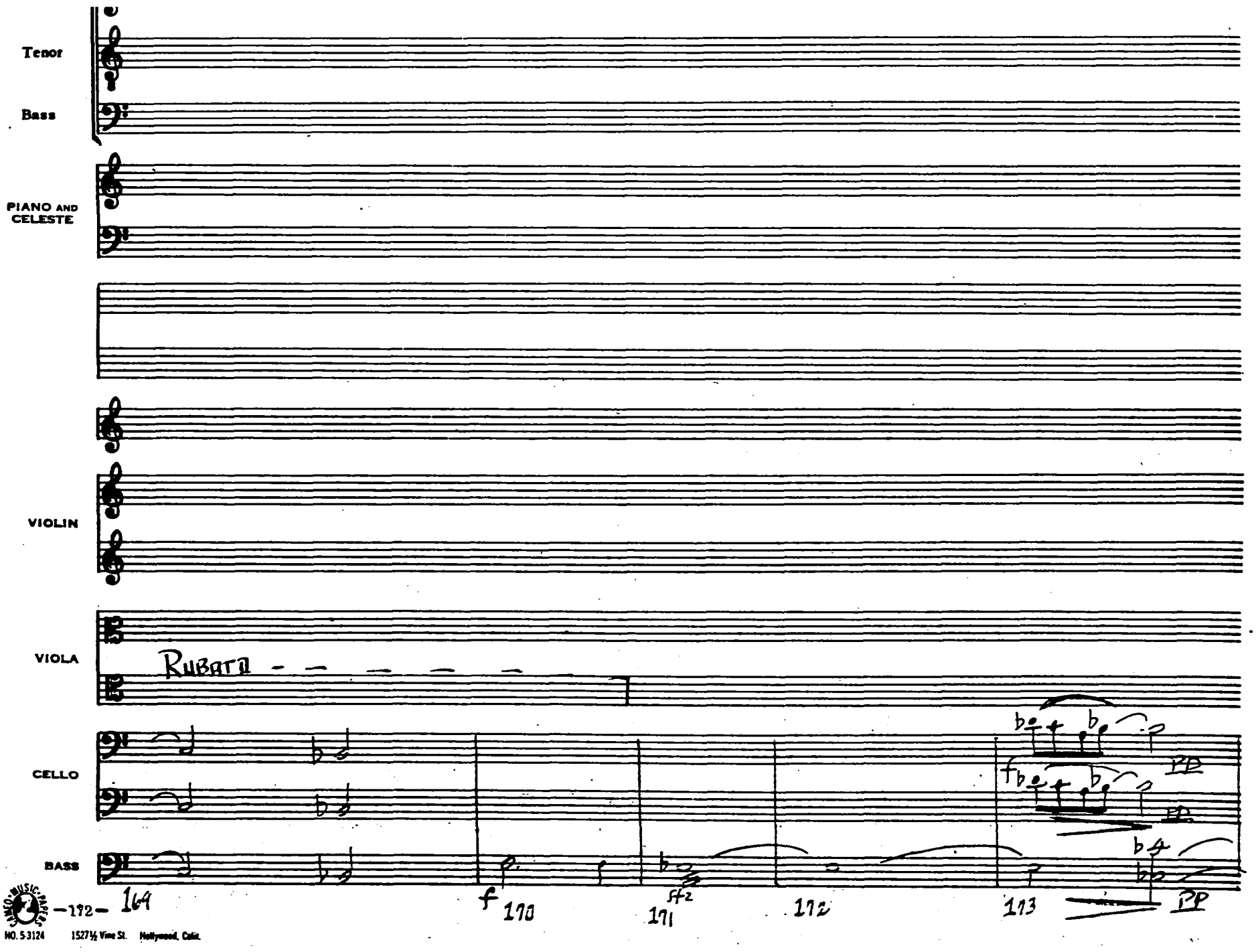

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
Larghetto
TEMPO PRIMO
UP_ ON
THE



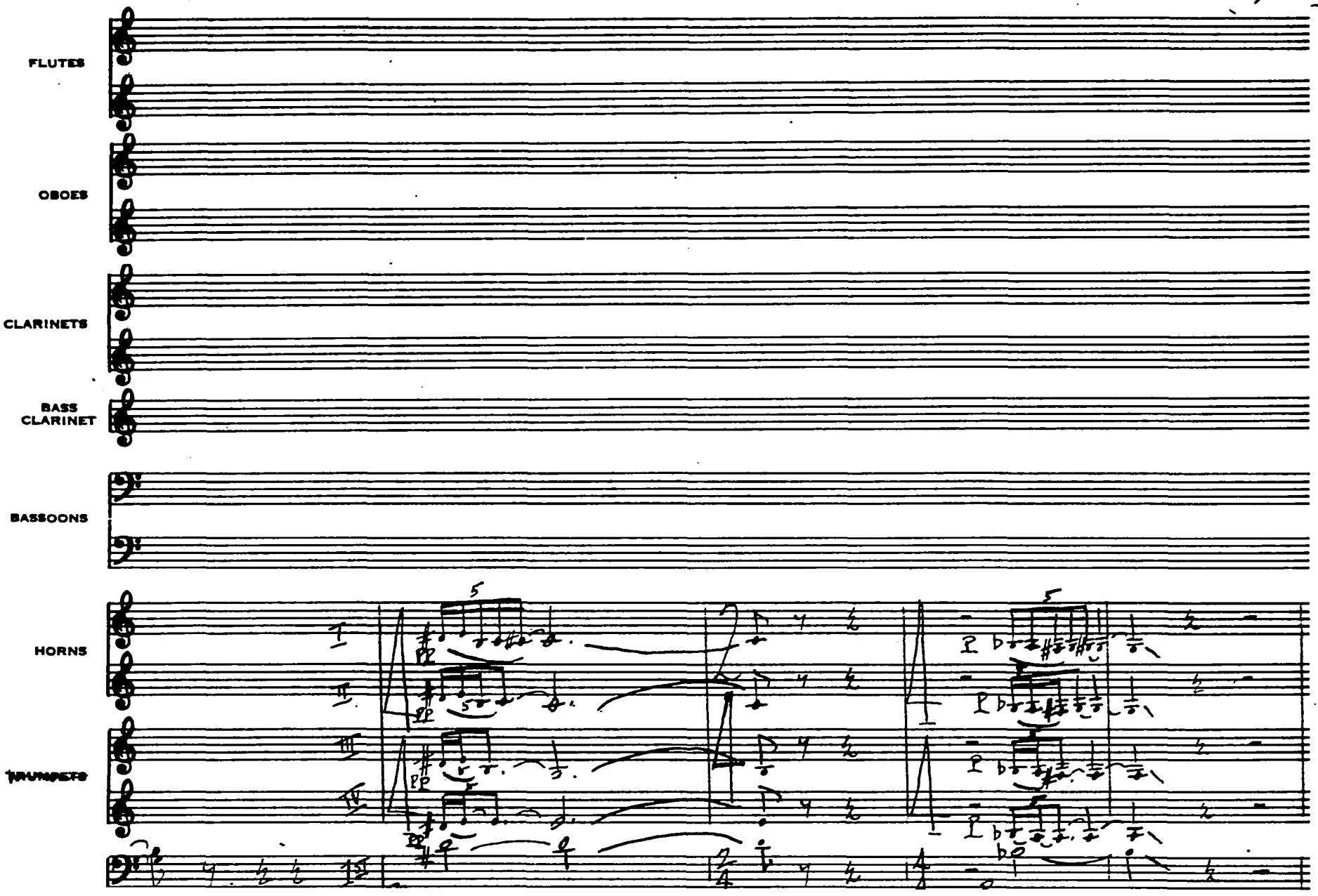
MO. 5-3124 1527½ Vine St. Hollywood, Calif.

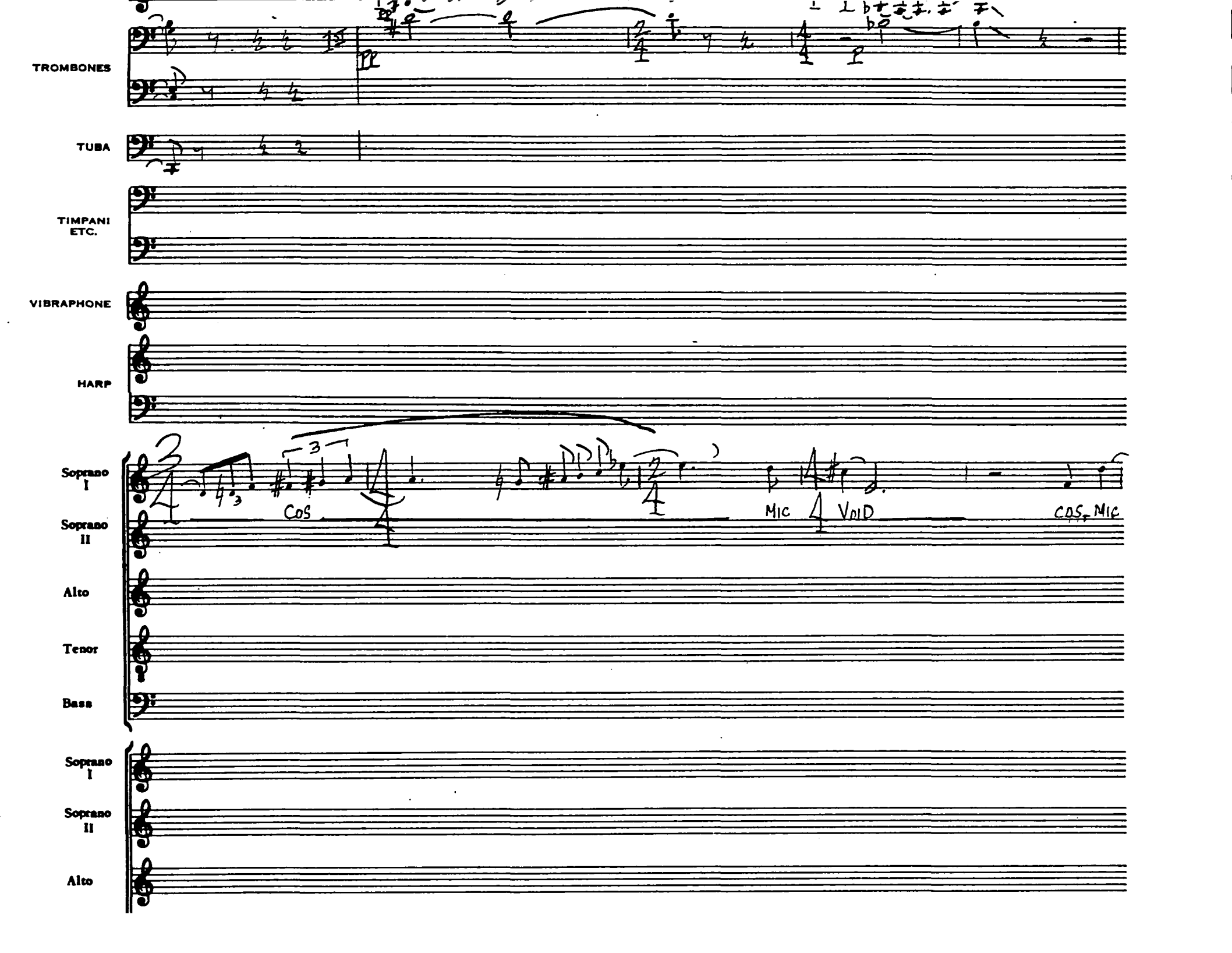

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
f
ste

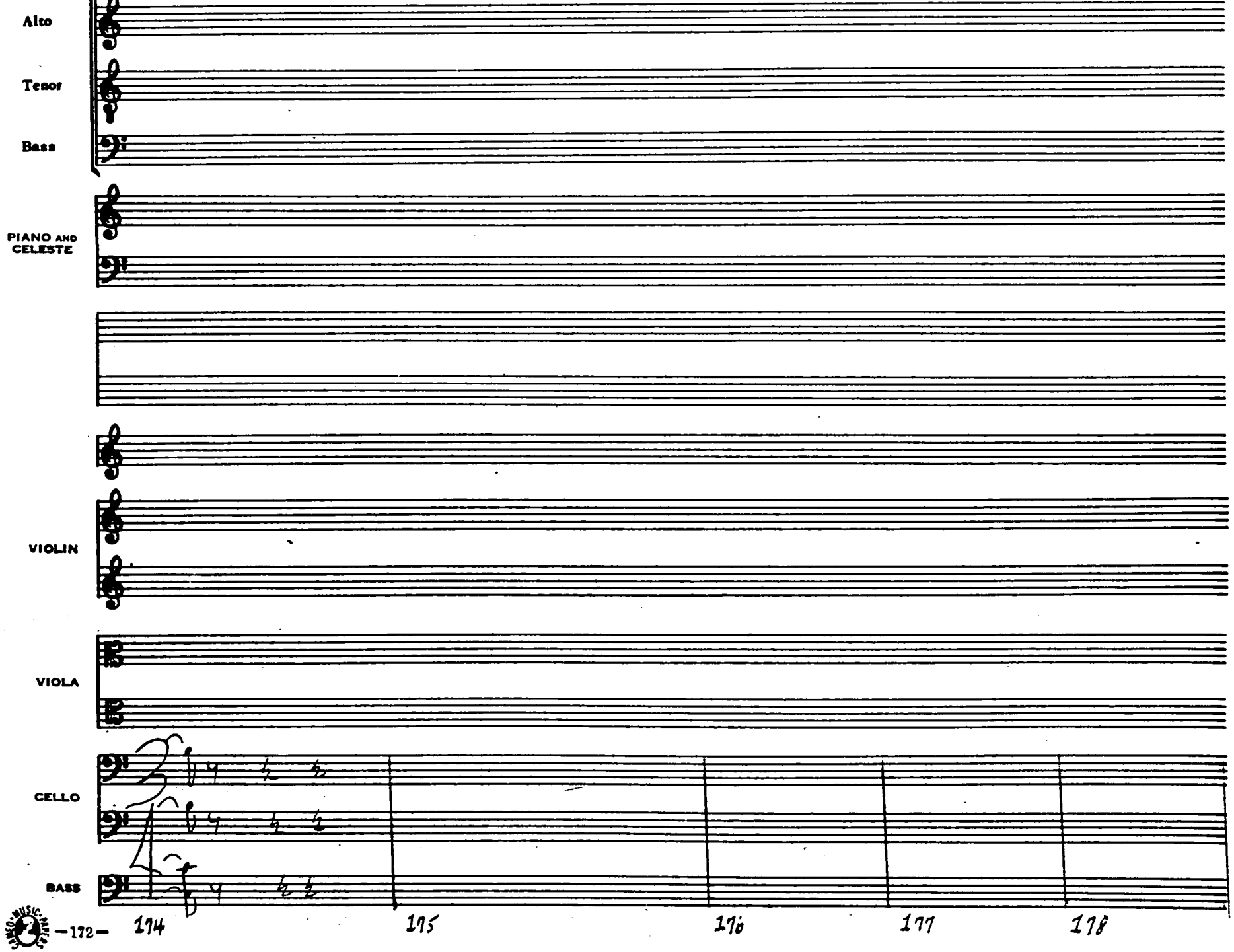

TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
RUBATO
Soprano I
Soprano II
Alto
Tenor
Bass
FORE BOD ING
HEAD of
THE
Soprano I
Soprano II
Alto



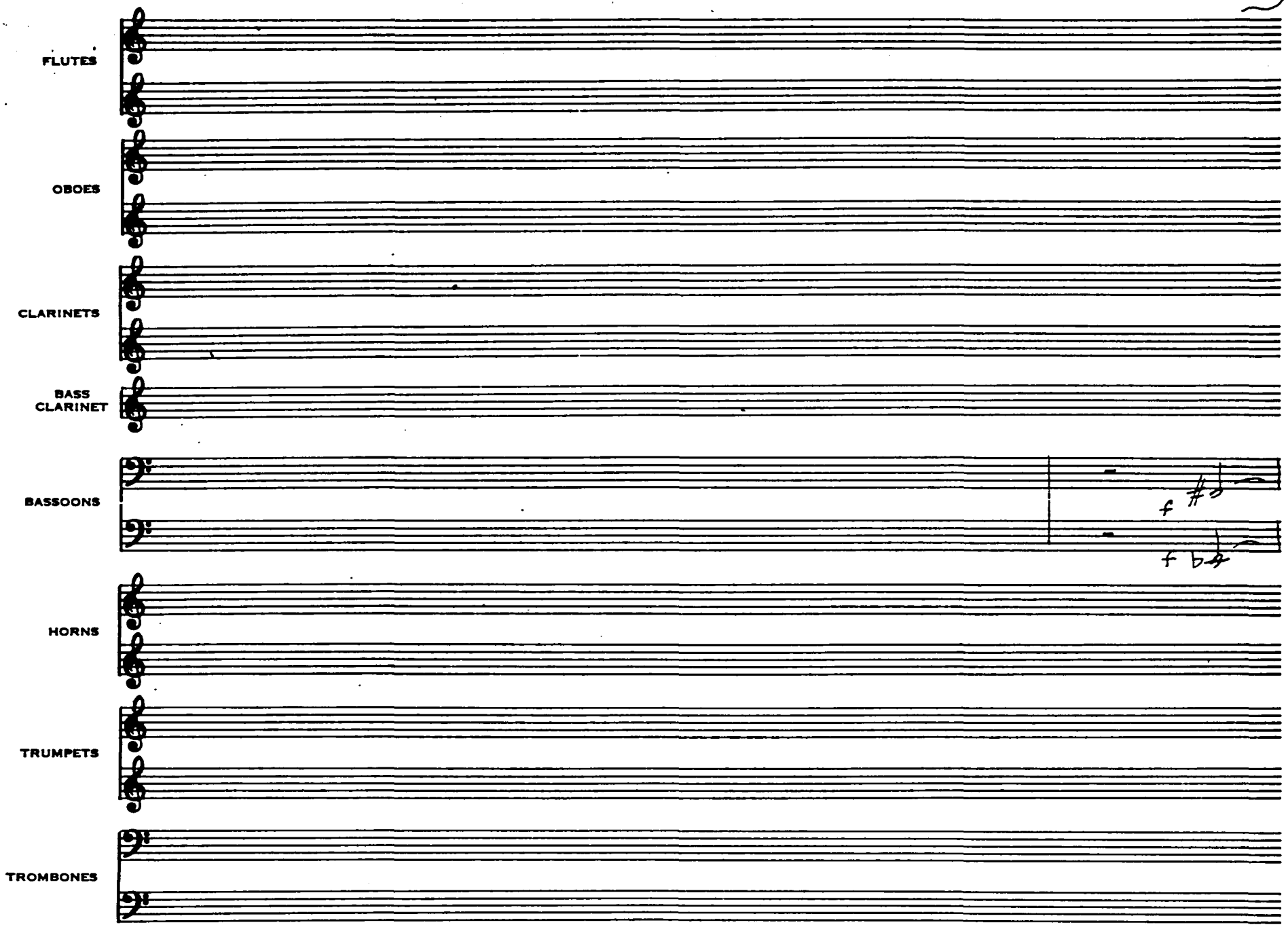
MO. 5 3124 1527½ Vine St. Hollywood, Calif.

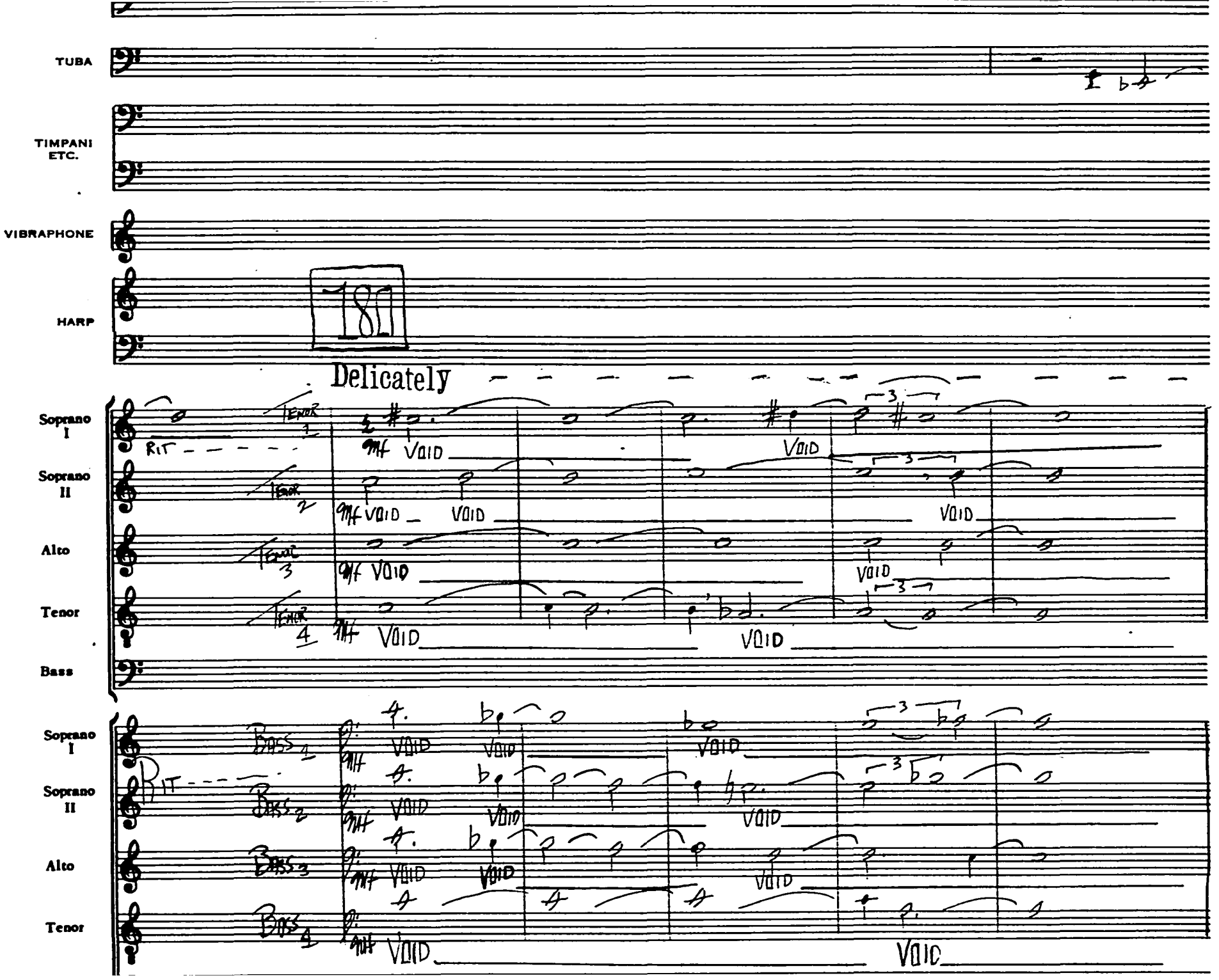

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS

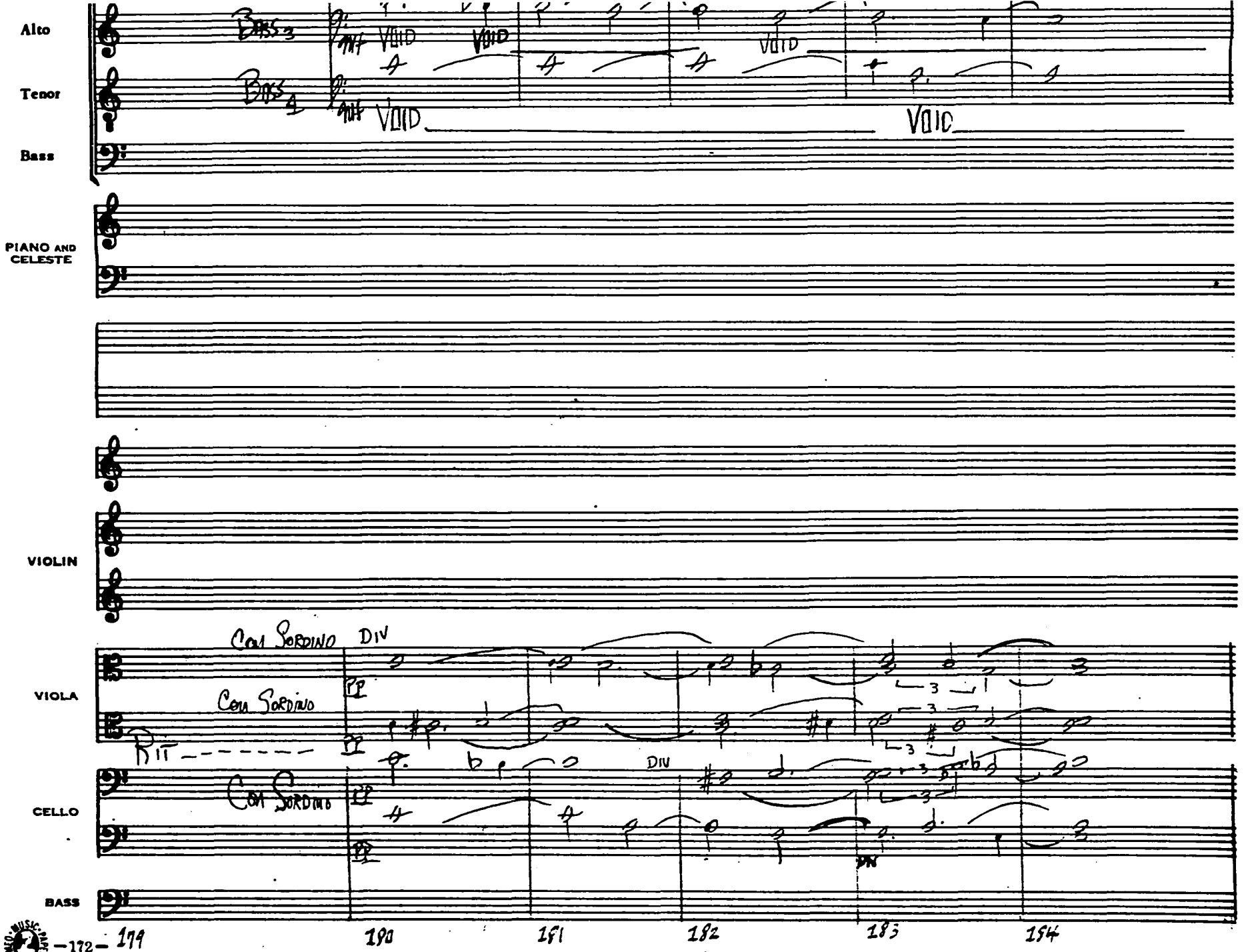

TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
COS
MIC
VOID
COS, MIC



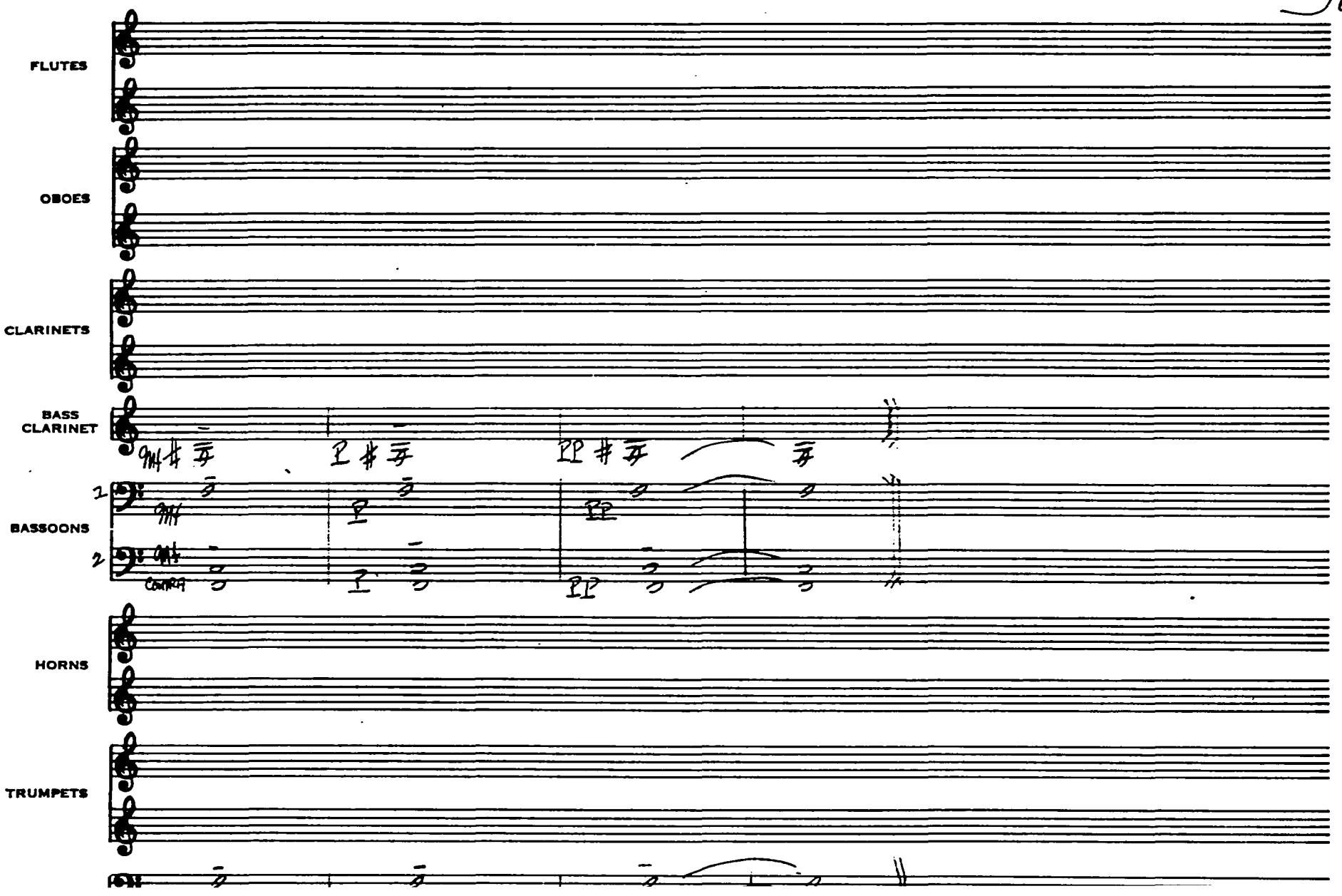
MO. 5-3124 1527½ Vine St. Hollywood, Calif.

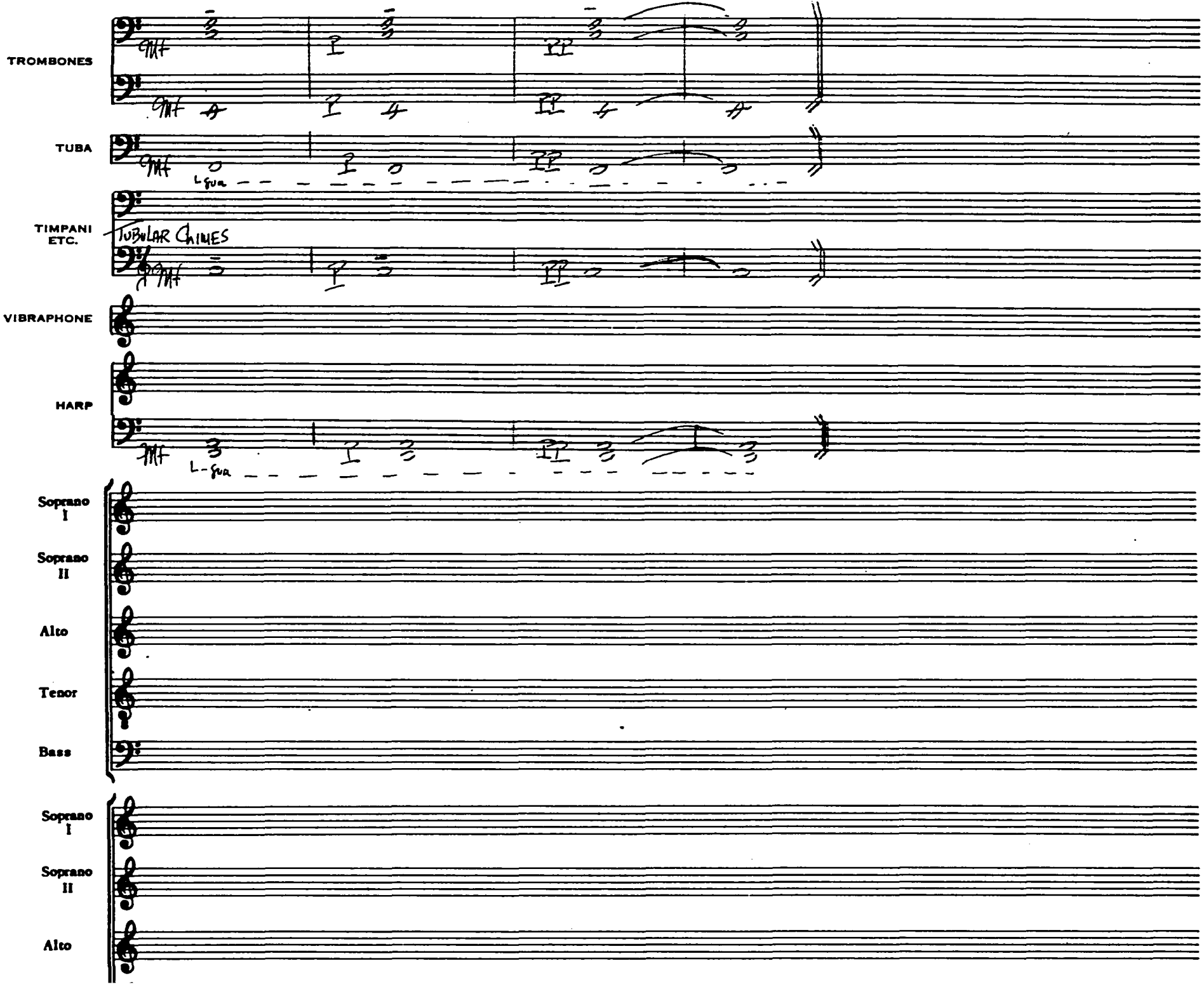

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
f
f
HORNS
TRUMPETS
TROMBONES

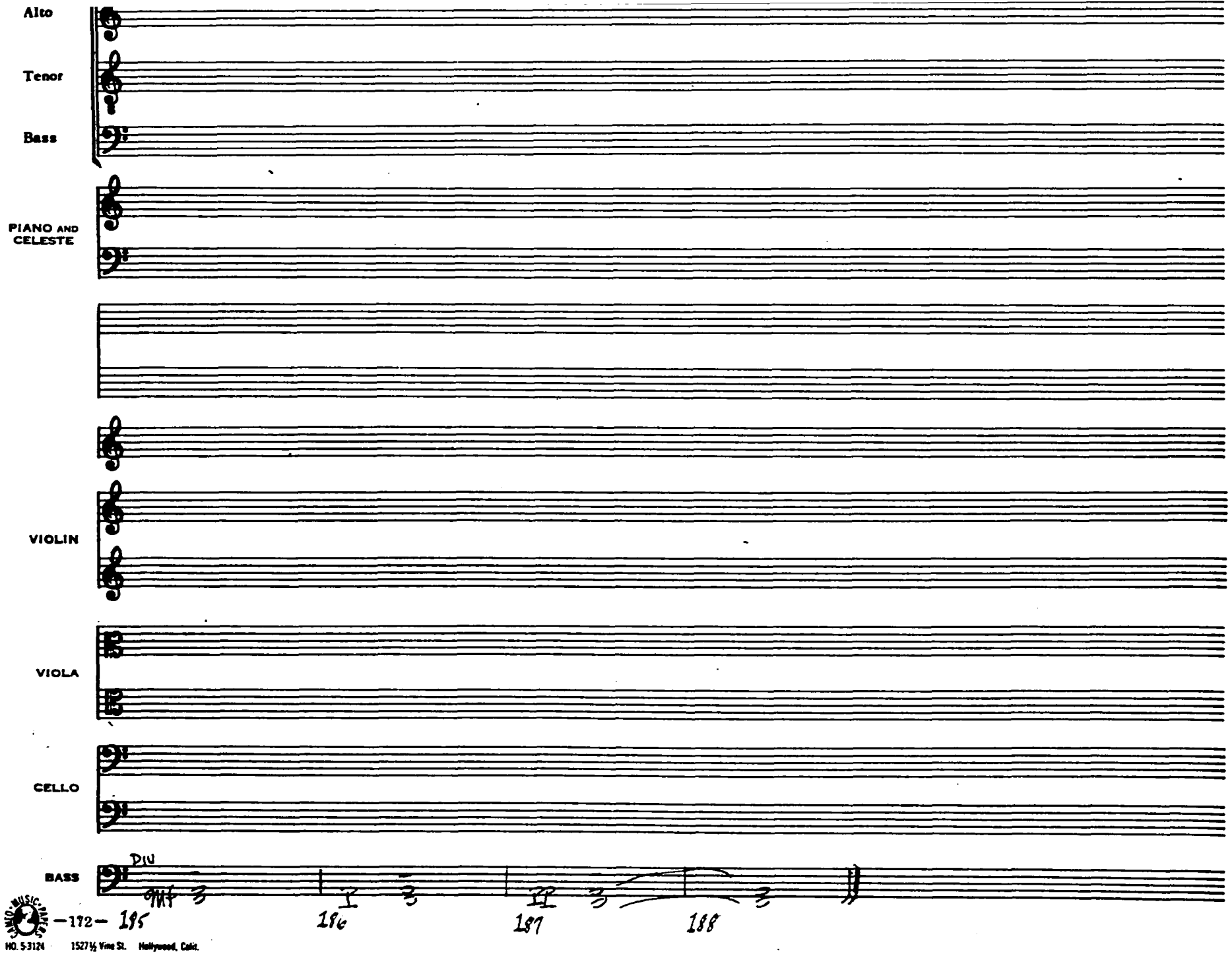

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
181
Delicately
Soprano I
Soprano II
Alto
Tenor
Bass
RIT
VOID
Soprano I
Soprano II
Alto
Tenor
RIT
VOID



MO. 5 3124 1527½ Vine St. Hollywood, Calif.

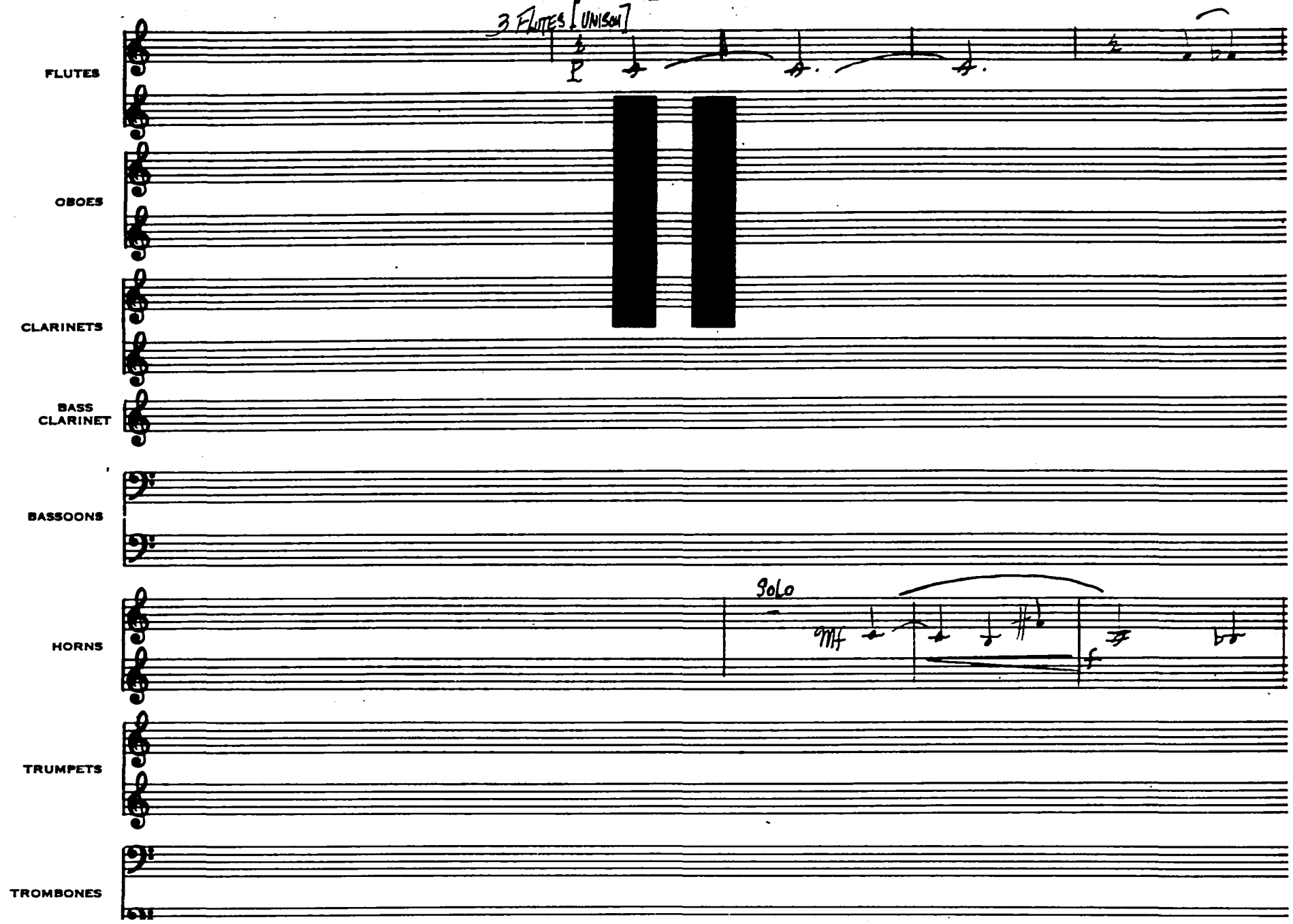

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
1
2
CONTRA
HORNS
TRUMPETS

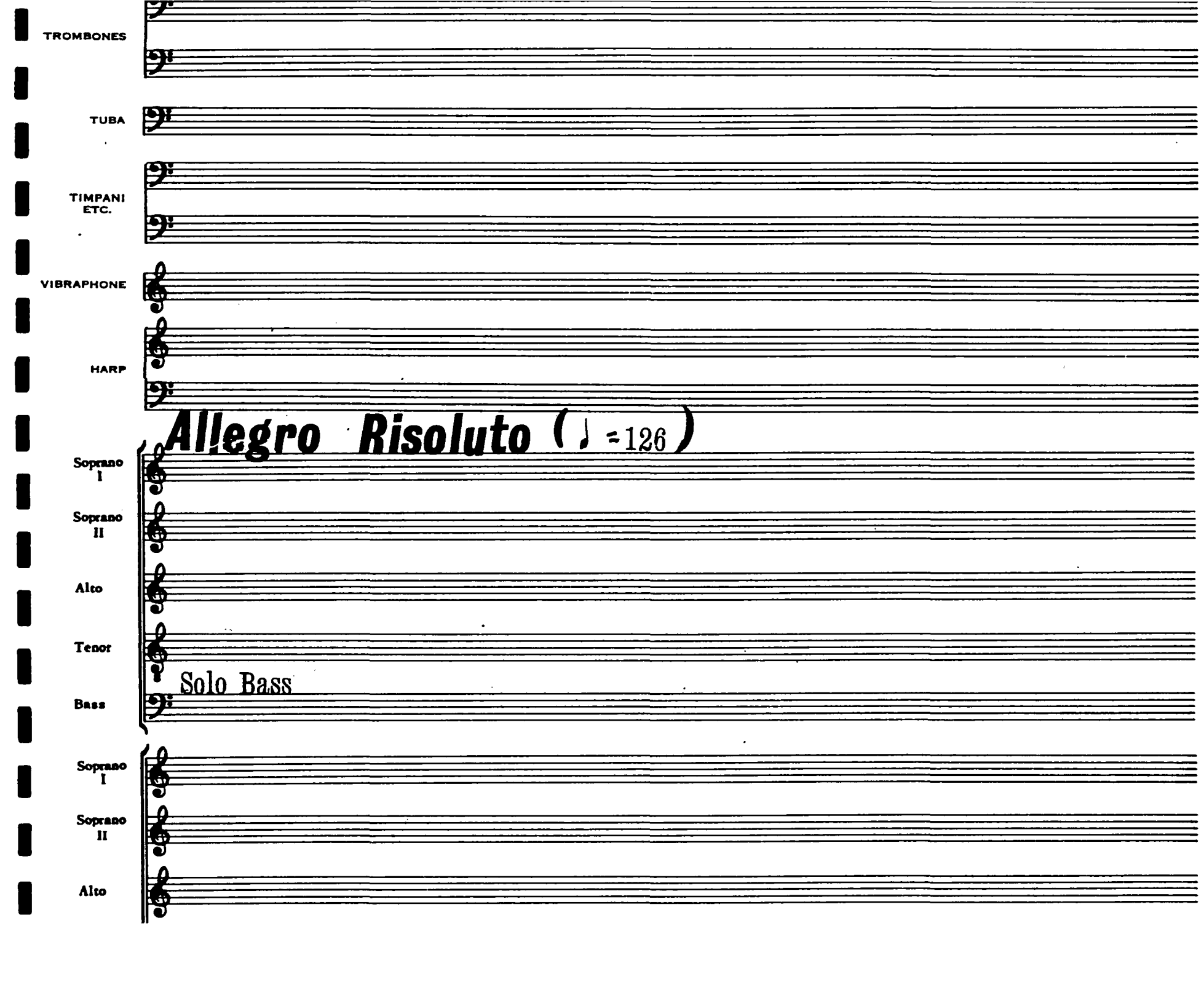

TROMBONES
TUBA
L-gua
TIMPANI ETC.
TUBULAR CHIMES
VIBRAPHONE
HARP
L-gua
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto

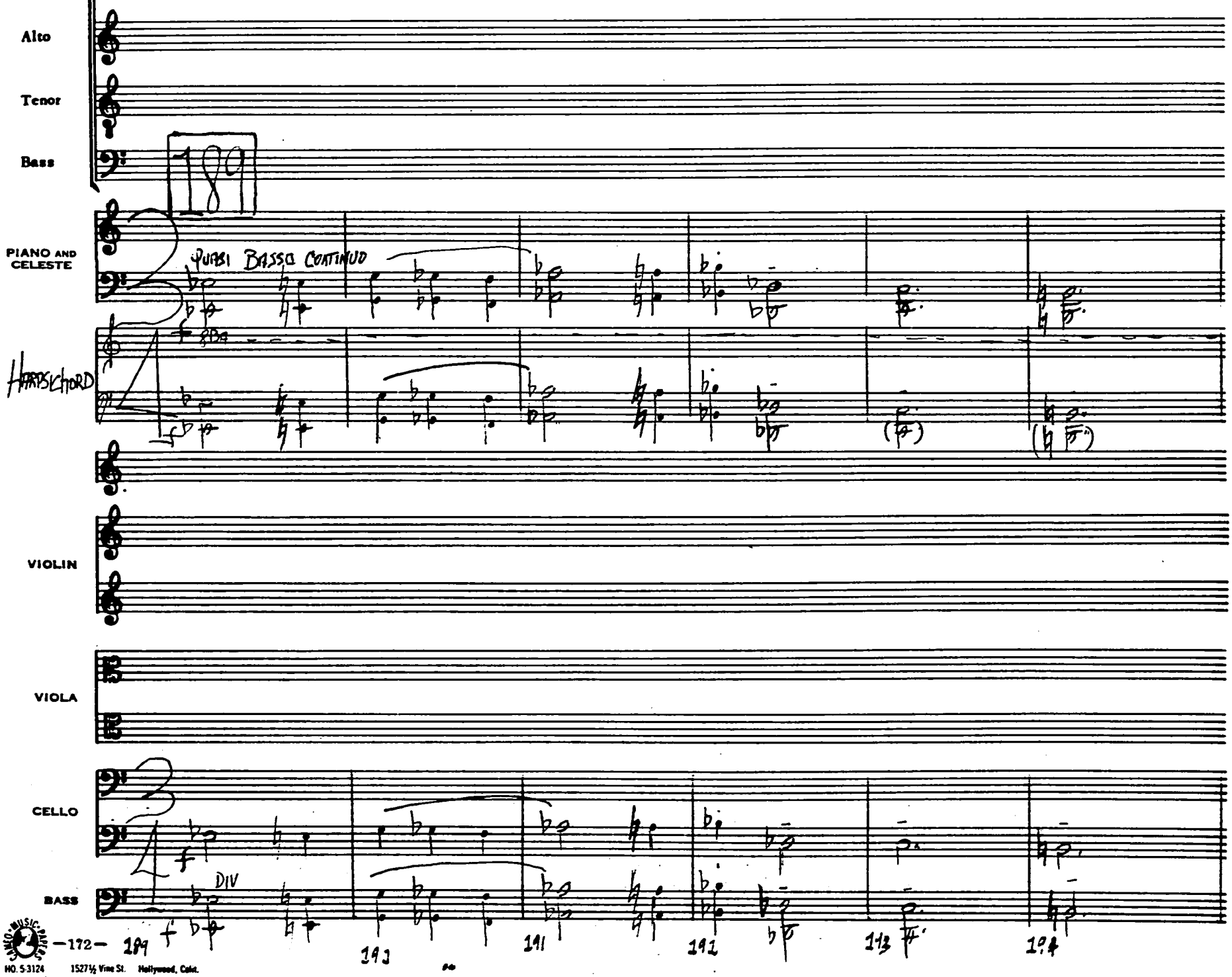


NO. 5-3124 1527½ Vine St. Hollywood, Calif.

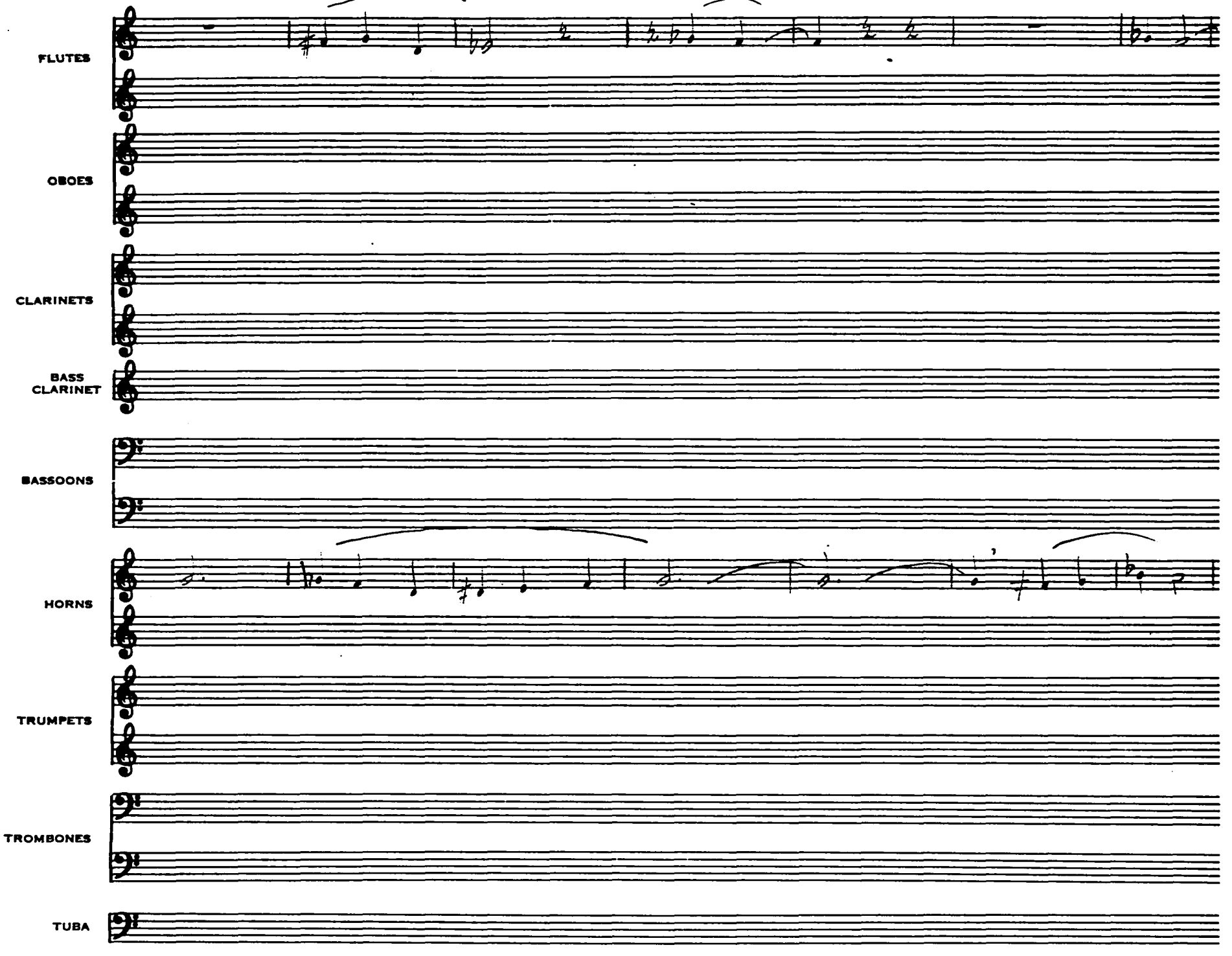
ARIA

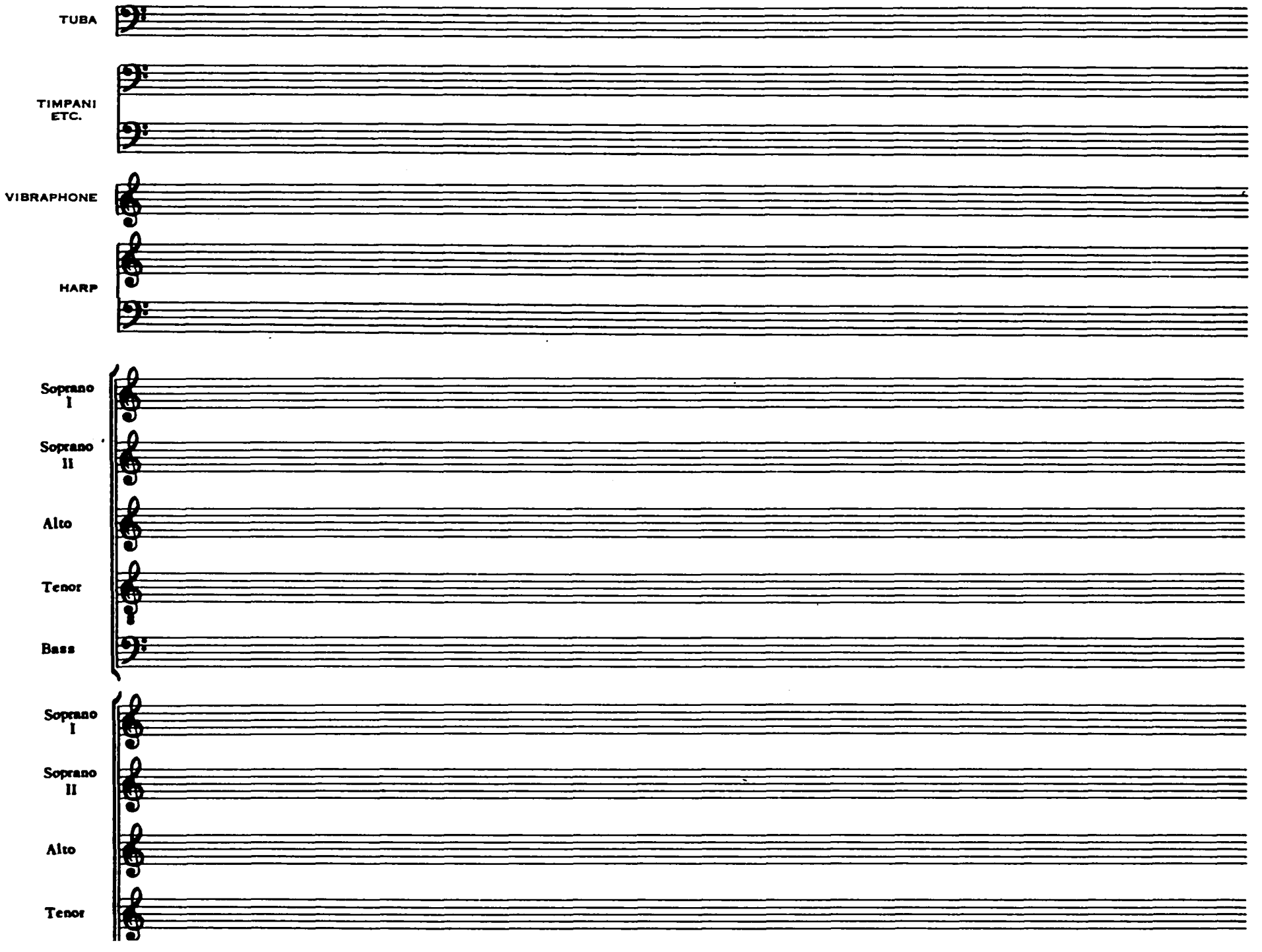

3 Flutes [UNISON]
FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
Solo
mf
f
HORNS
TRUMPETS
TROMBONES

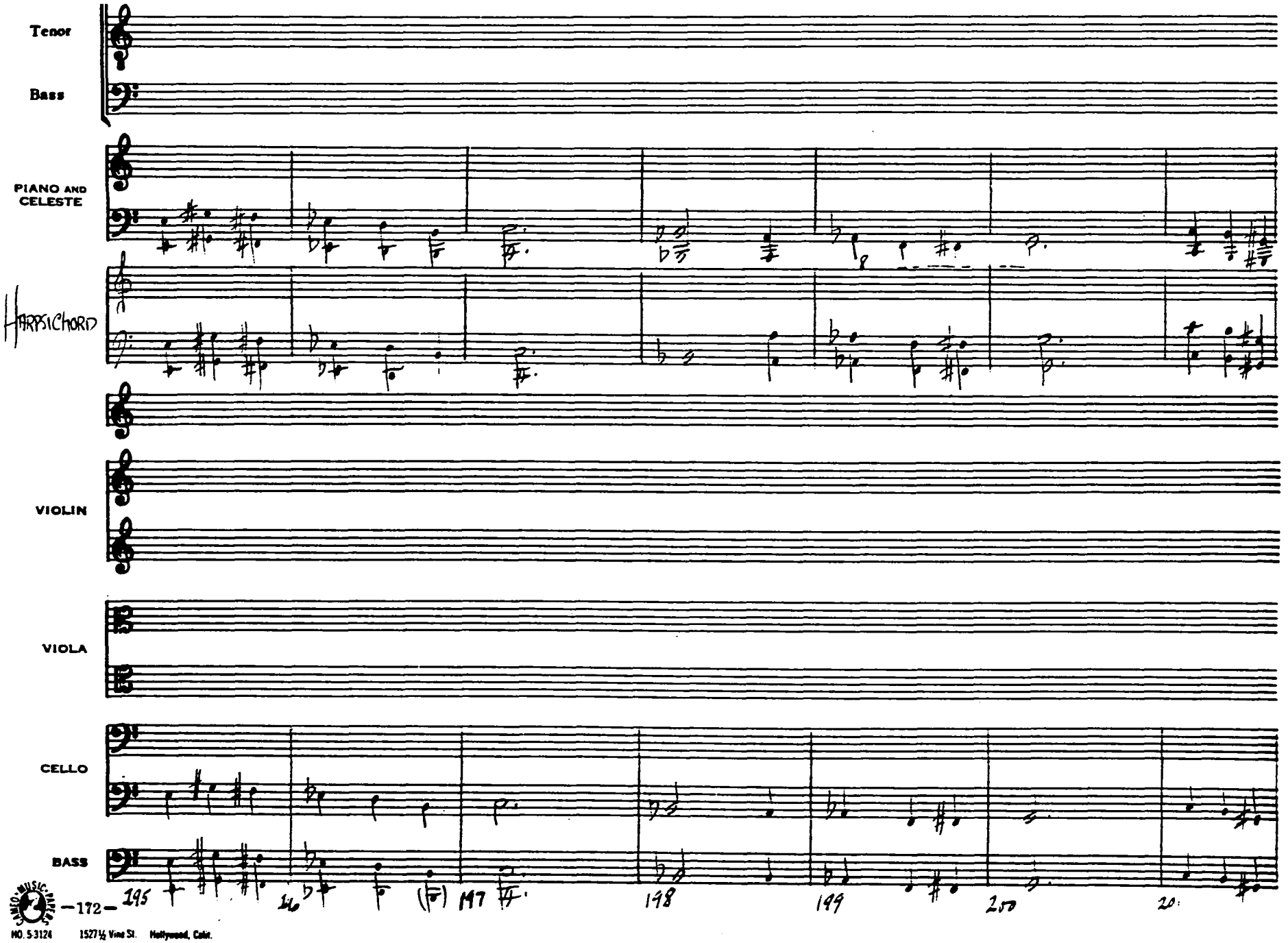

TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Allegro Risoluto (♩ = 126)
Soprano I
Soprano II
Alto
Tenor
Solo Bass
Bass
Soprano I
Soprano II
Alto



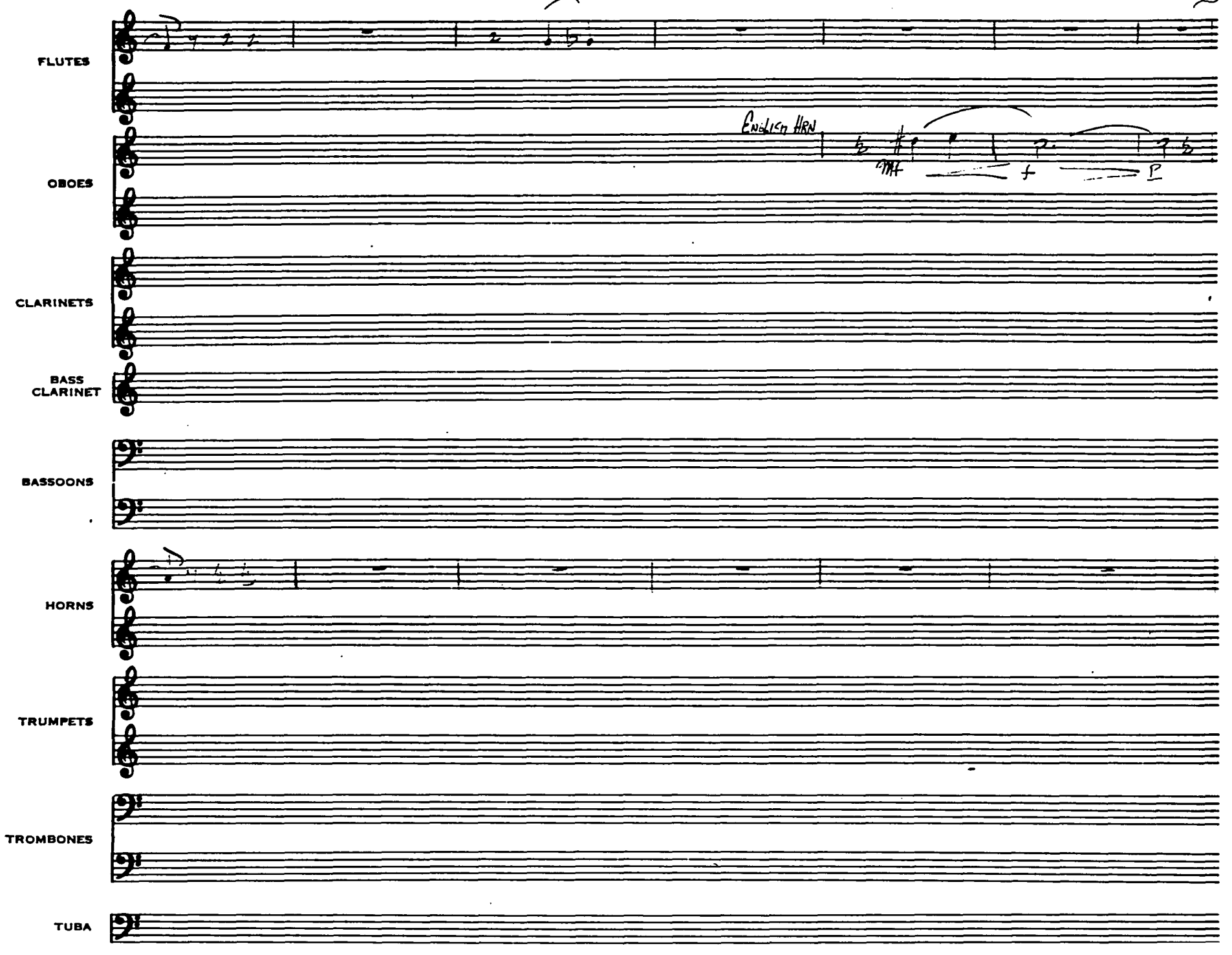
MUSIC PRESS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

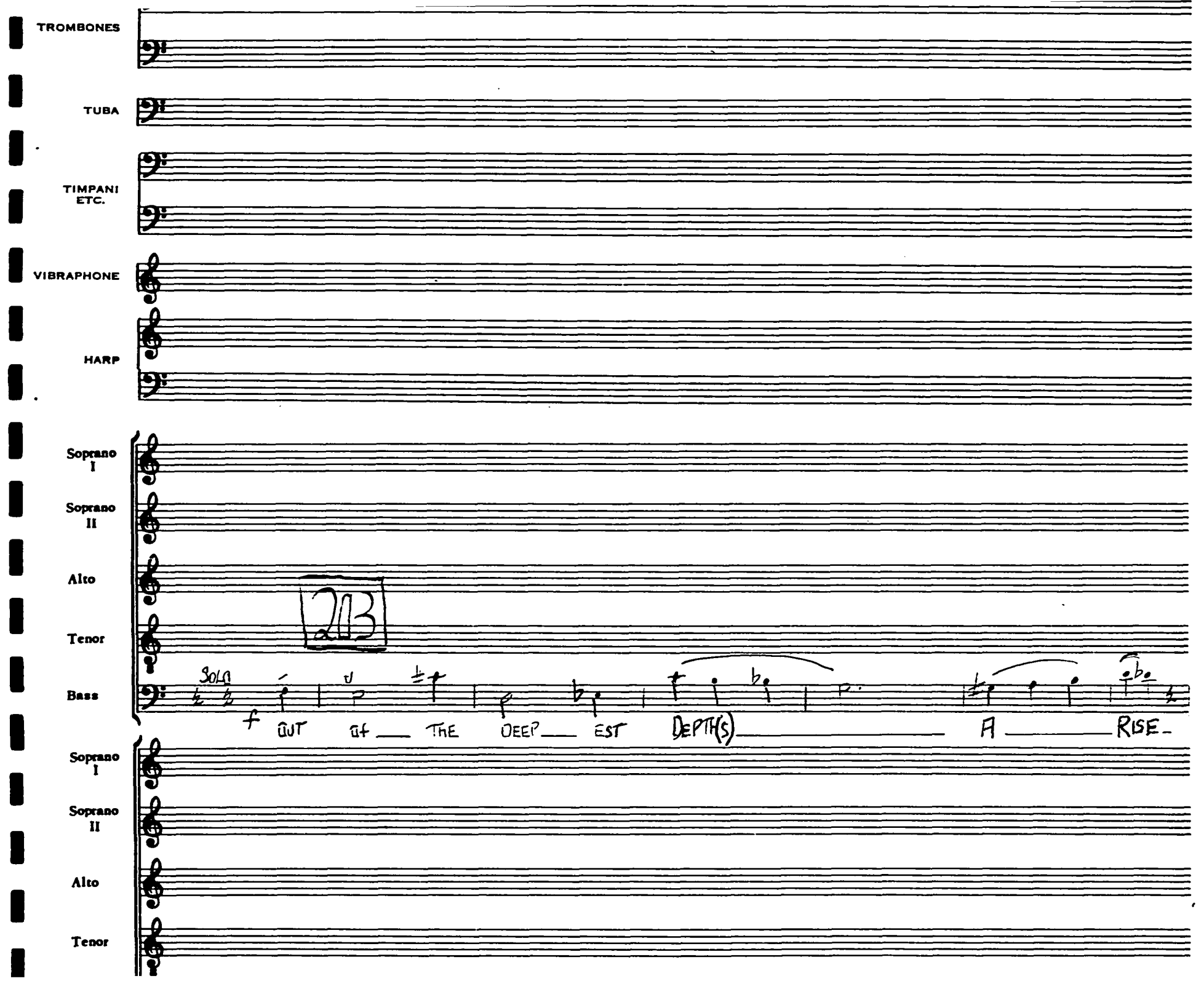

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA

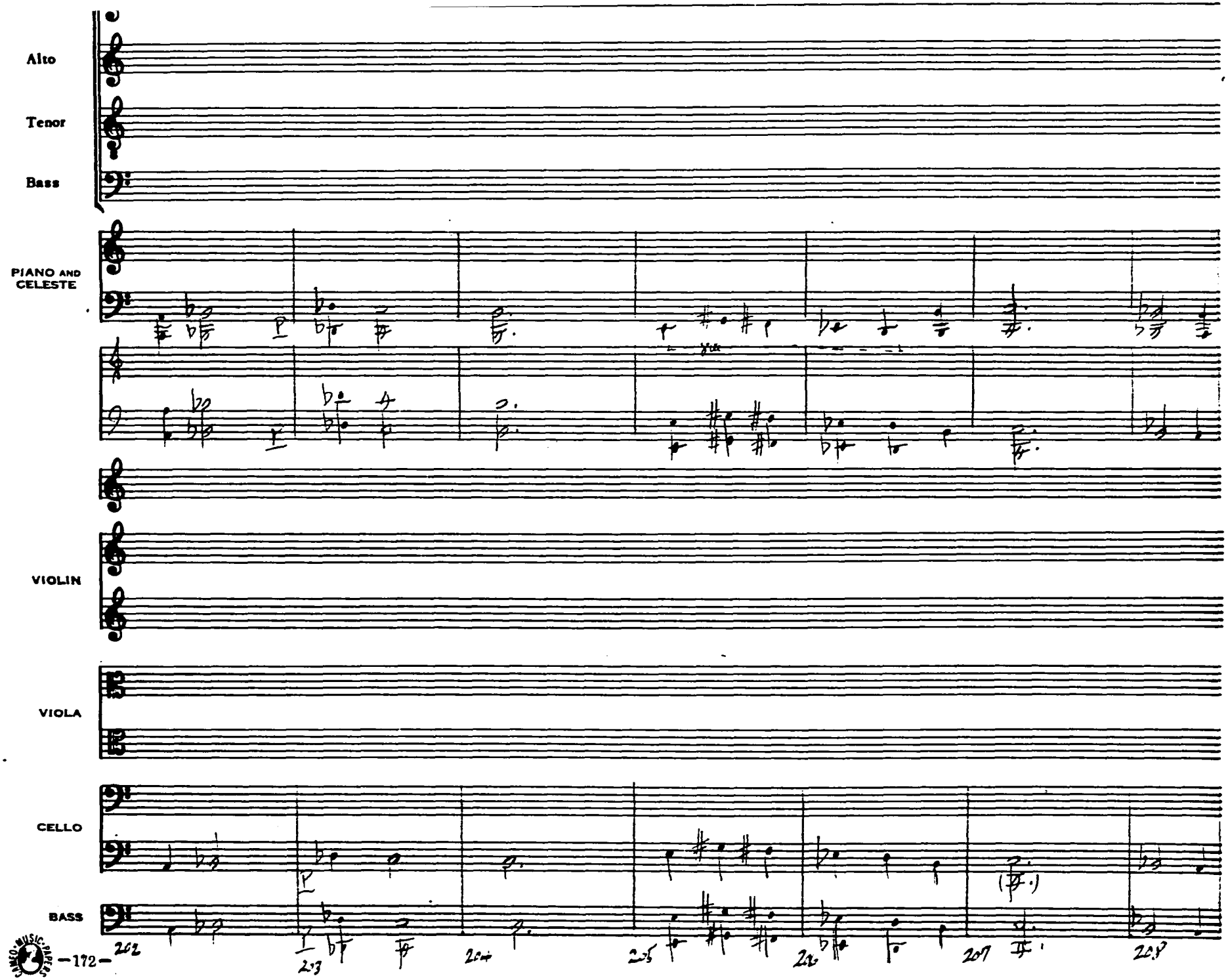

TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



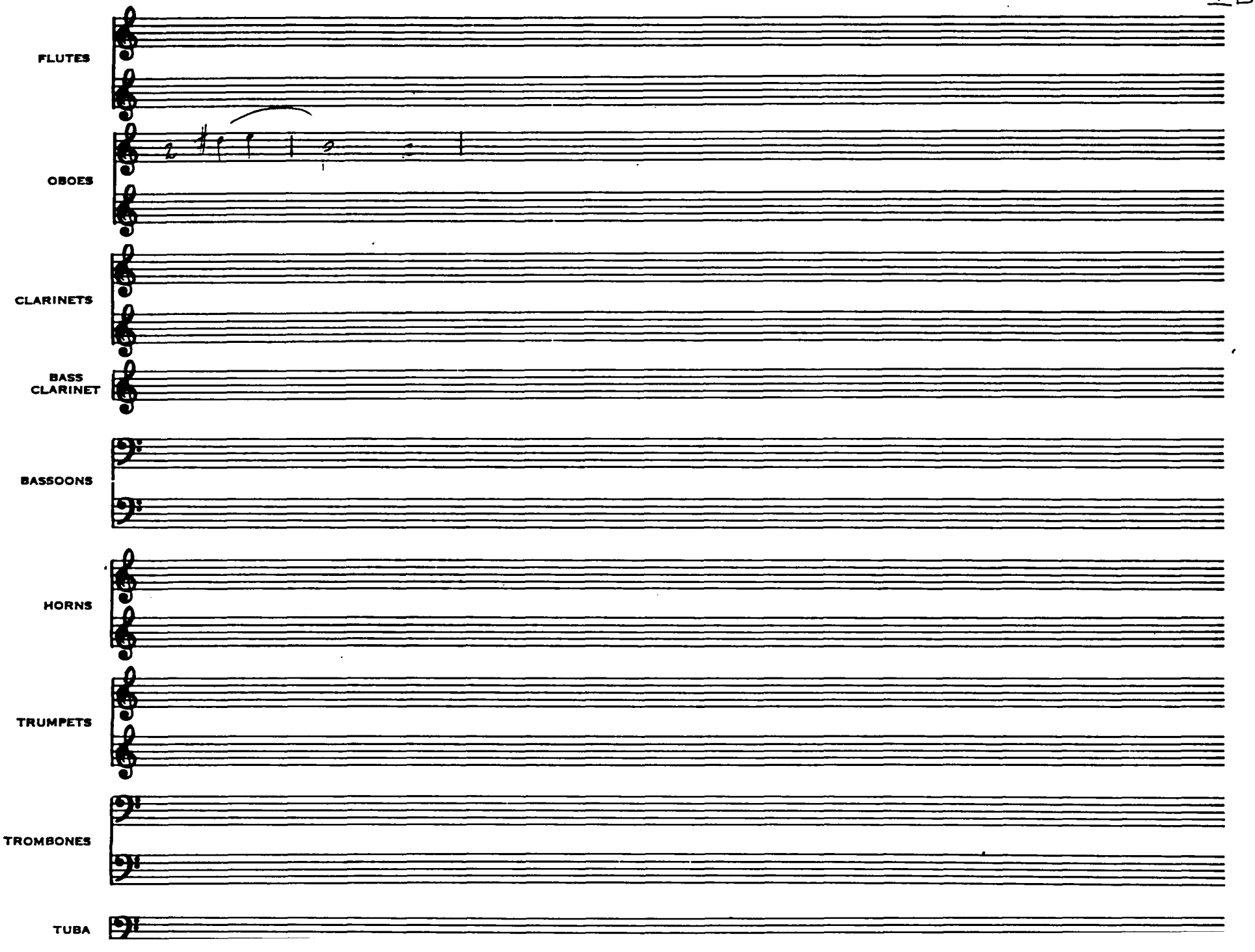
NO. 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
ENGLISH HRN.
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
28
SOLO
f
OUT
OF
THE
DEEP
EST
DEPTH(S)
A
RISE
Soprano I
Soprano II
Alto
Tenor



MUSIC PAPER
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA

TUBA

TIMPANI ETC.

VIBRAPHONE

HARP

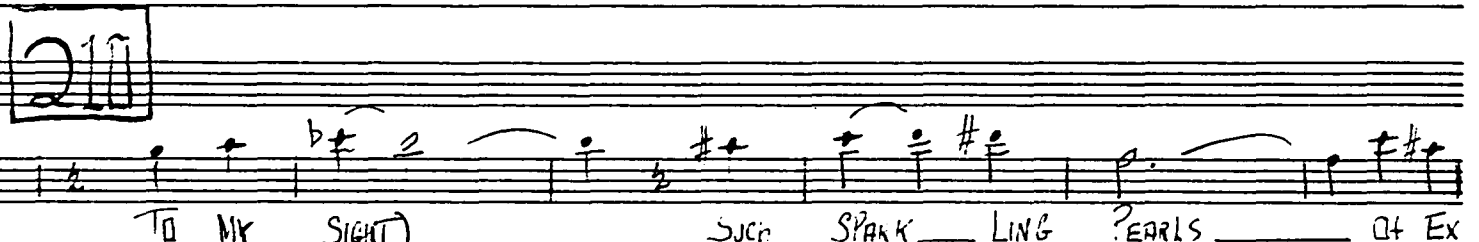
Soprano I

Soprano II

Alto

Tenor

Bass



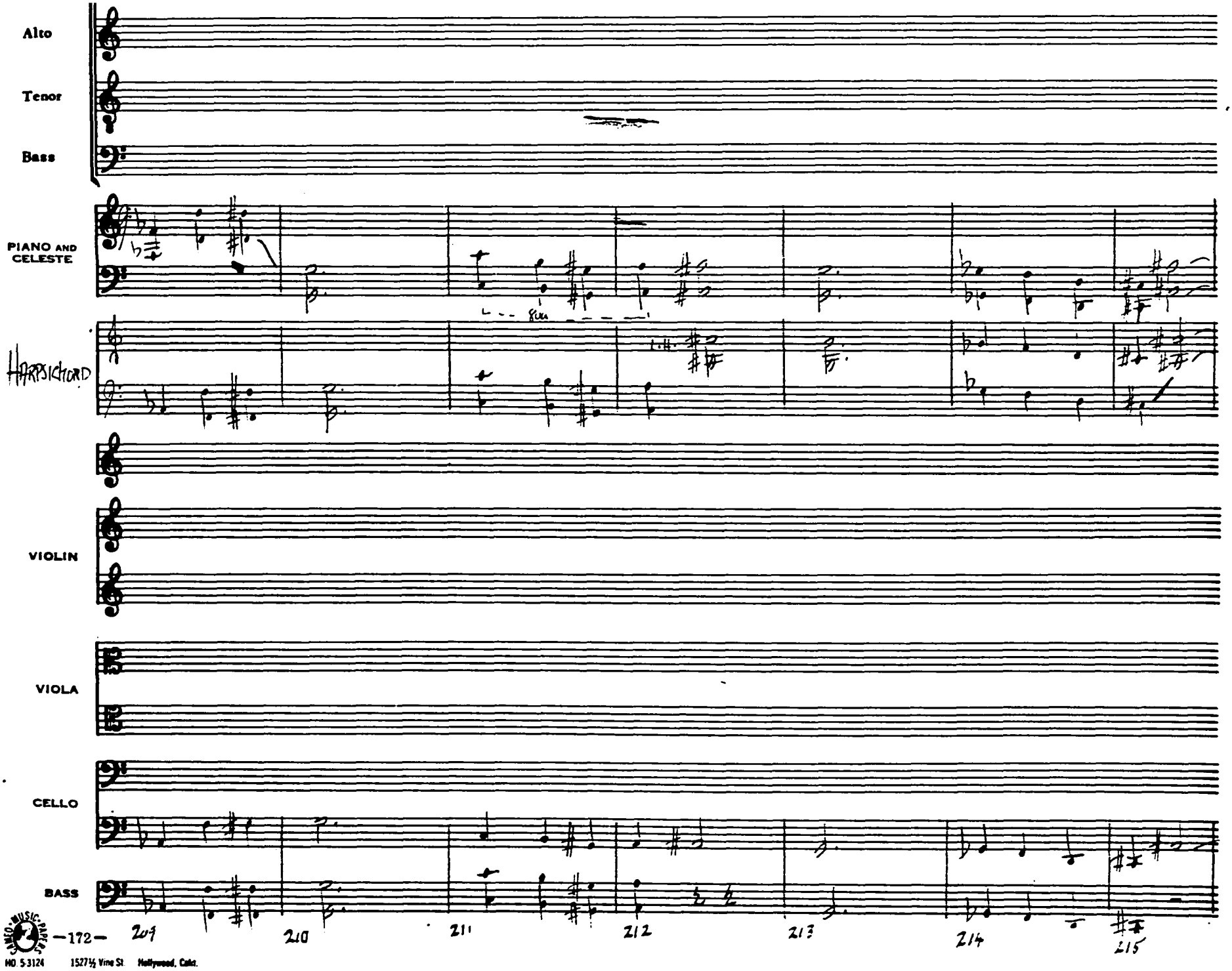
Soprano I

Soprano II

Alto

Tenor

Bass



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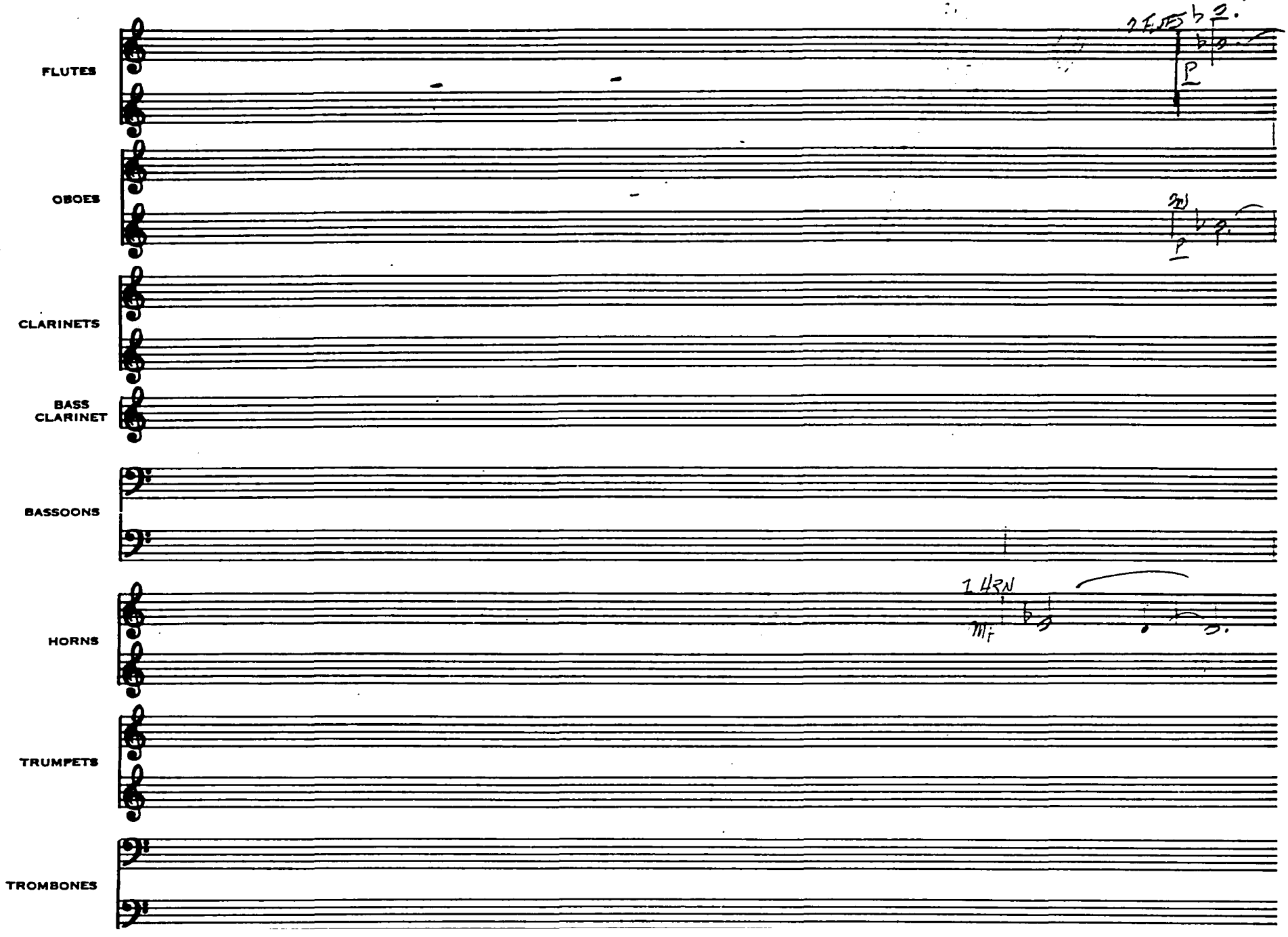
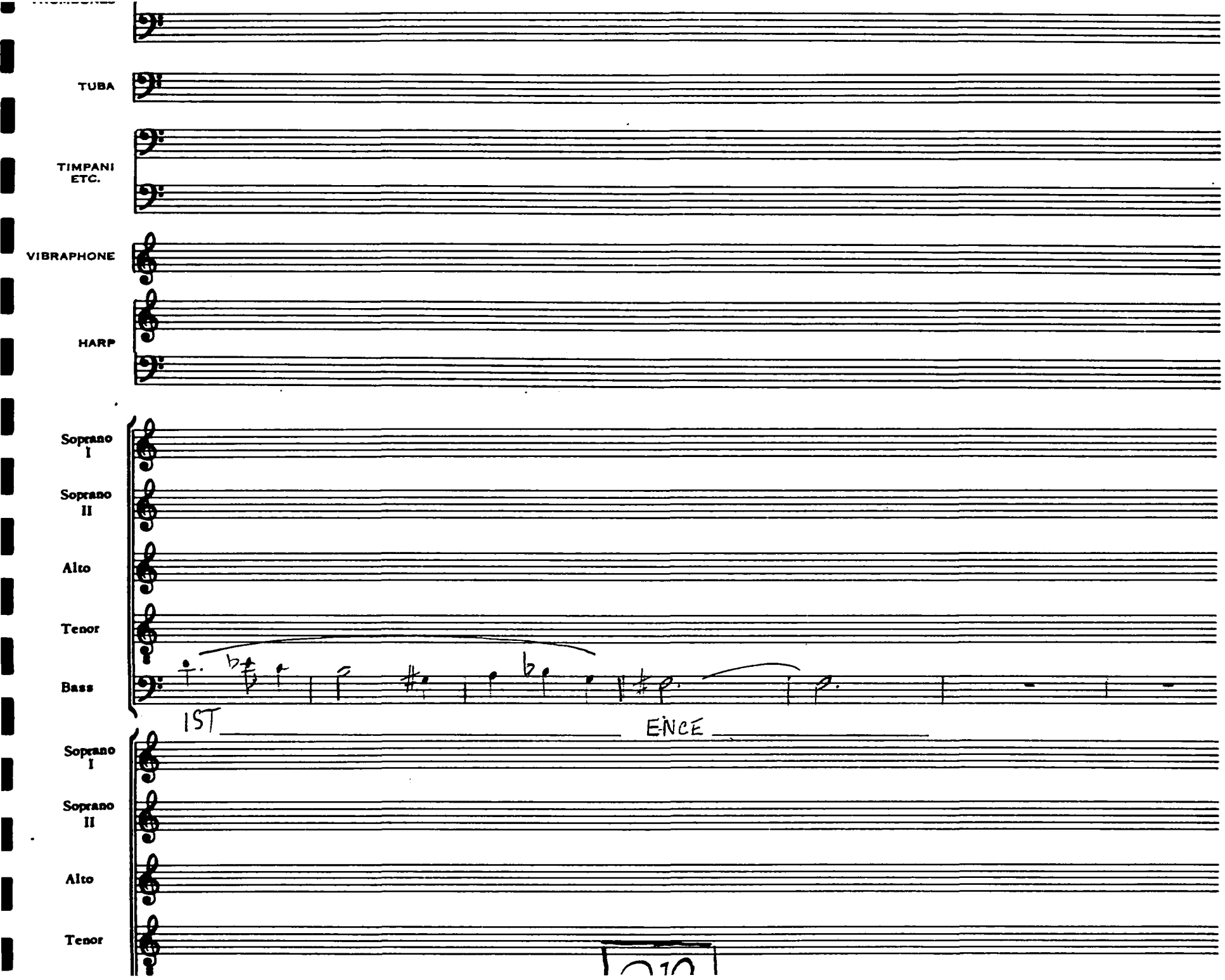
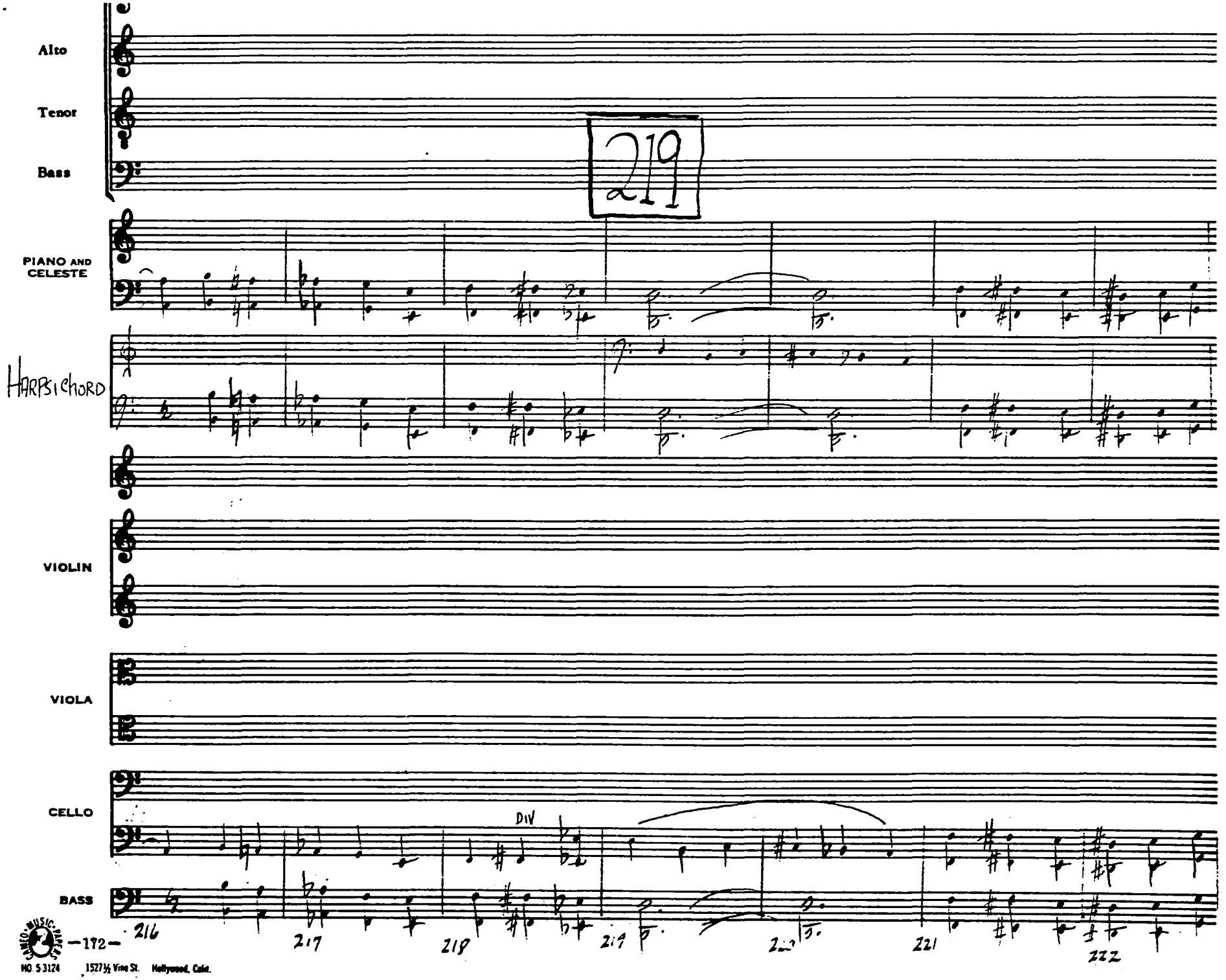

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
2 FLUTES
P
2N
P
1 HRN
Mf


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
IST
ENCE
Soprano I
Soprano II
Alto
Tenor



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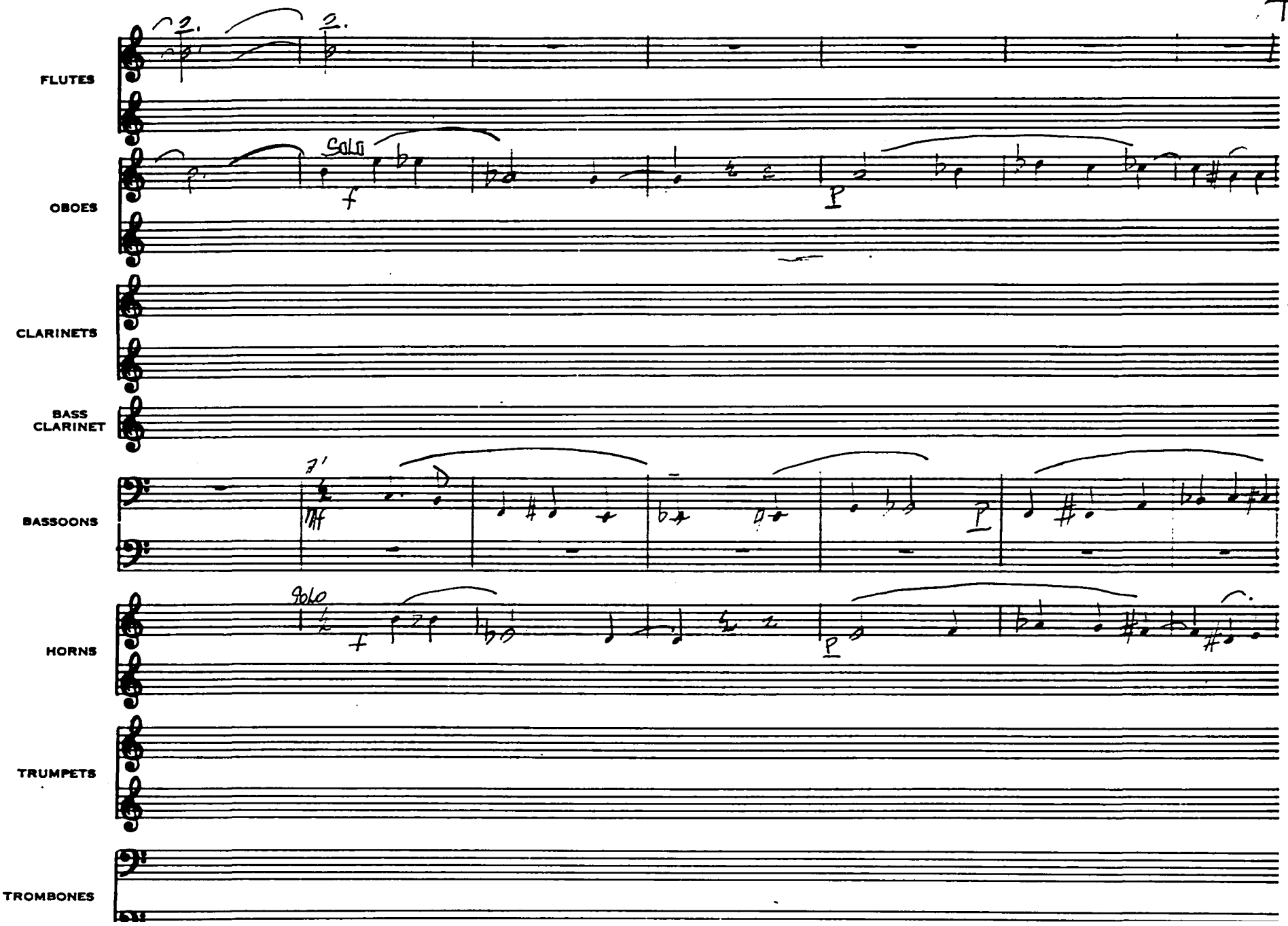
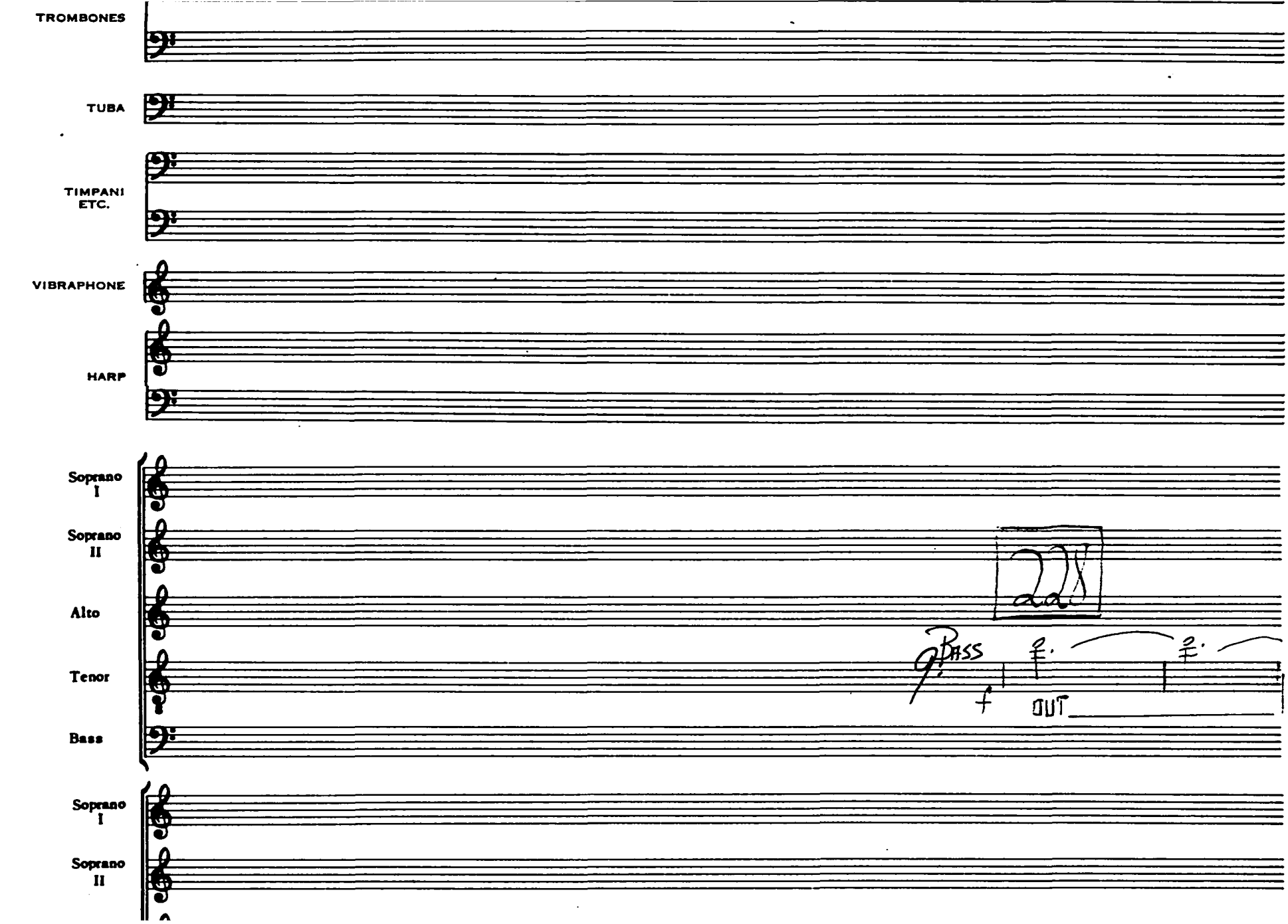
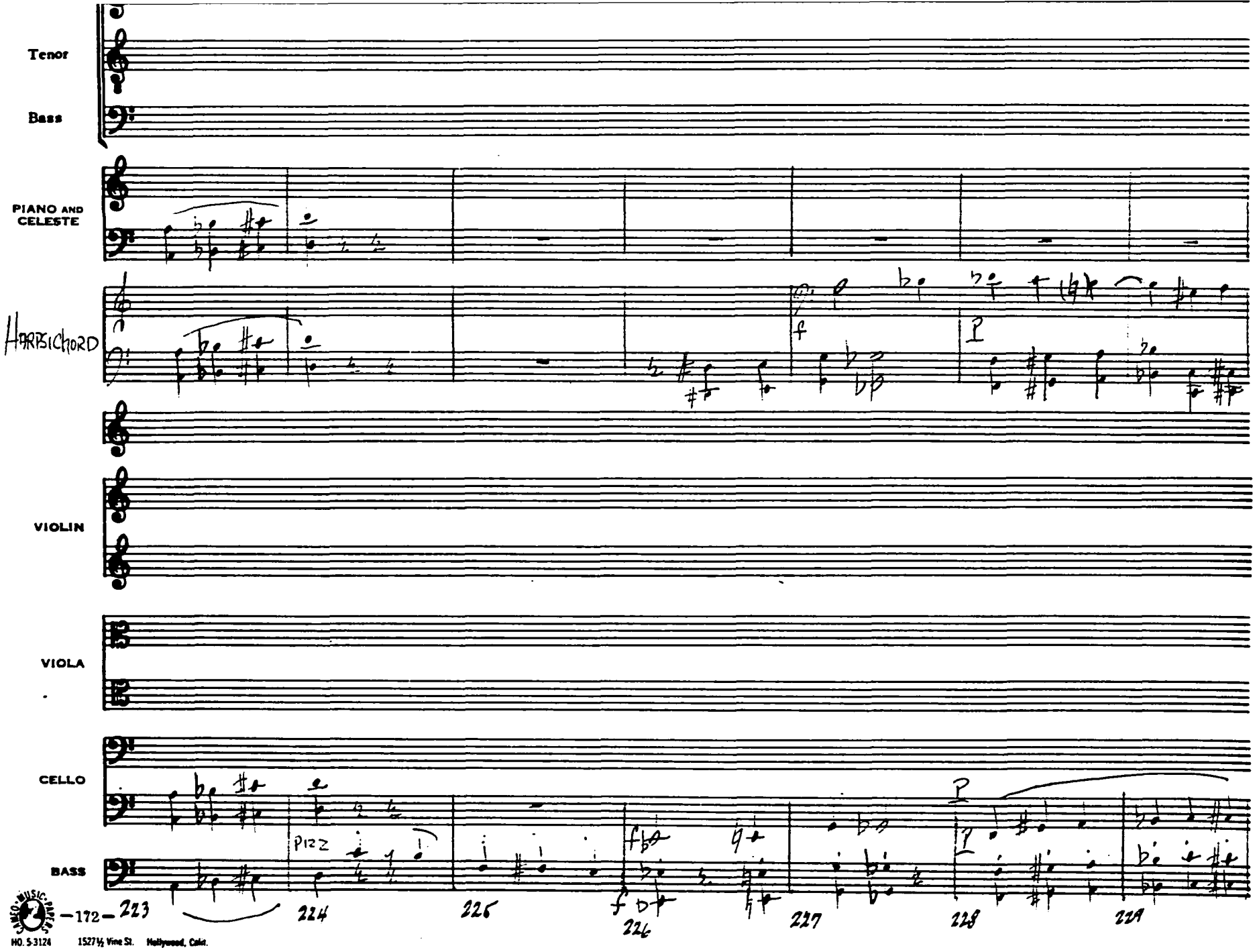
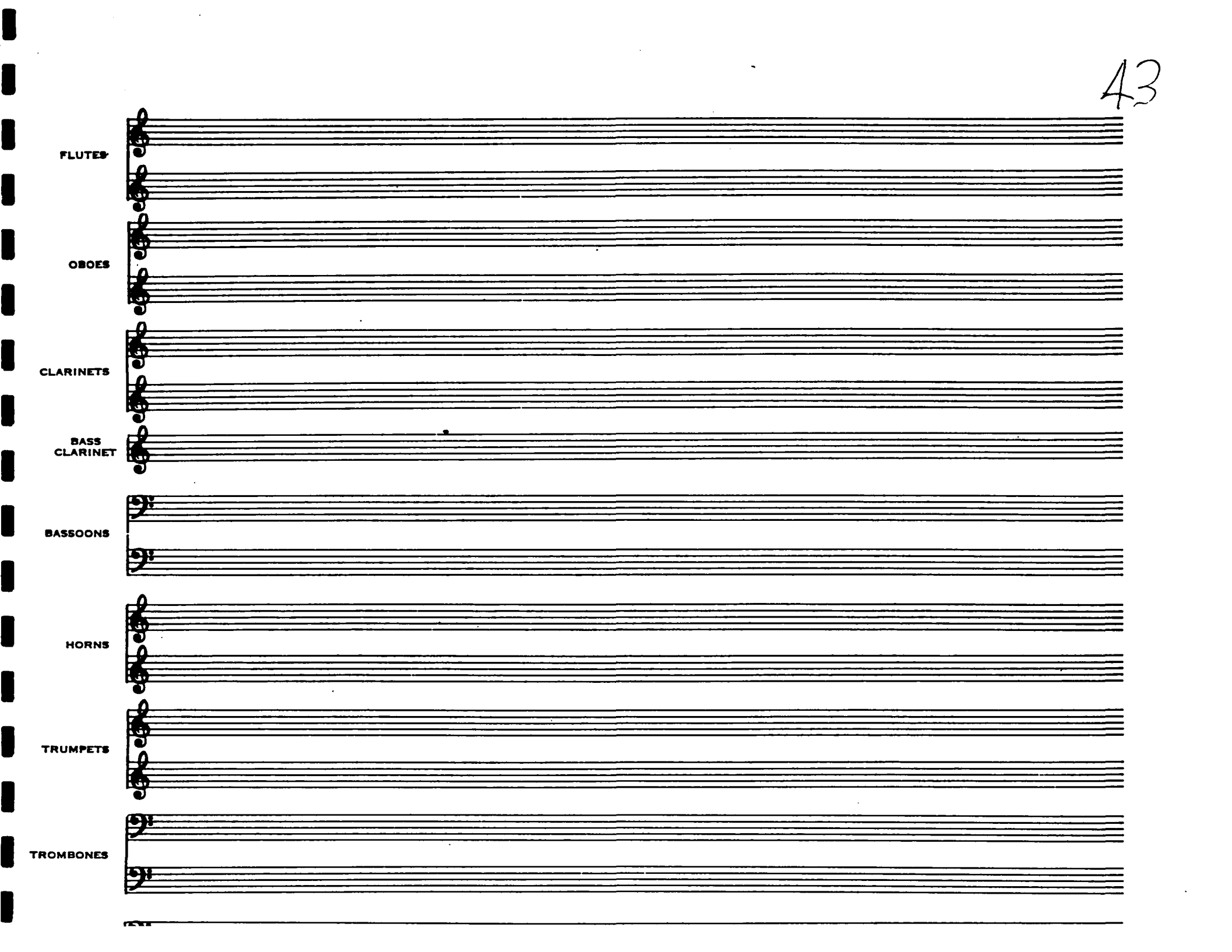
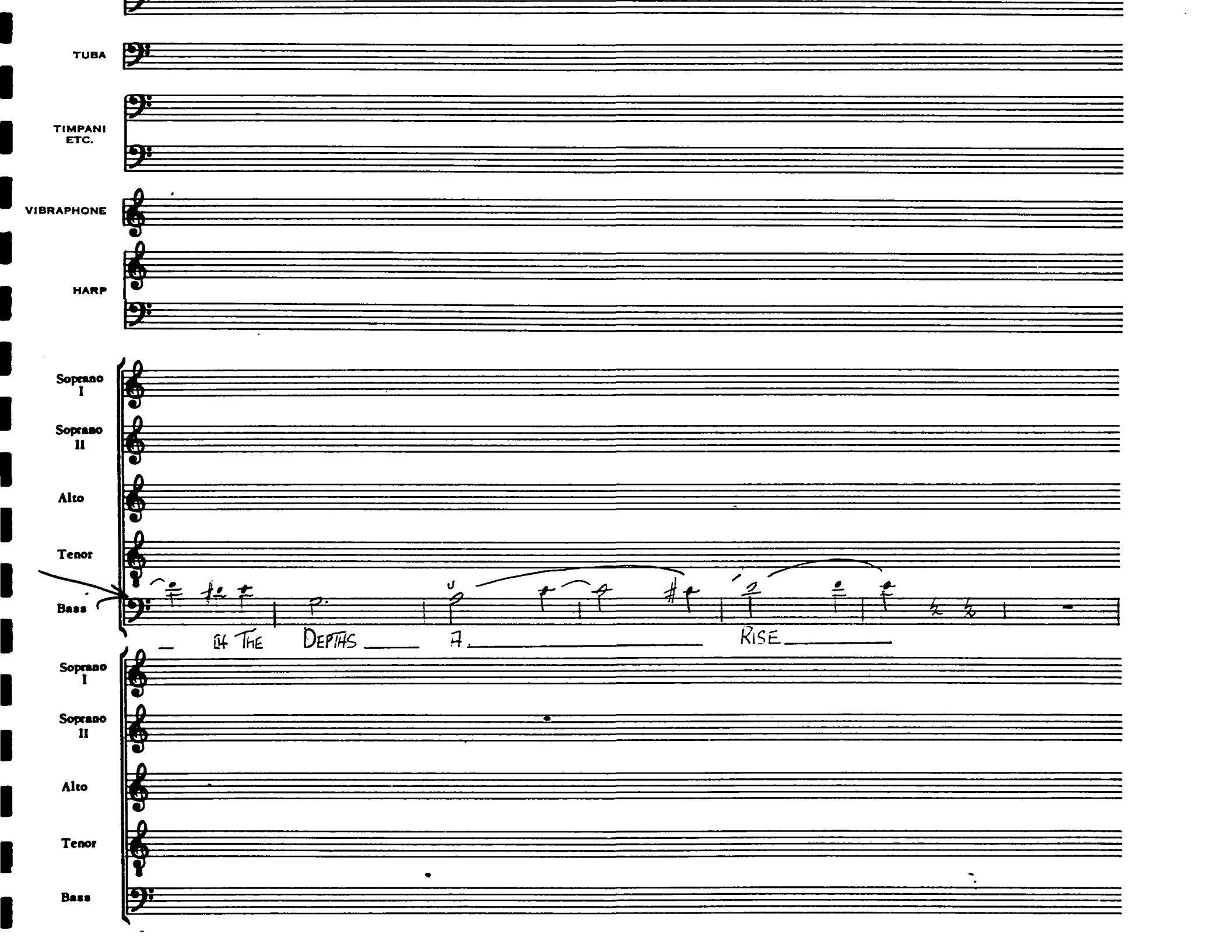

FLUTES
OBOES
Solo
CLARINETS
BASS CLARINET
BASSOONS
HORNS
Solo
TRUMPETS
TROMBONES

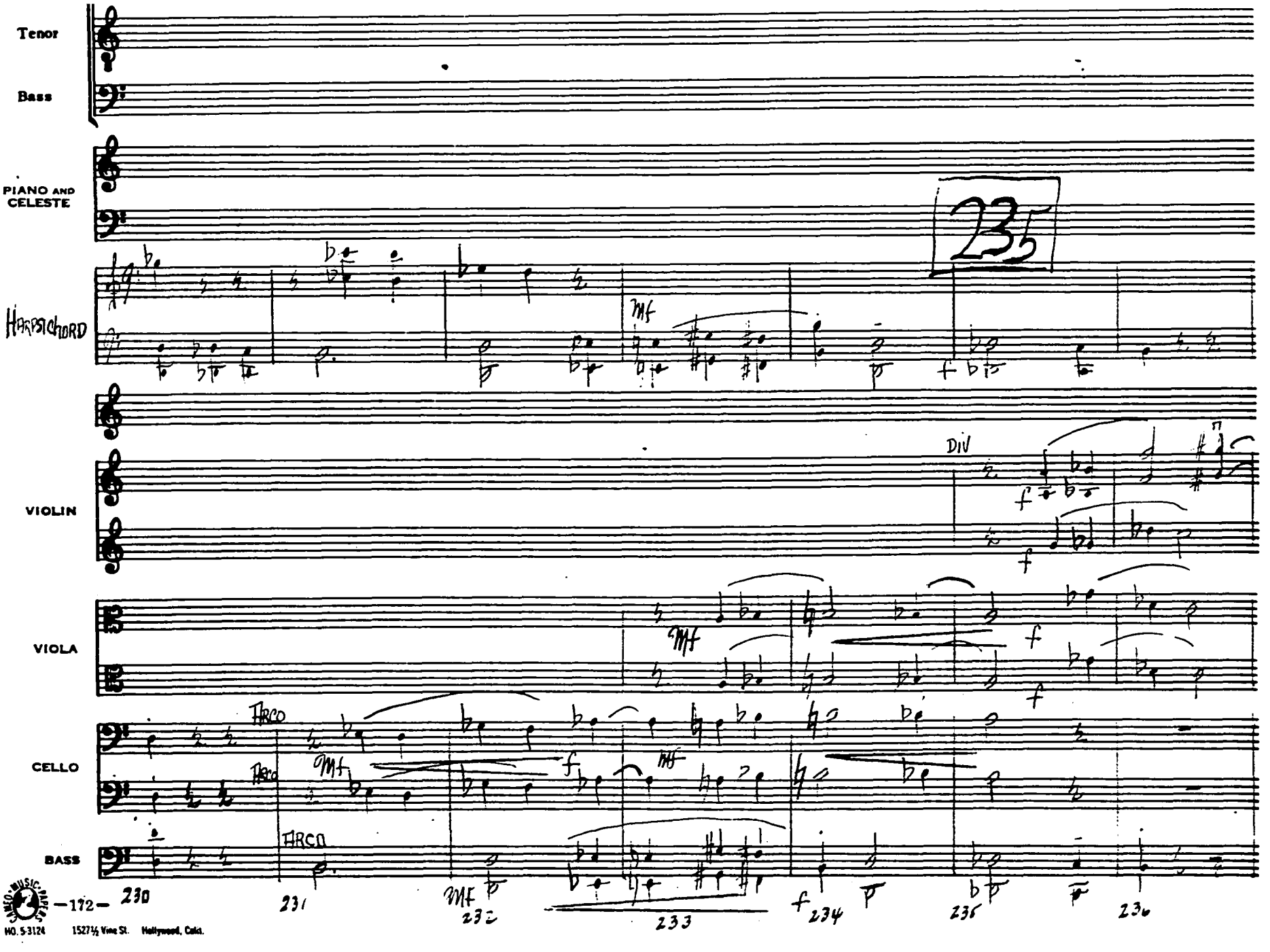

TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
22
Bass
f
OUT



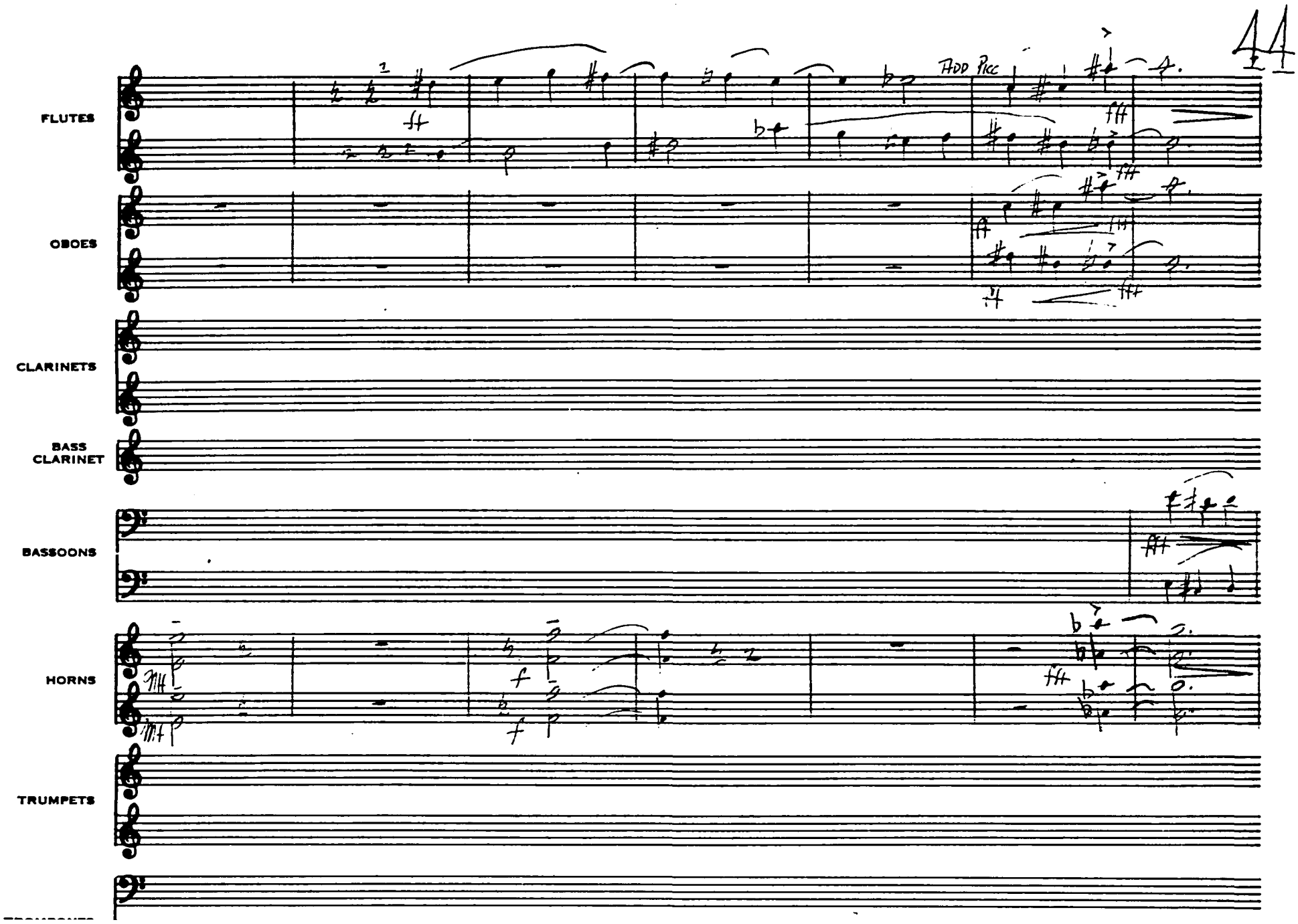
MUSIC PRINTERS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

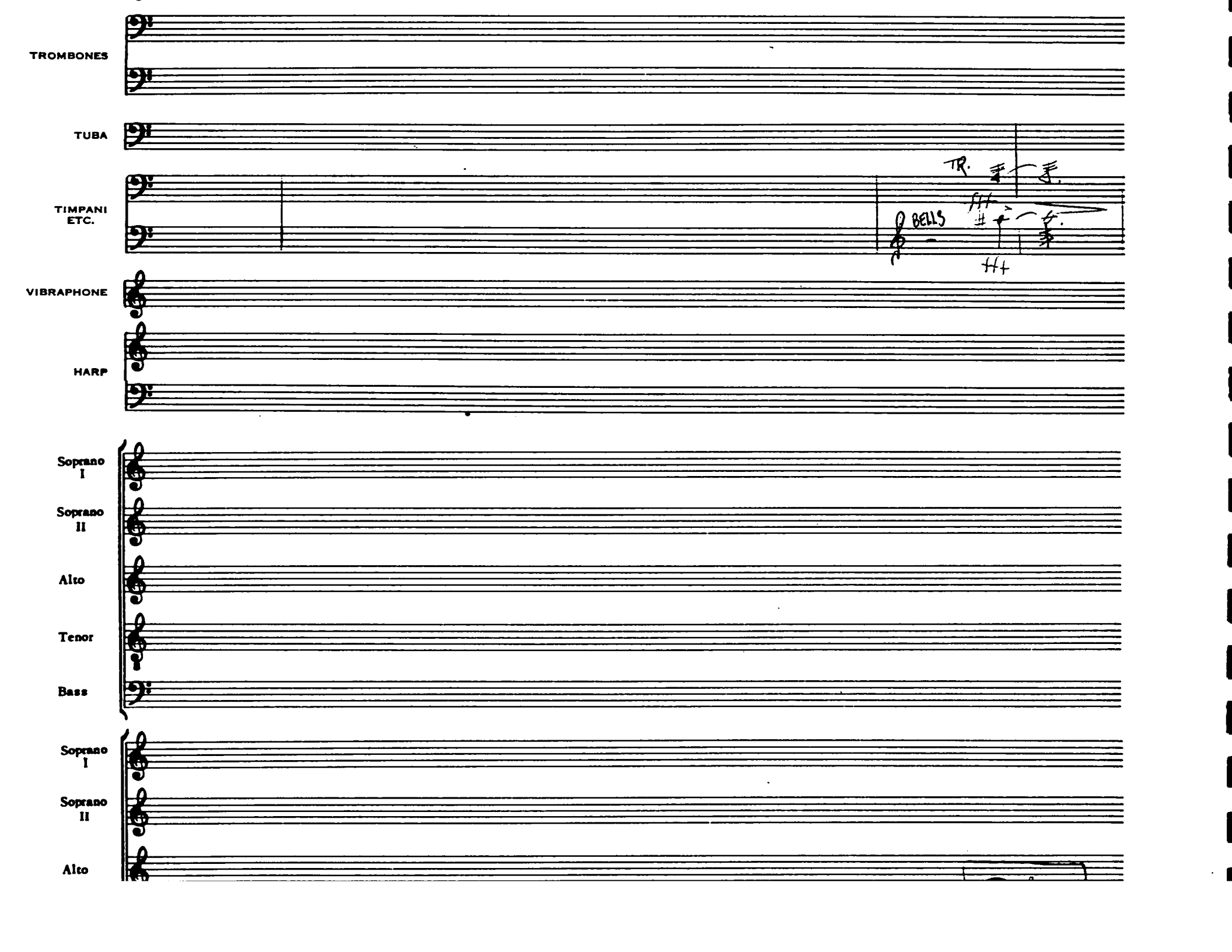

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

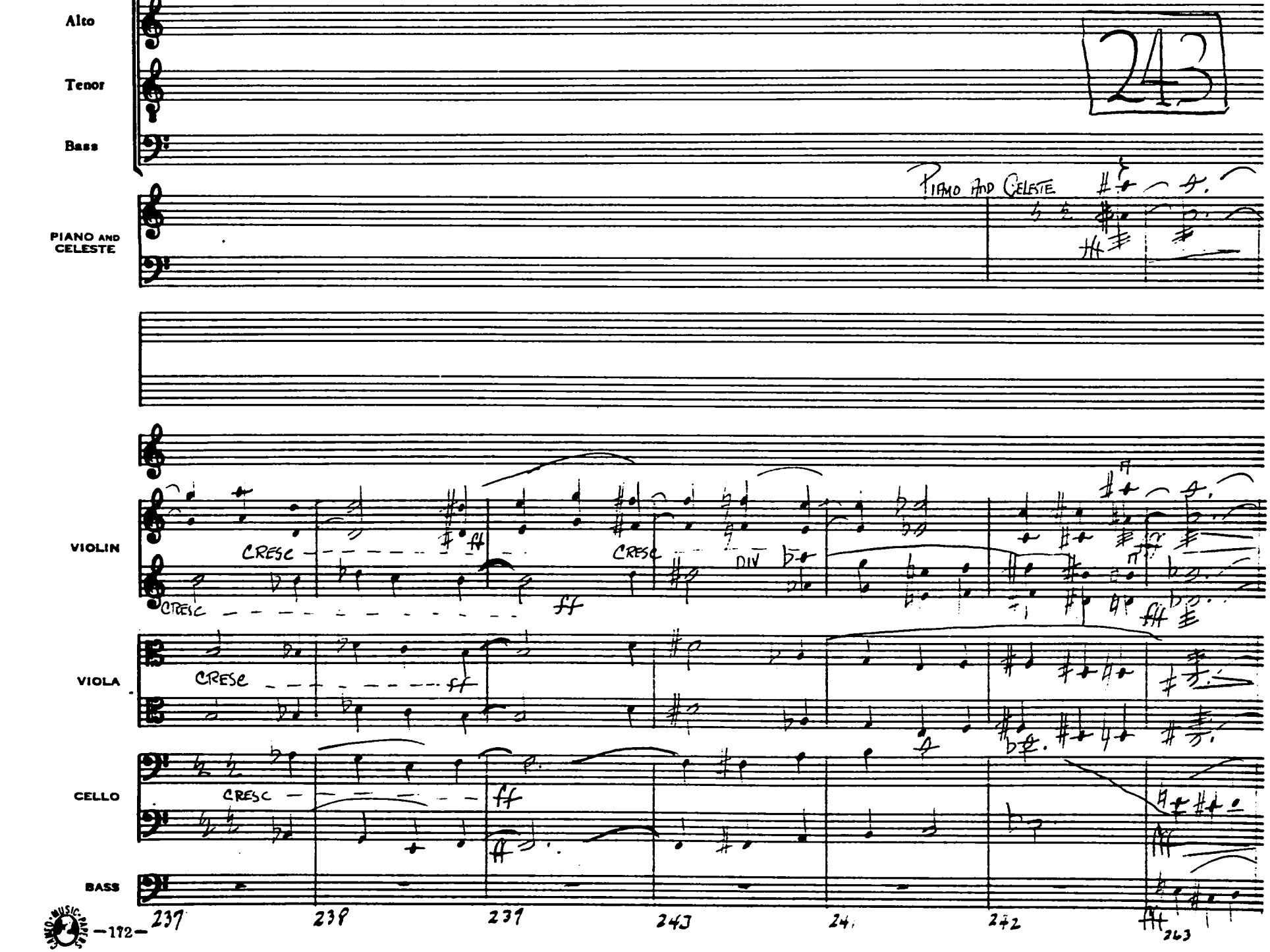

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
OF THE DEPTHS A RISE
Soprano I
Soprano II
Alto
Tenor
Bass



MUSIC PRESS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


44
FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
ADD PICC


TROMBONES
TUBA
TIMPANI ETC.
TR.
BELLS
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto



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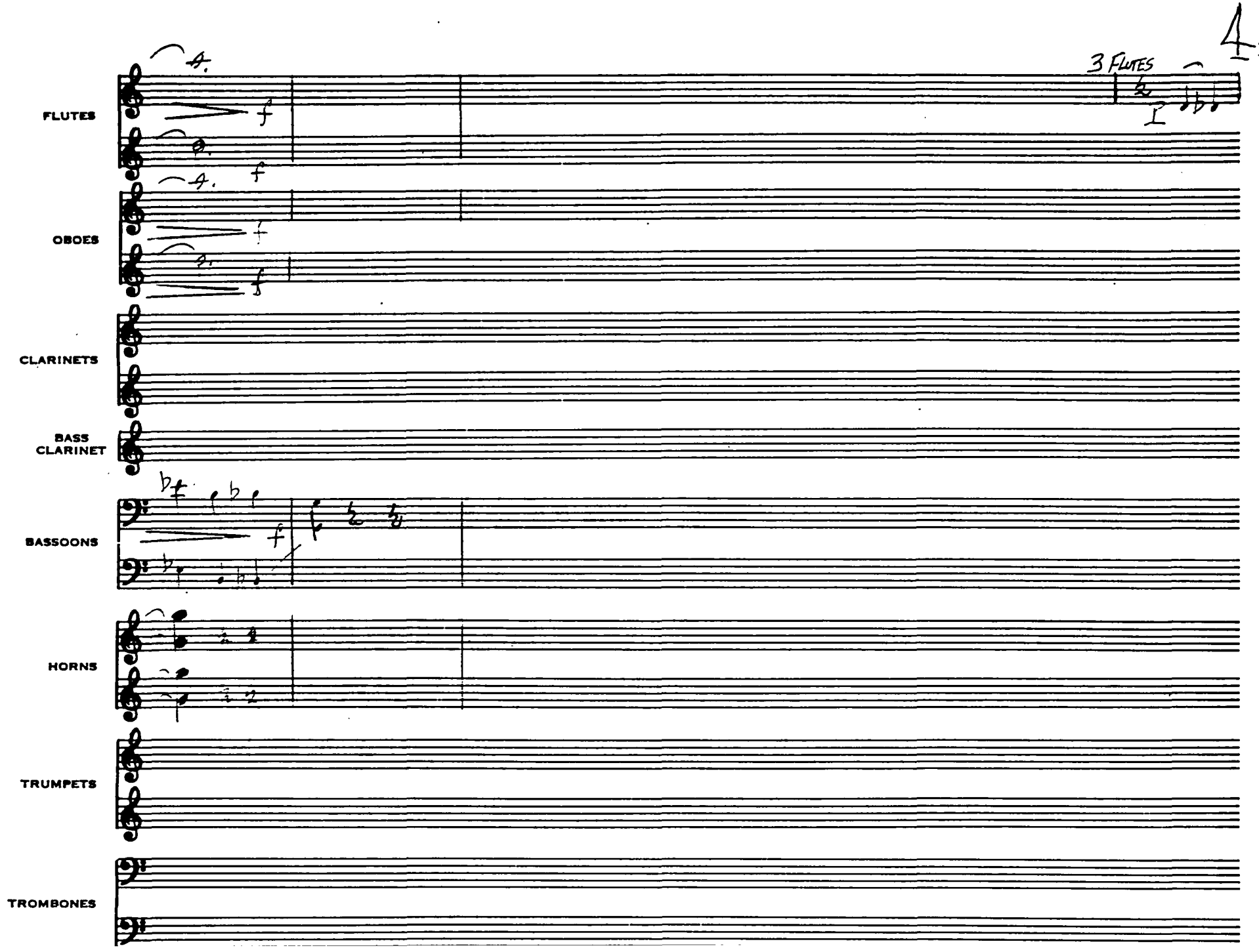
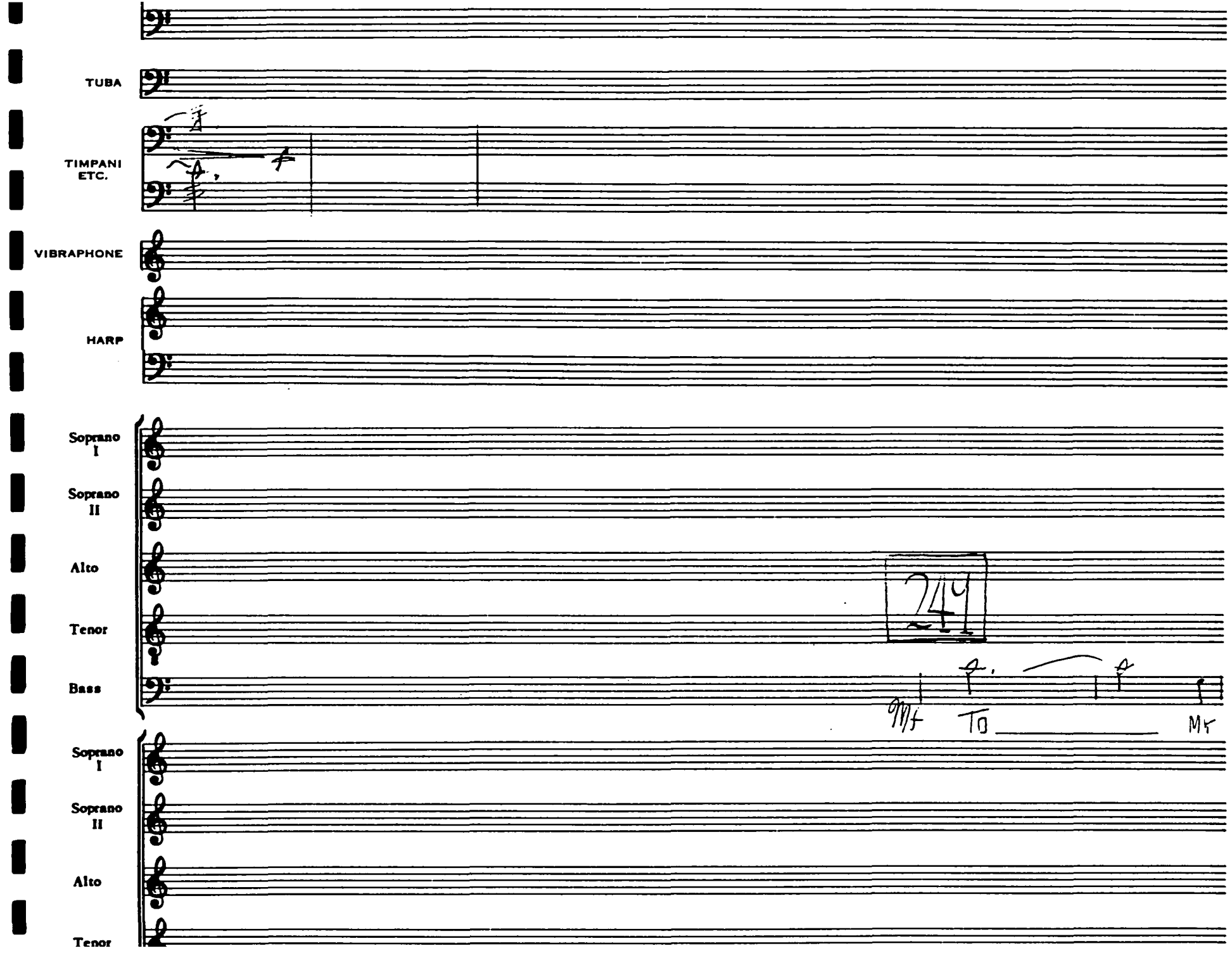
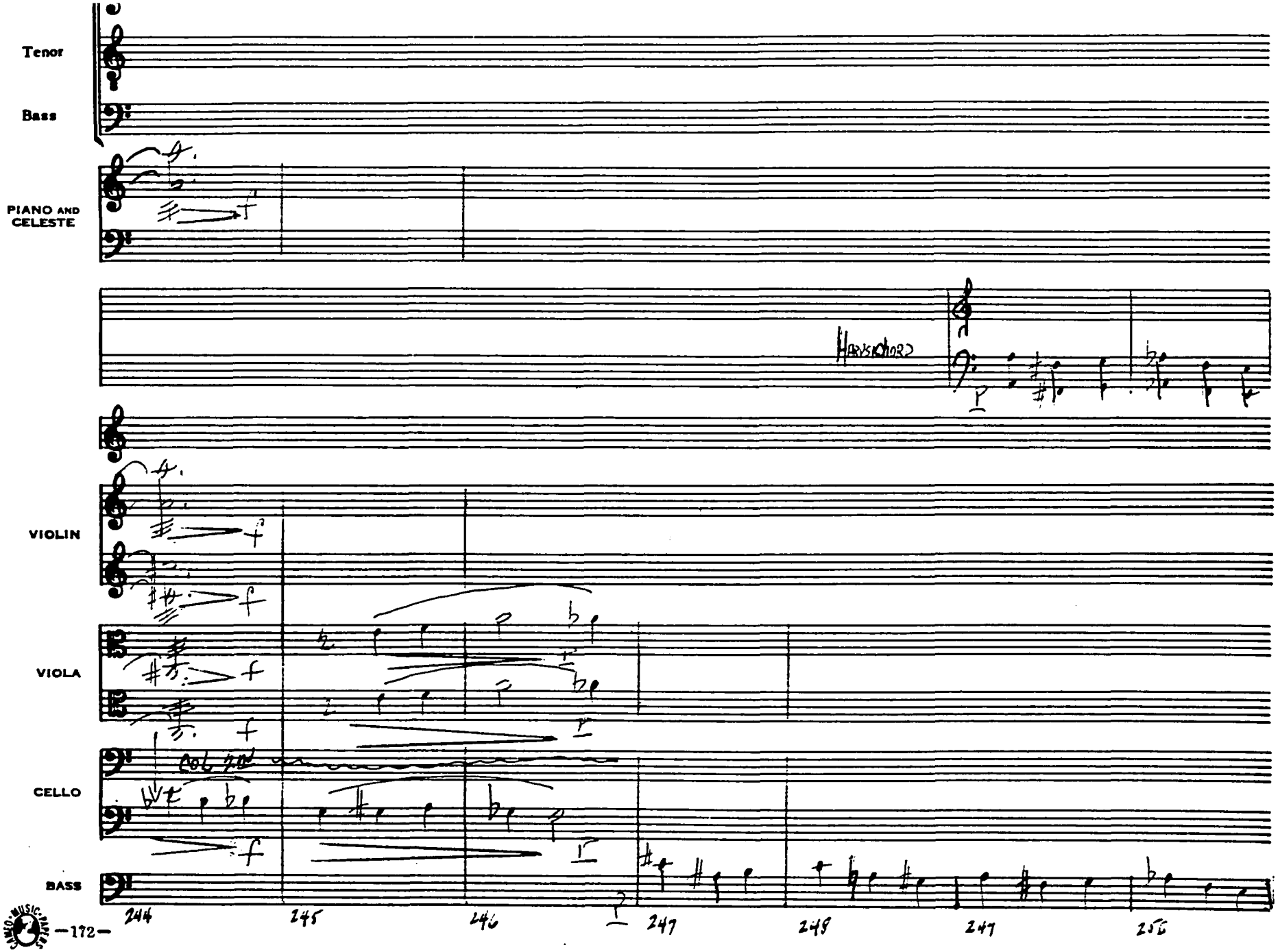

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
3 FLUTES
I


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
mf
To
Mr



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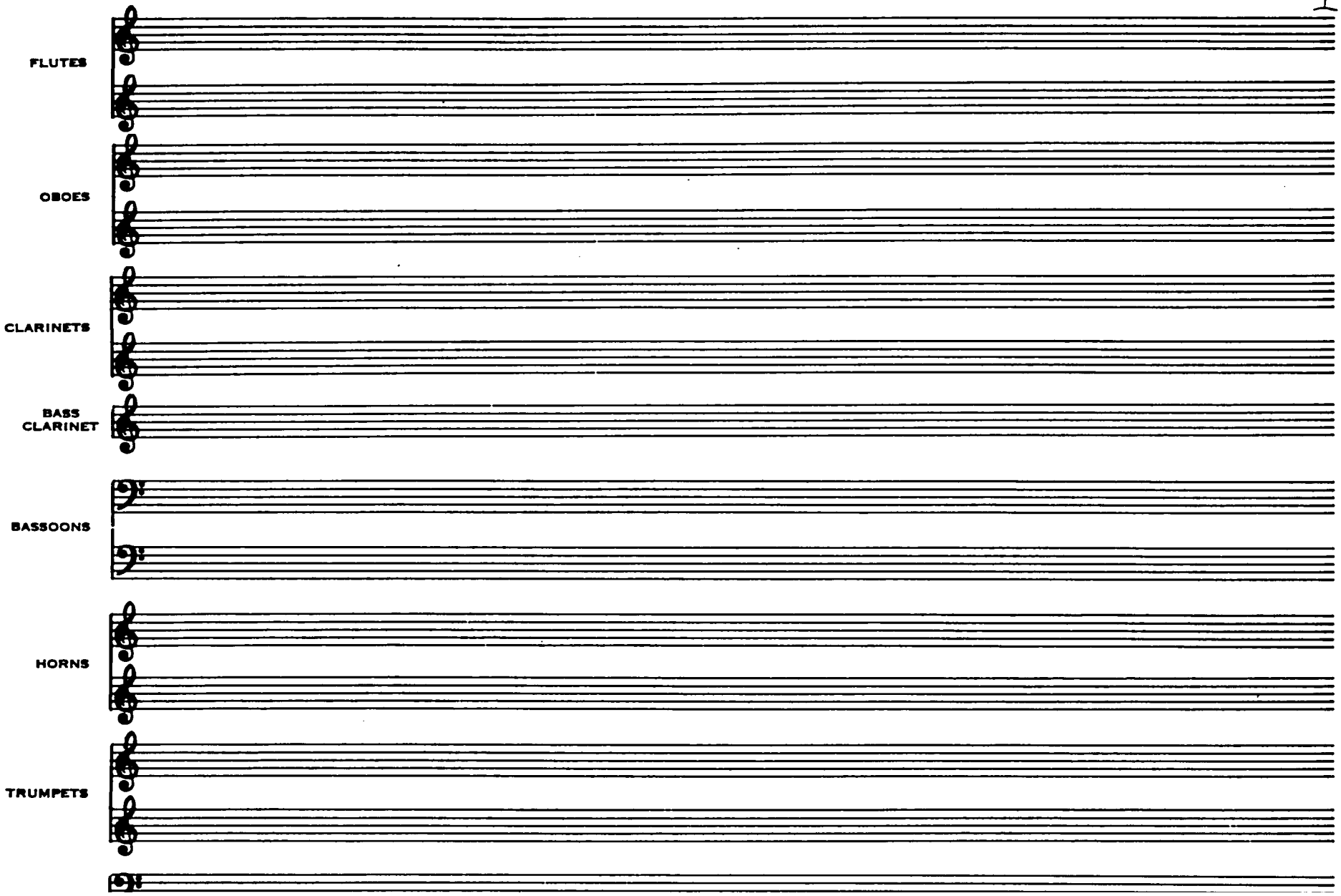
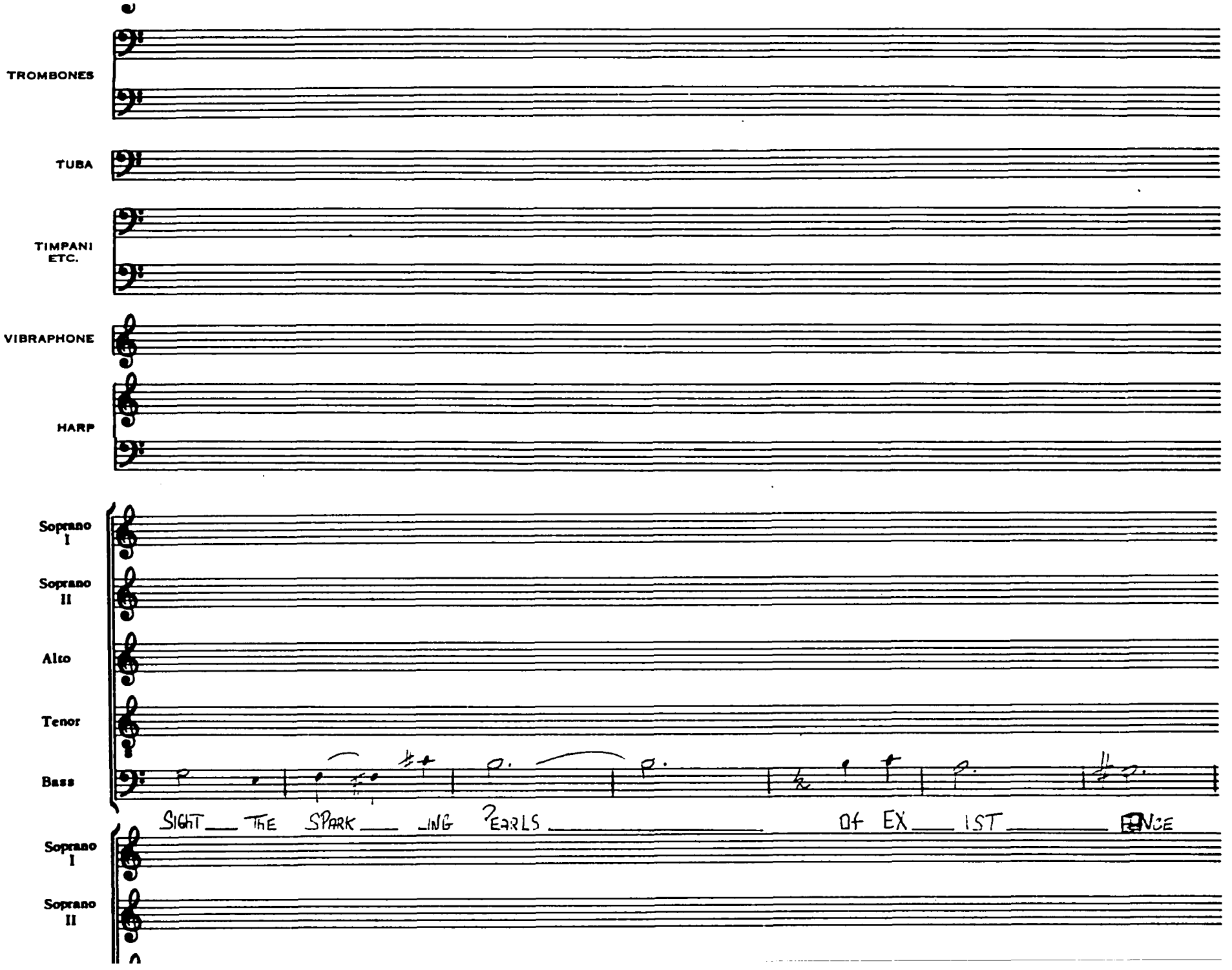
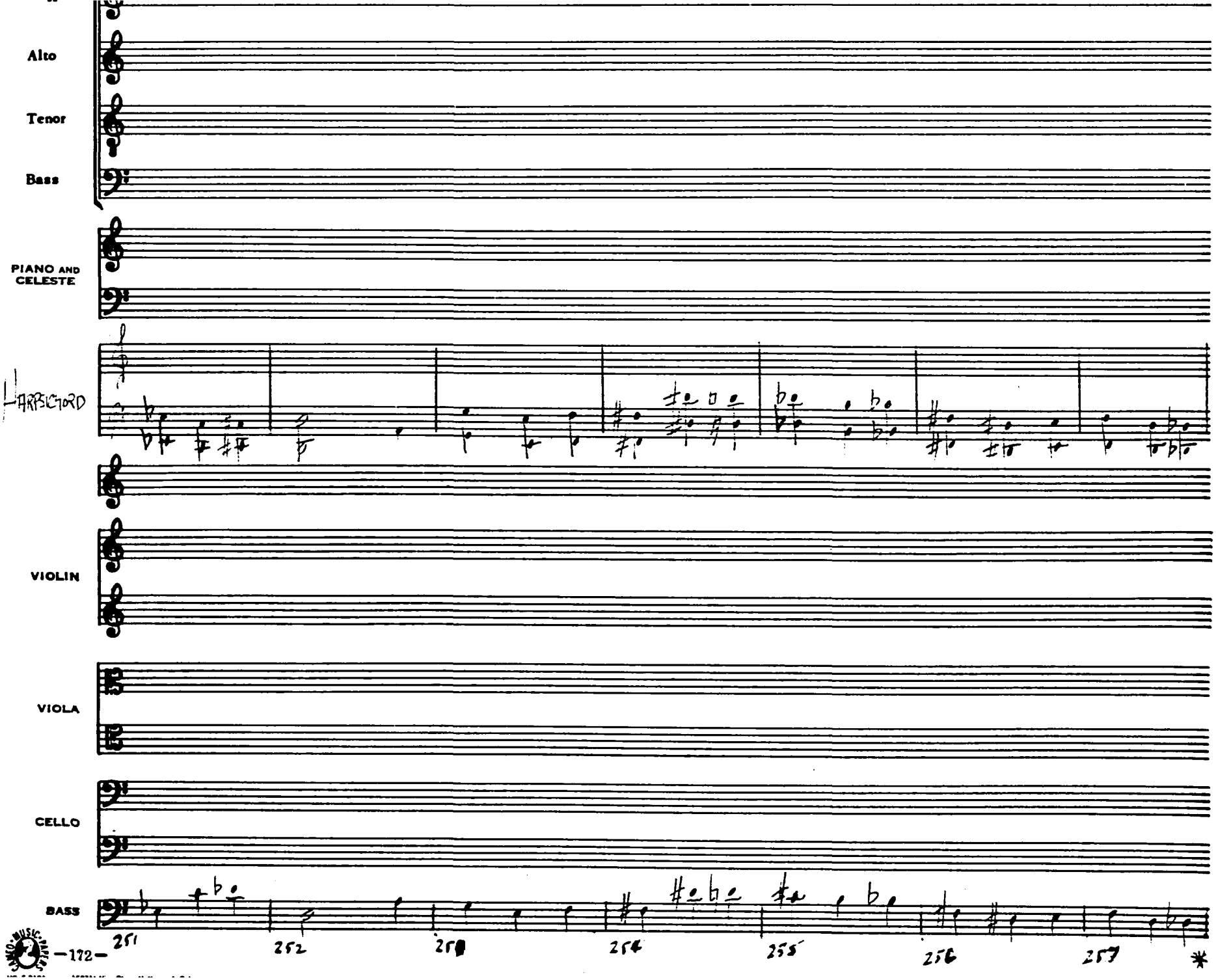
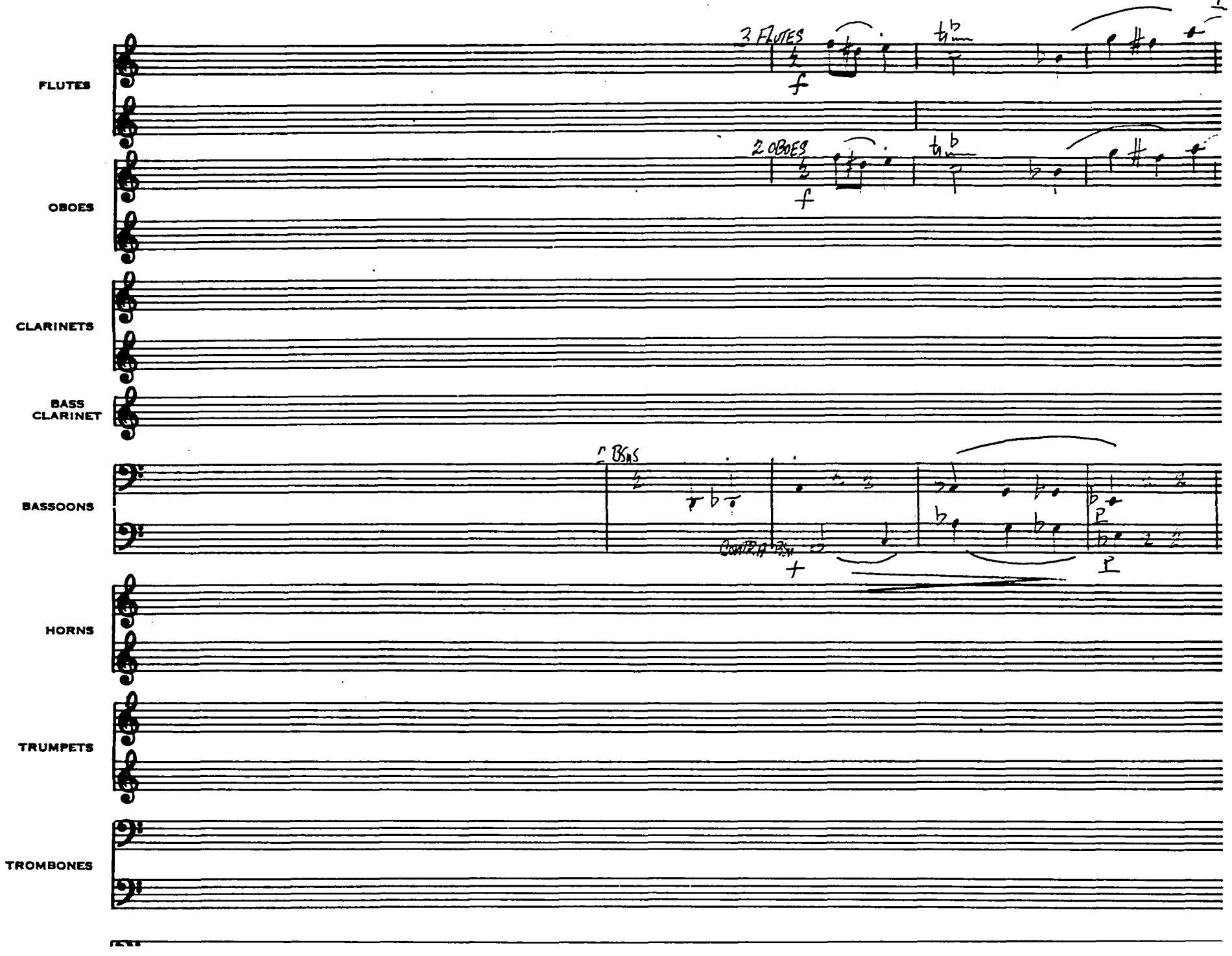
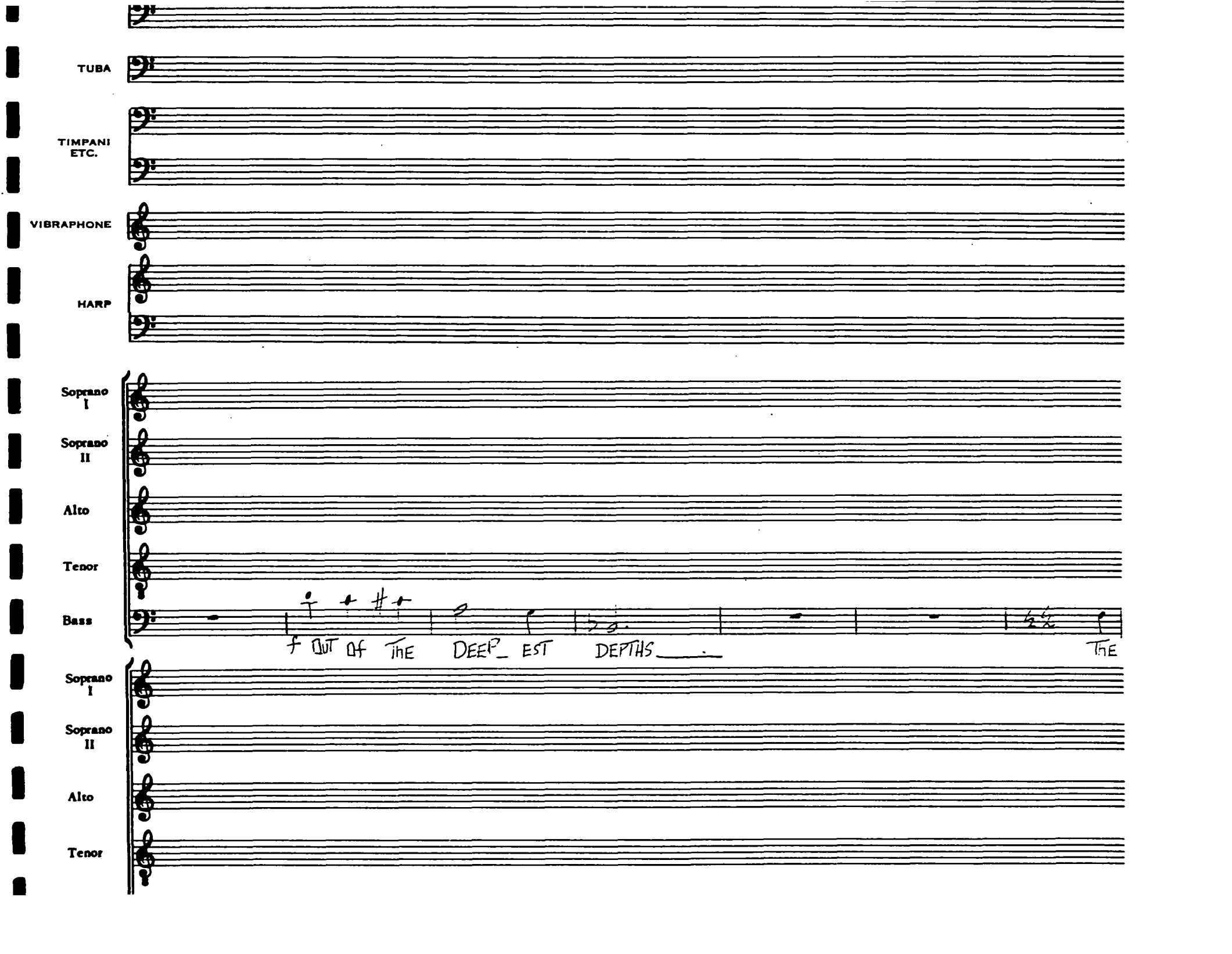
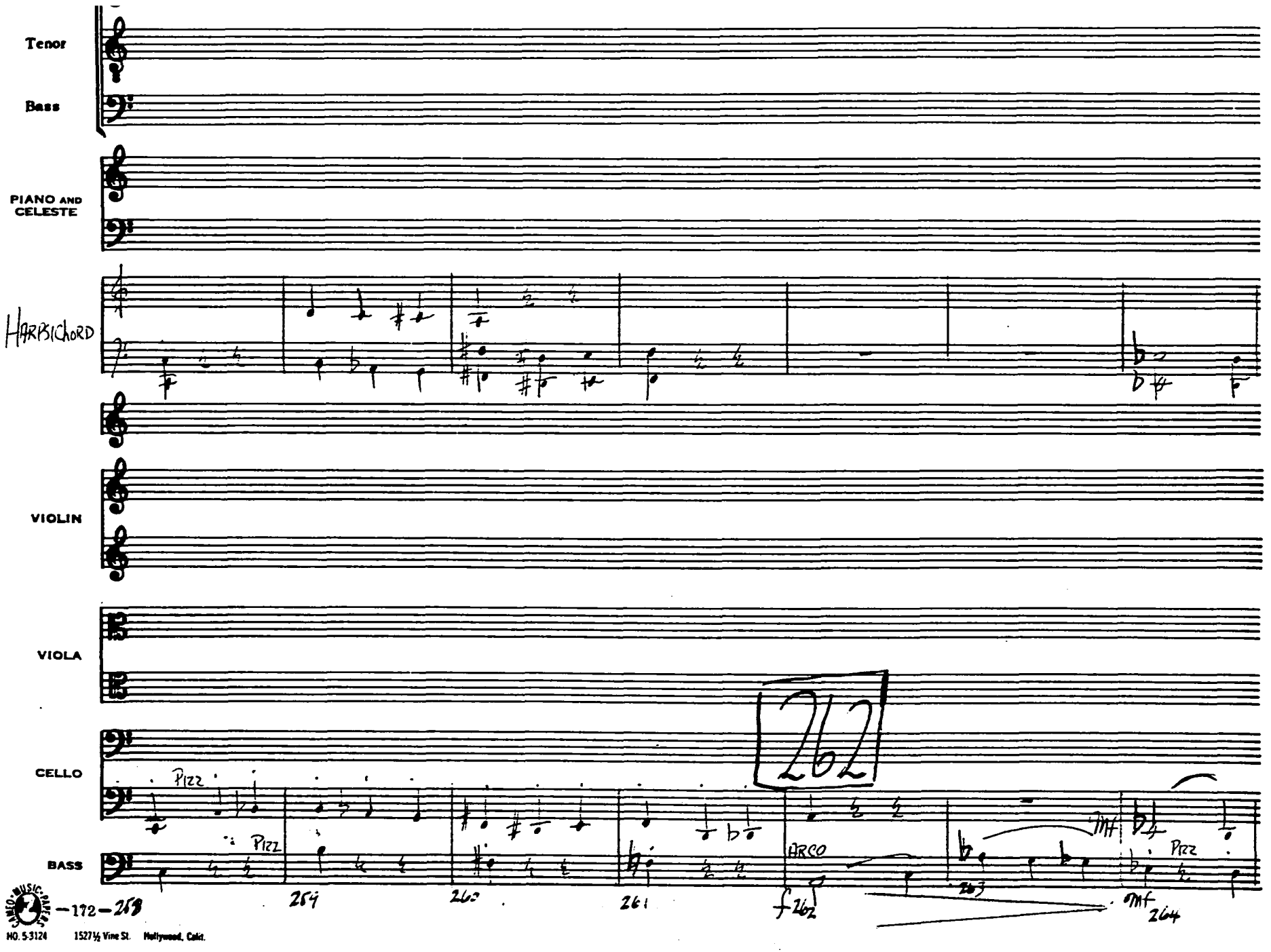

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
SIGHT THE SPARK ING PEARLS Of EX IST ENCE
Soprano I
Soprano II


Alto
Tenor
Bass
PIANO AND CELESTE
HARPSICHORD
VIOLIN
VIOLA
CELLO
BASS
251
252
253
254
255
256
257


FLUTES
3 FLUTES
f
OBOES
2 OBOES
f
CLARINETS
BASS CLARINET
BASSOONS
BSNS
CONTRA BSN
p
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
f OUT OF THE DEEP_EST DEPTHS
THE
Soprano I
Soprano II
Alto
Tenor



CAMEO MUSIC PAPER
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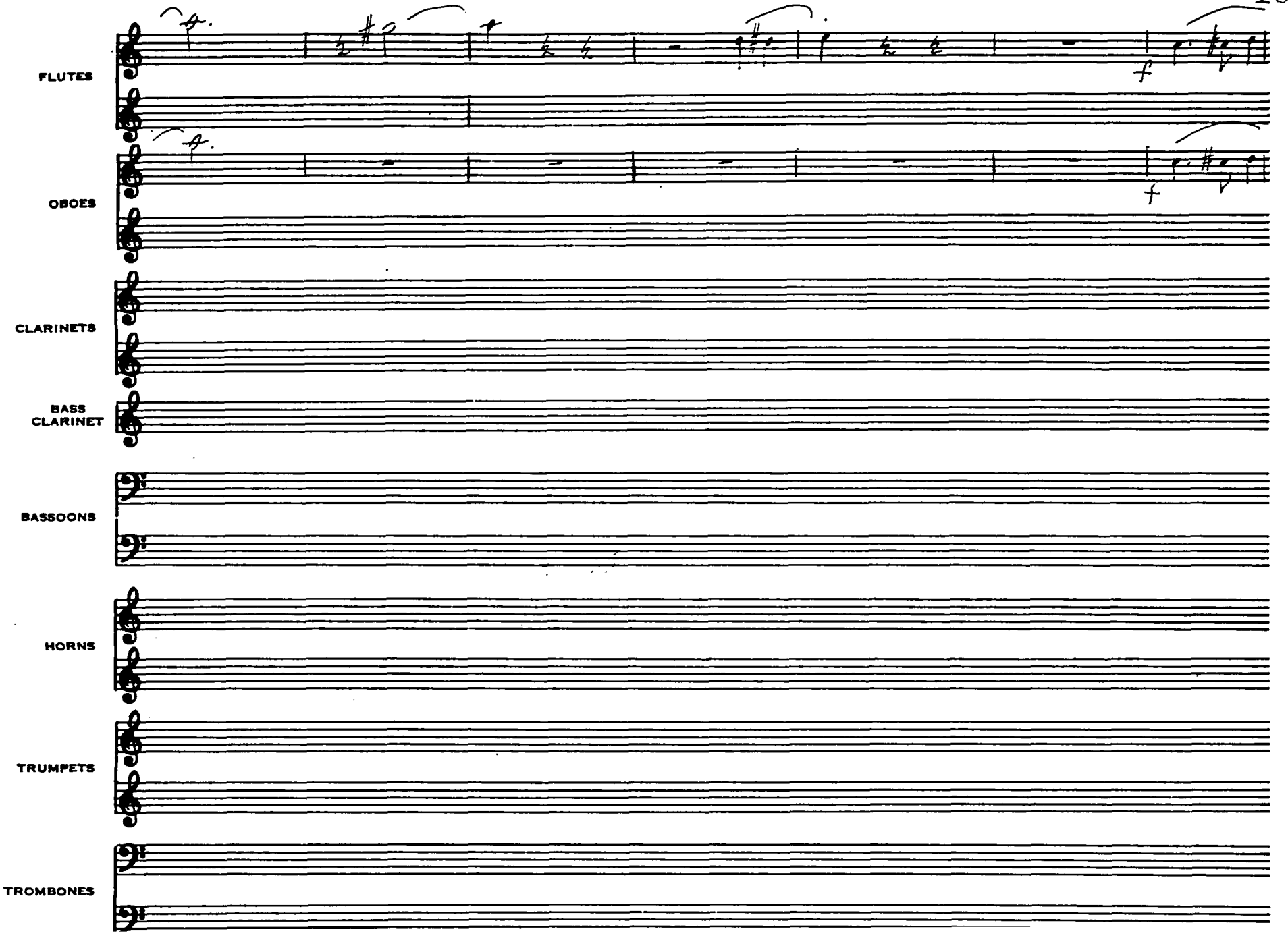
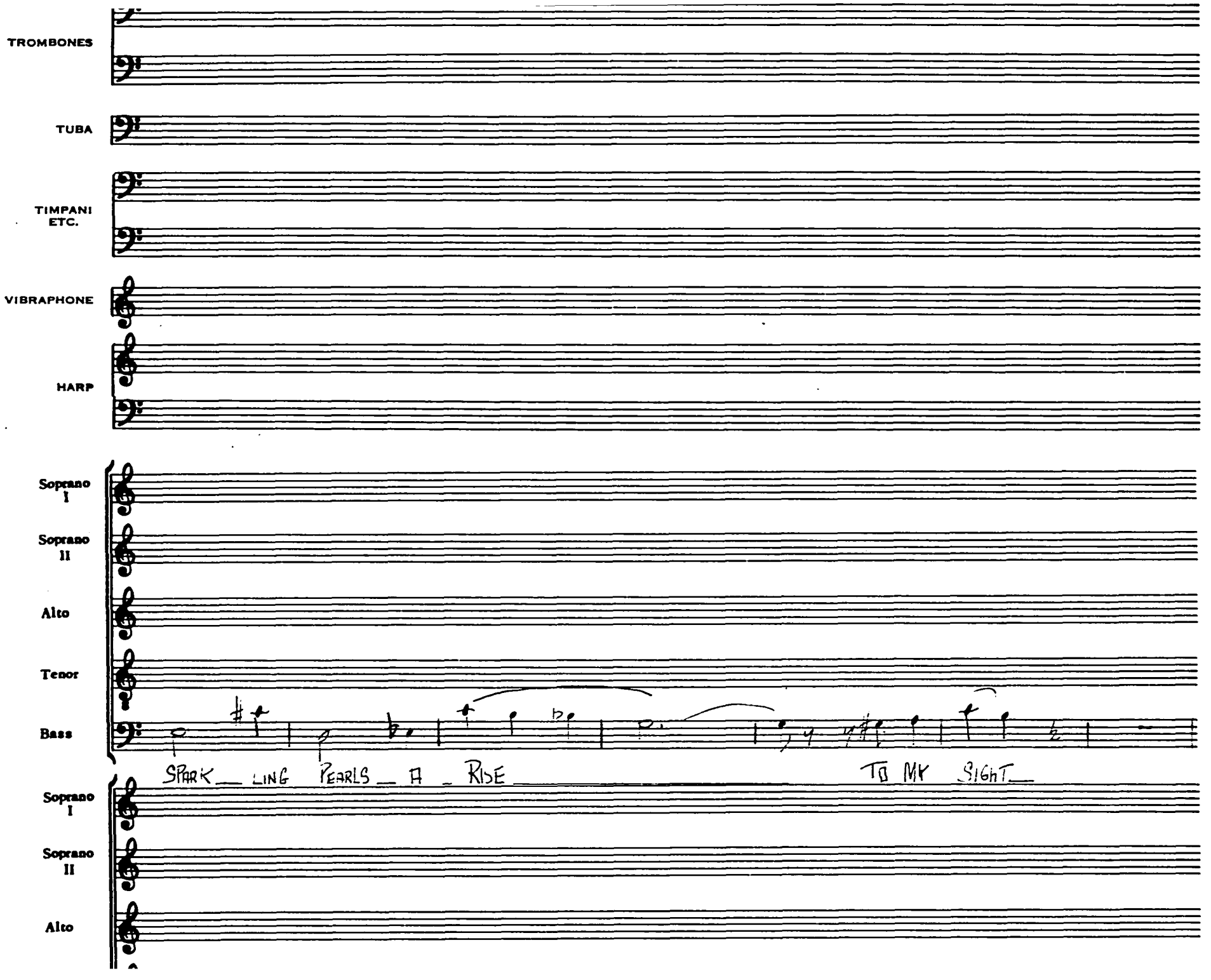
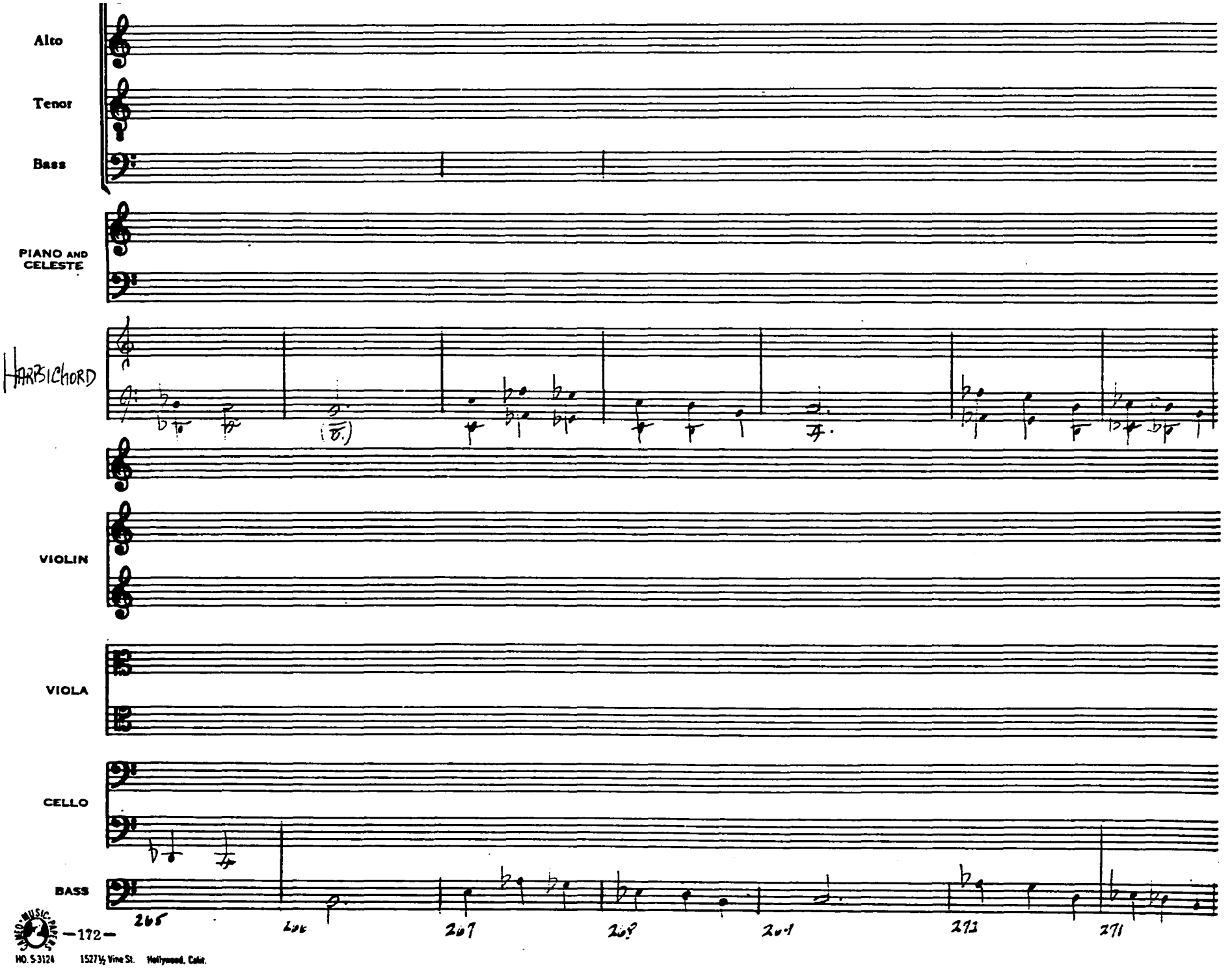

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
SPARK LING PEARLS A RISE
TO MY SIGHT
Soprano I
Soprano II
Alto



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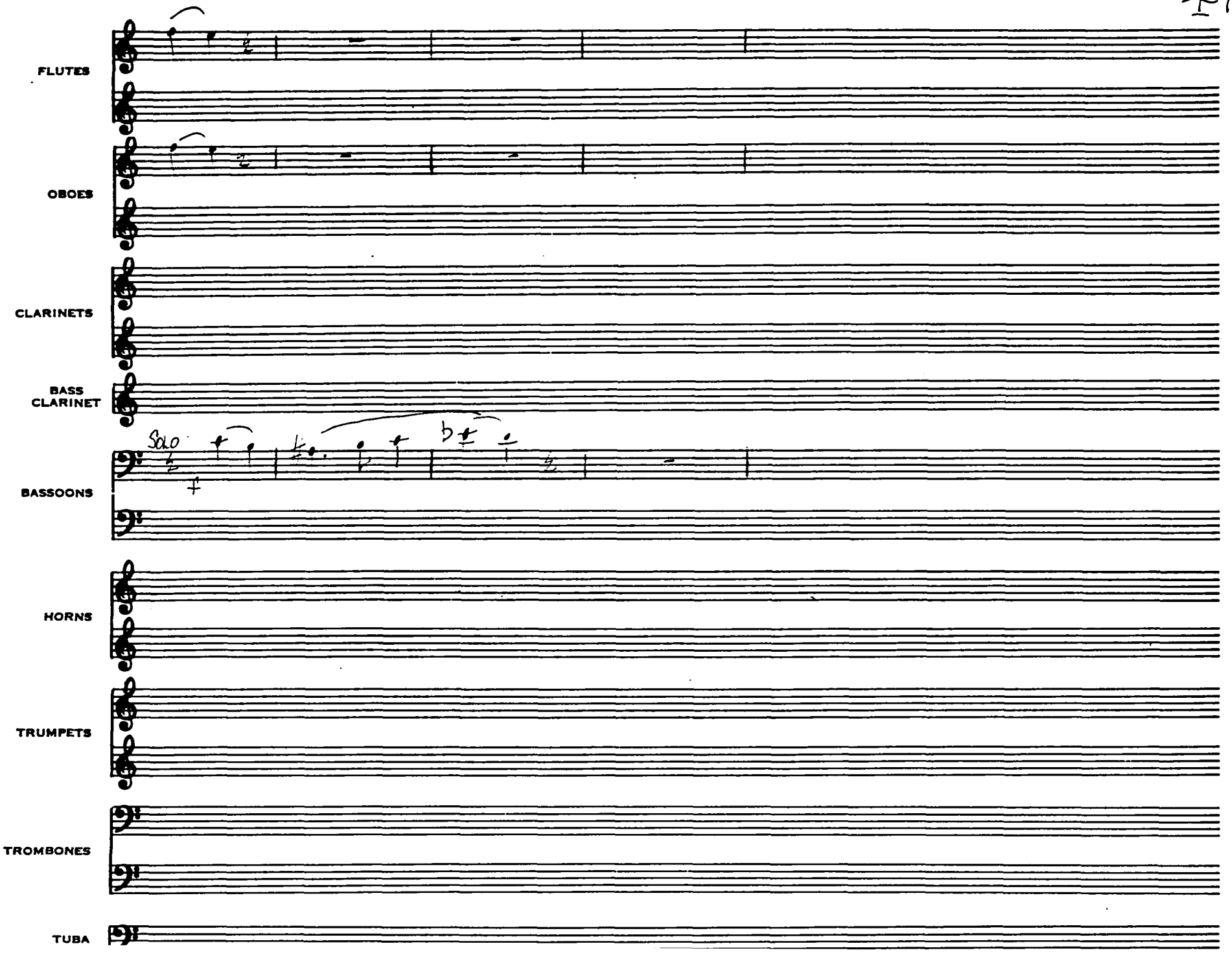
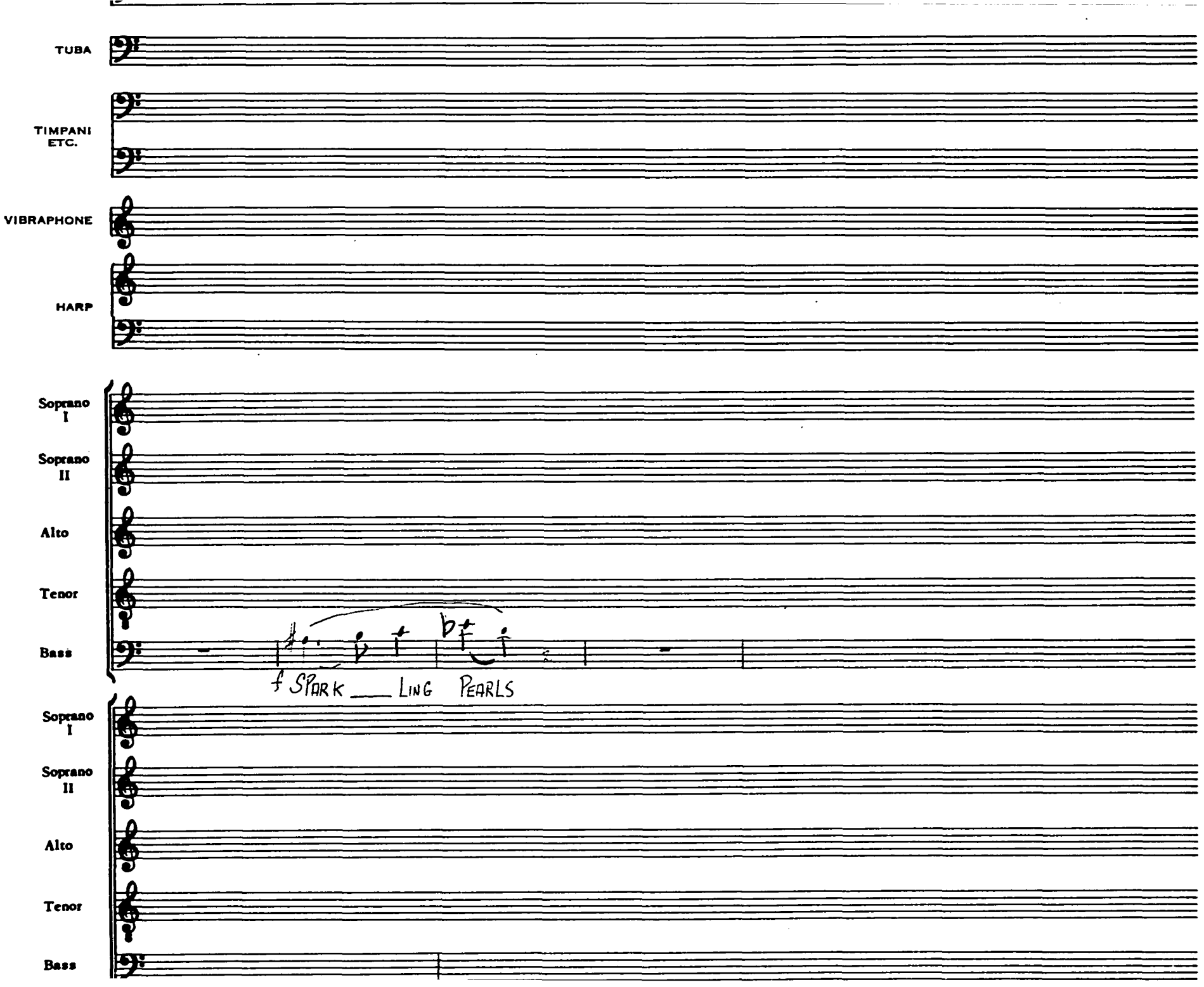
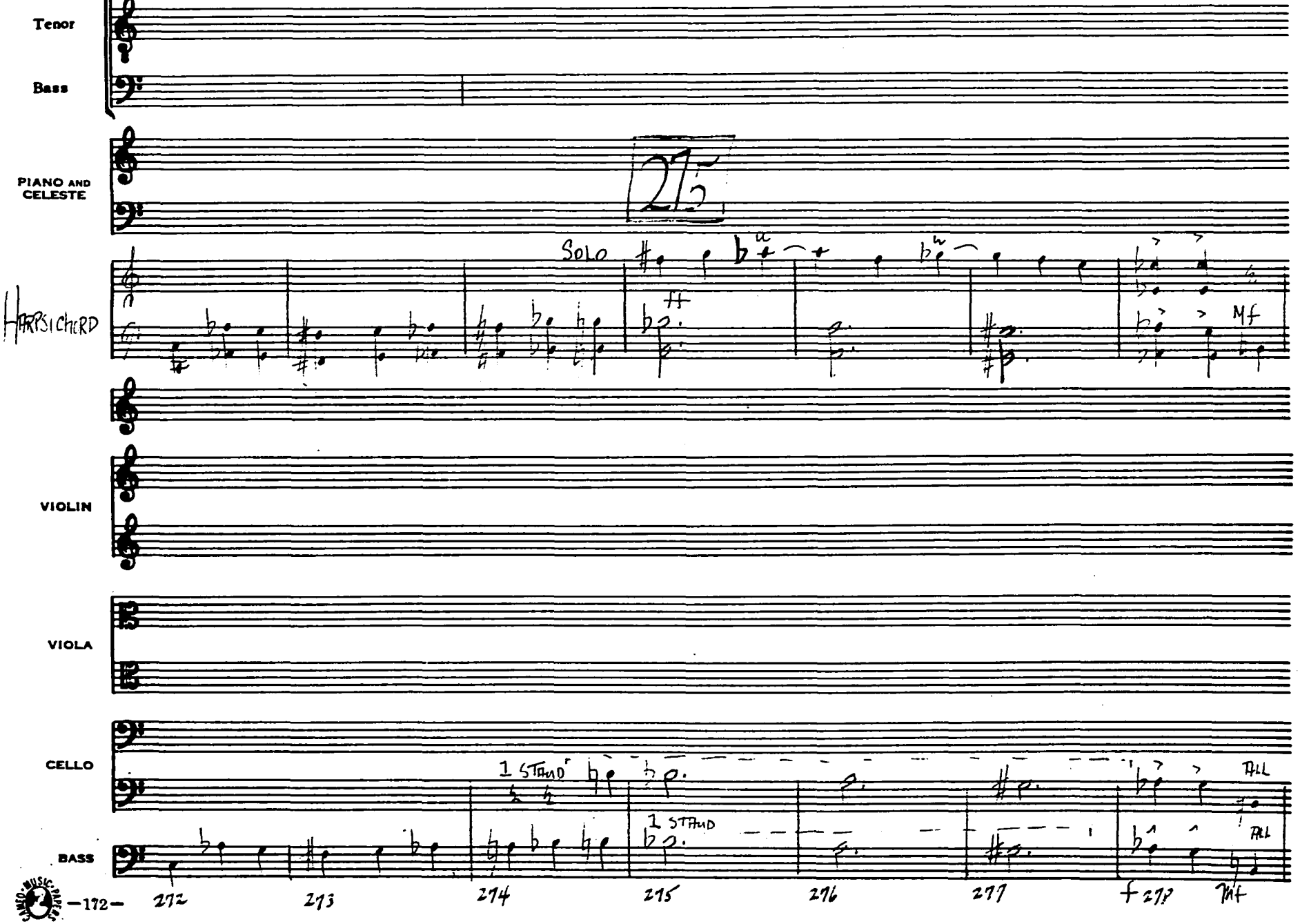

FLUTES
OBOES
CLARINETS
BASS CLARINET
Solo
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
f SPARK LING PEARLS
Soprano I
Soprano II
Alto
Tenor
Bass



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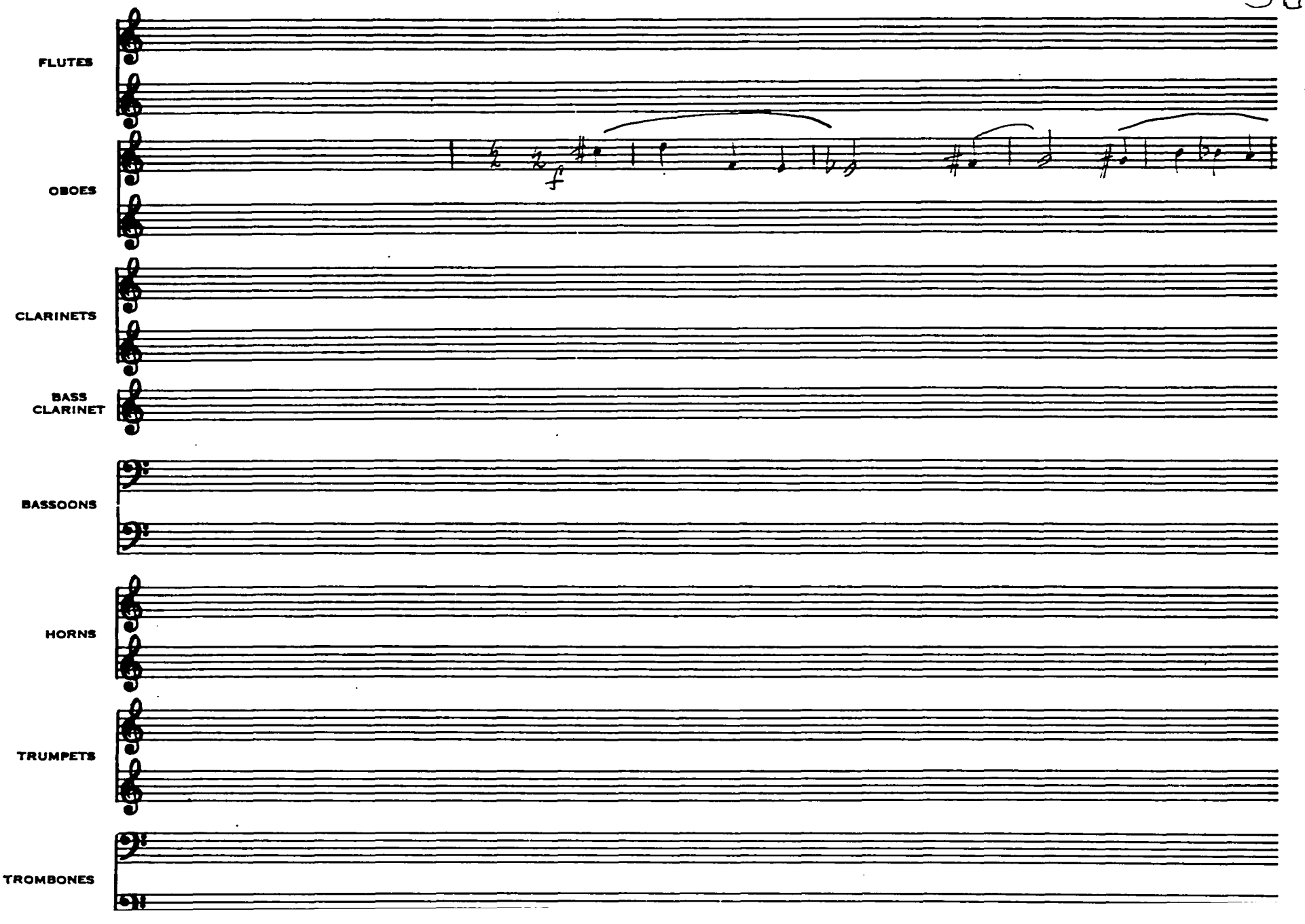
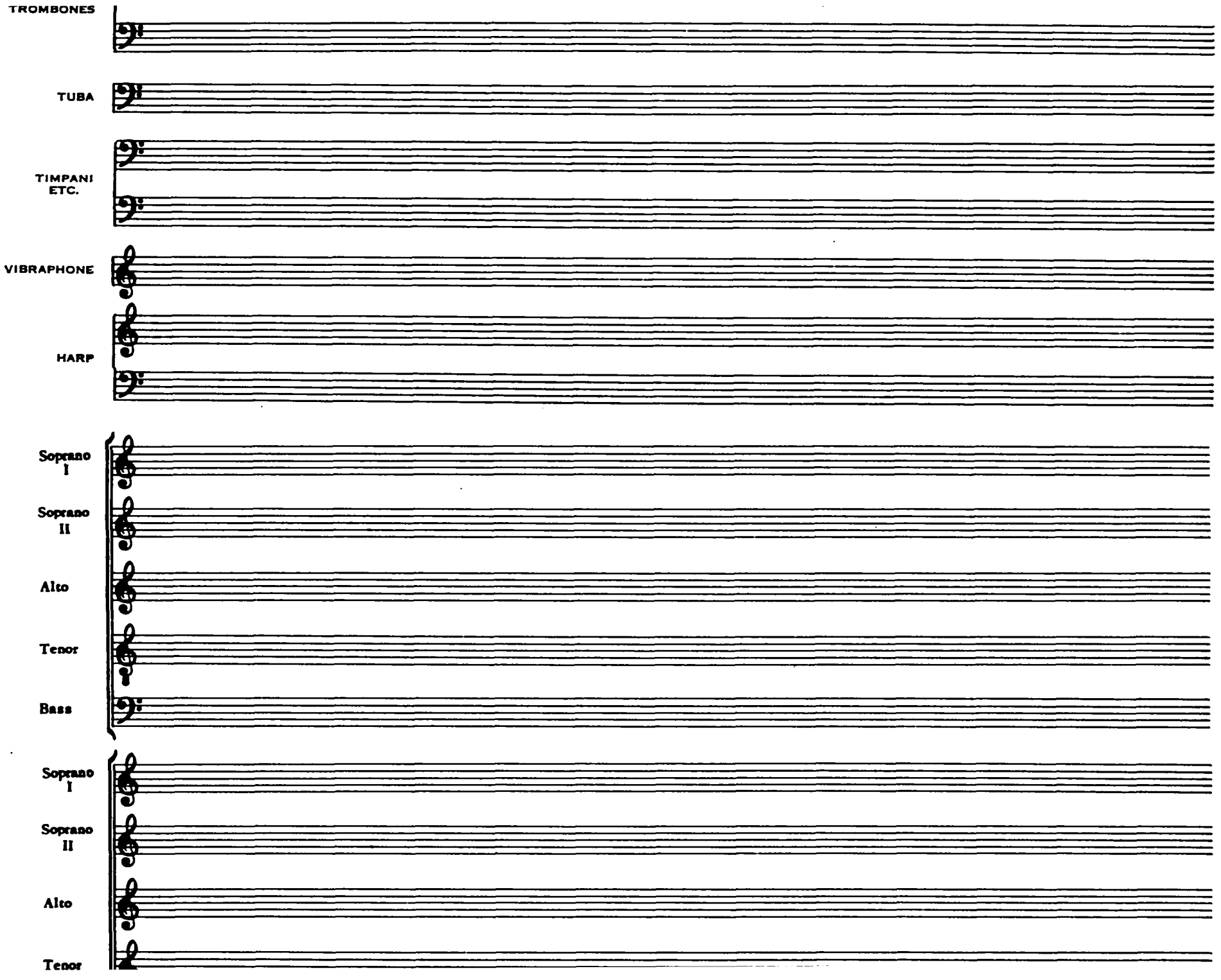
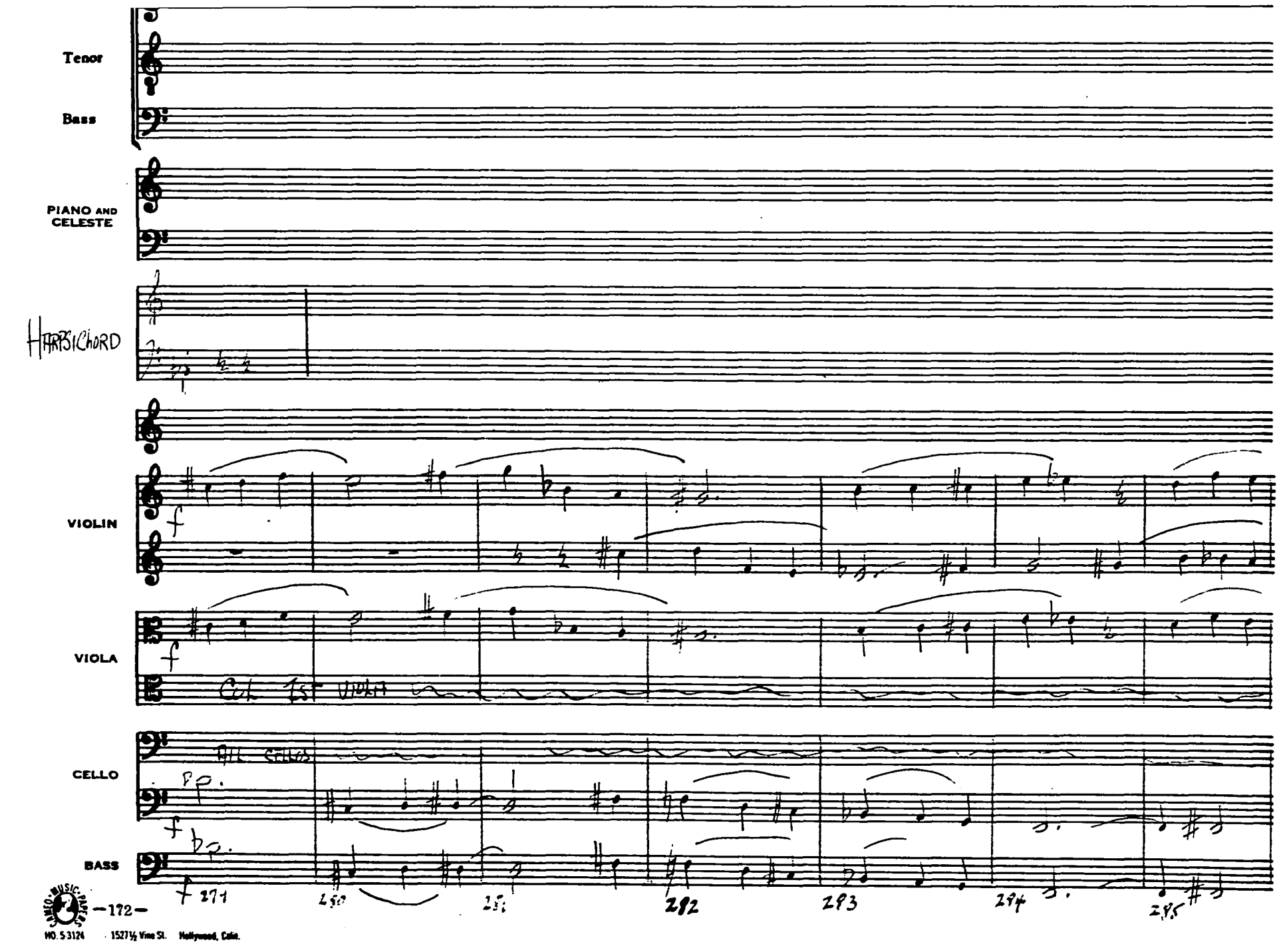
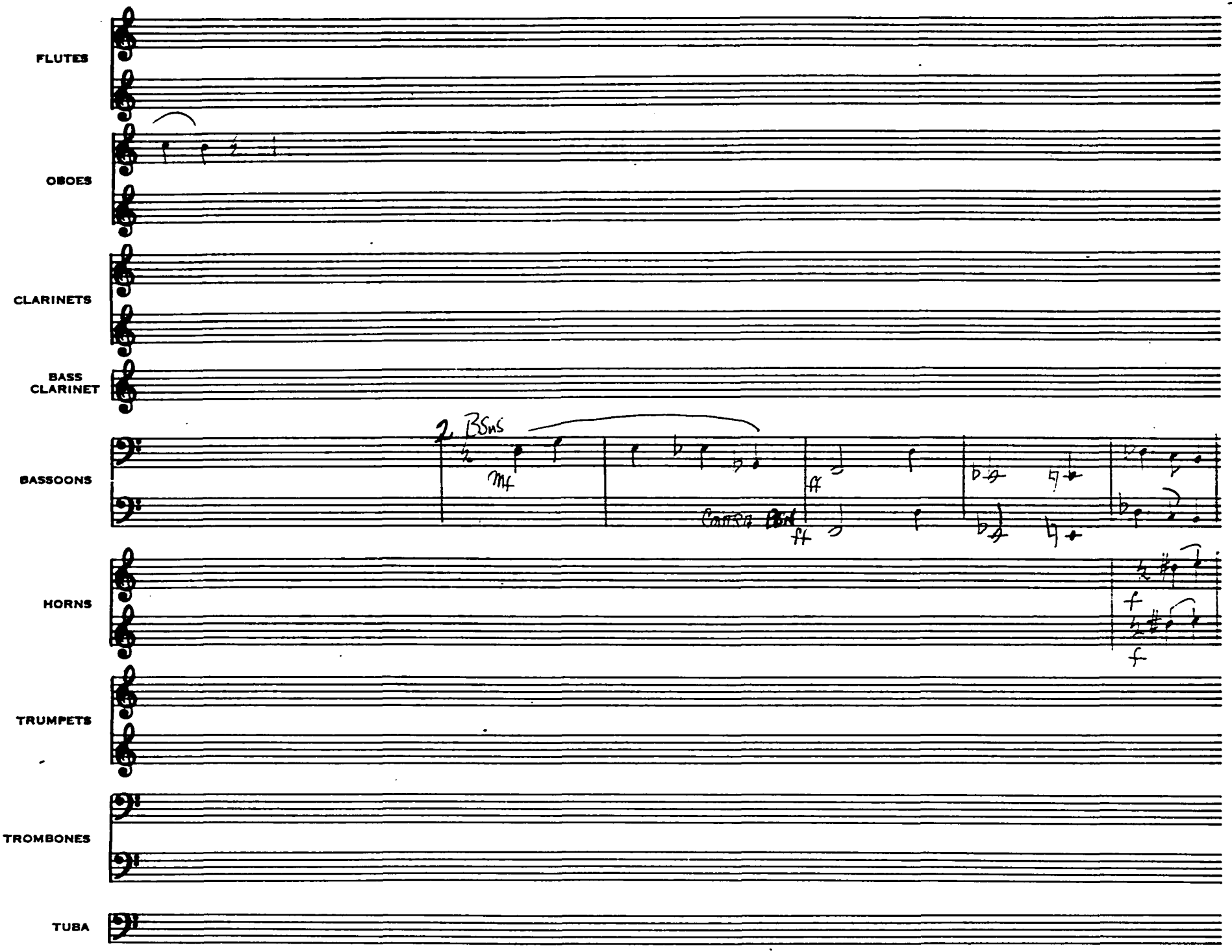
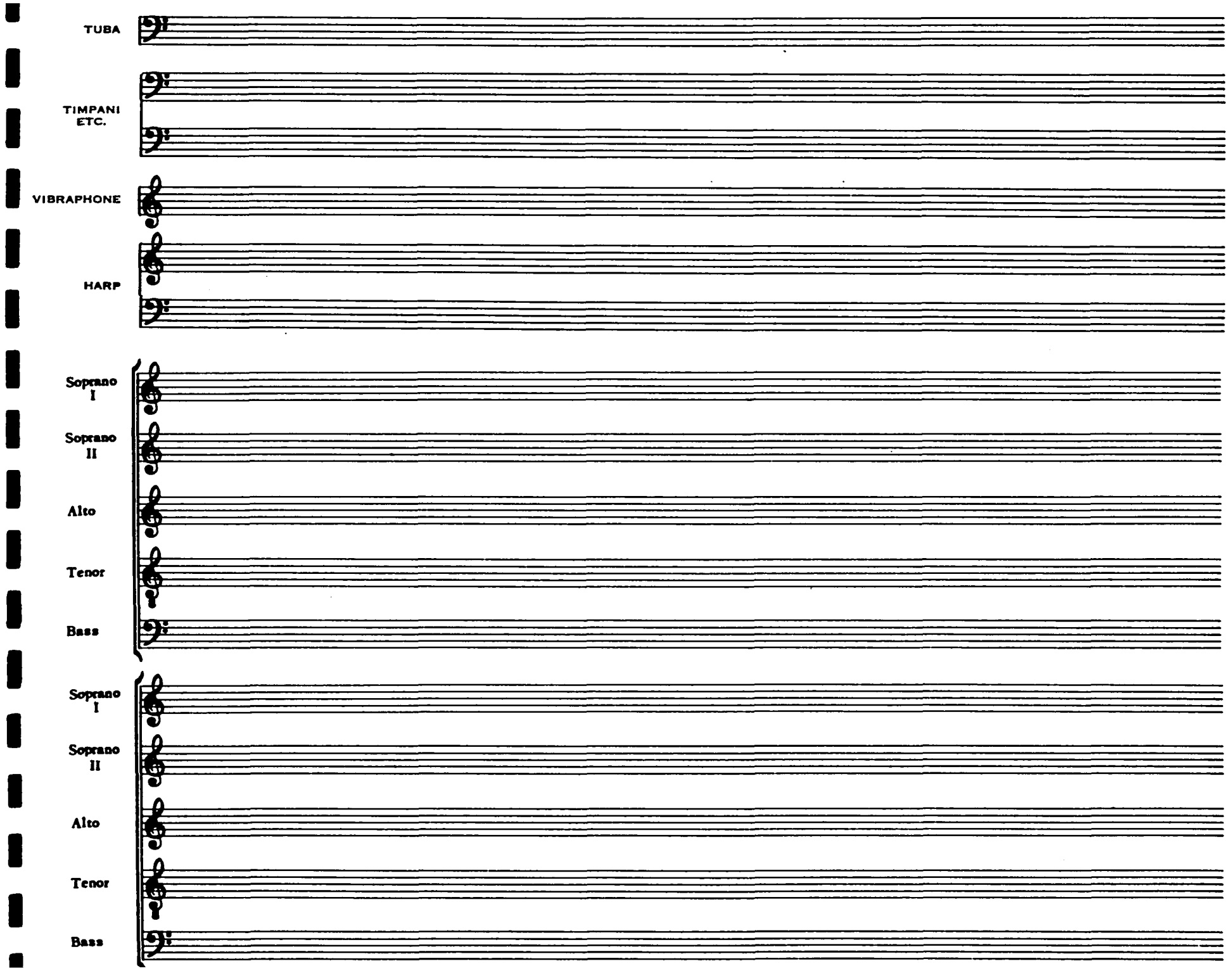

FLUTES
OBOES
f
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

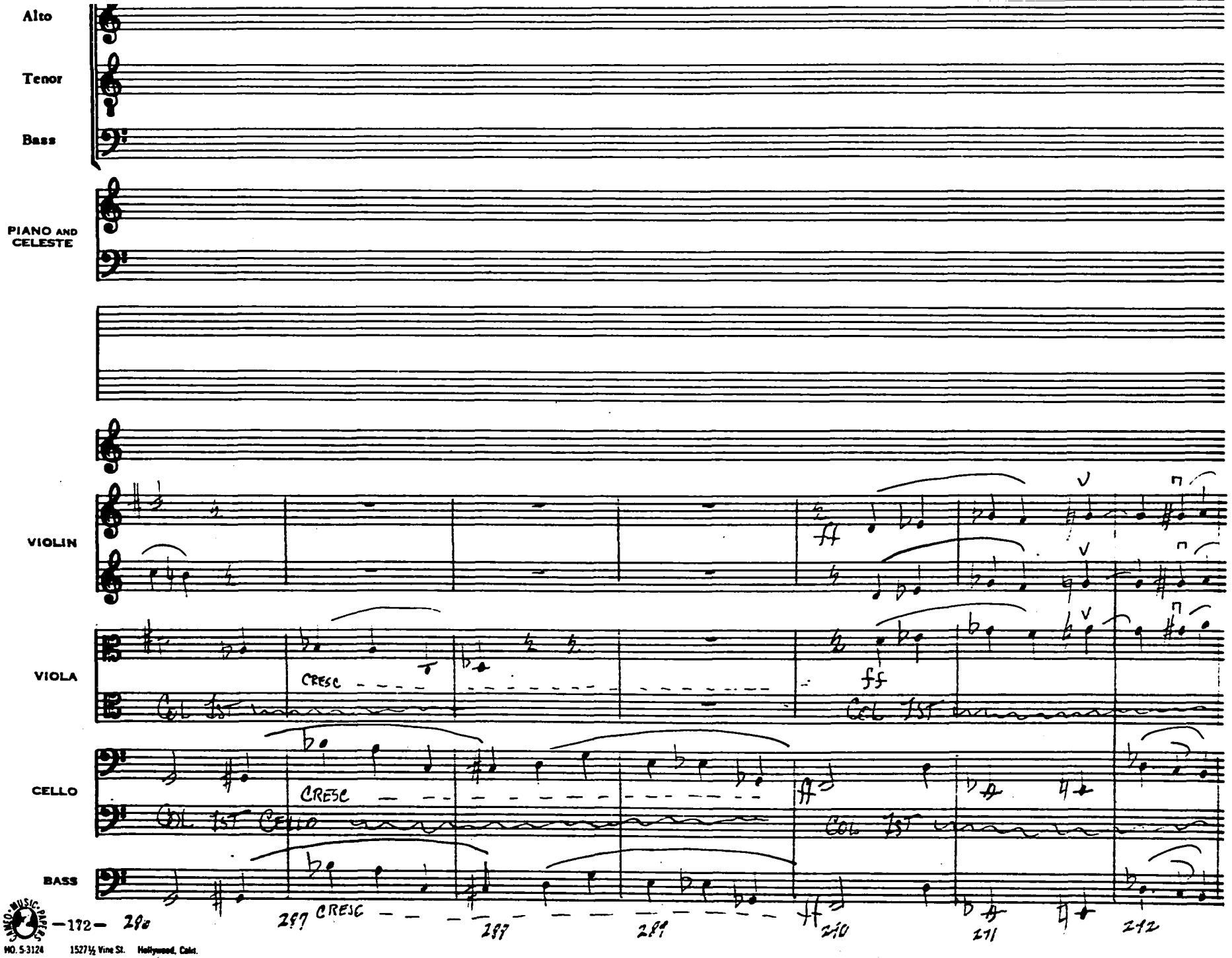

TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



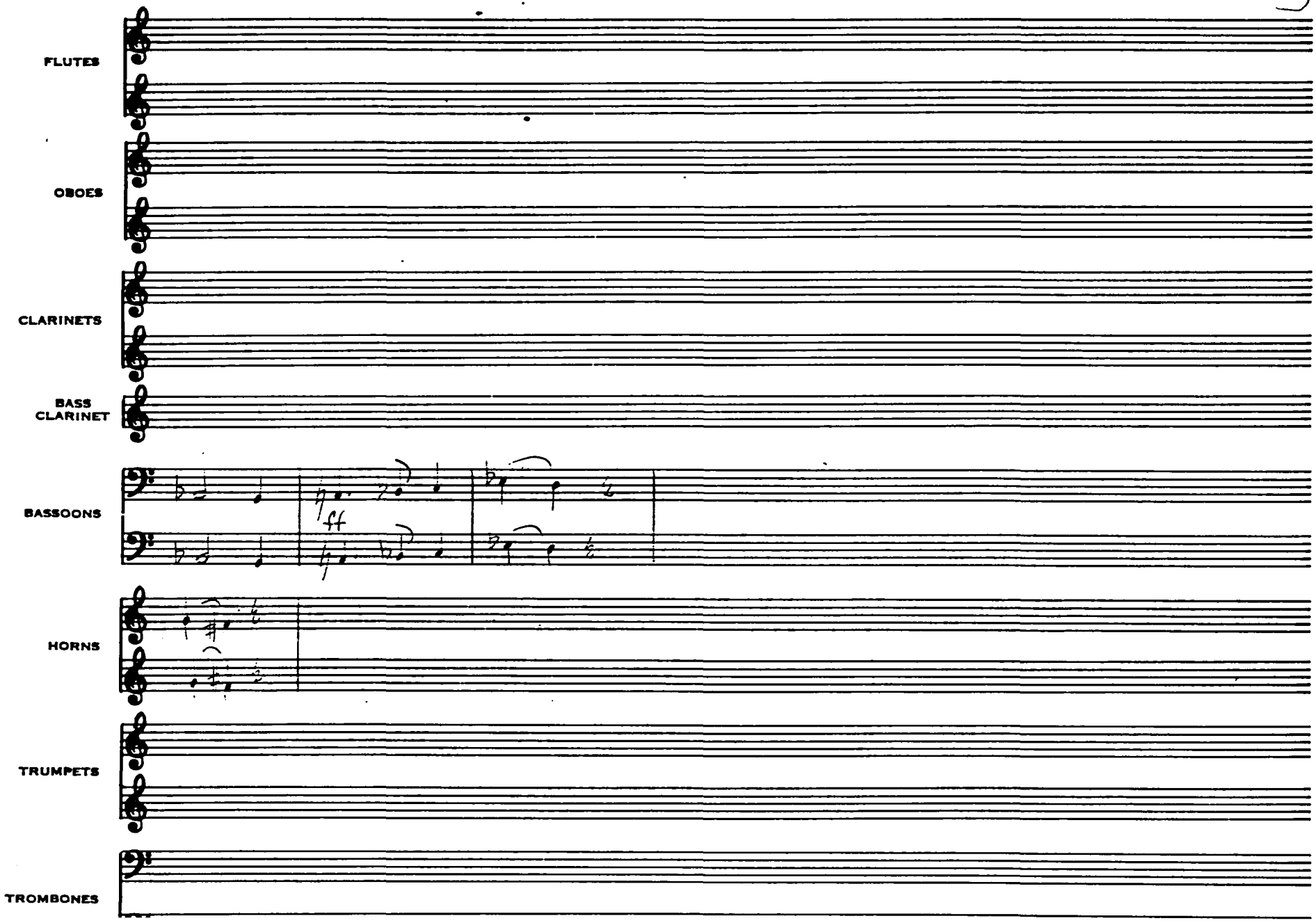
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

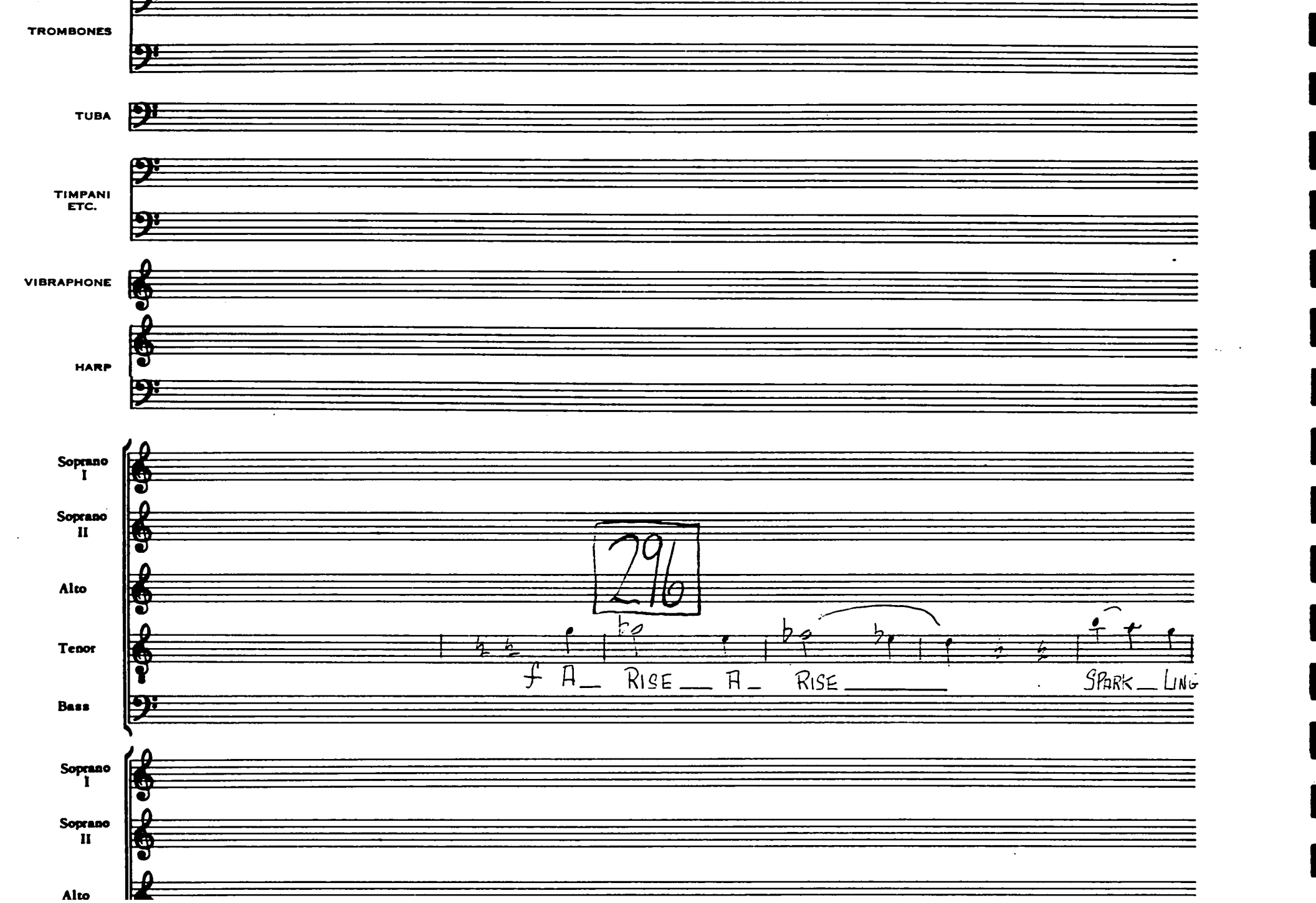

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
2 BSns
mf
ff
ff
HORNS
f
f
TRUMPETS
TROMBONES
TUBA

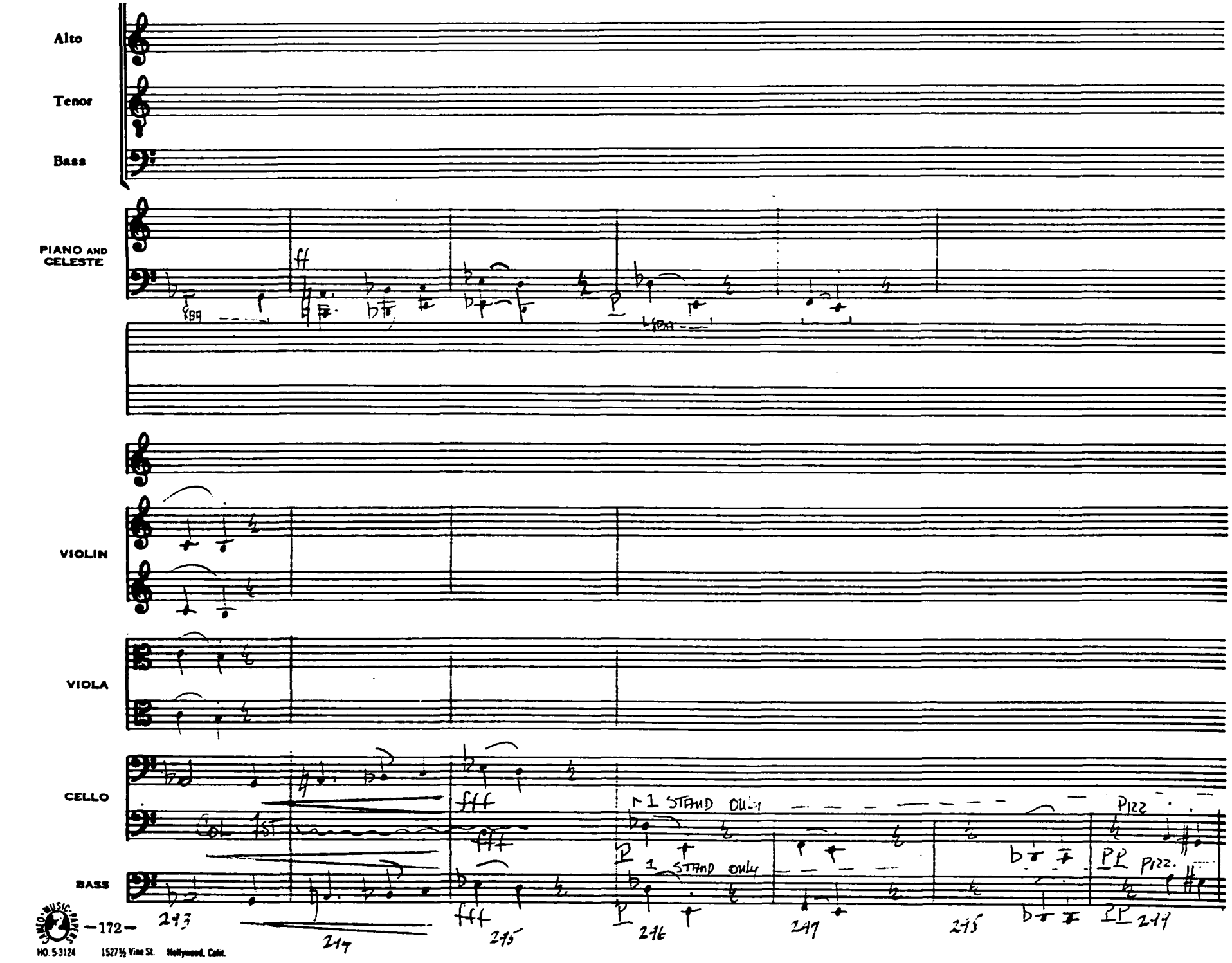

TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor
Bass



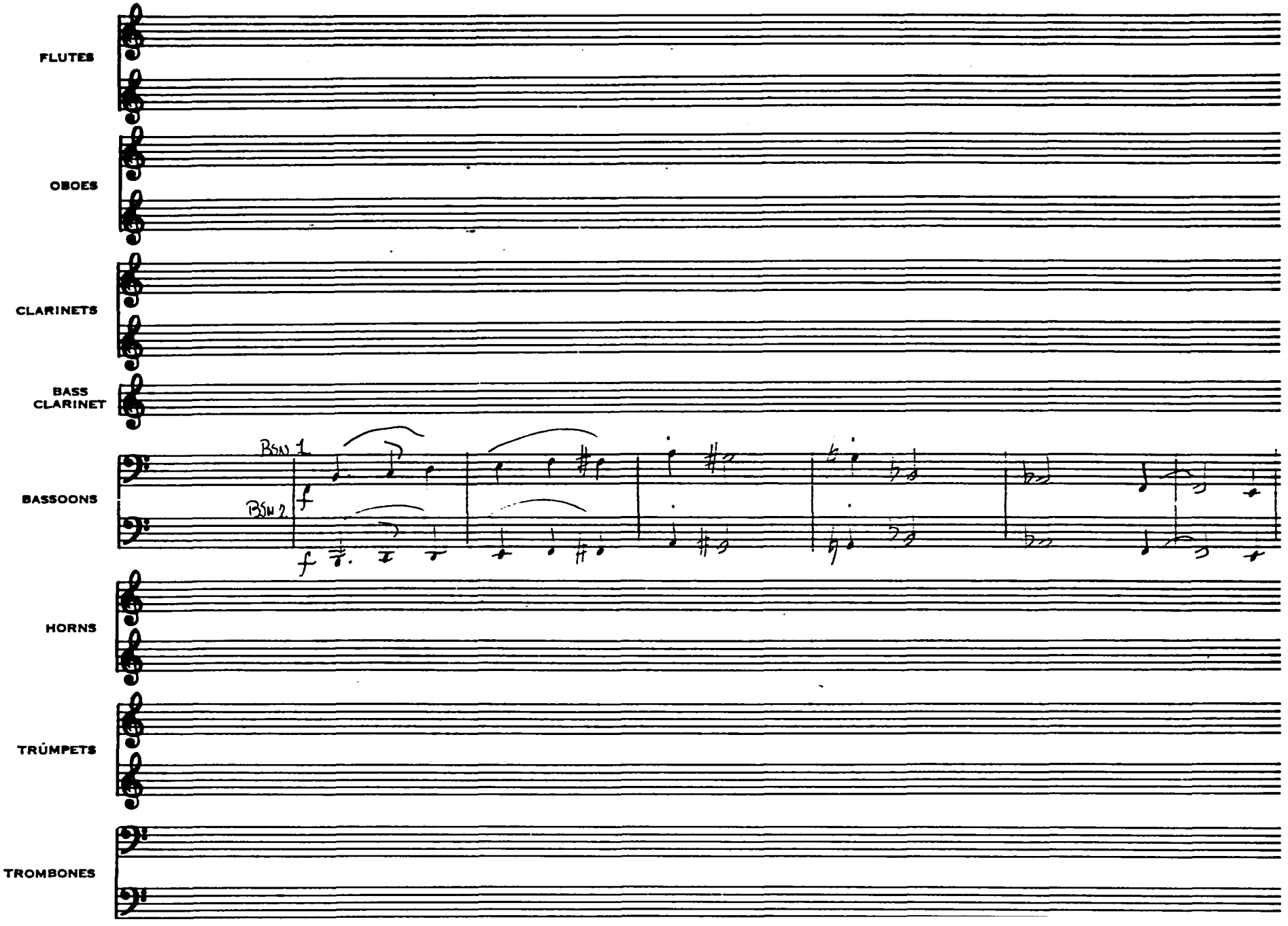
MO. 5-3124 1527½ Vine St. Hollywood, Calif.

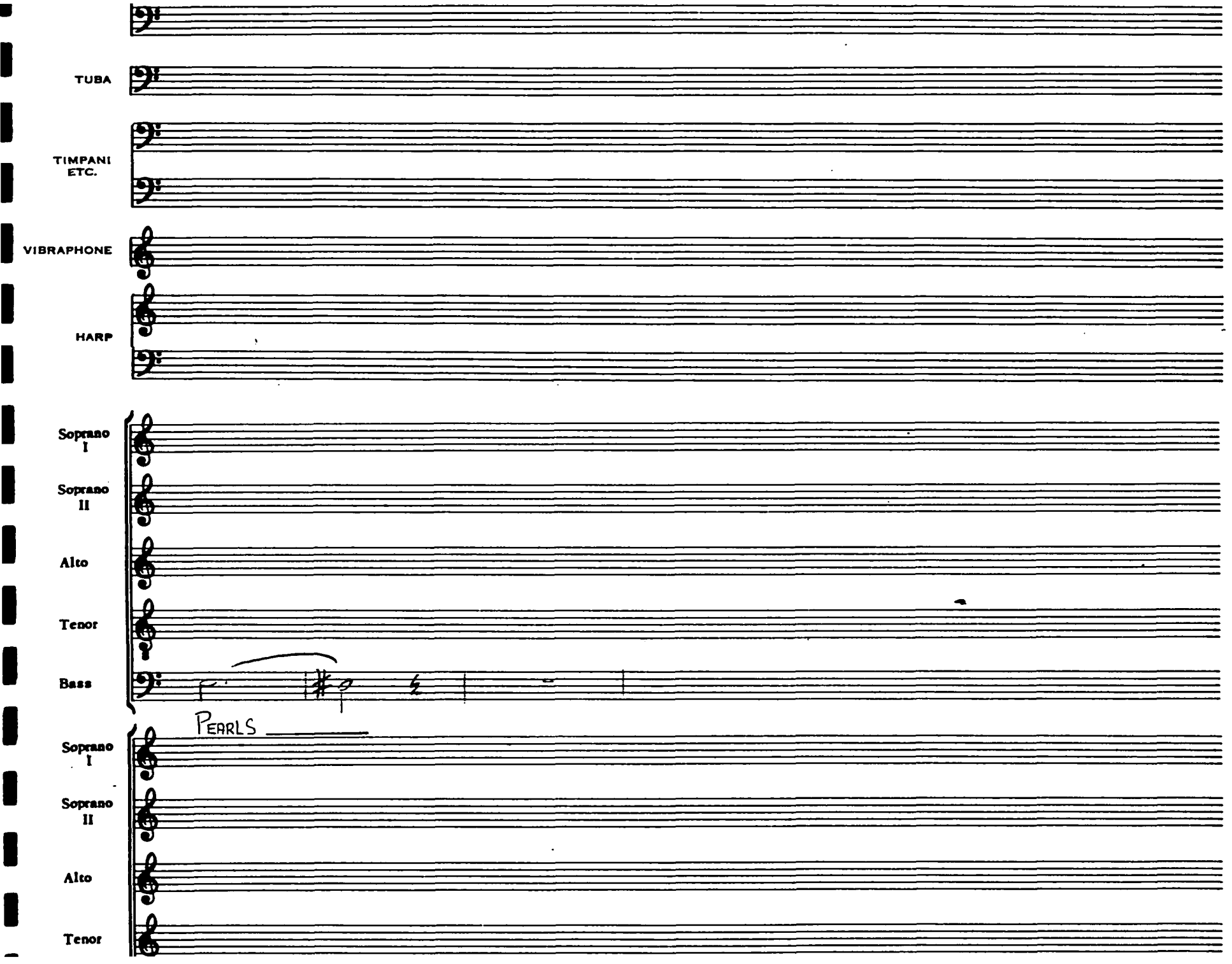

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
ff
HORNS
TRUMPETS
TROMBONES

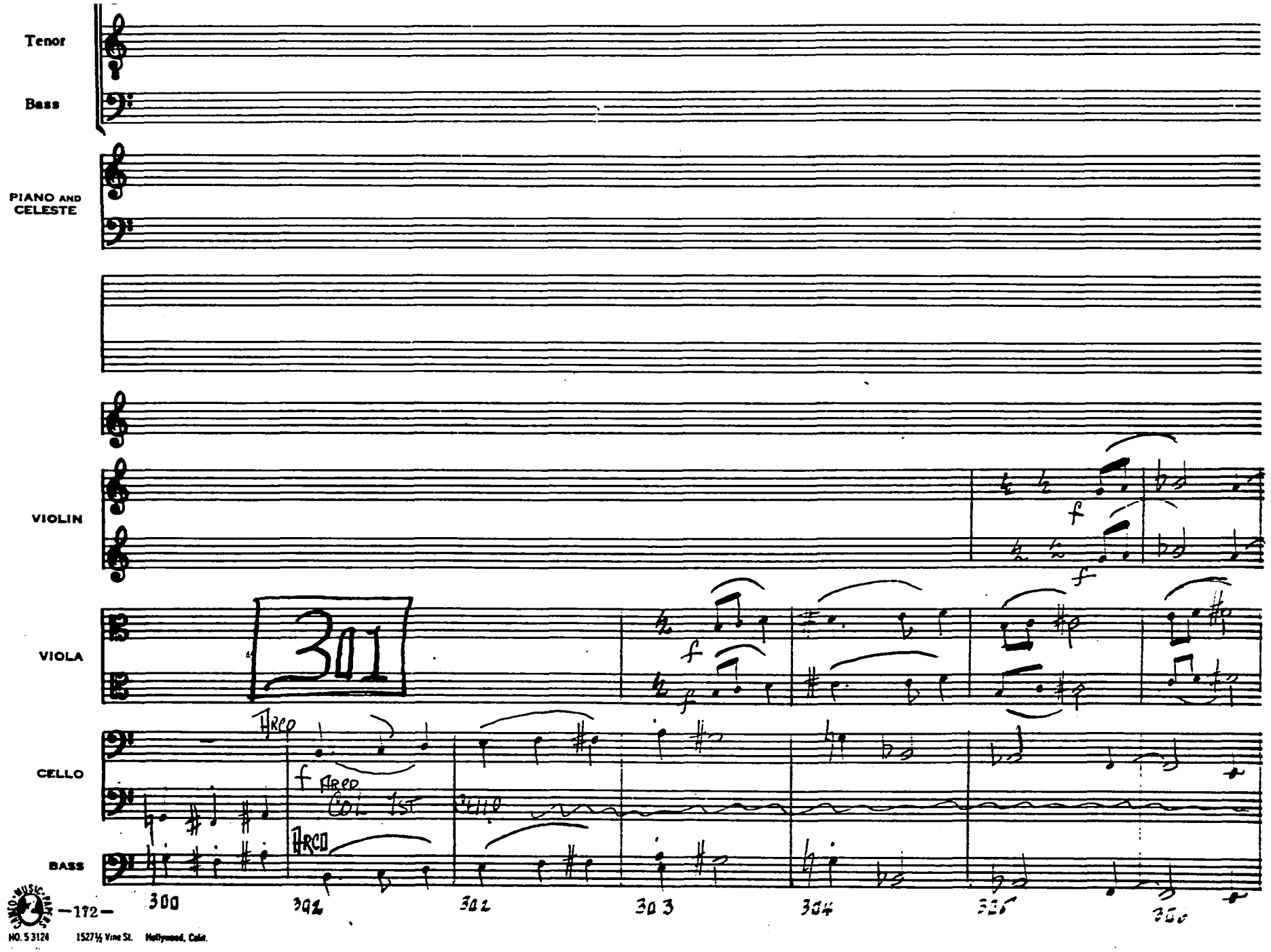

TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
296
f A_ RISE__ A_ RISE_____
SPARK_LING



MO. 5.3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
Bsn 1
Bsn 2
f
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
PEARLS
Soprano
I
Soprano
II
Alto
Tenor



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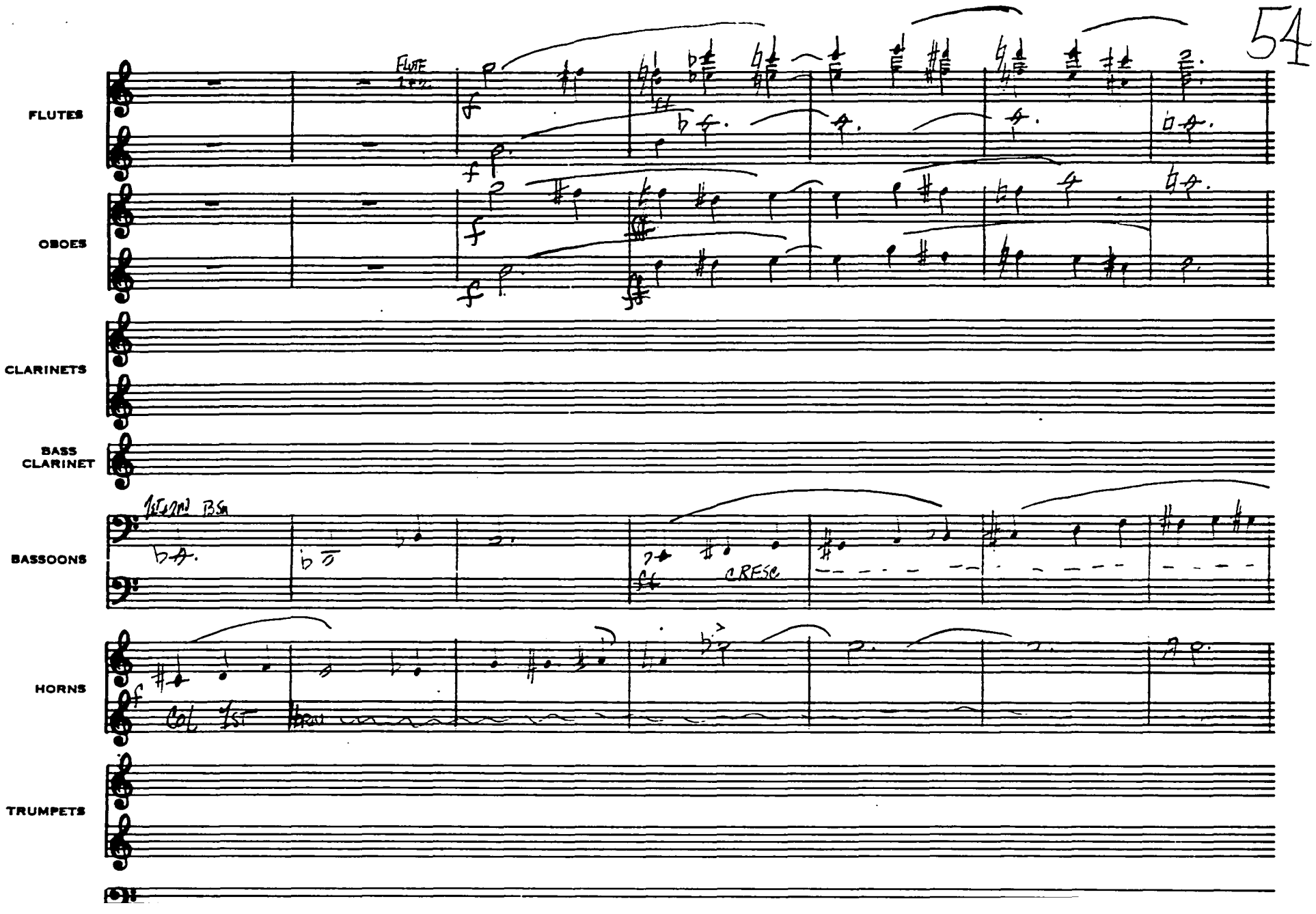
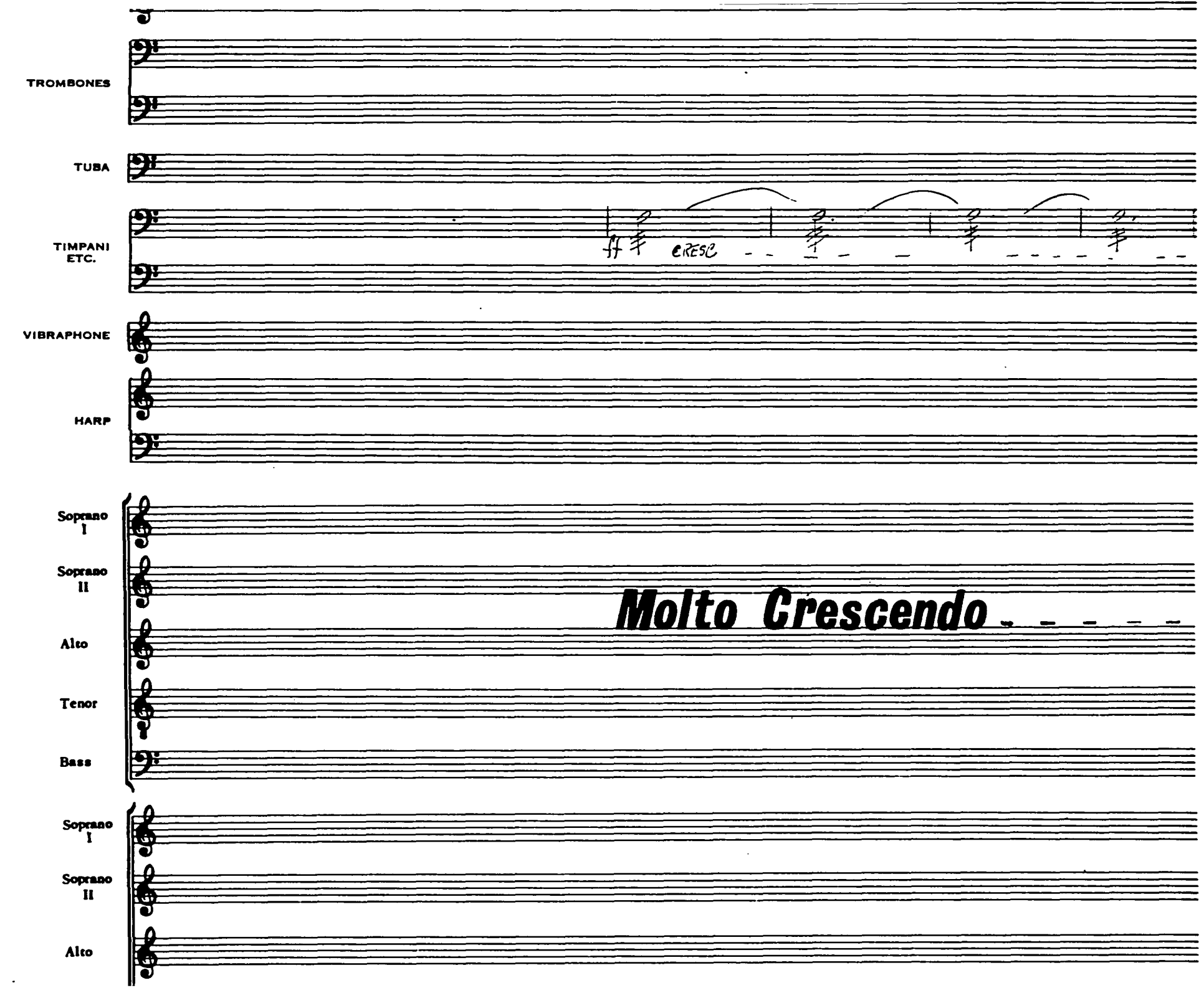
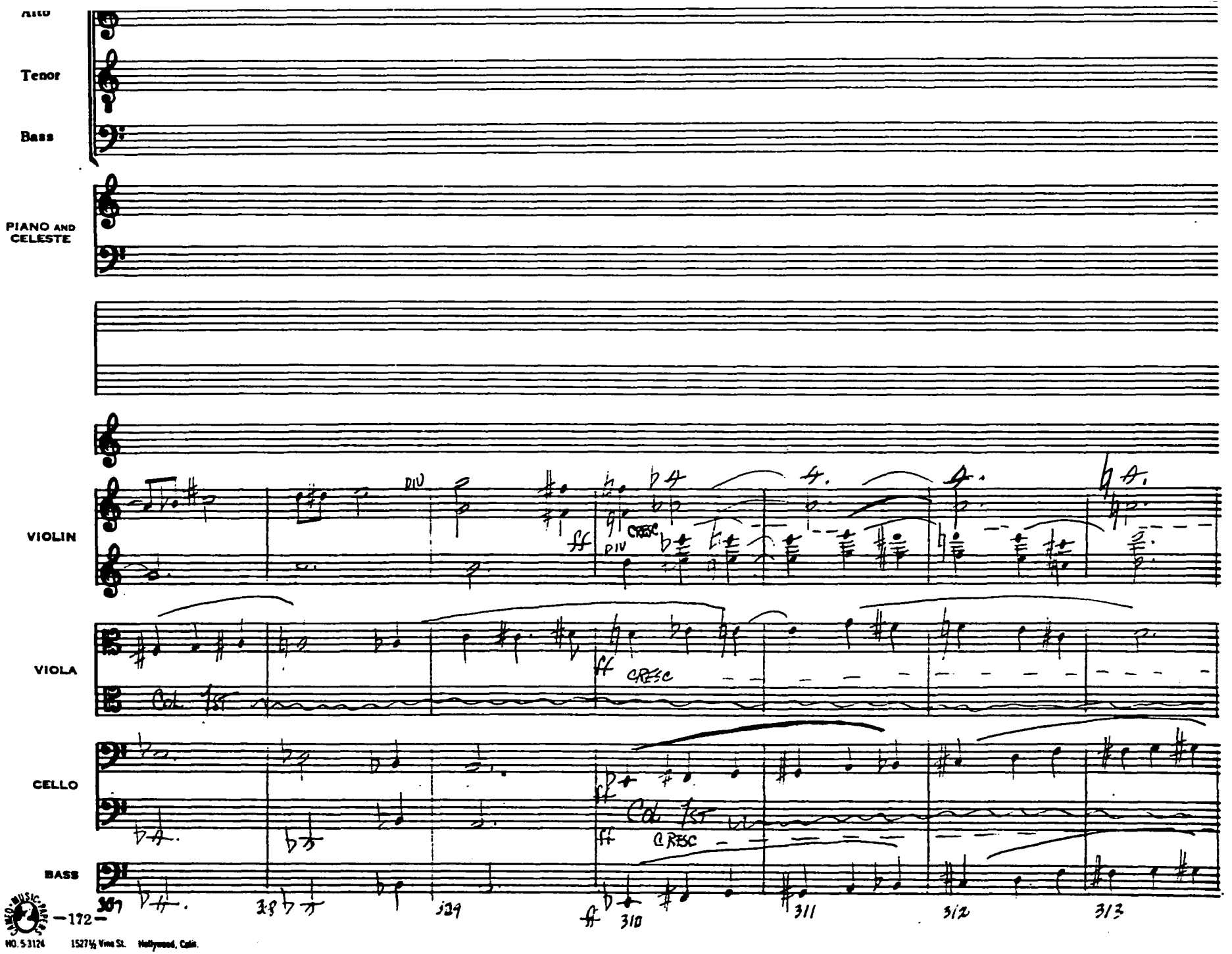

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
FLUTE
CRESC


TROMBONES
TUBA
TIMPANI ETC.
ff
CRESC
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Molto Crescendo
Soprano I
Soprano II
Alto



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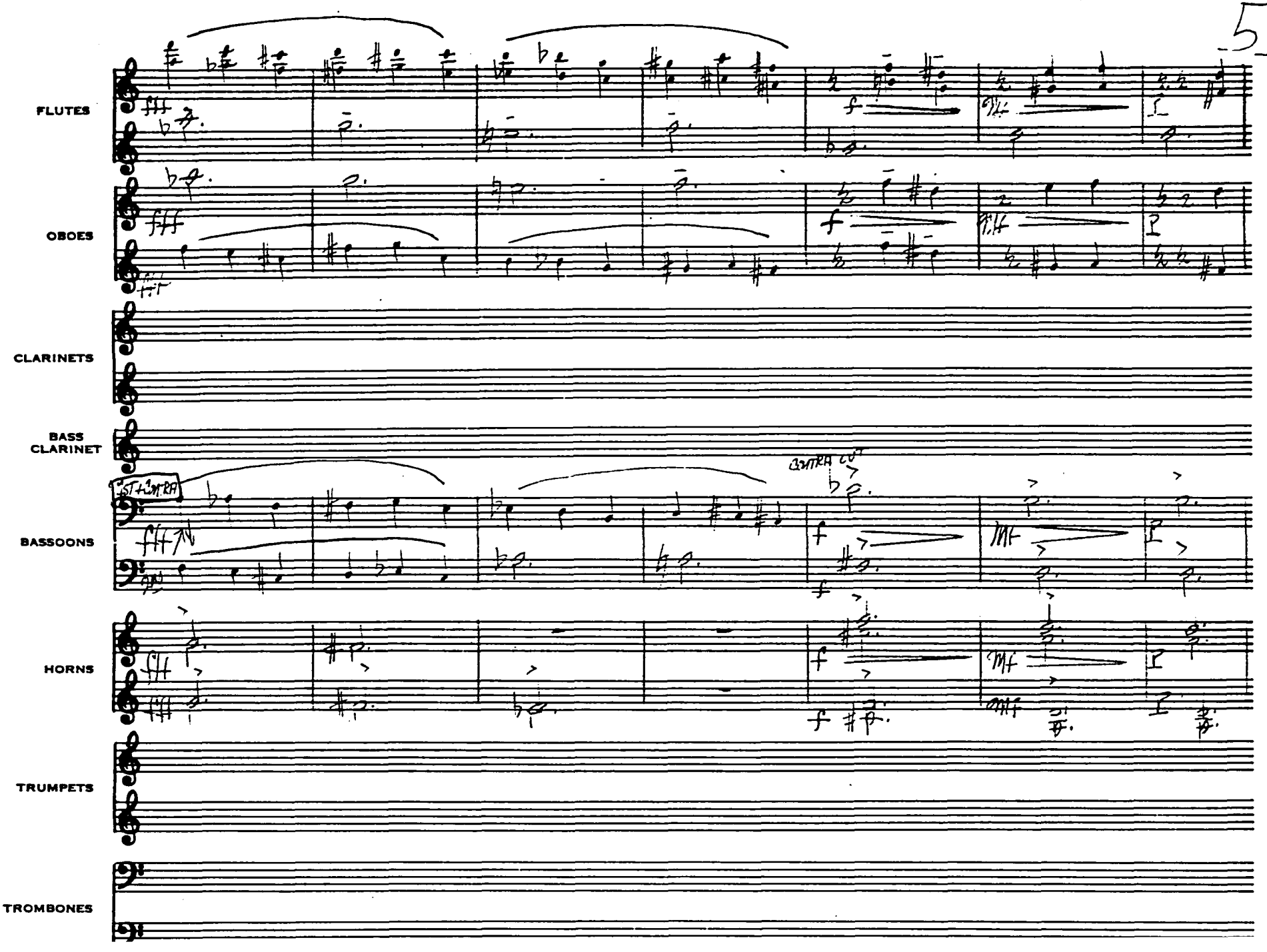
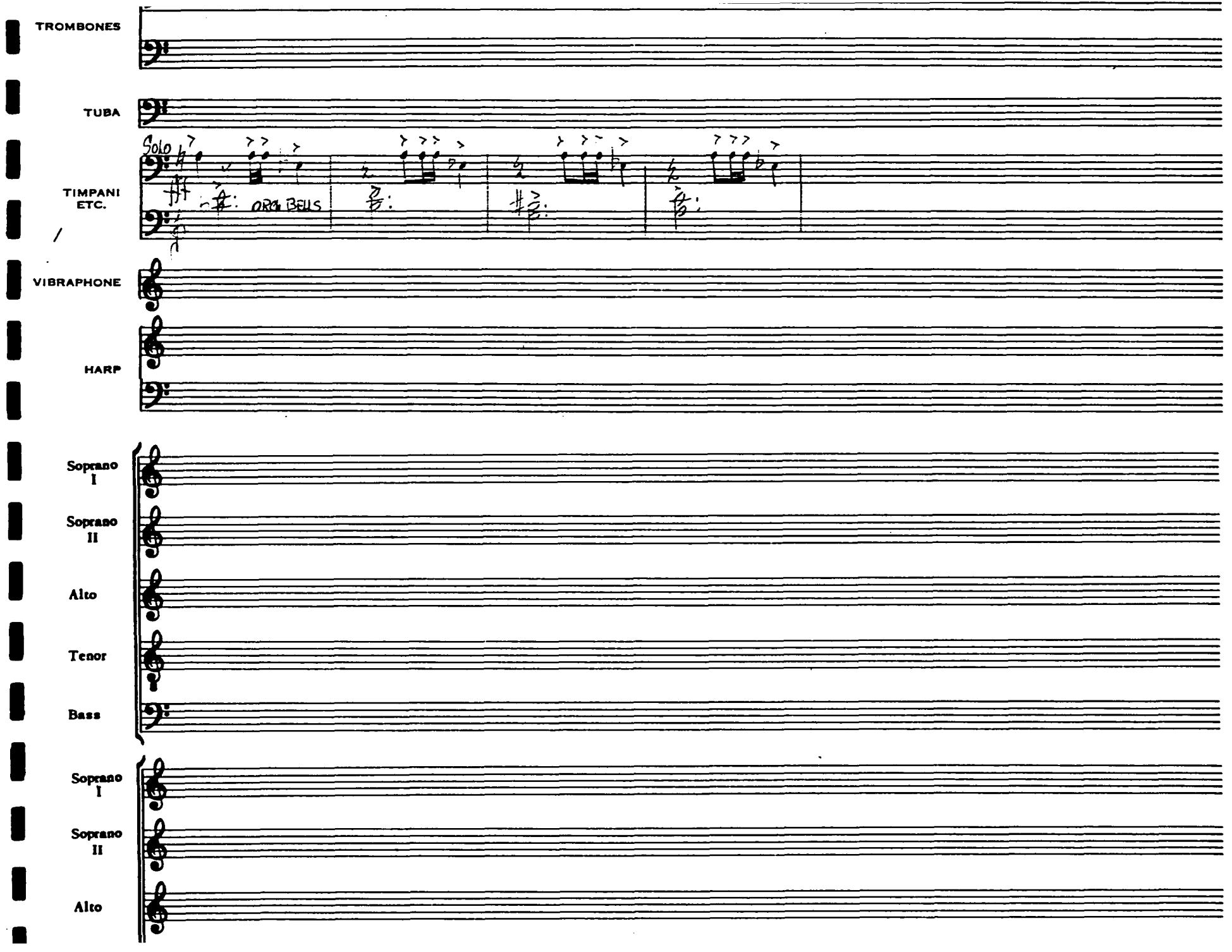
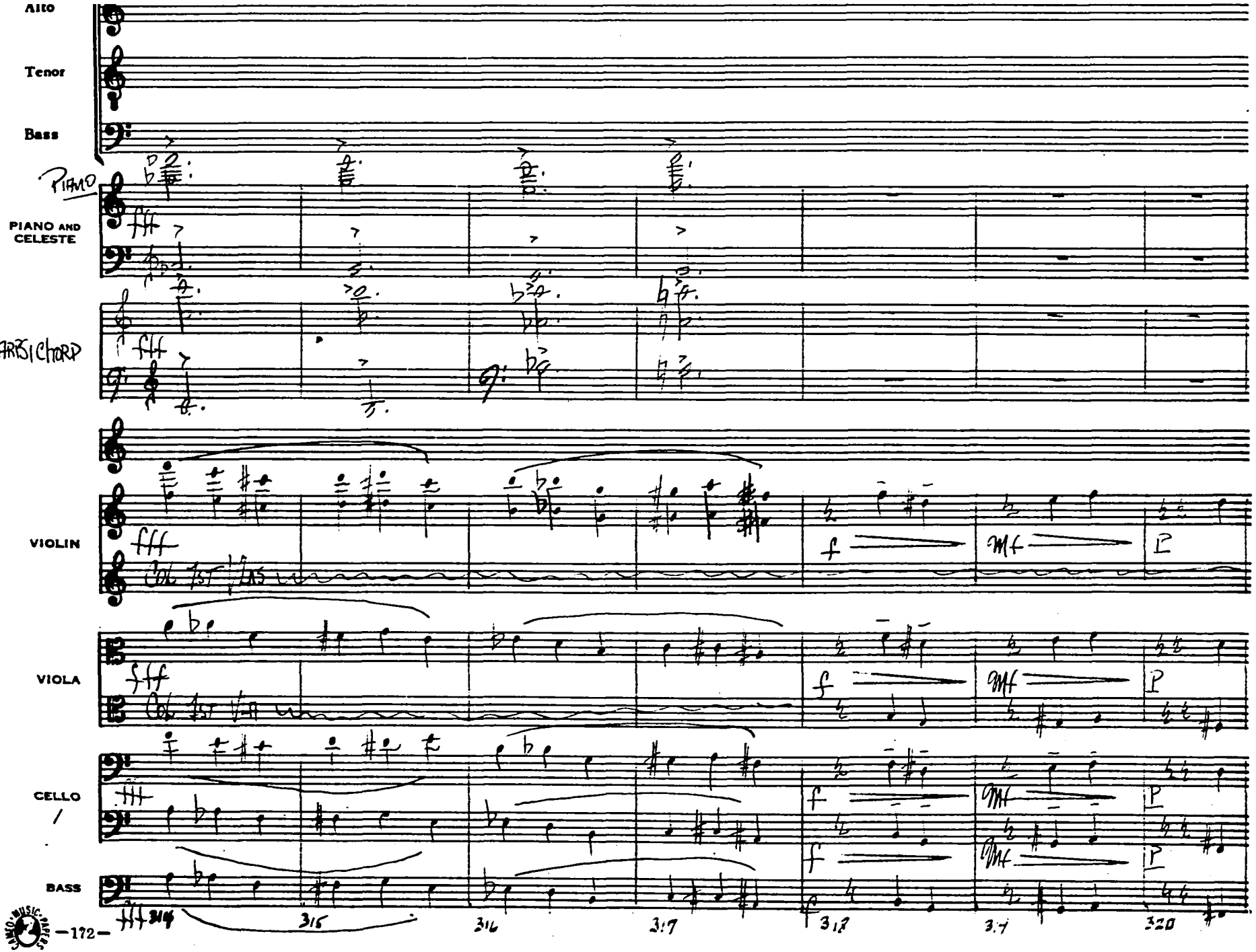
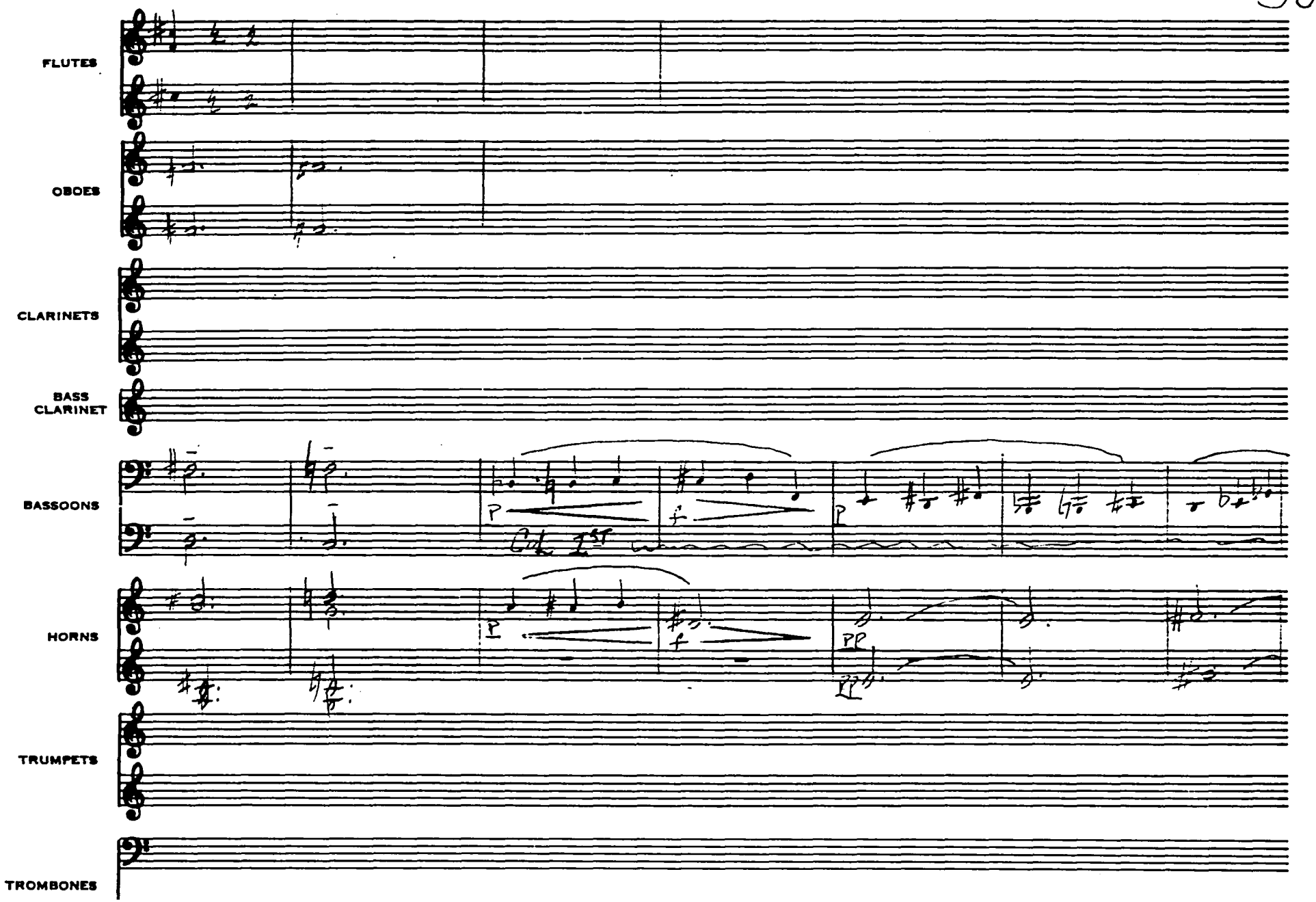
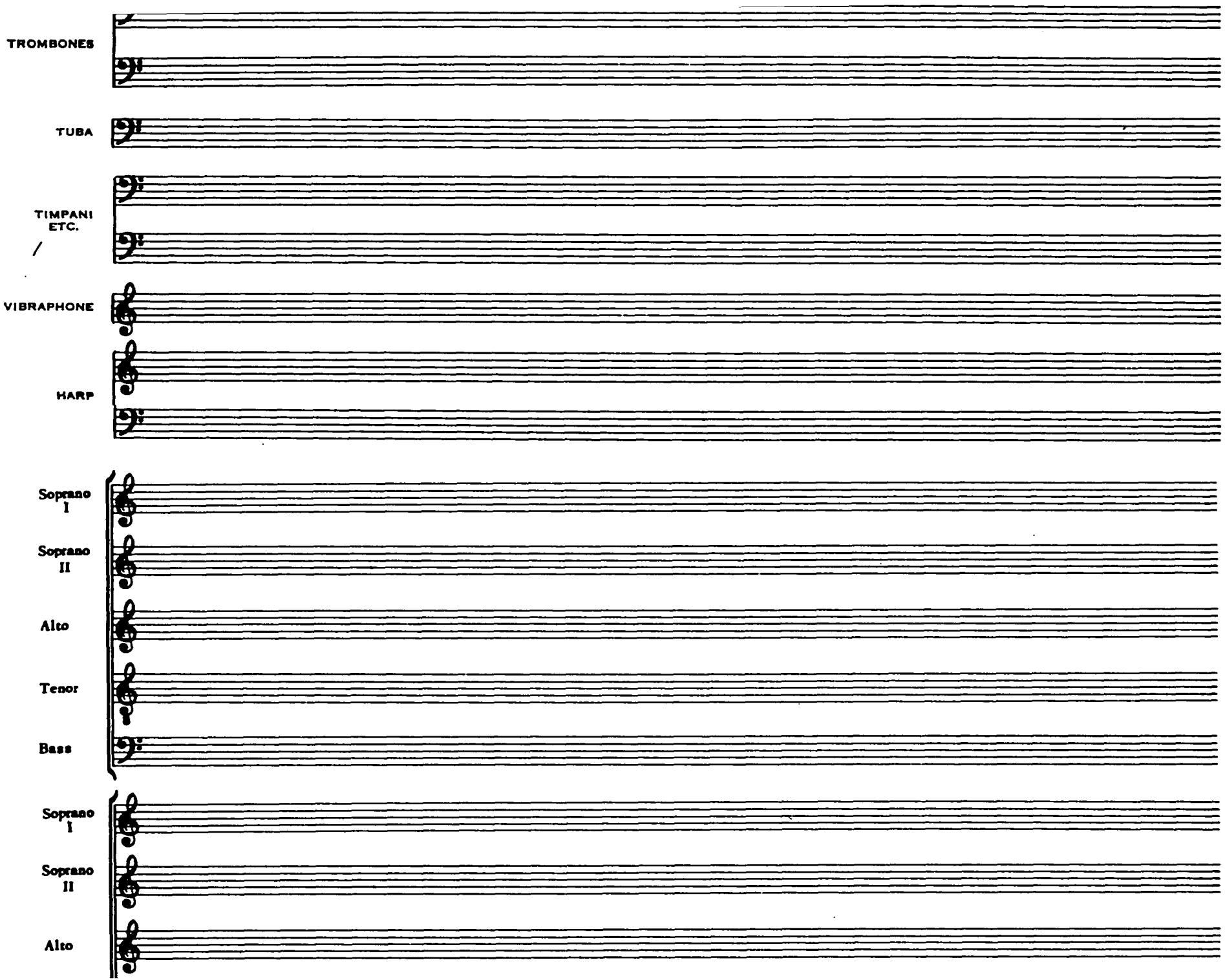

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

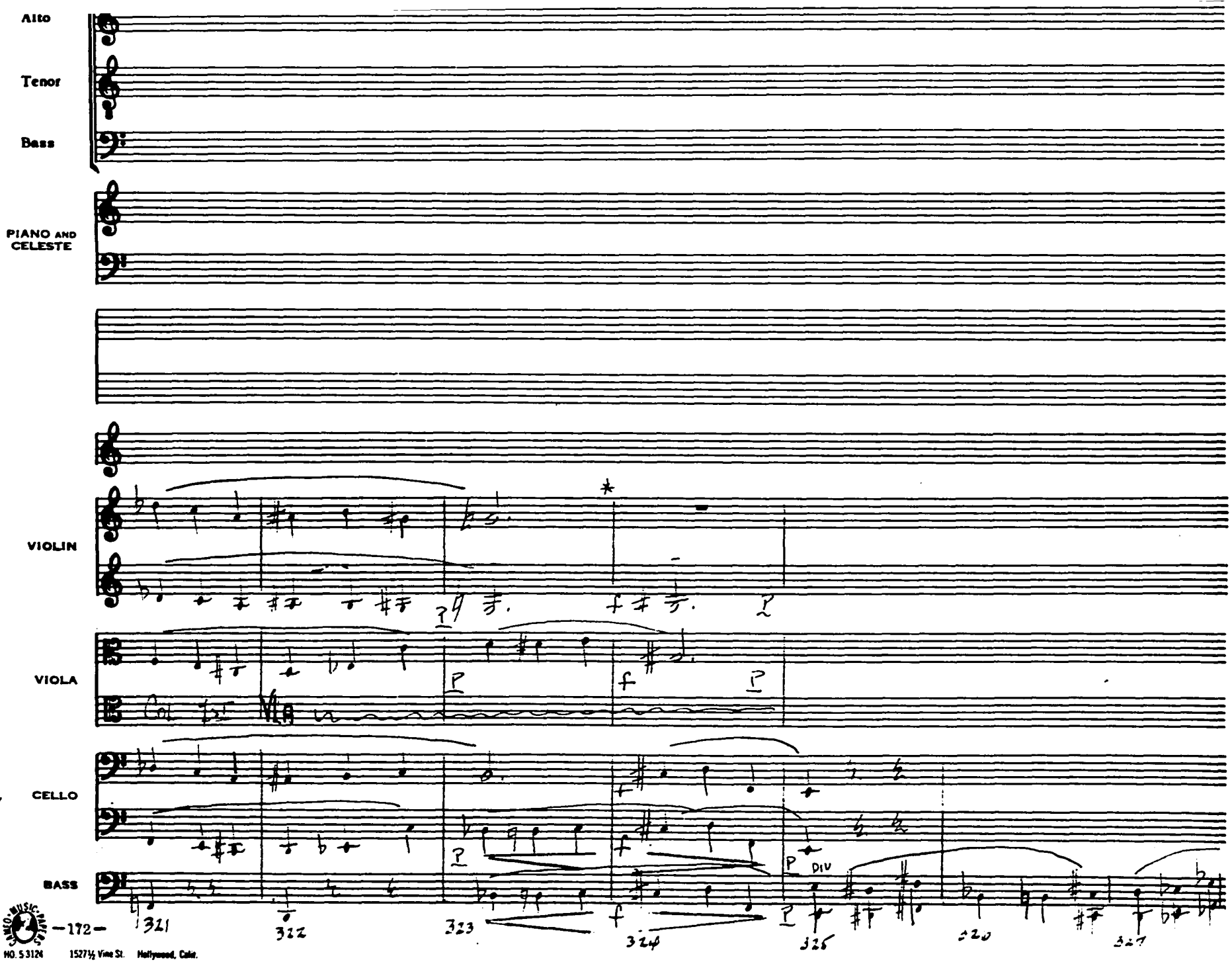

TROMBONES
TUBA
Solo
TIMPANI ETC.
ORCH BELLS
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto



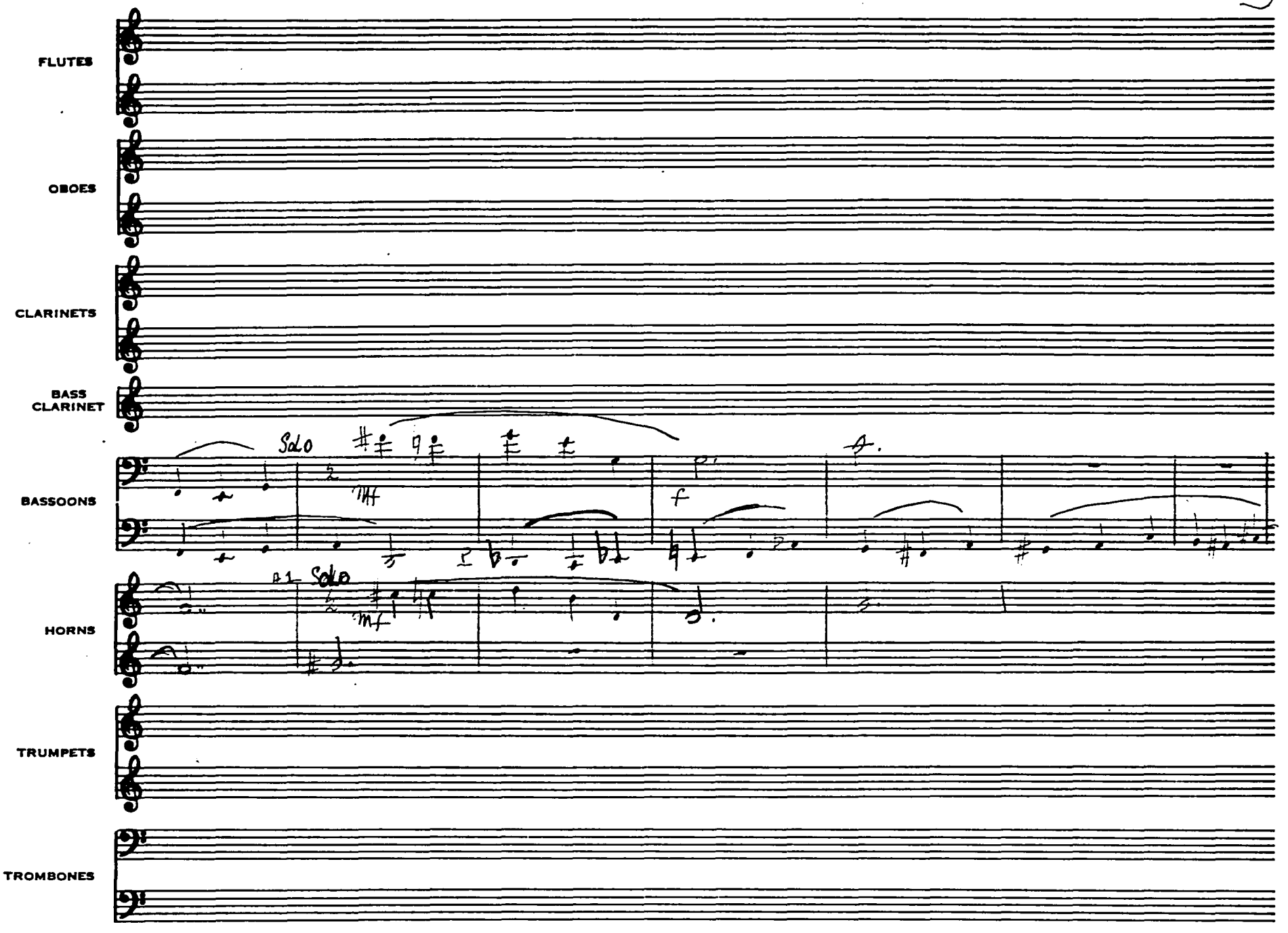
MUSIC PRESS
NO. S-3124 1527½ Vine St. Hollywood, Calif.

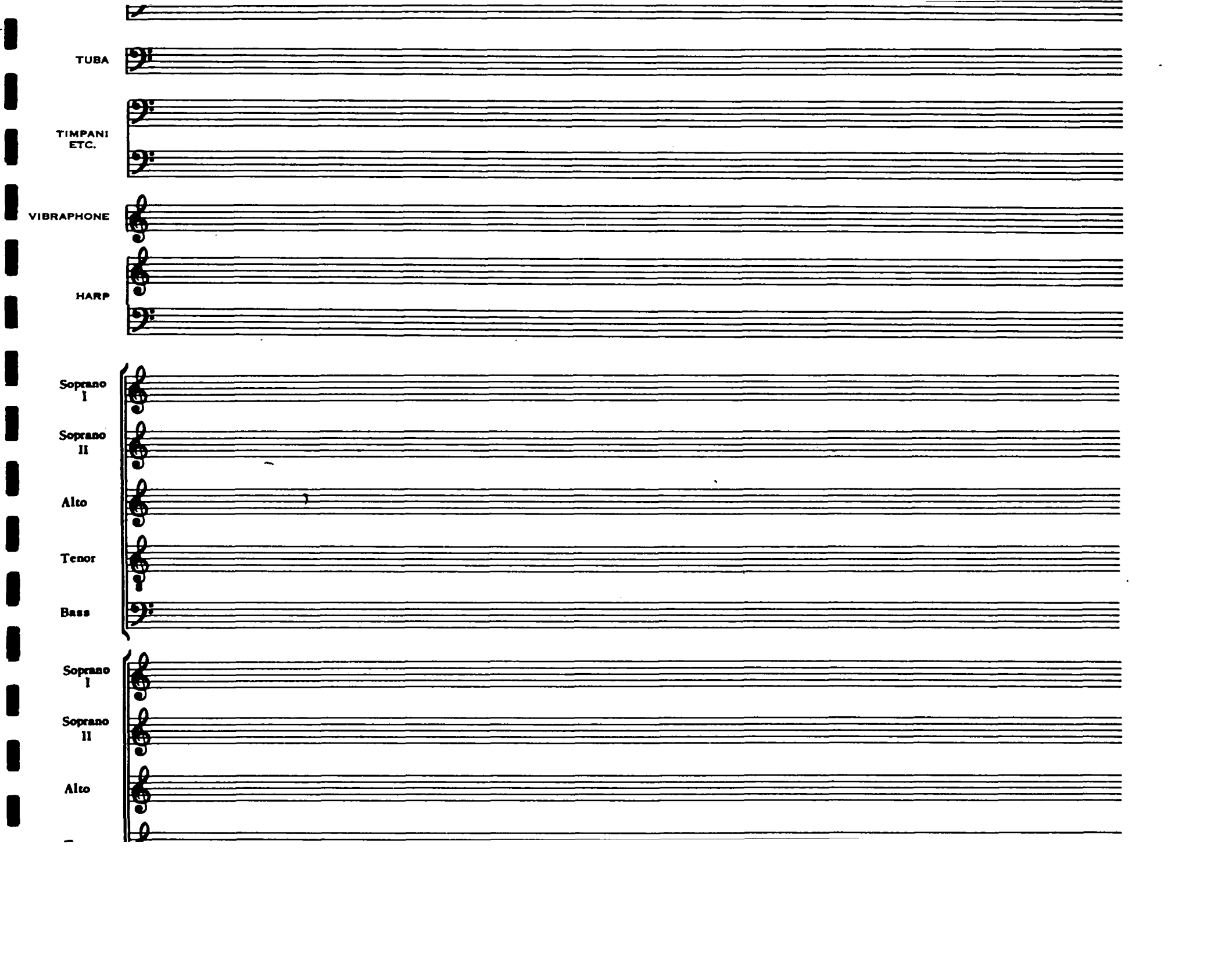

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
P
f
P
Col 1st
P
f
PP
PP

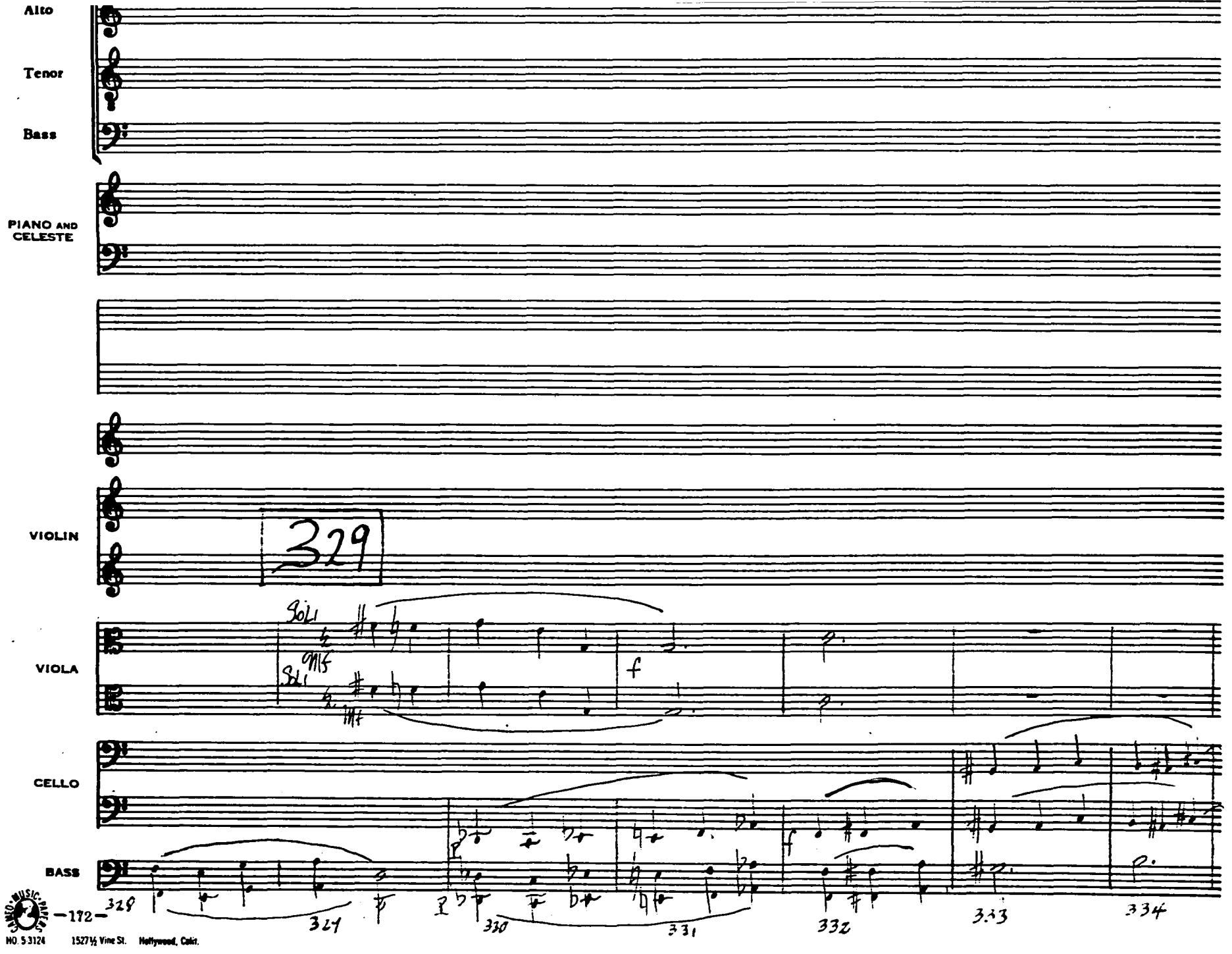

TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto



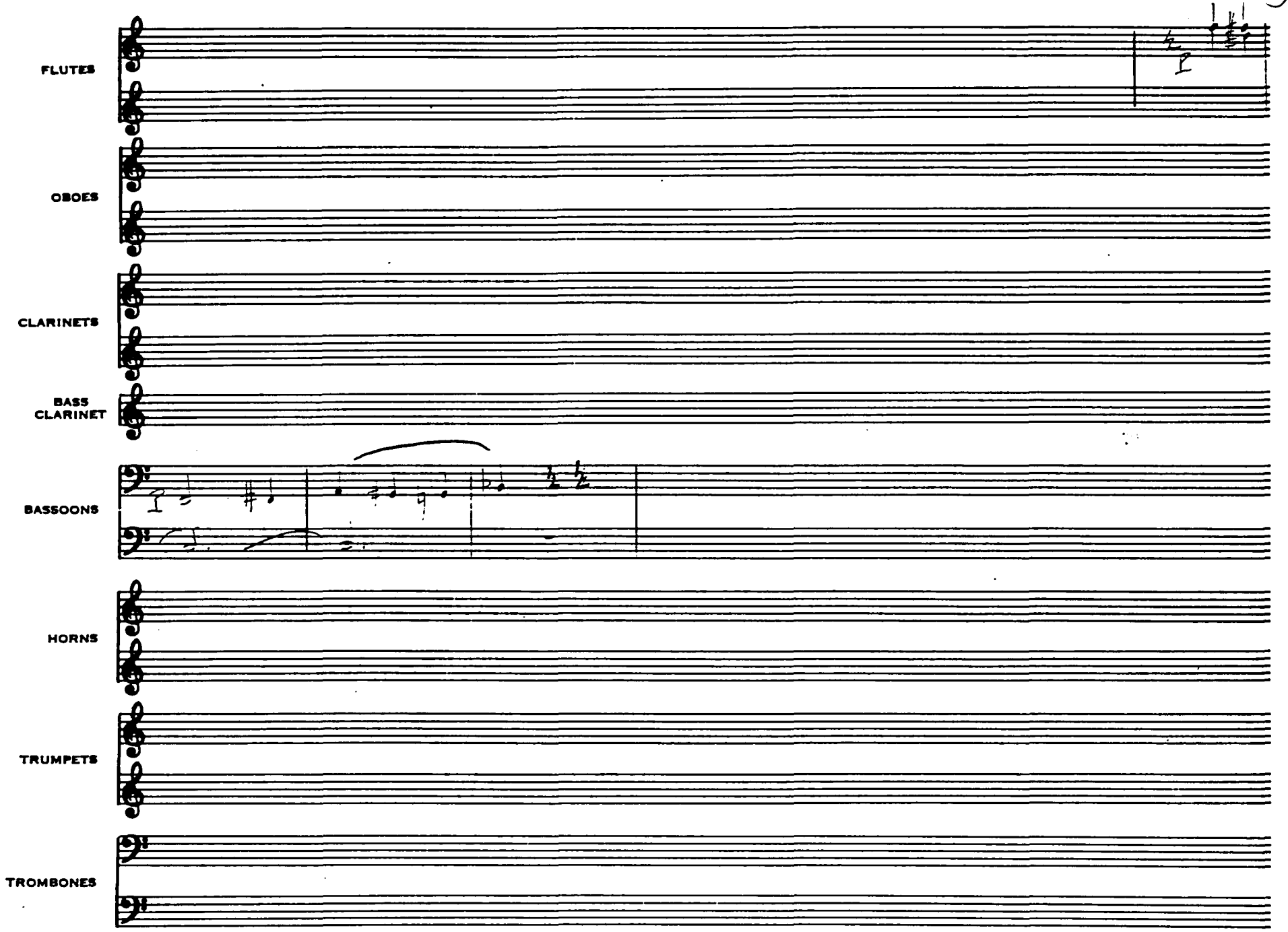
NO. 5 3124 1527½ Vine St. Hollywood, Calif.

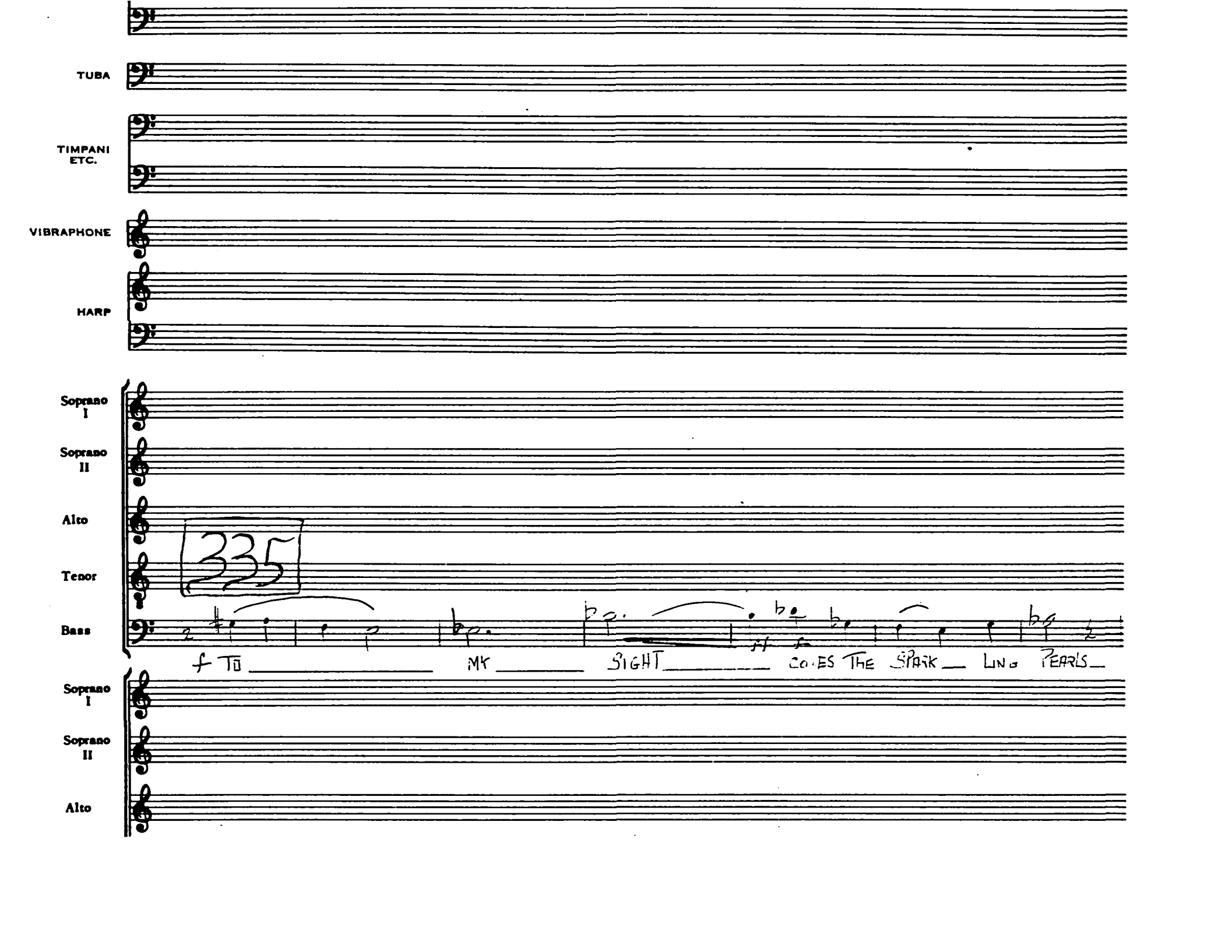

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
Solo
mf
f
HORNS
Solo
mf
TRUMPETS
TROMBONES

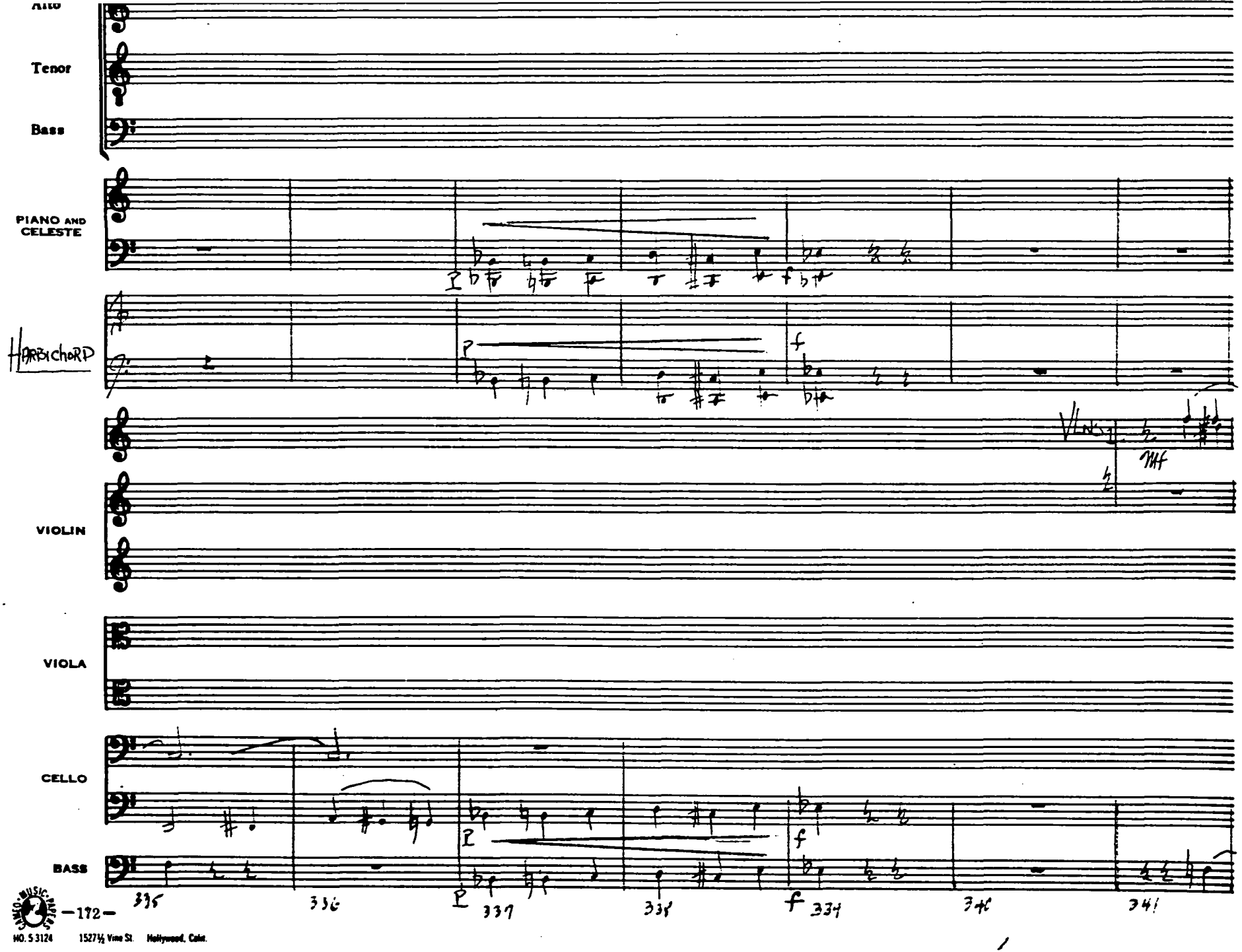

TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto



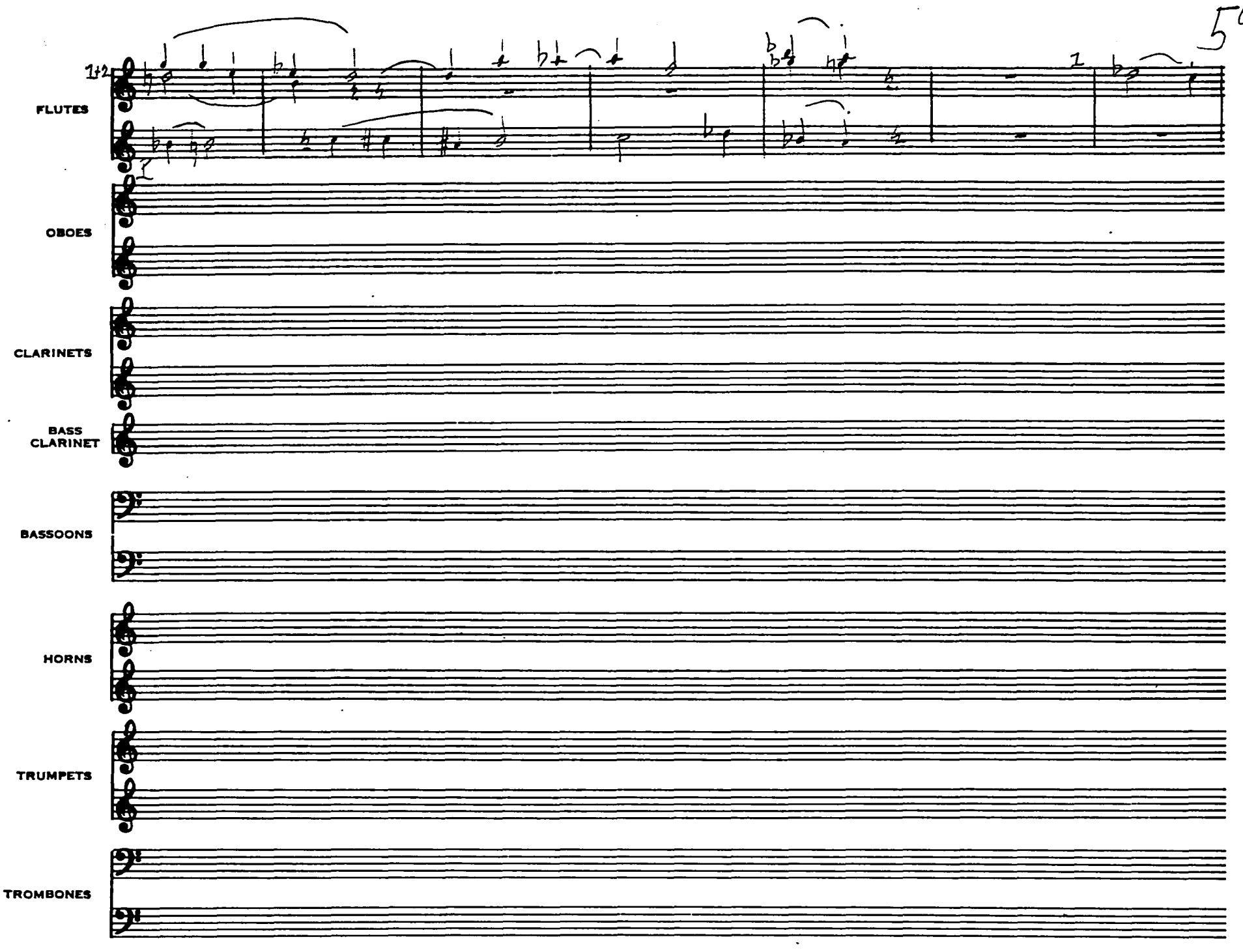
NO. 5 3124 1527½ Vine St. Hollywood, Calif.

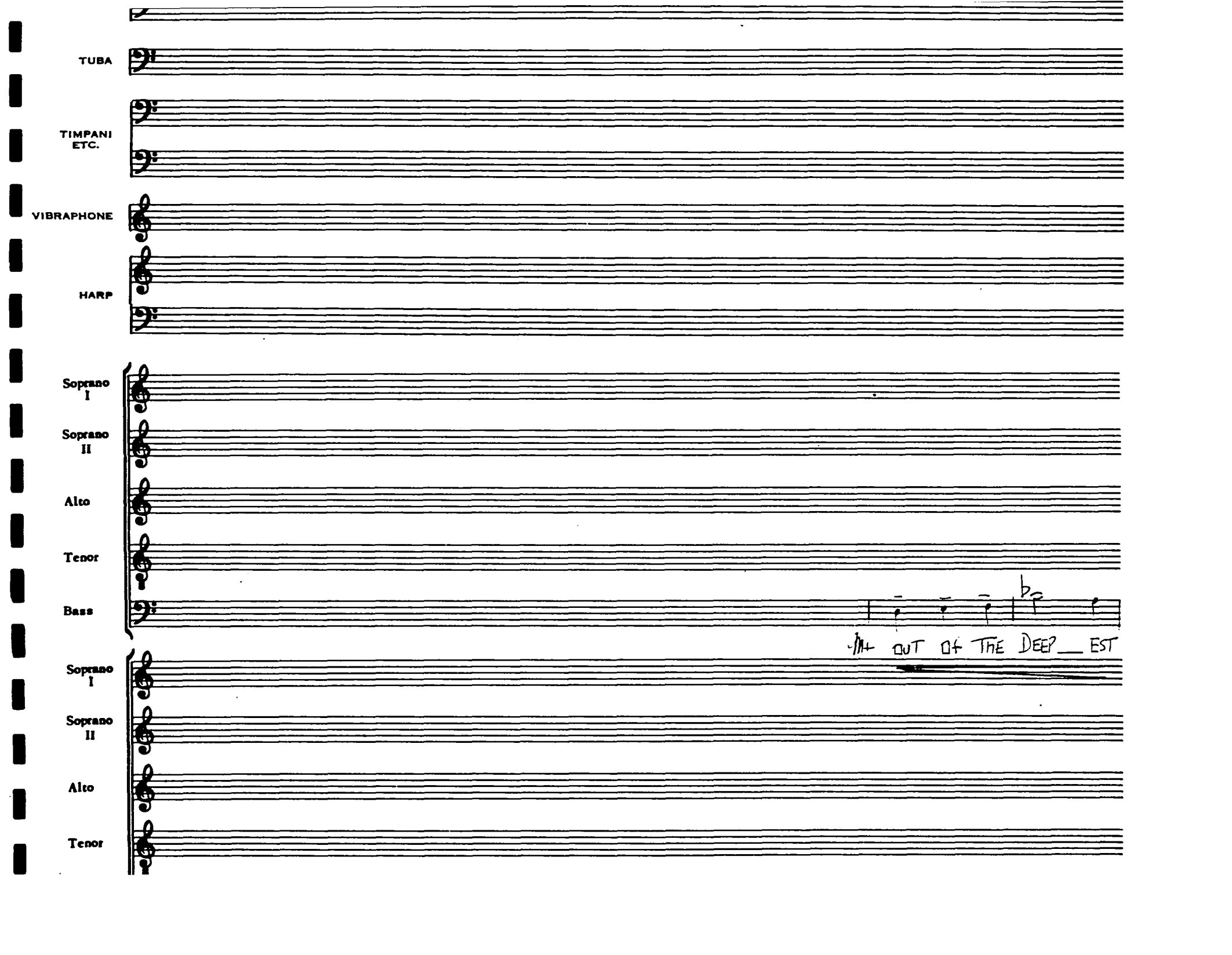

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

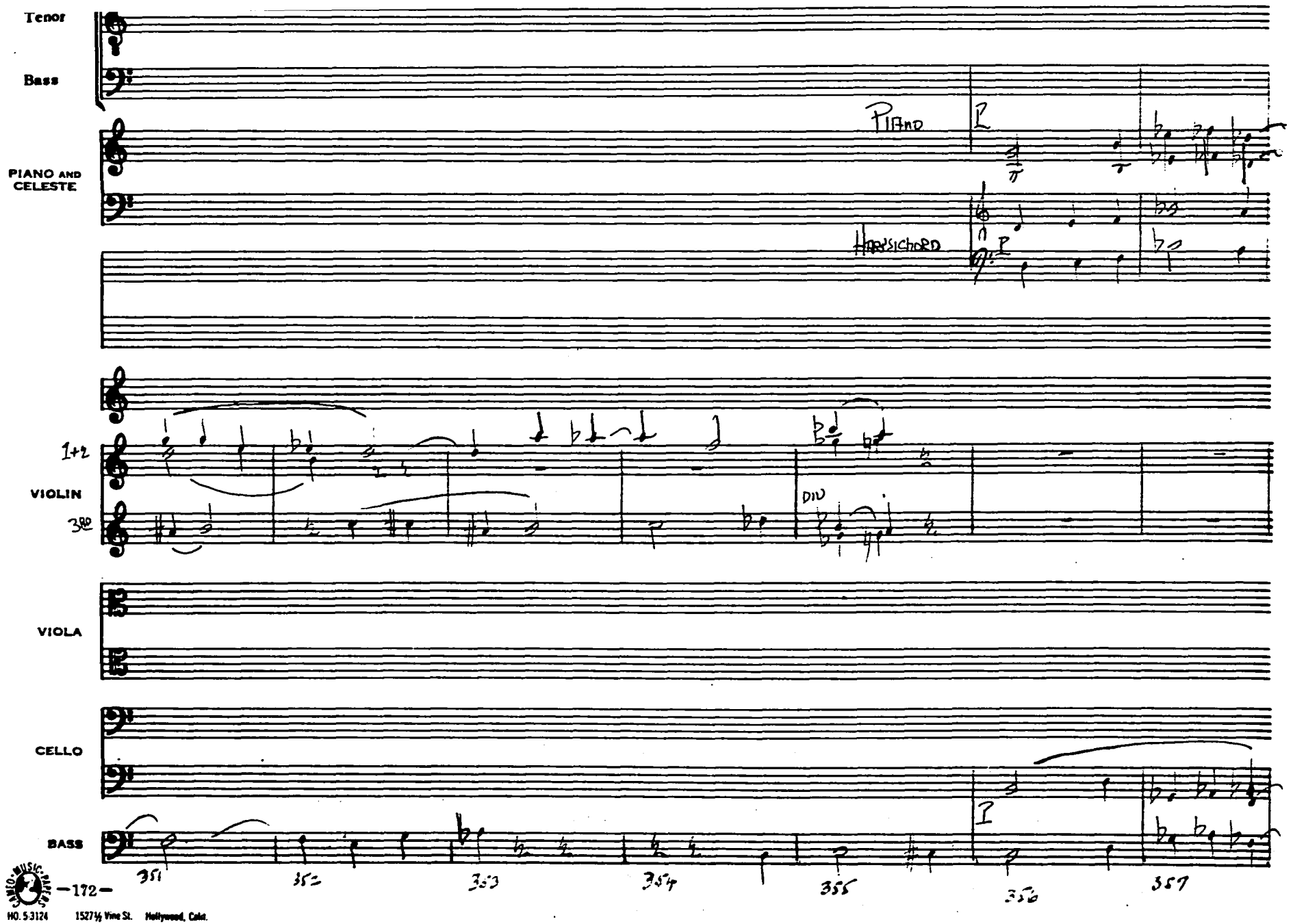

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
335
f TO MY SIGHT COMES THE SPARK LING PEARLS
Soprano I
Soprano II
Alto



MUSIC PRESS
NO. 5 3124 1527½ Vine St. Hollywood, Calif.


1+2
FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
OUT OF THE DEEP___ EST



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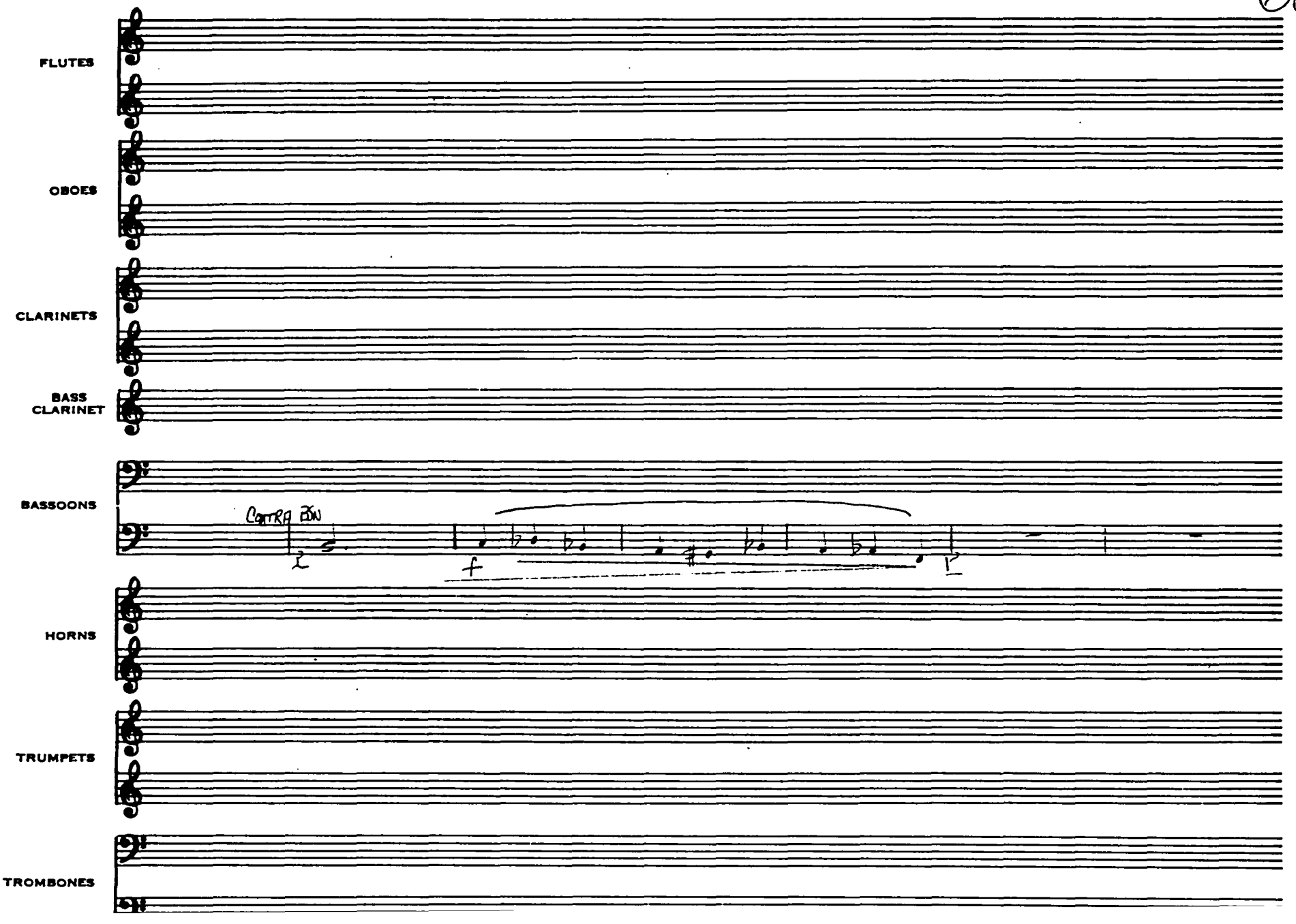
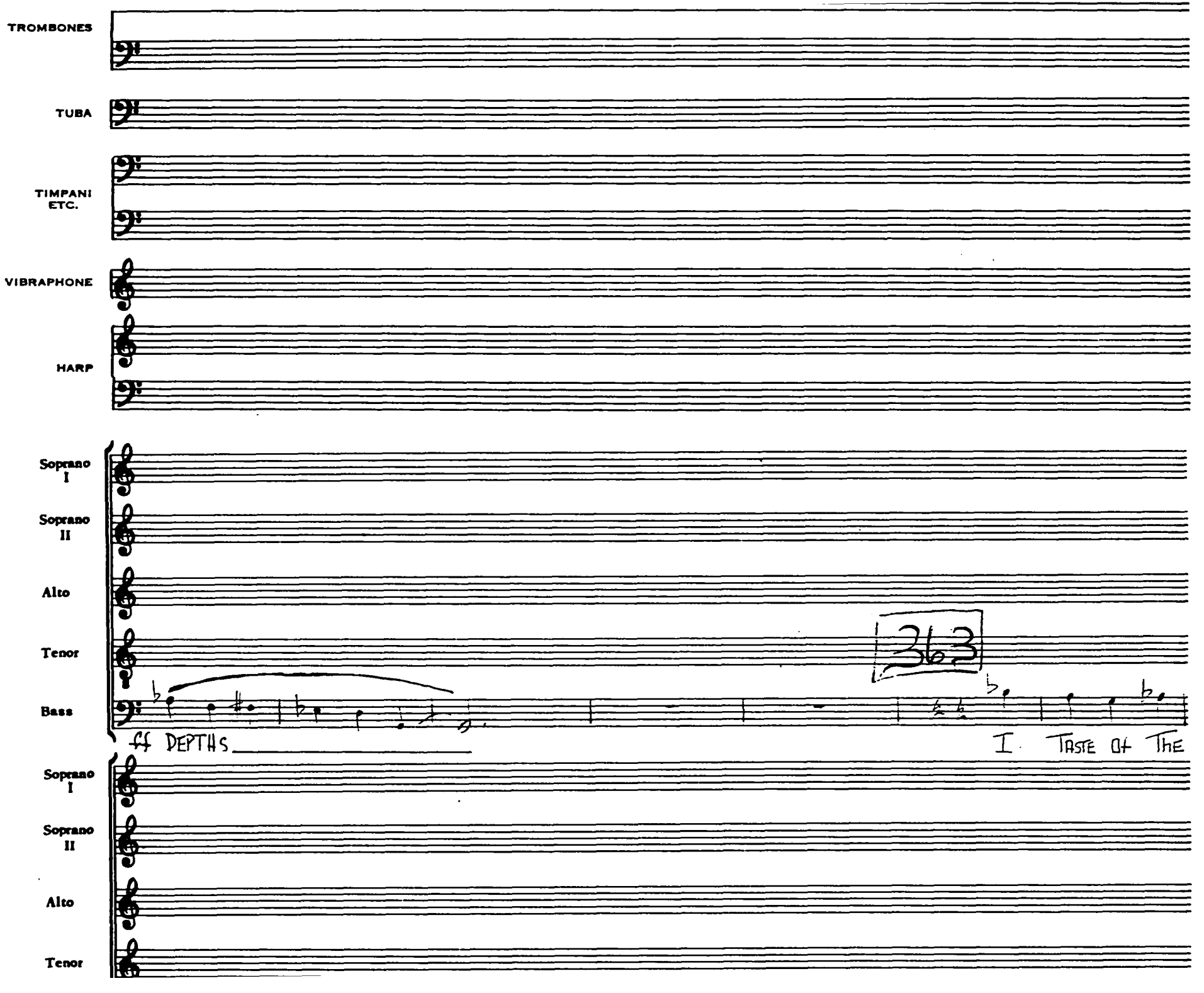
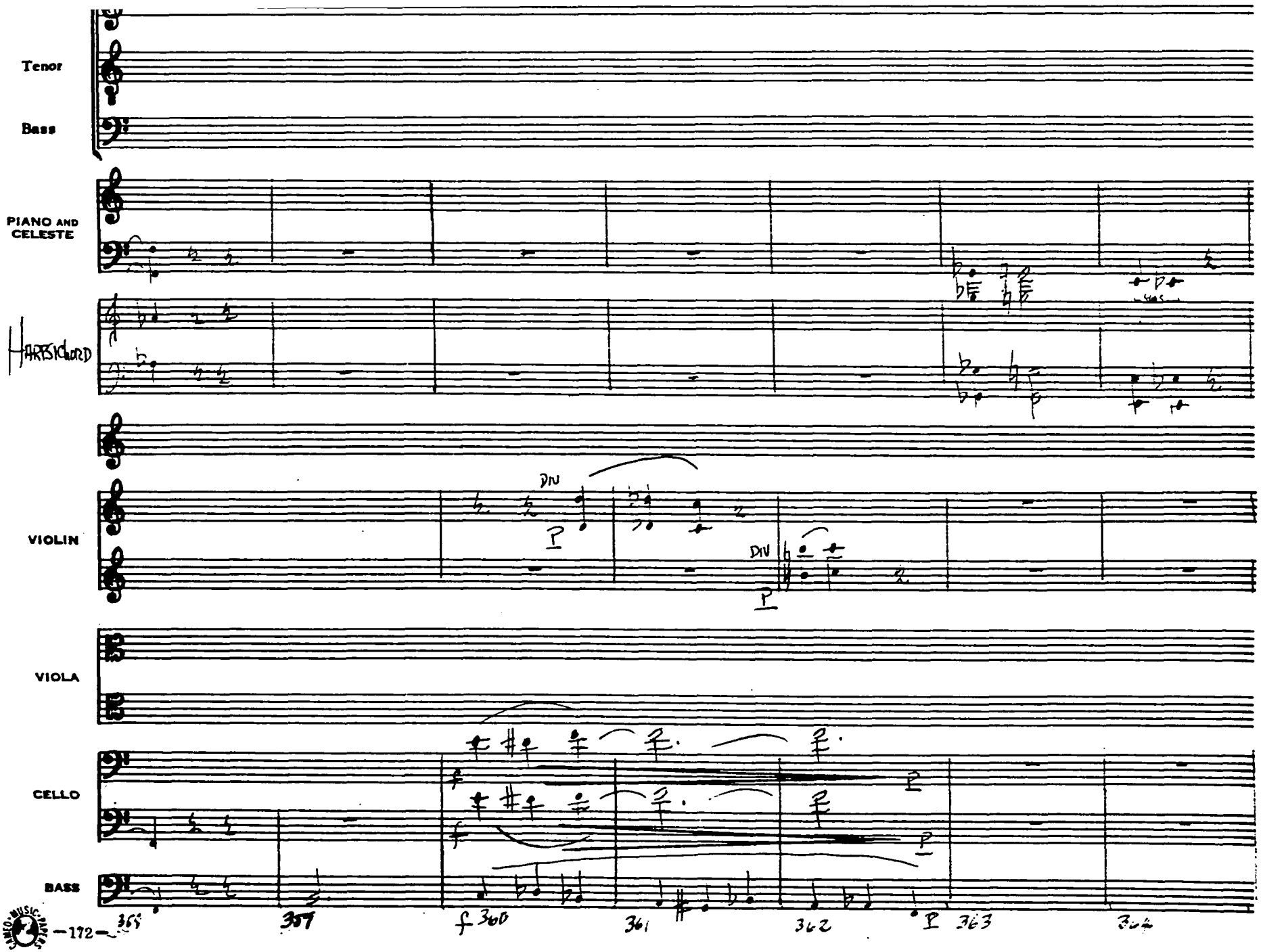

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
CONTRA FON
f
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
363
ff DEPTHS
I TASTE OF THE
Soprano
I
Soprano
II
Alto
Tenor



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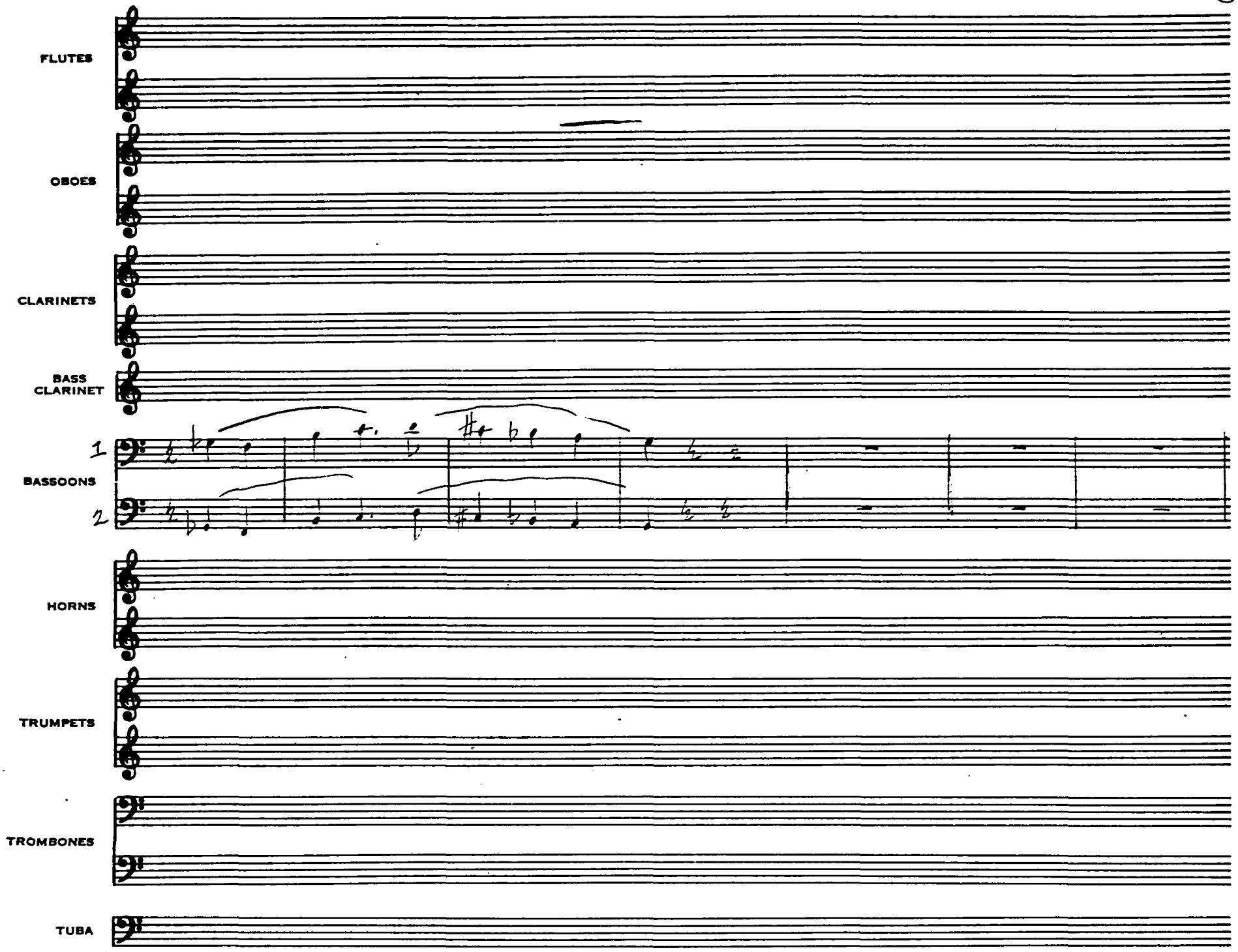
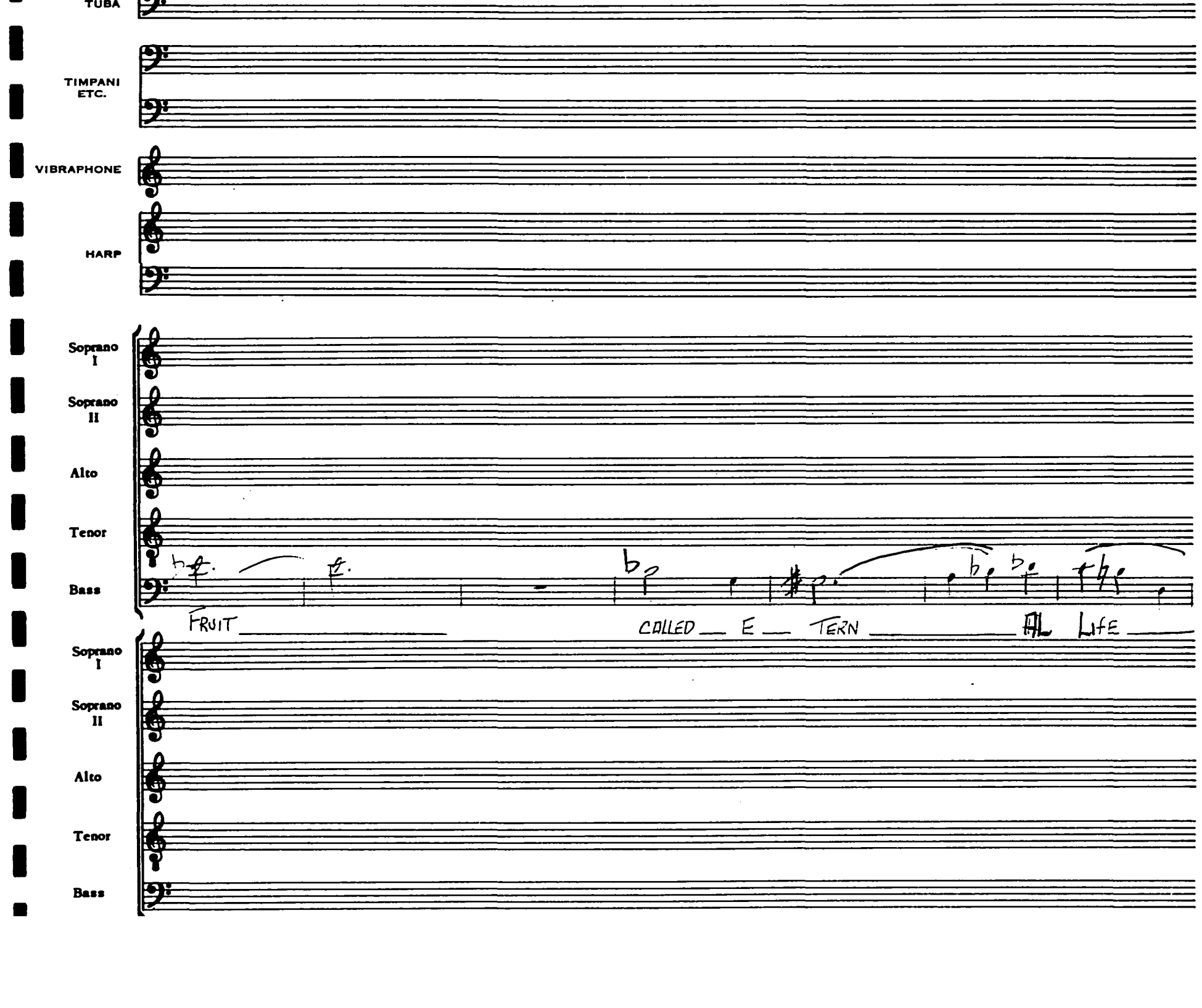
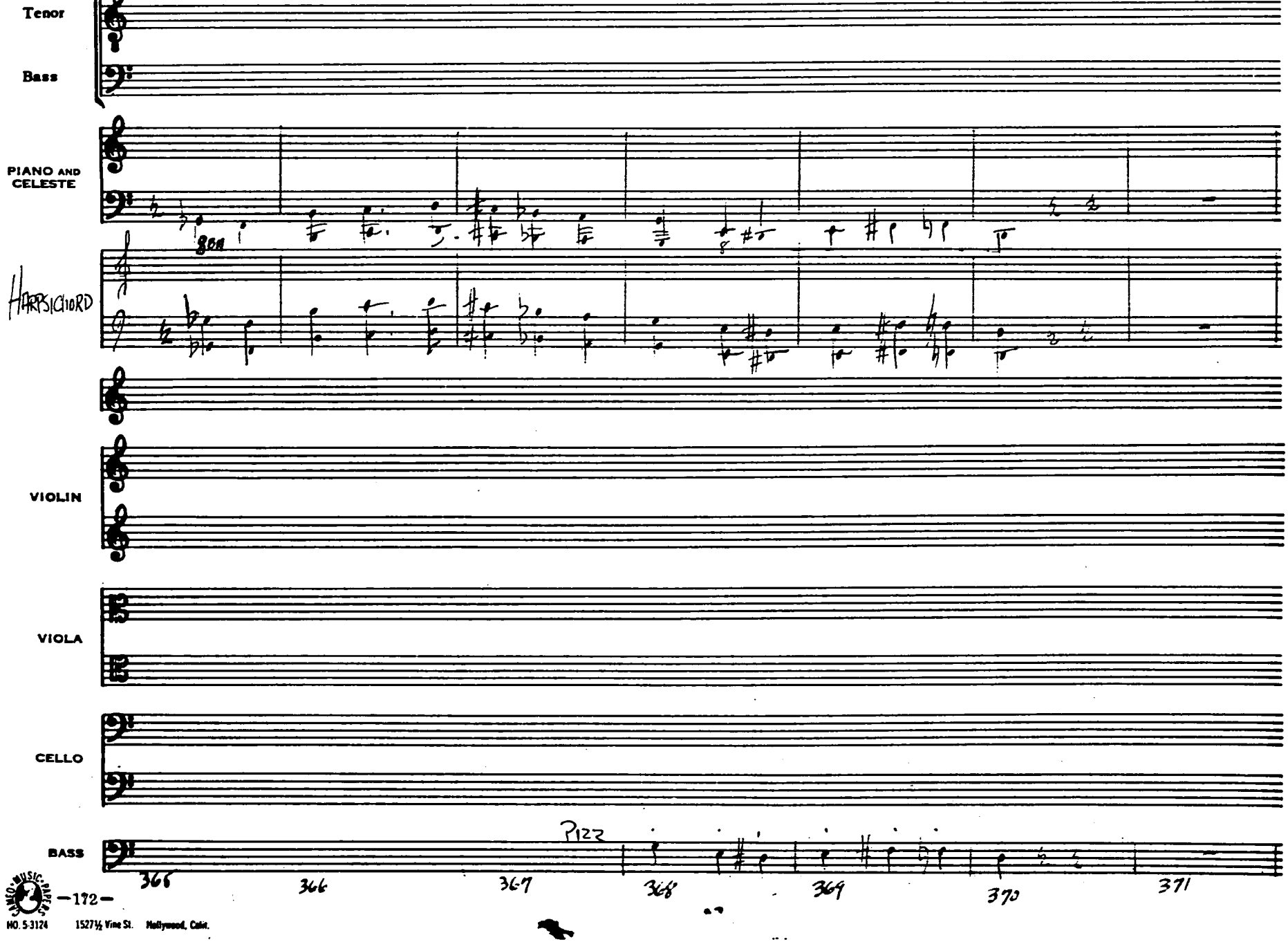
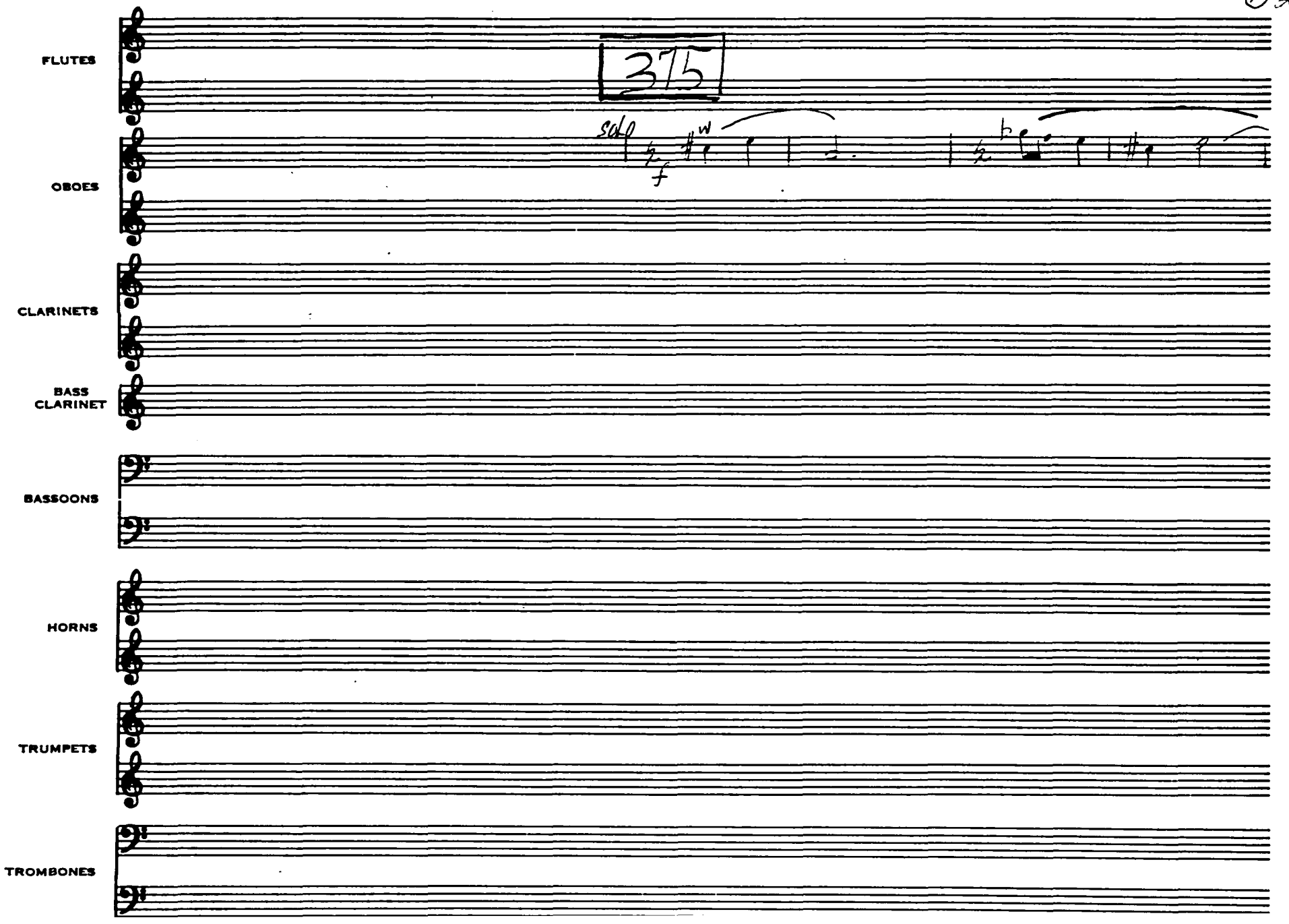
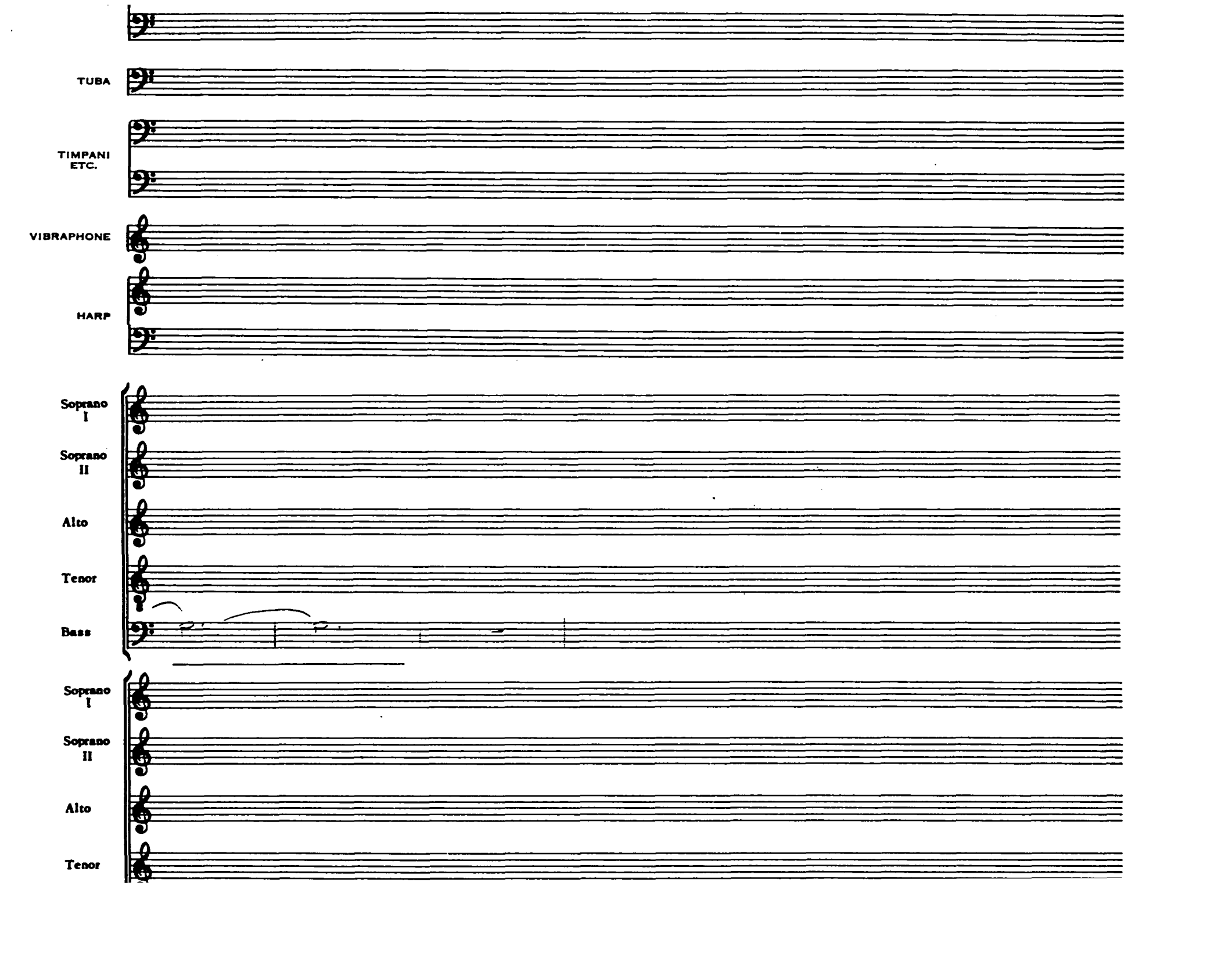

FLUTES
OBOES
CLARINETS
BASS CLARINET
1
BASSOONS
2
HORNS
TRUMPETS
TROMBONES
TUBA

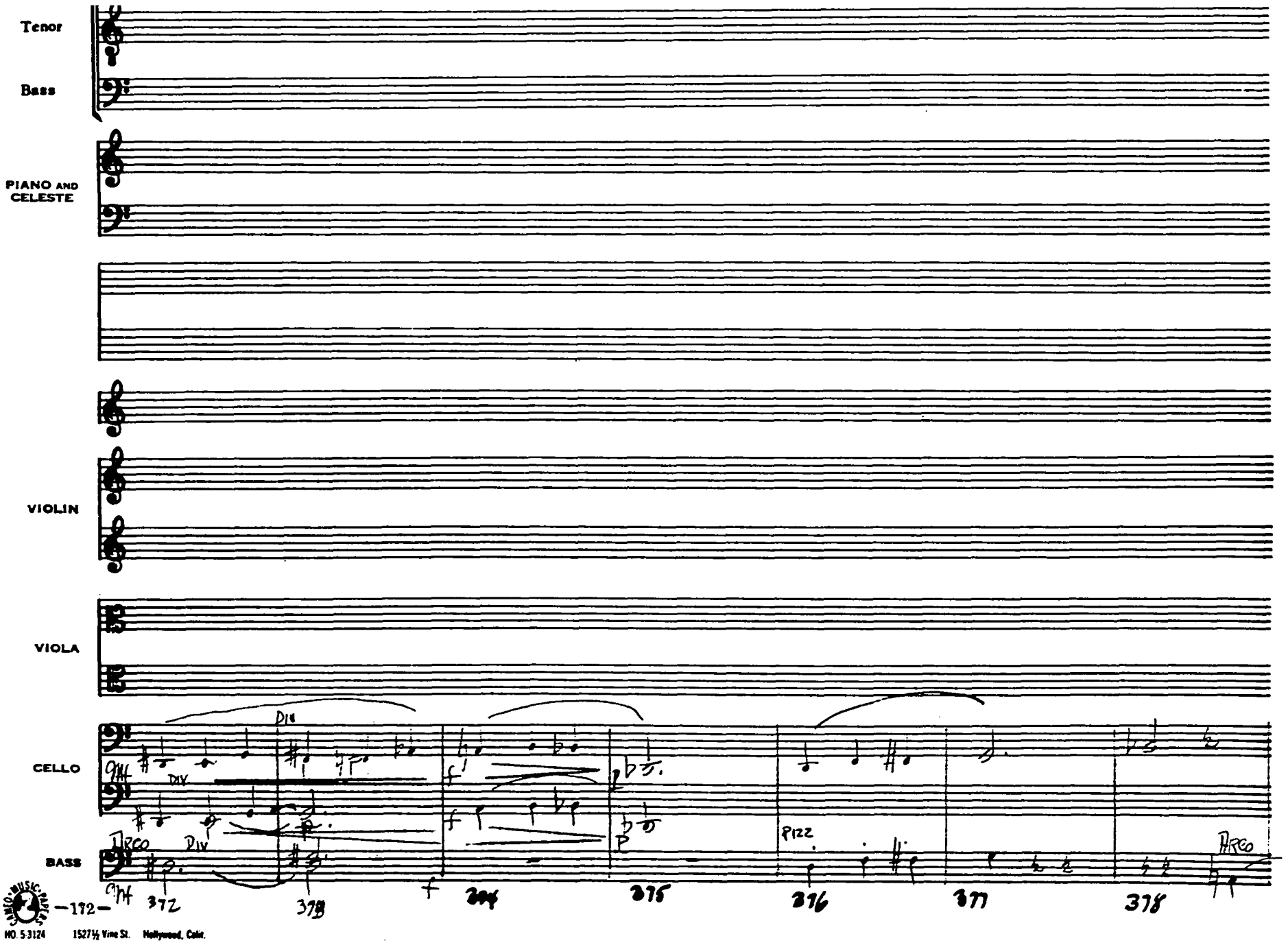

TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
FRUIT
CALLED E TERN
AL LIFE
Soprano
I
Soprano
II
Alto
Tenor
Bass



MUSIC PRESS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


375
FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
solo
f


TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



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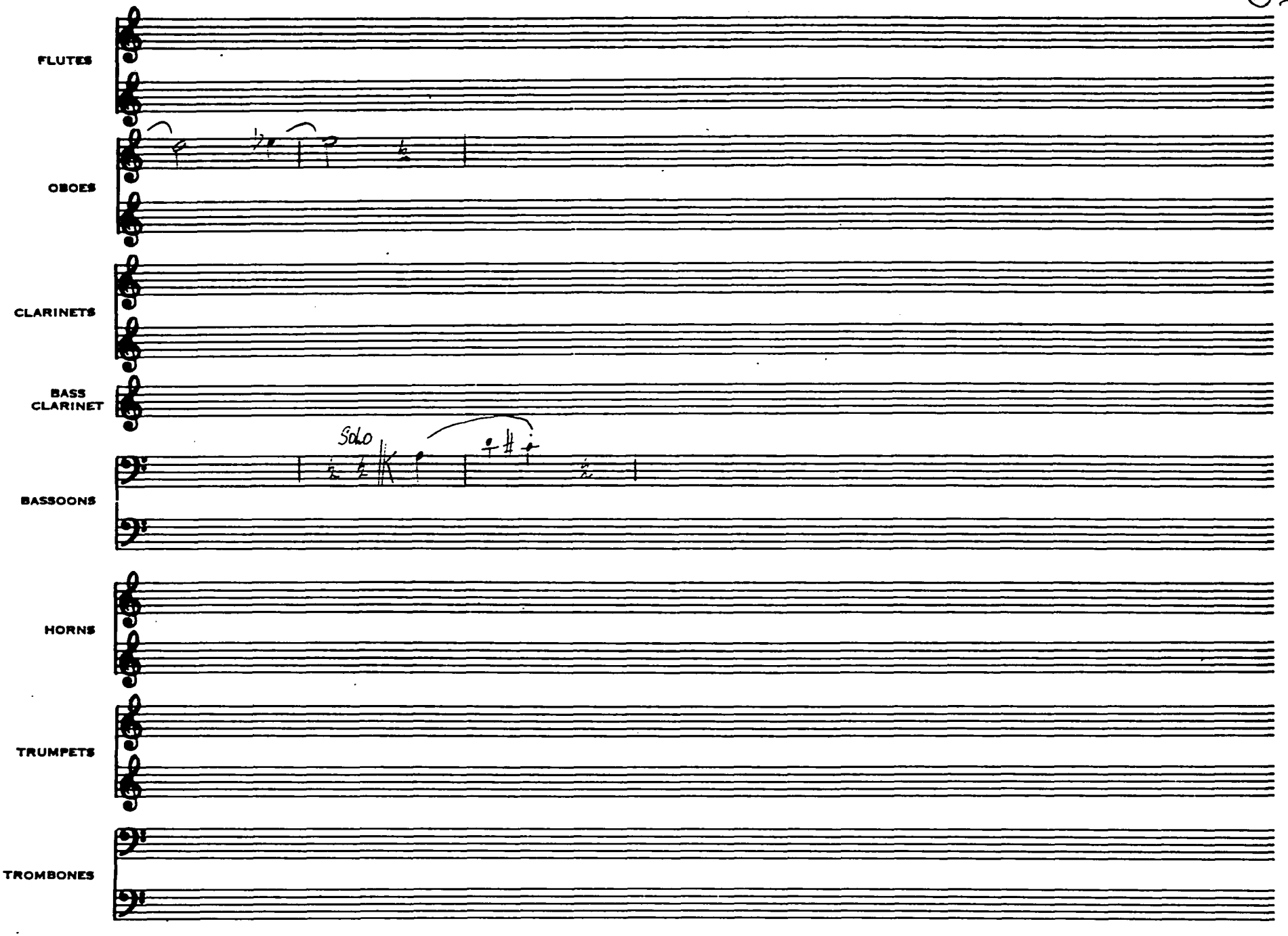
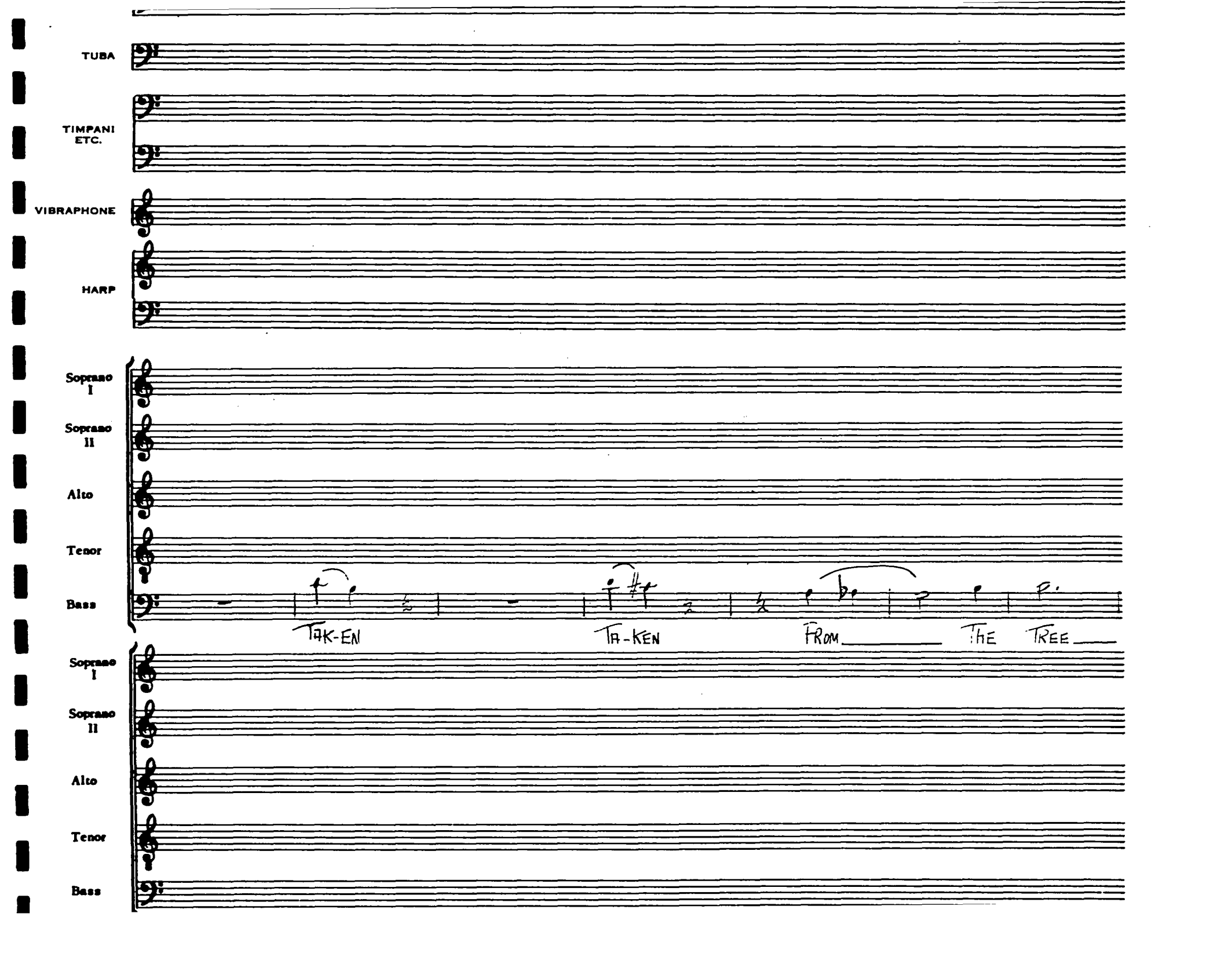
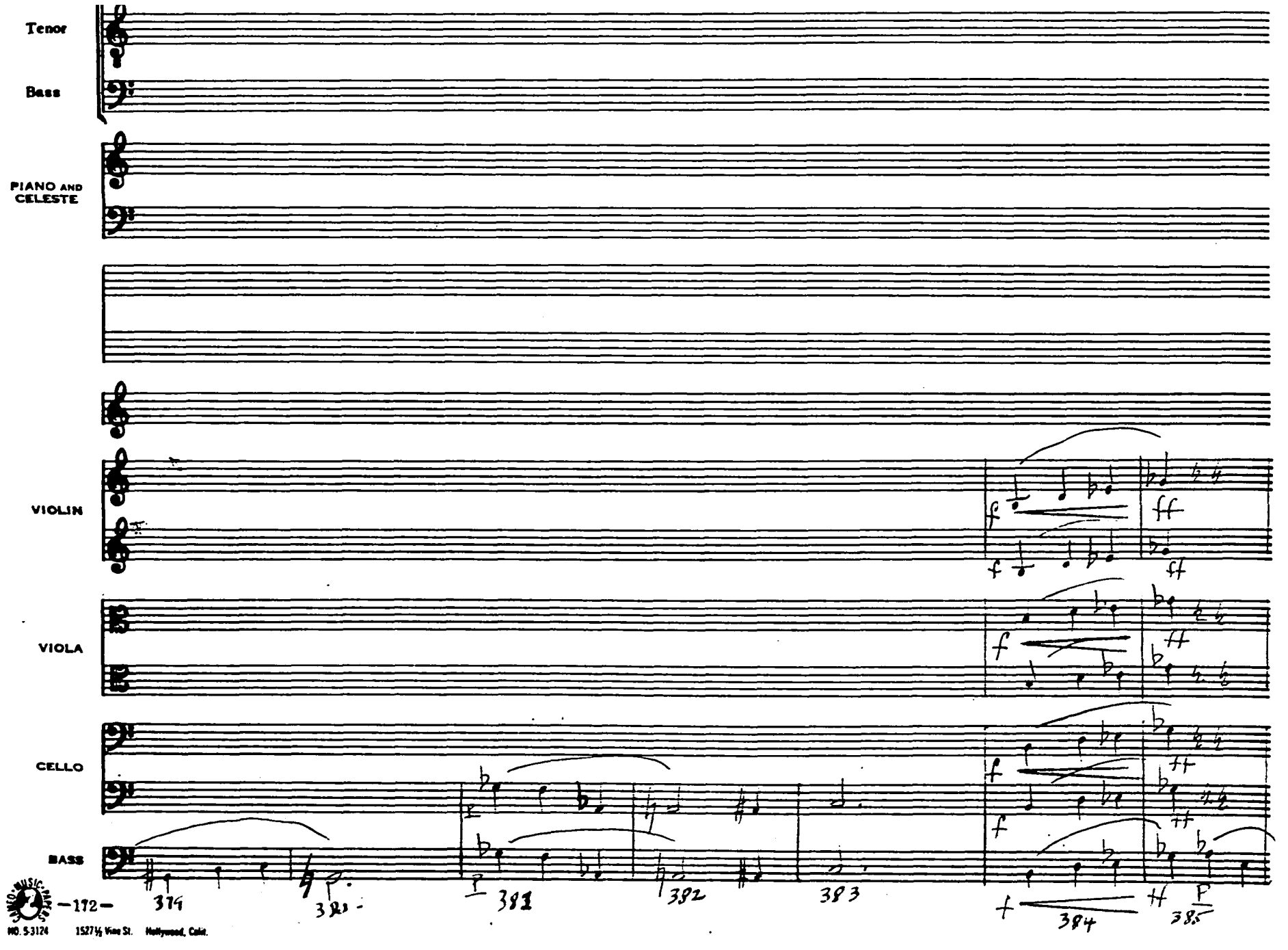

FLUTES
OBOES
CLARINETS
BASS CLARINET
Solo
BASSOONS
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
TAK-EN
TA-KEN
FROM
THE
TREE
Soprano I
Soprano II
Alto
Tenor
Bass



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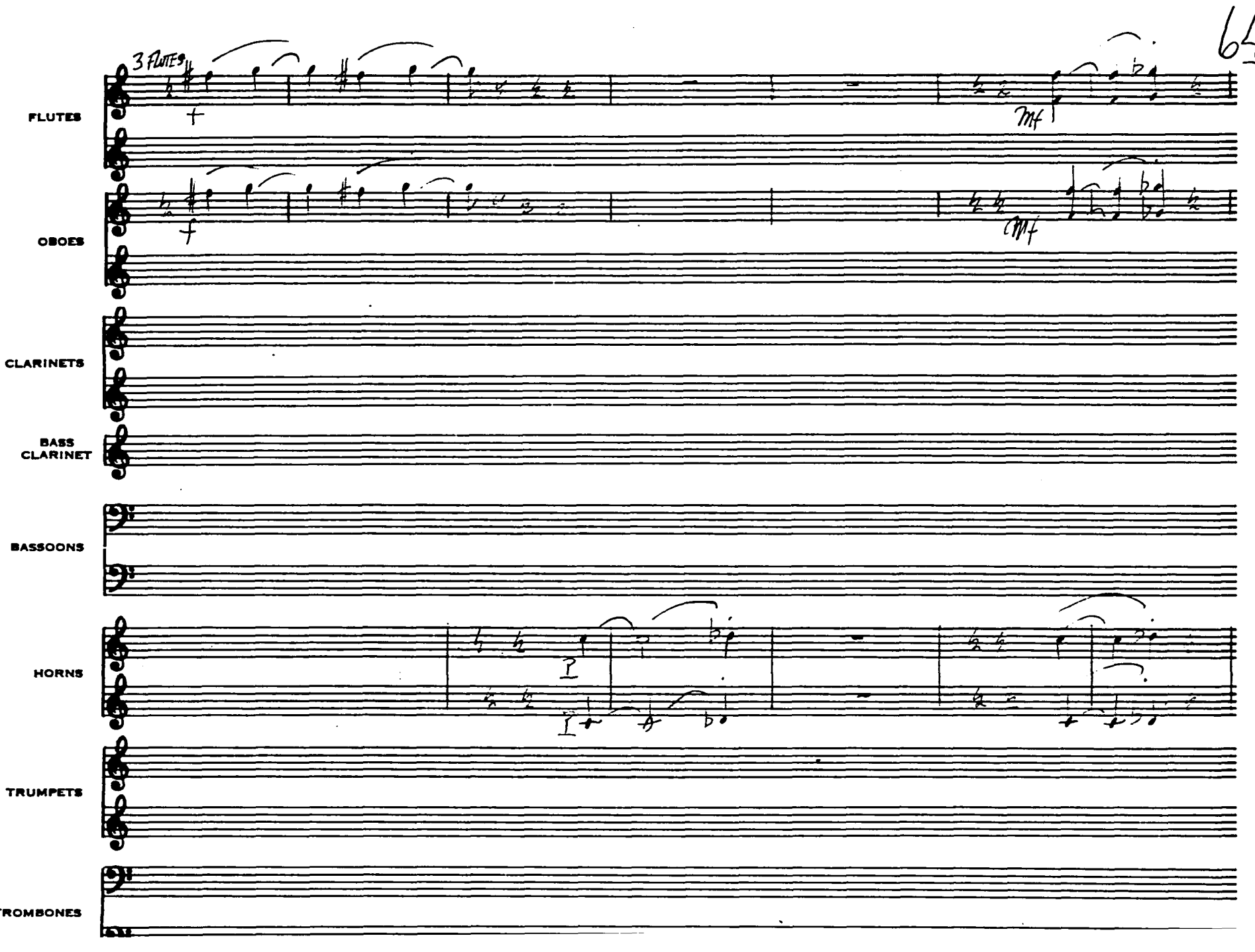
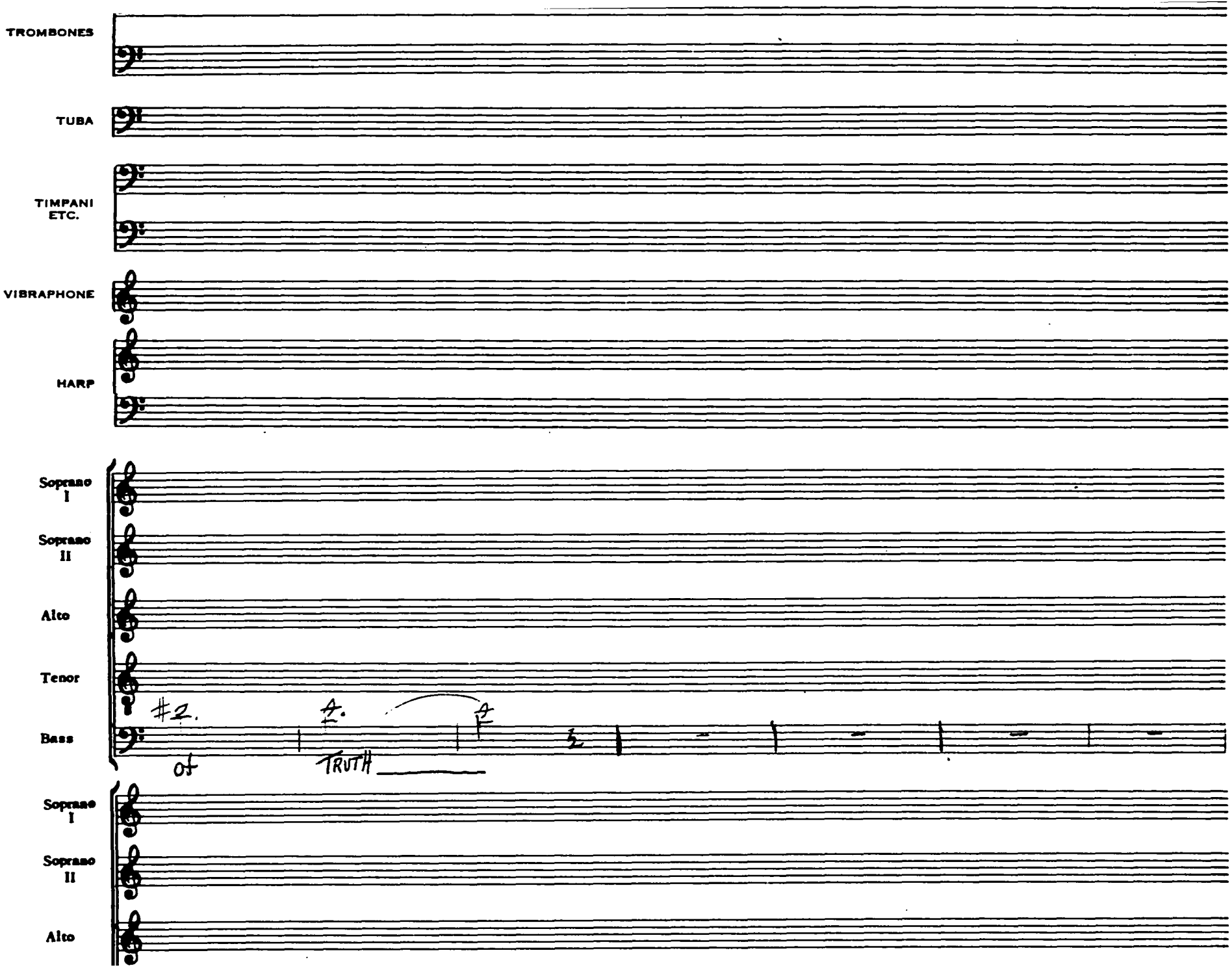
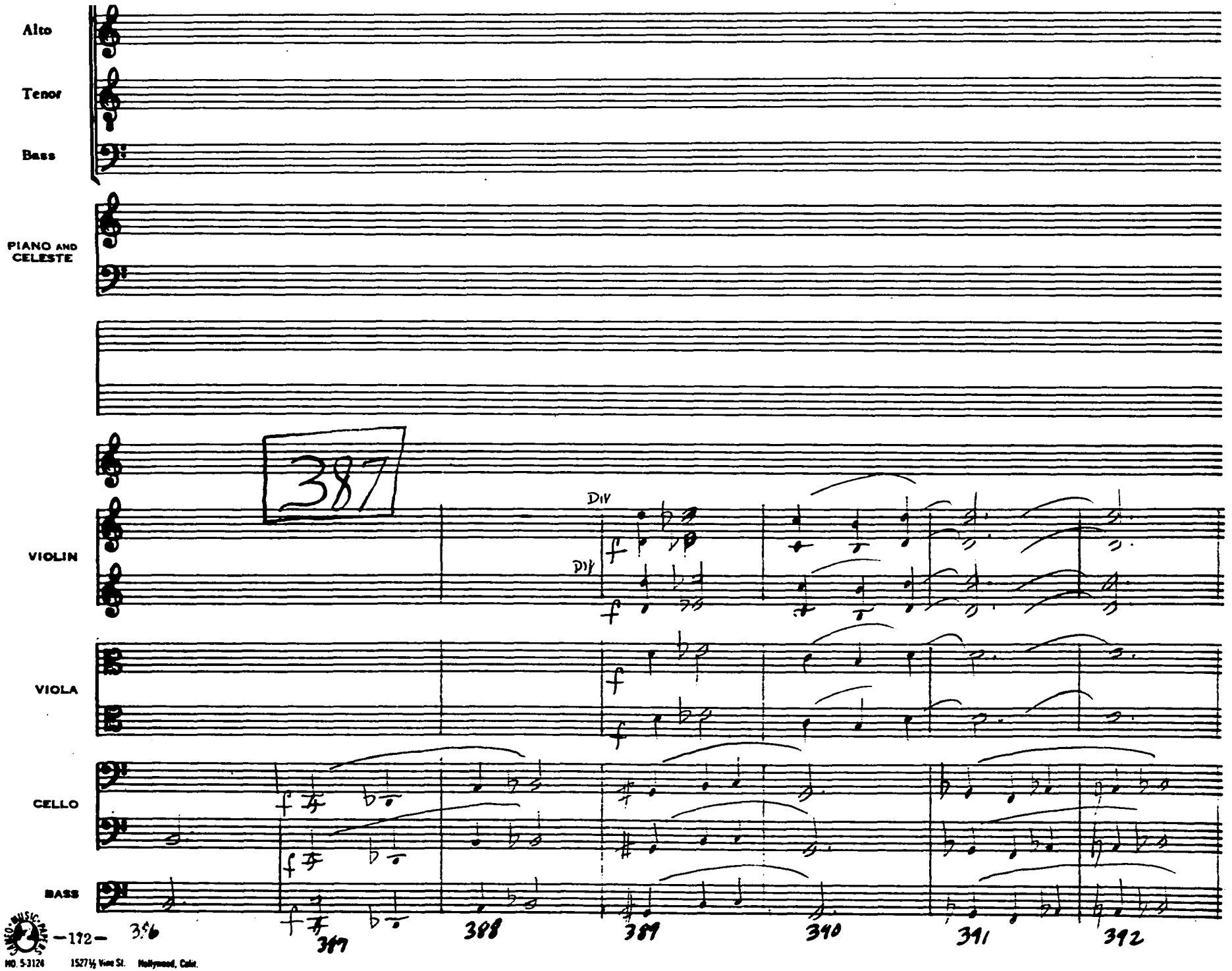

3 FLUTES
FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
#2.
of
TRUTH
Soprano
I
Soprano
II
Alto



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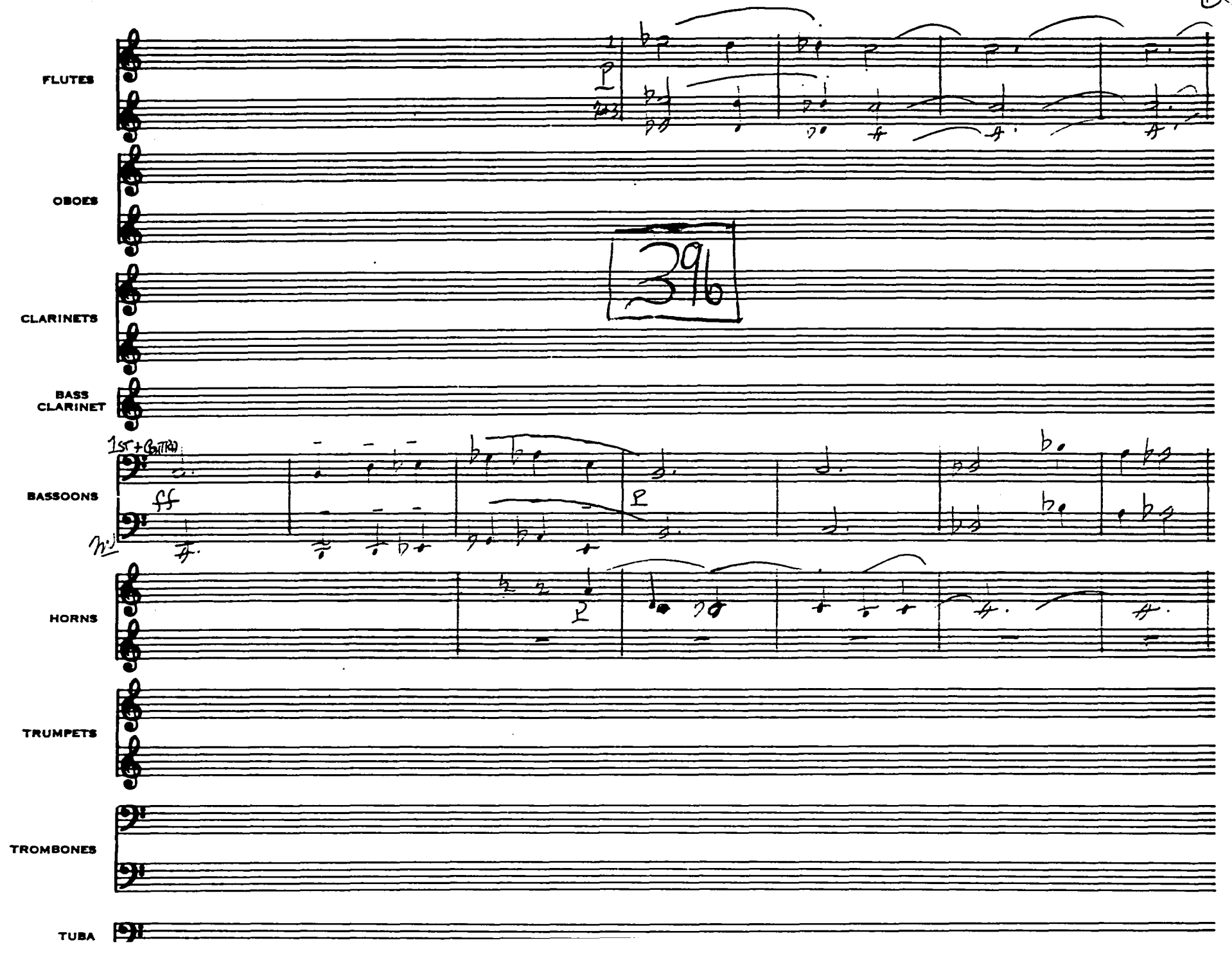
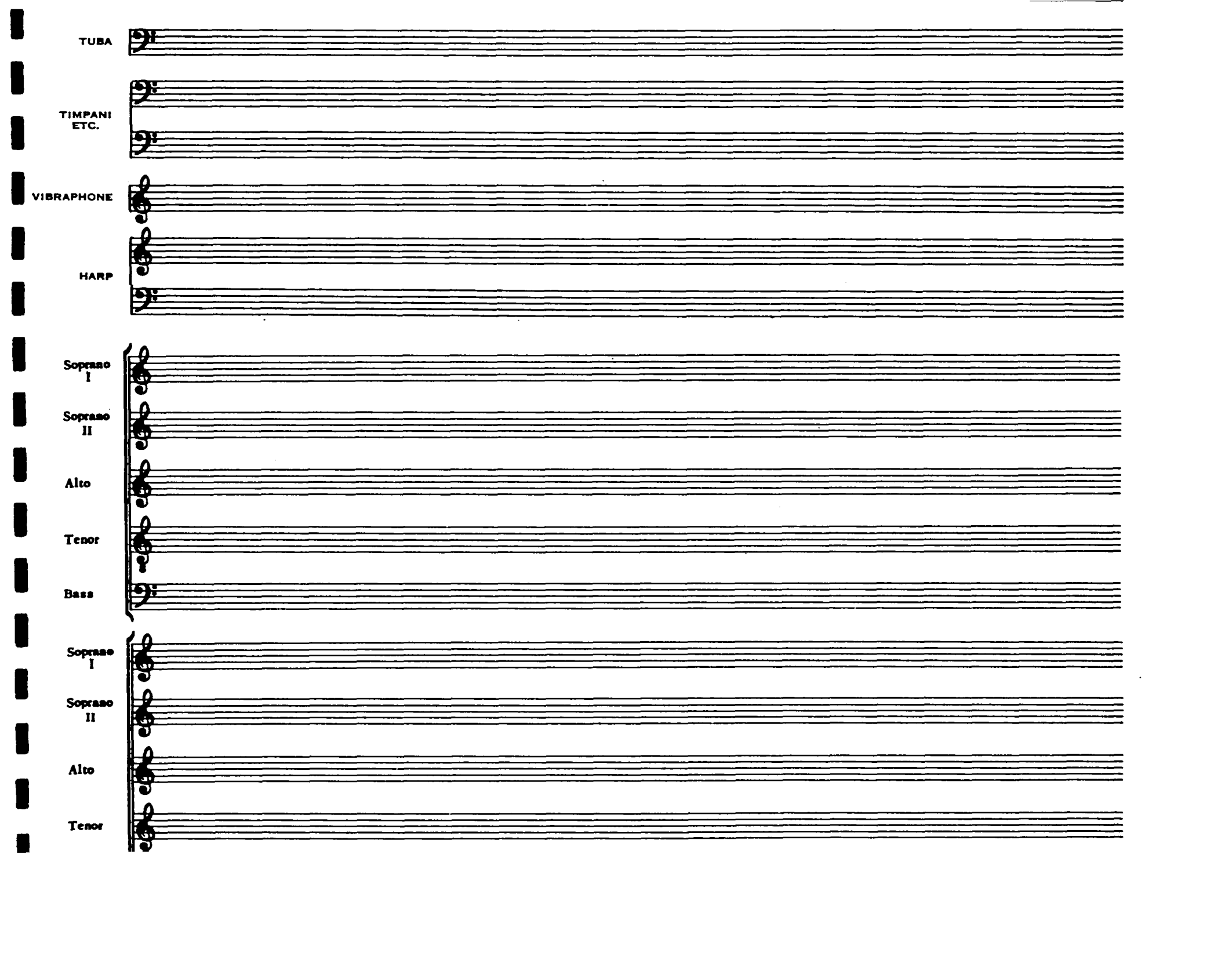
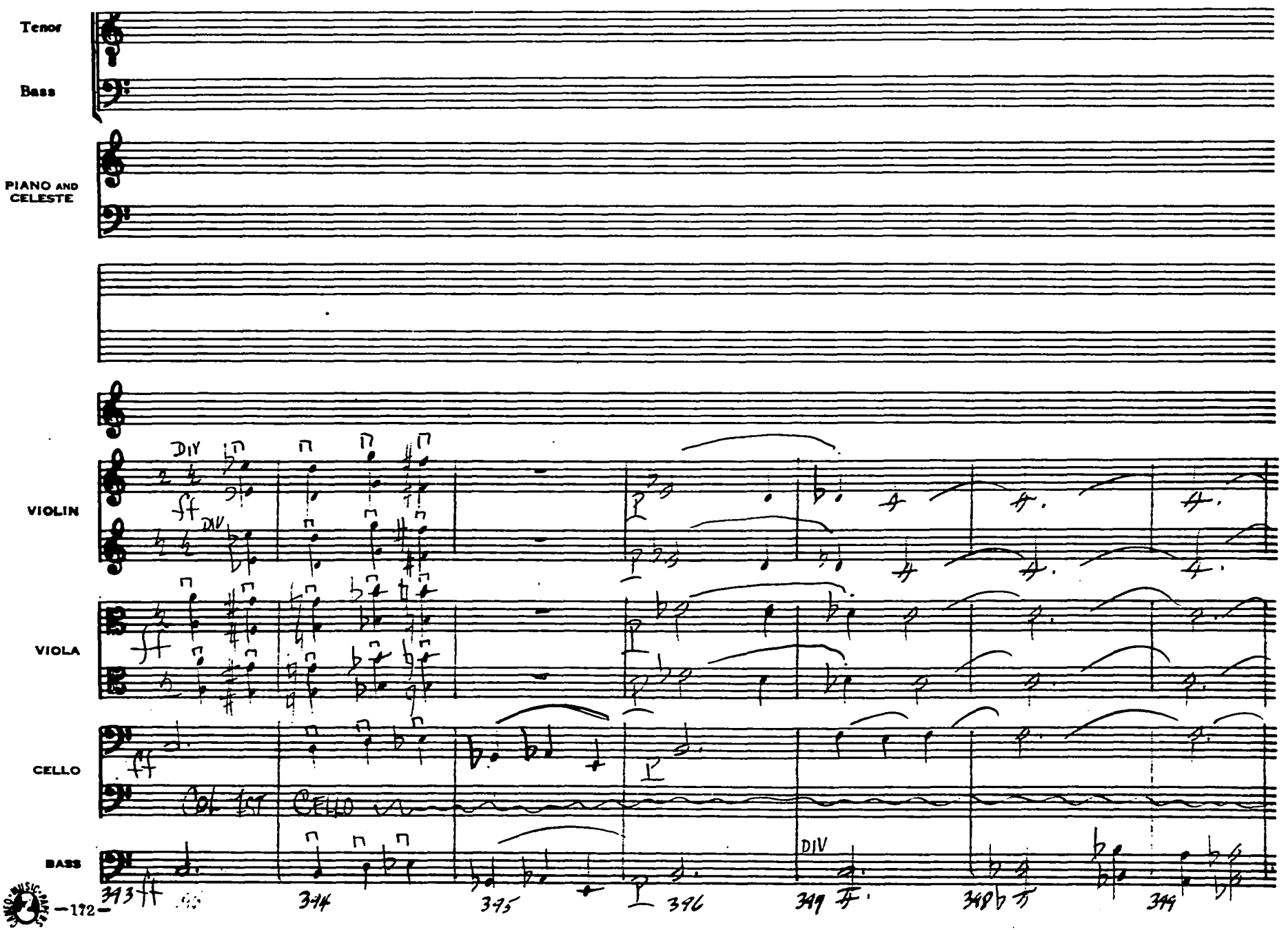
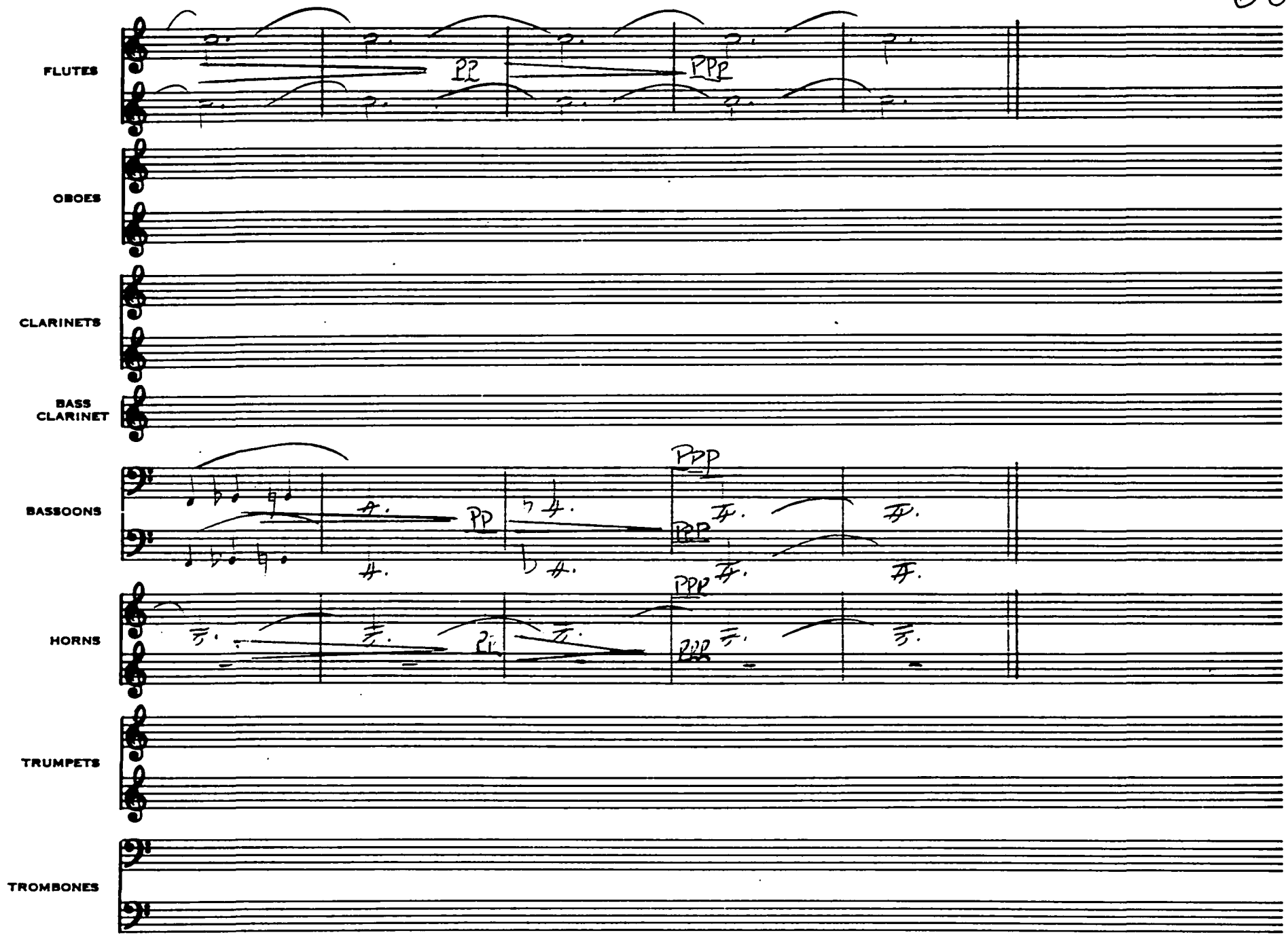
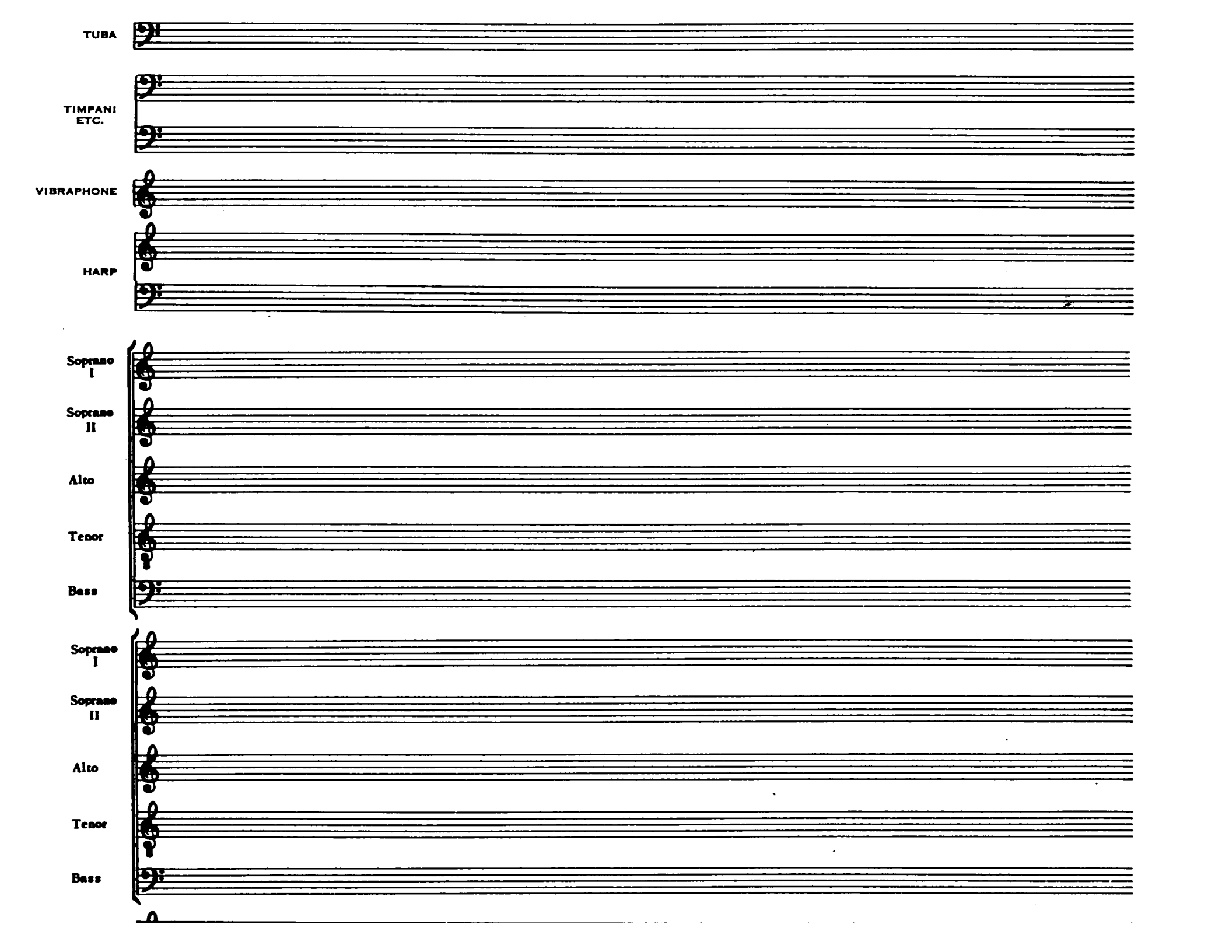

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA
396
1st + Contrad
ff
p

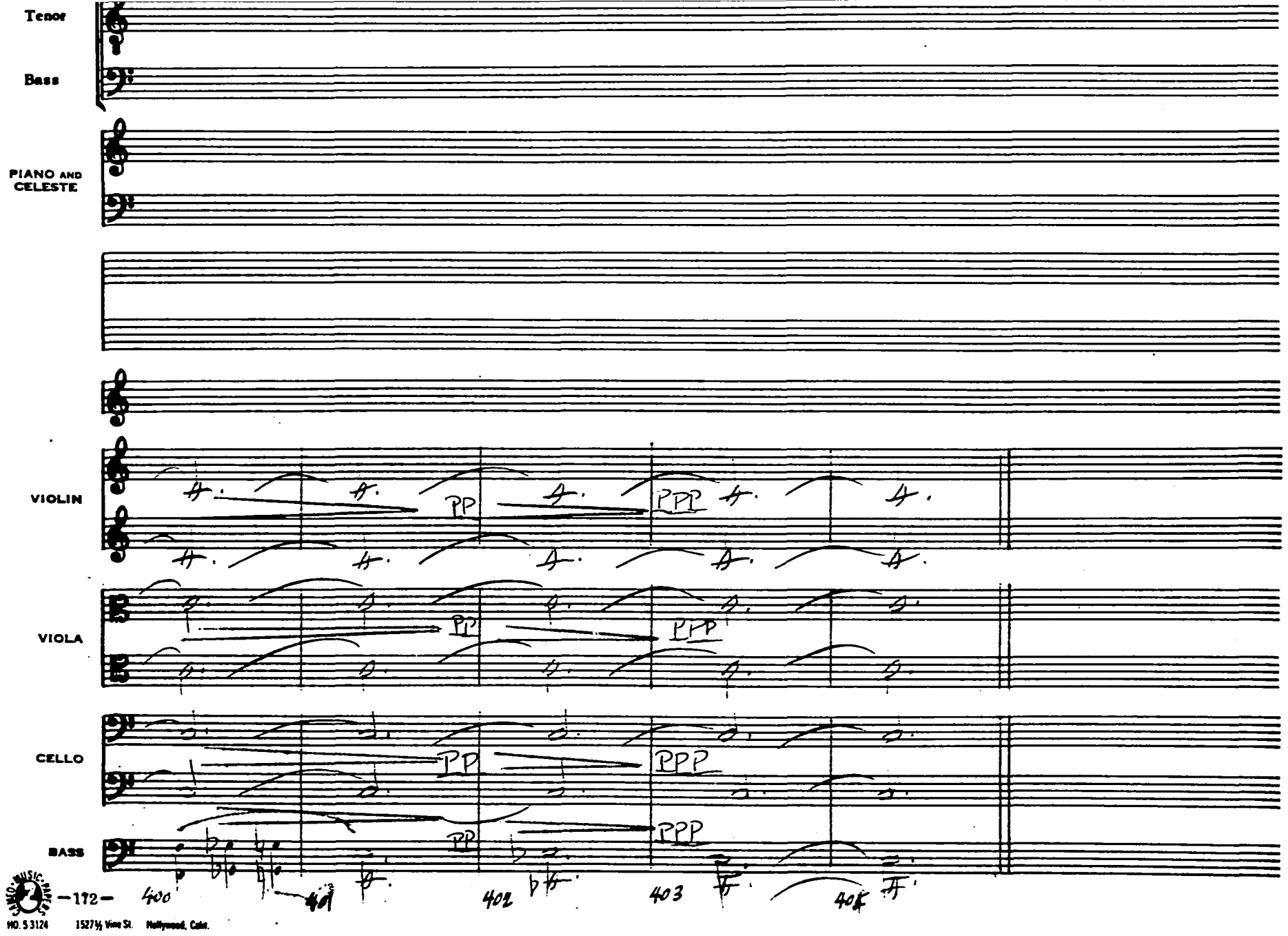

TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



MUSIC PRESS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
pp
ppp
OBOES
CLARINETS
BASS CLARINET
BASSOONS
ppp
pp
ppp
HORNS
ppp
pp
TRUMPETS
TROMBONES

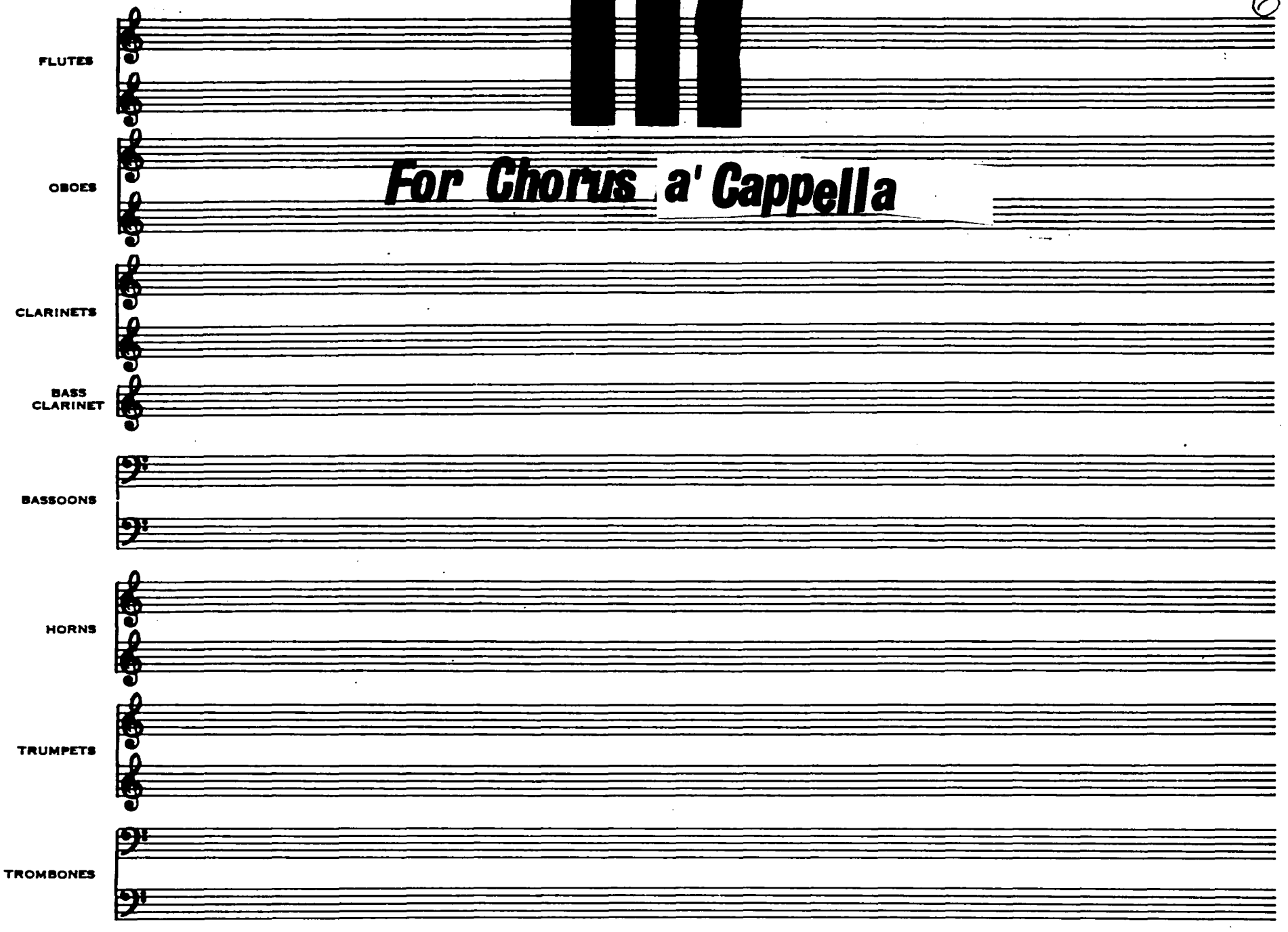

TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor
Bass



MO. 5 3124 1527½ Vine St. Hollywood, Calif.

III

For Chorus a' Cappella



TUBA

TIMPANI ETC.

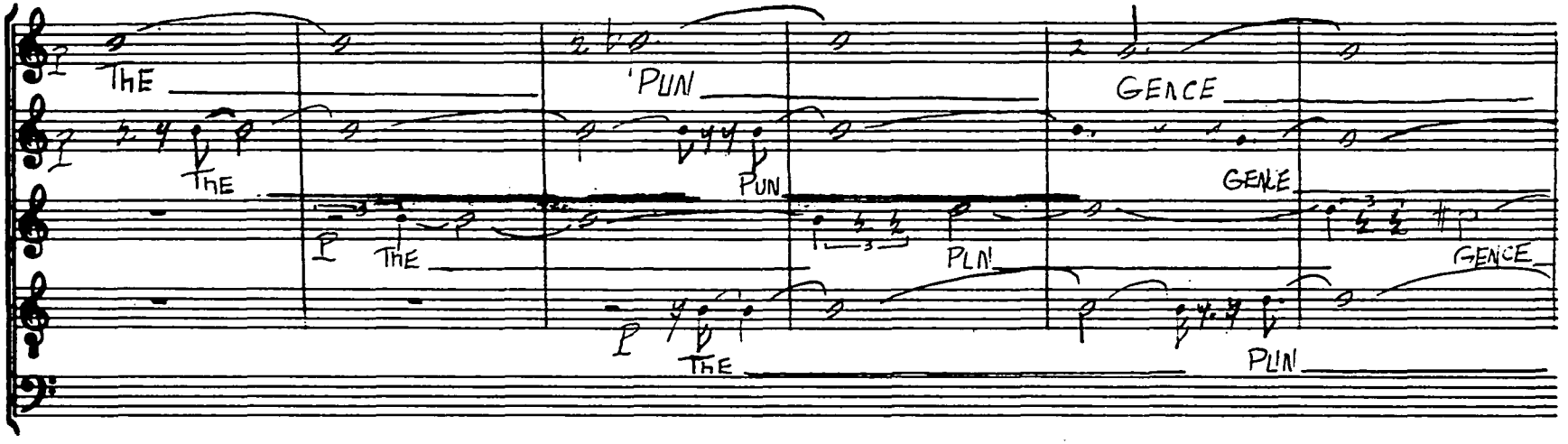
VIBRAPHONE

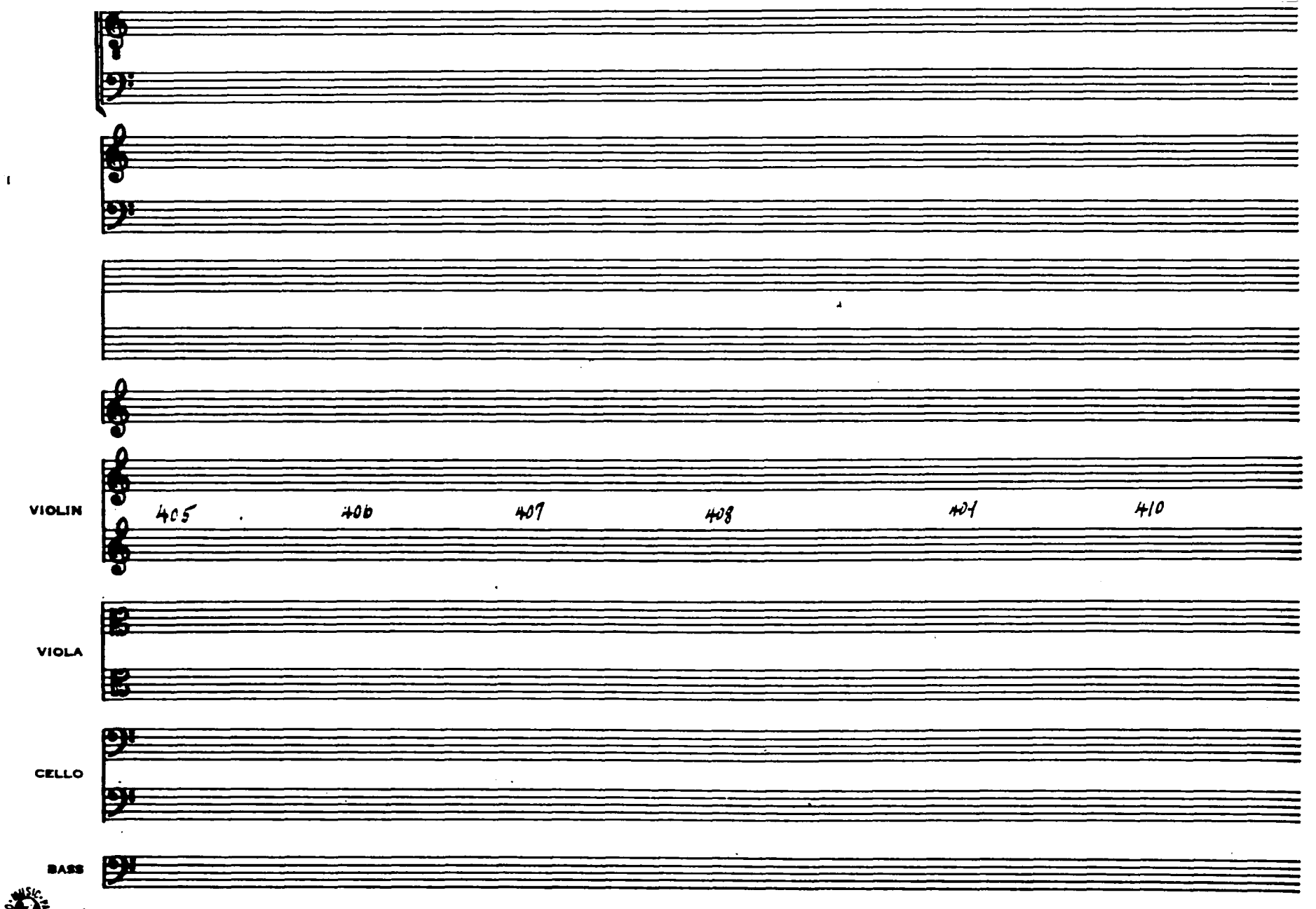
HARP

Expressivo (♩ = 112)

[EXTREMELY DELICATE]

SOPRANO





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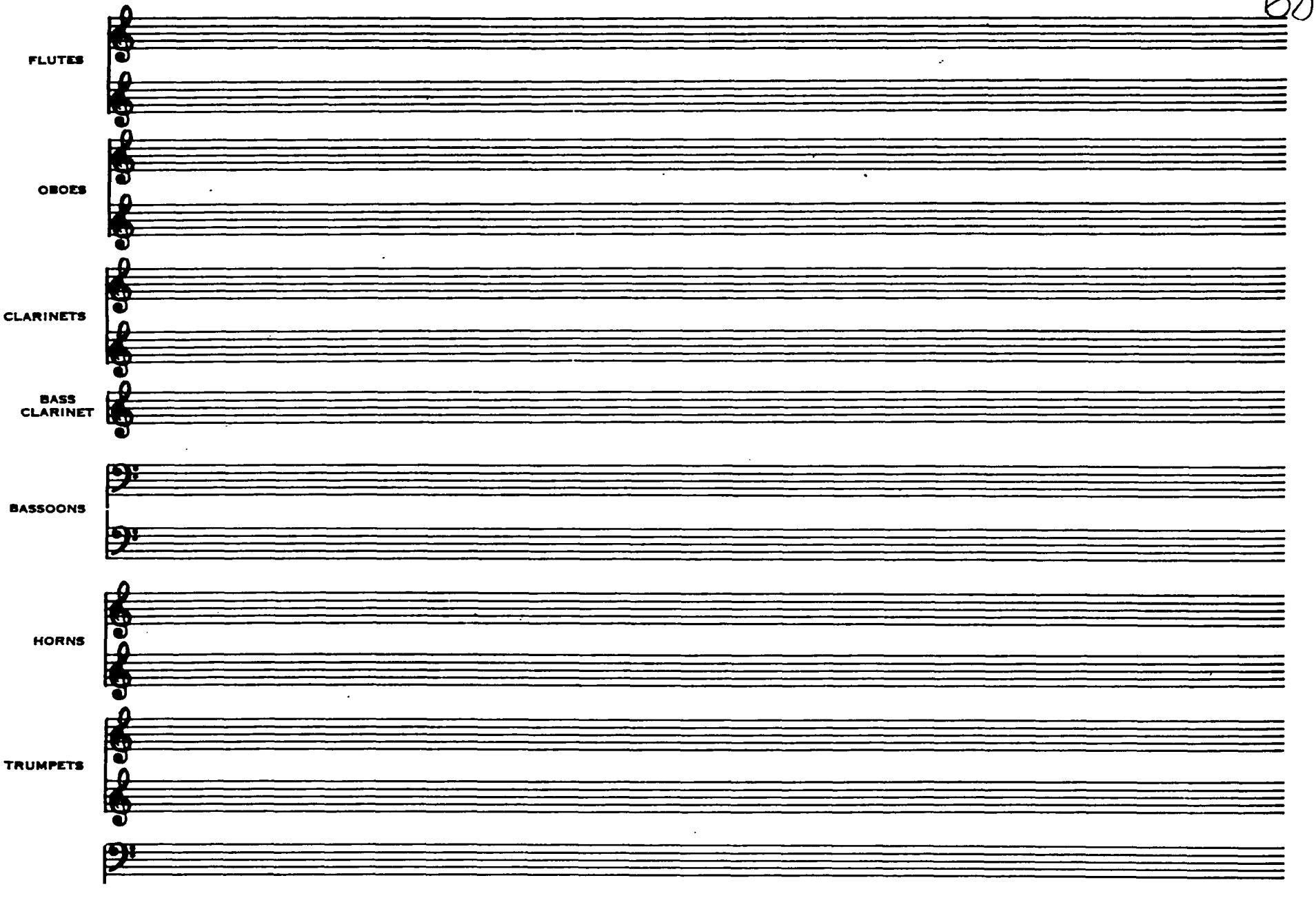
FLUTES
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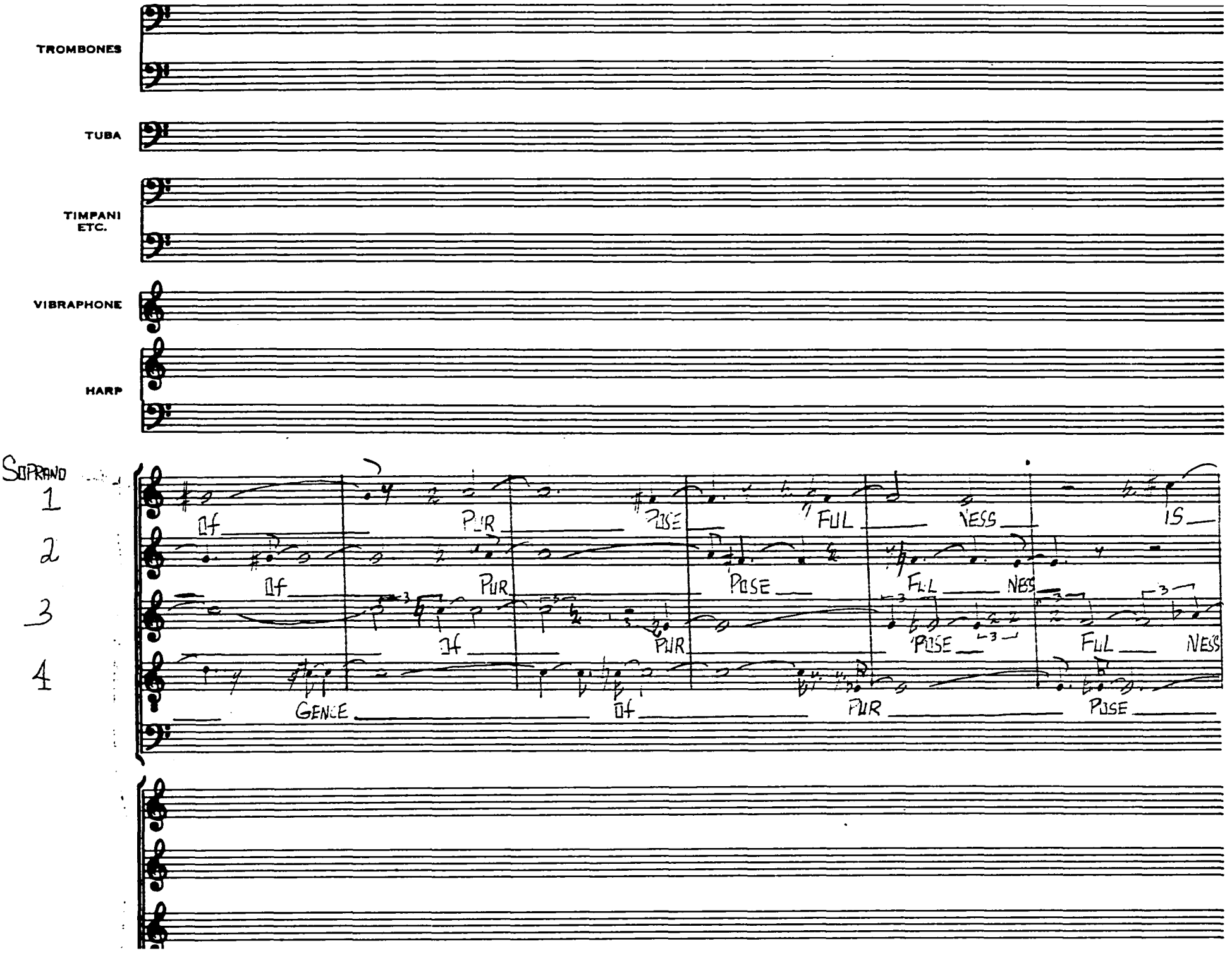
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS


TROMBONES
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TIMPANI
ETC.
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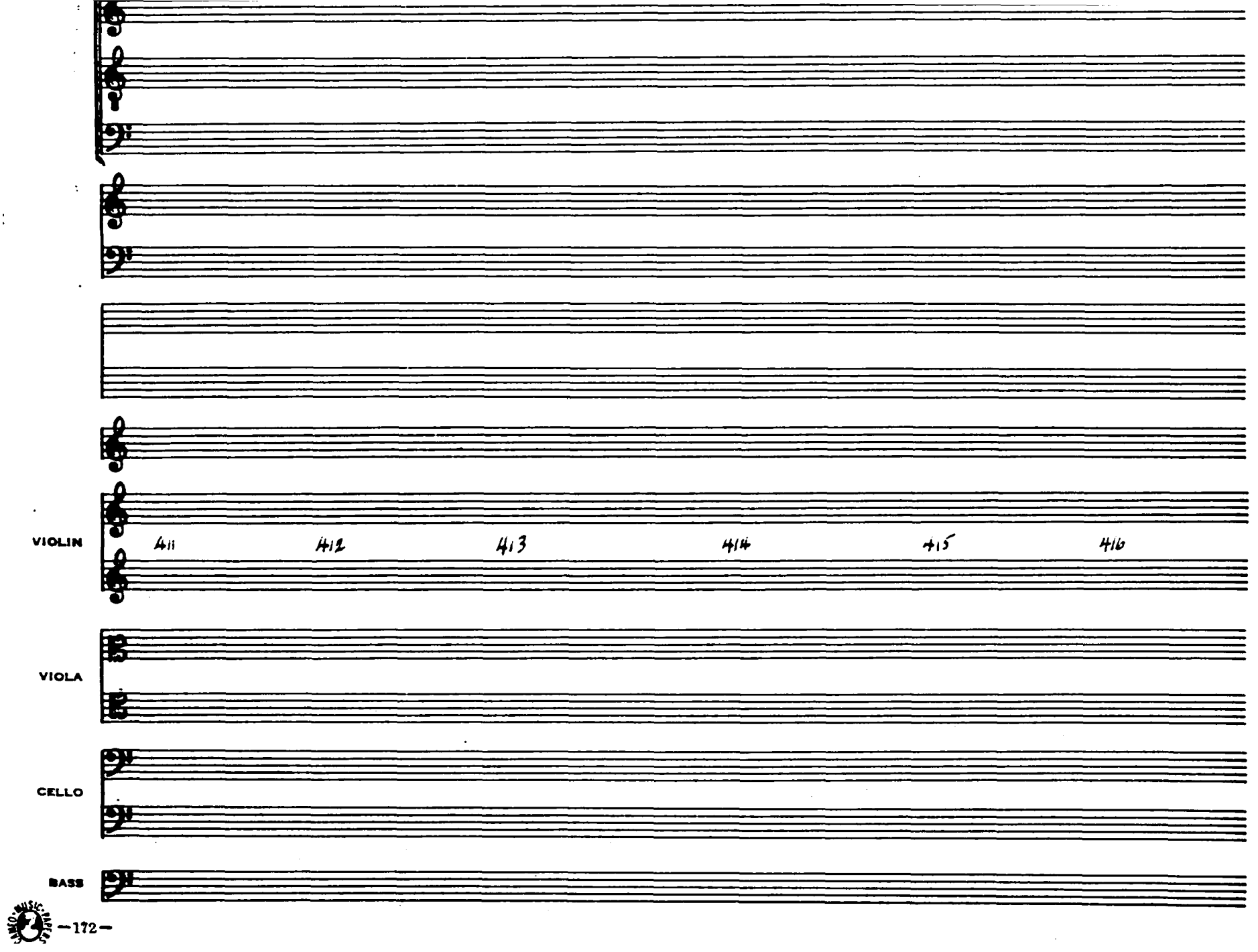
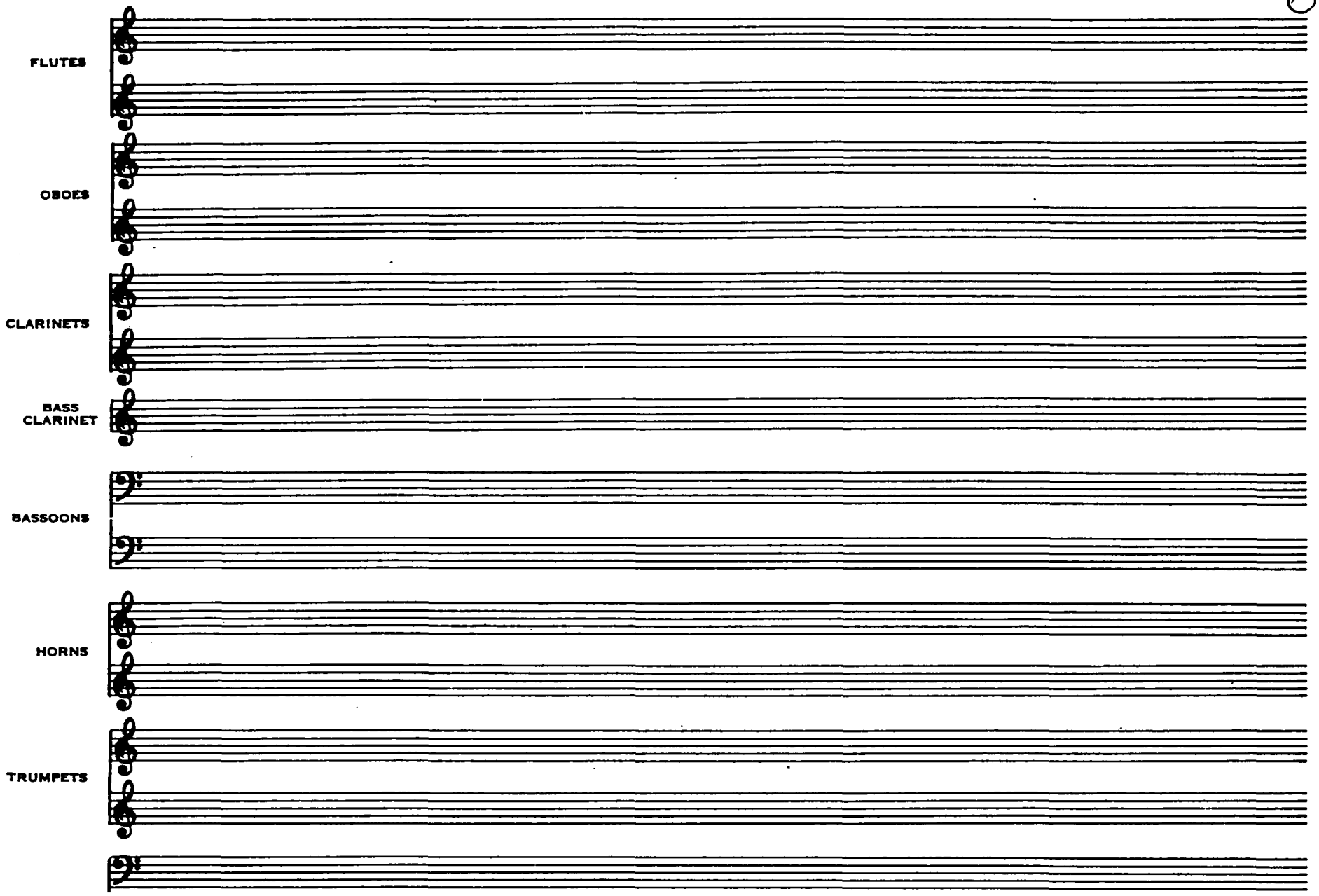

VIOLIN
411
412
413
414
415
416
VIOLA
CELLO
BASS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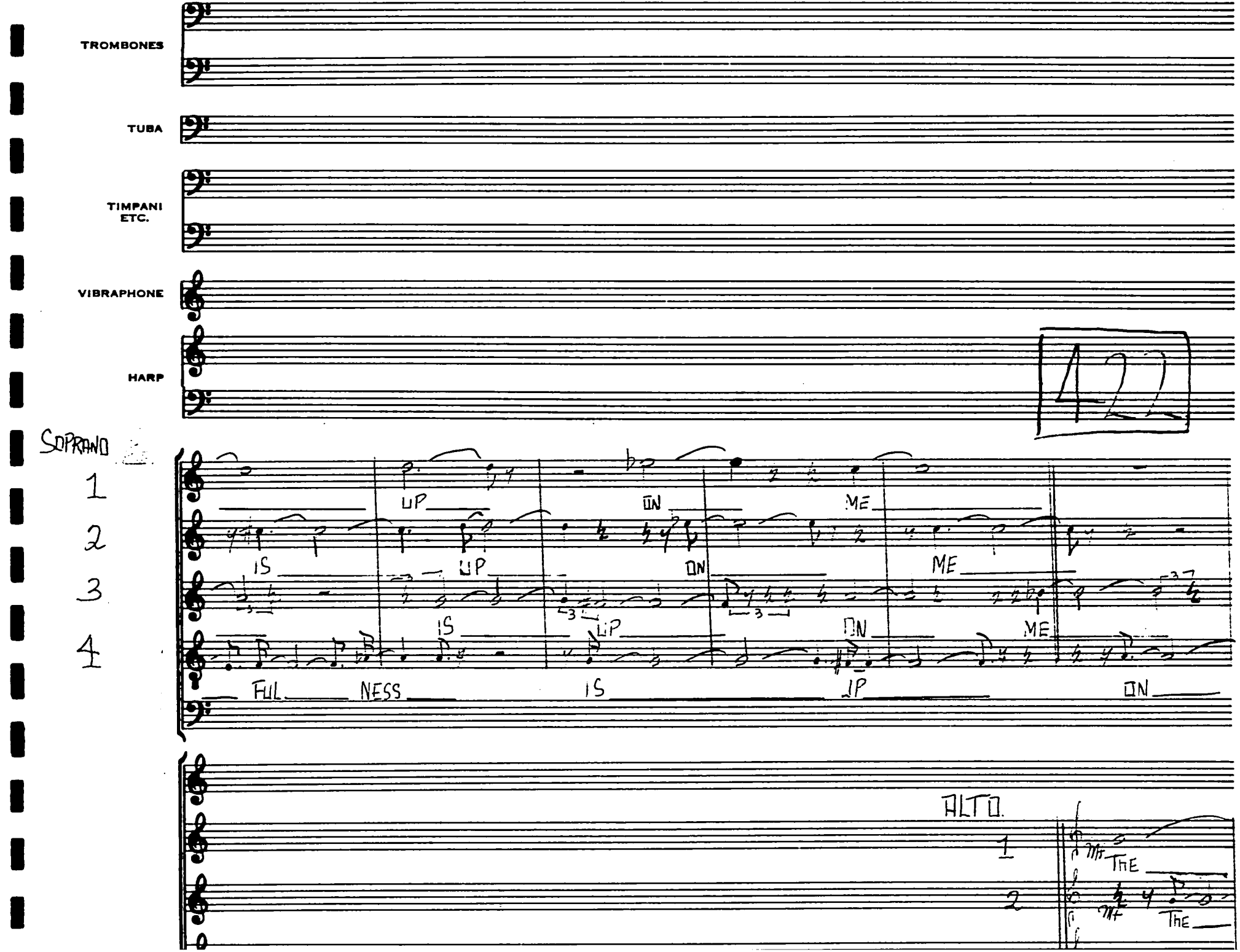
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS


TROMBONES
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TIMPANI ETC.
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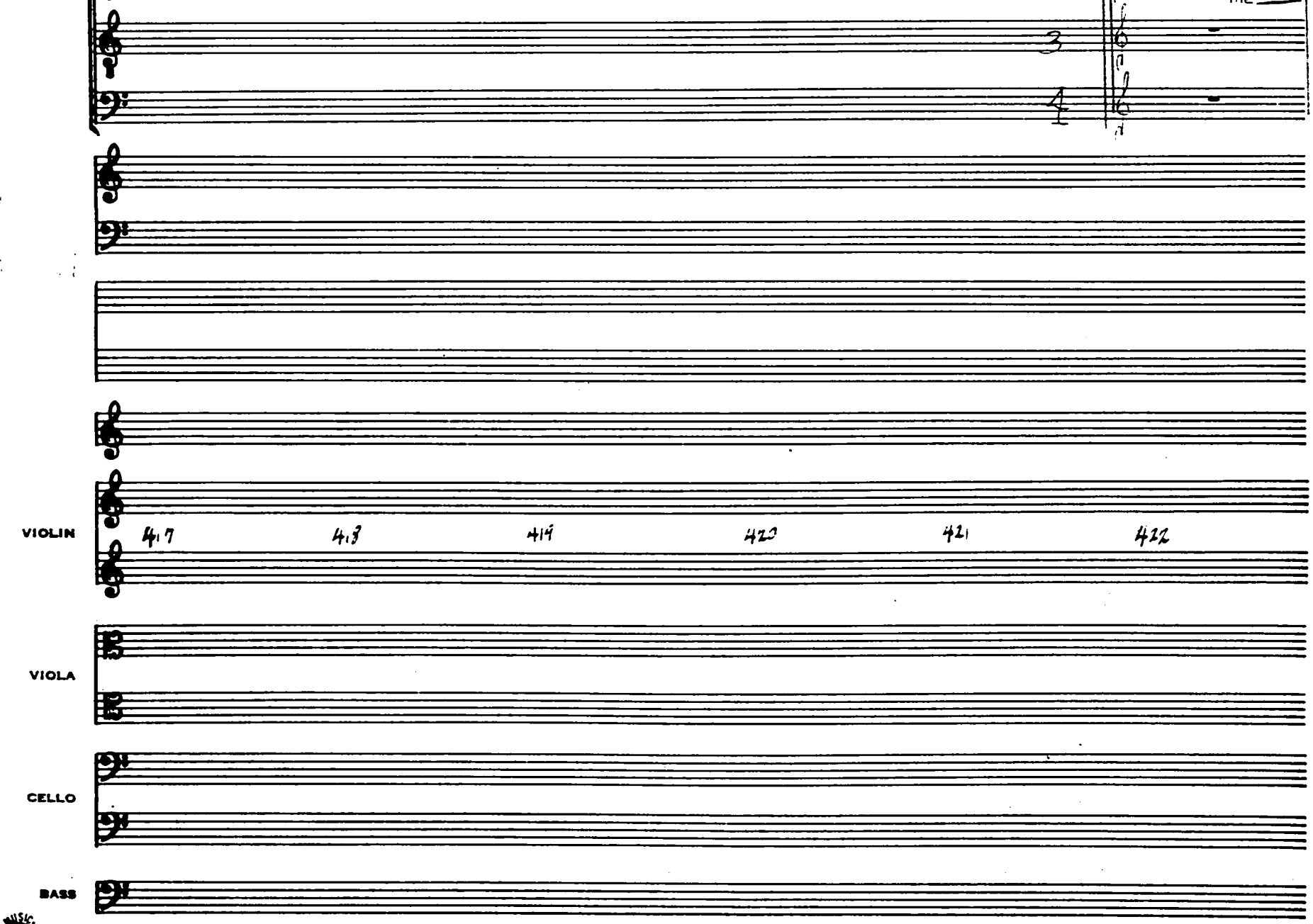

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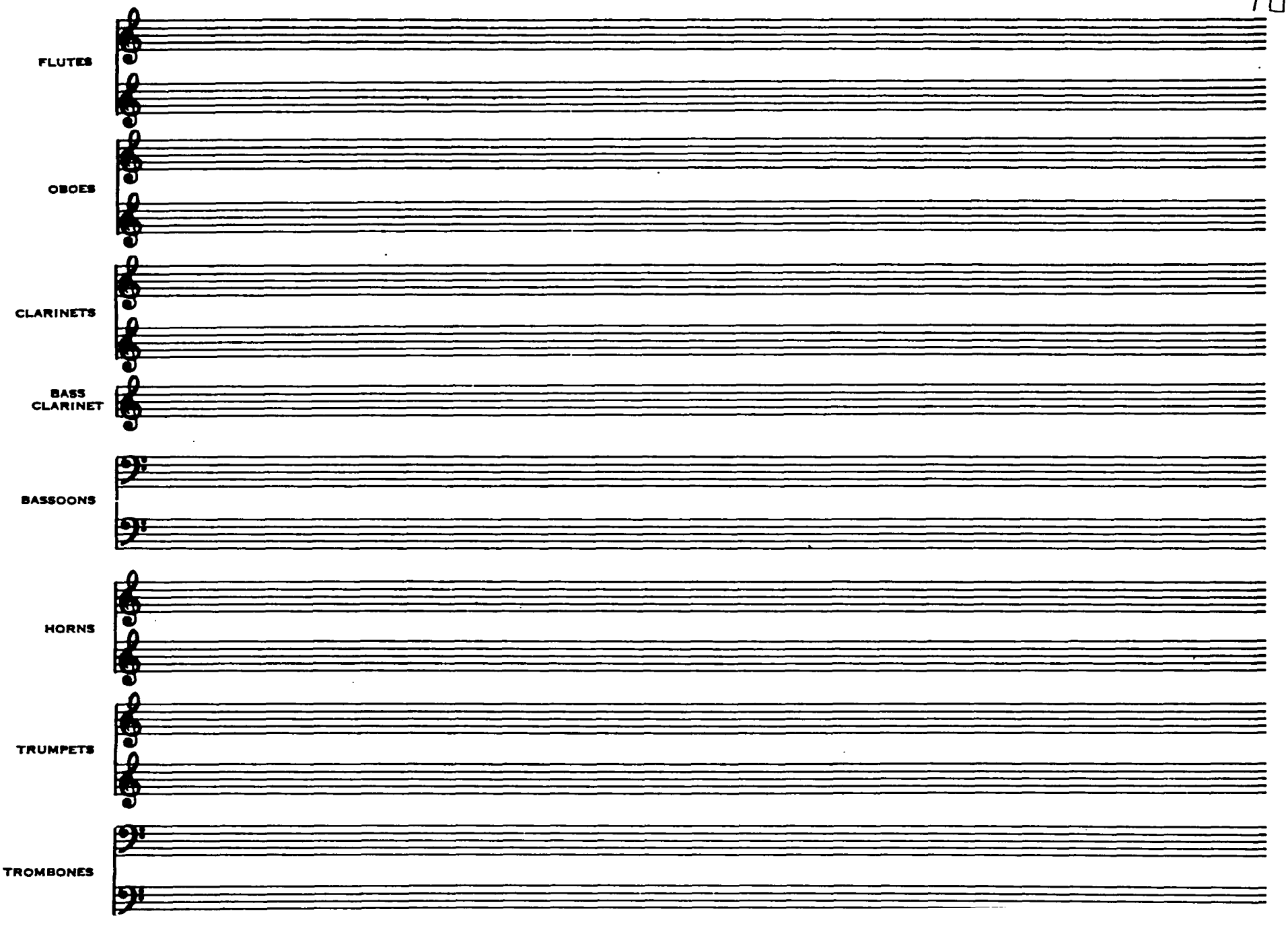
FLUTES
OBOES
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BASS CLARINET
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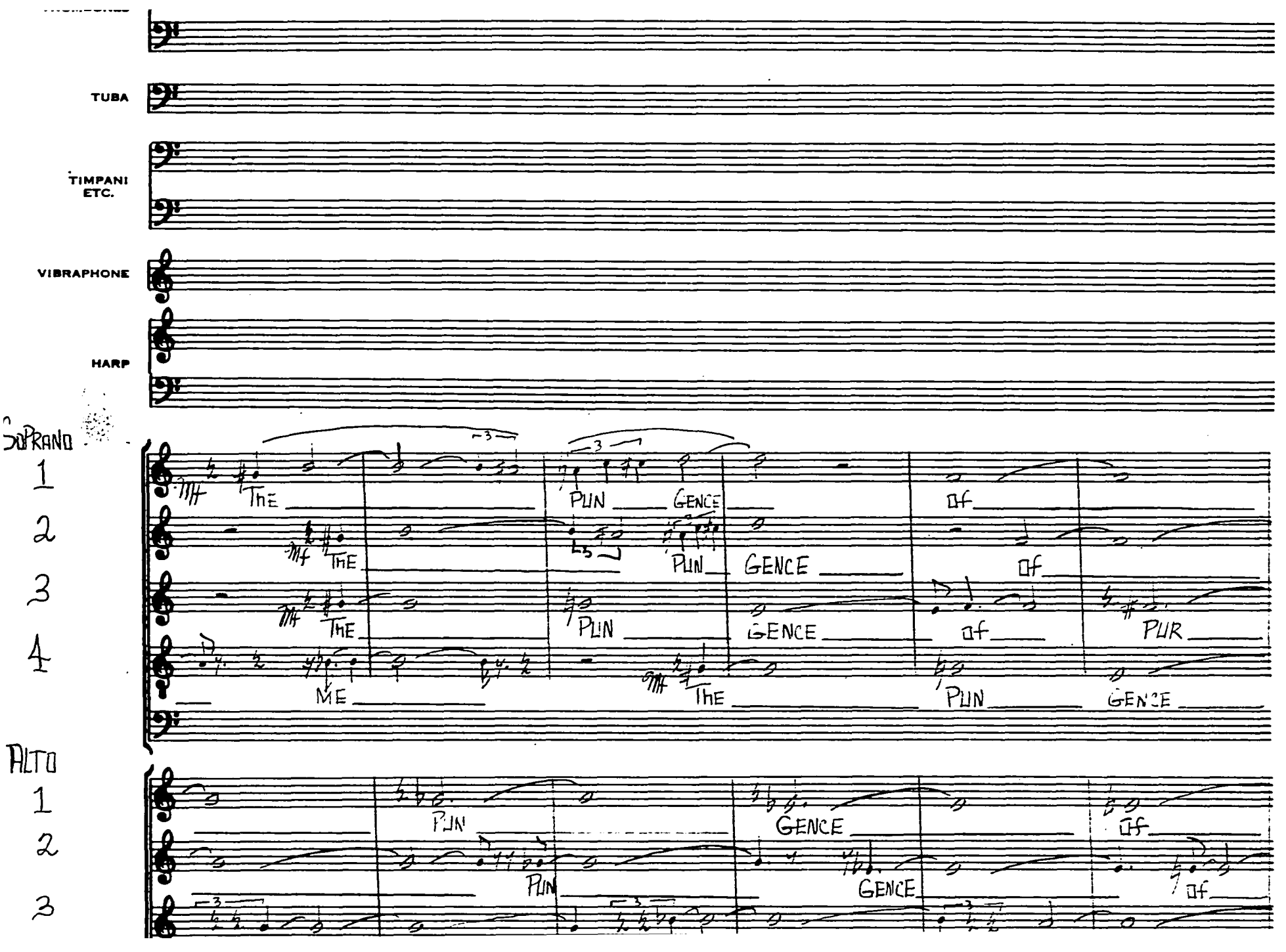
TRUMPETS
TROMBONES


TUBA
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ETC.
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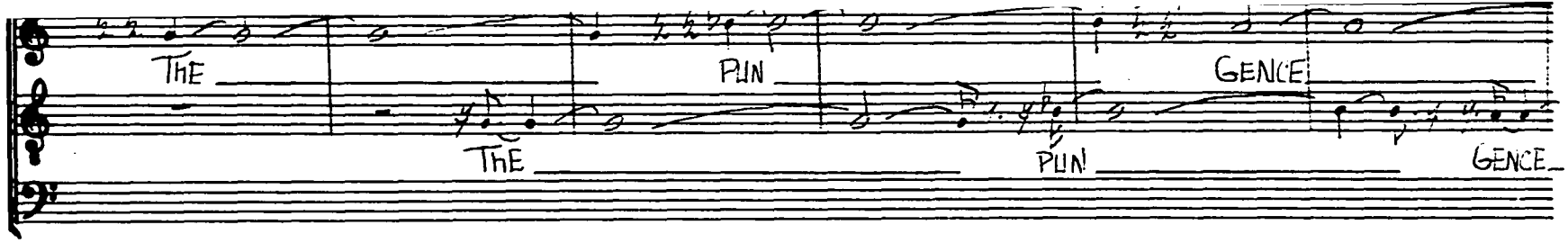
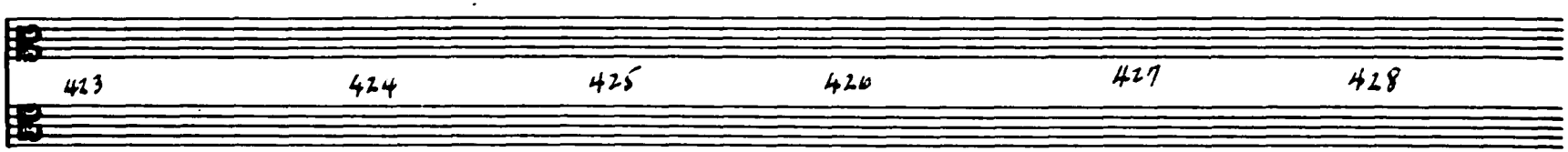


VIOLIN

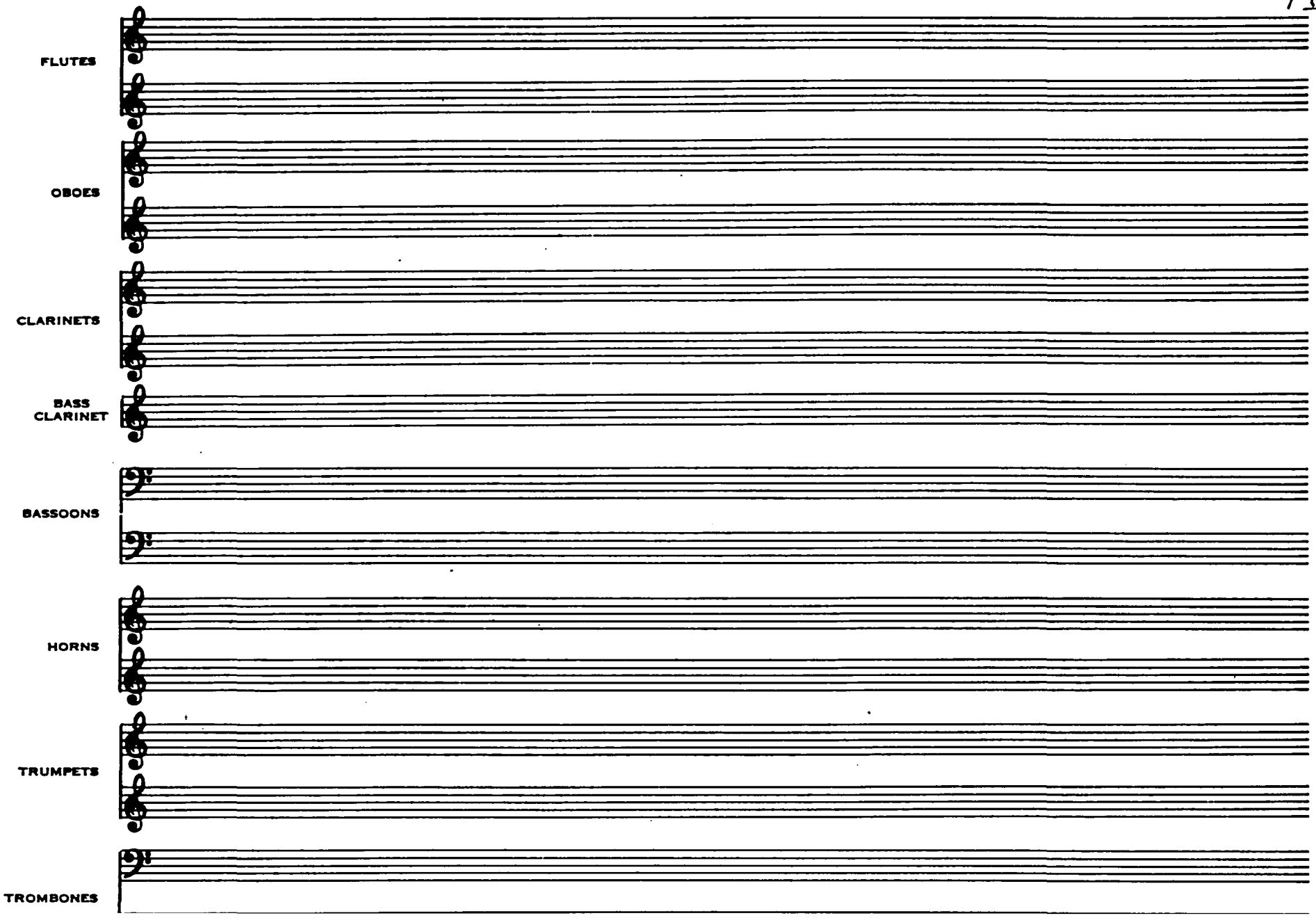
VIOLA



CELLO

BASS

NO. 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

TROMBONES

TUBA

TIMPANI
ETC.

VIBRAPHONE

HARP

SOPRANO

1 PUR _ POSE _ FUL ___ NESS ___ IS ___

2 PUR _ POSE _ FUL ___ NESS ___ IS ___

3 POSE ___ FUL ___ NESS ___ IS ___ UP ___

4 *pf* ___ PUR ___ POSE ___ FUL ___ NESS ___ IS ___

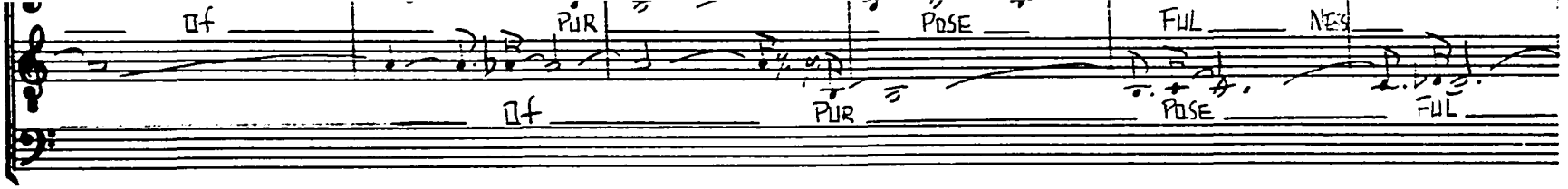
ALTO

1 PUR ___ POSE ___ FUL ___ NESS ___ IS ___

2 PUR ___ POSE ___ FUL ___ NESS ___ IS ___

3 *pf* ___ PUR ___ POSE ___ FUL ___ NES ___

4



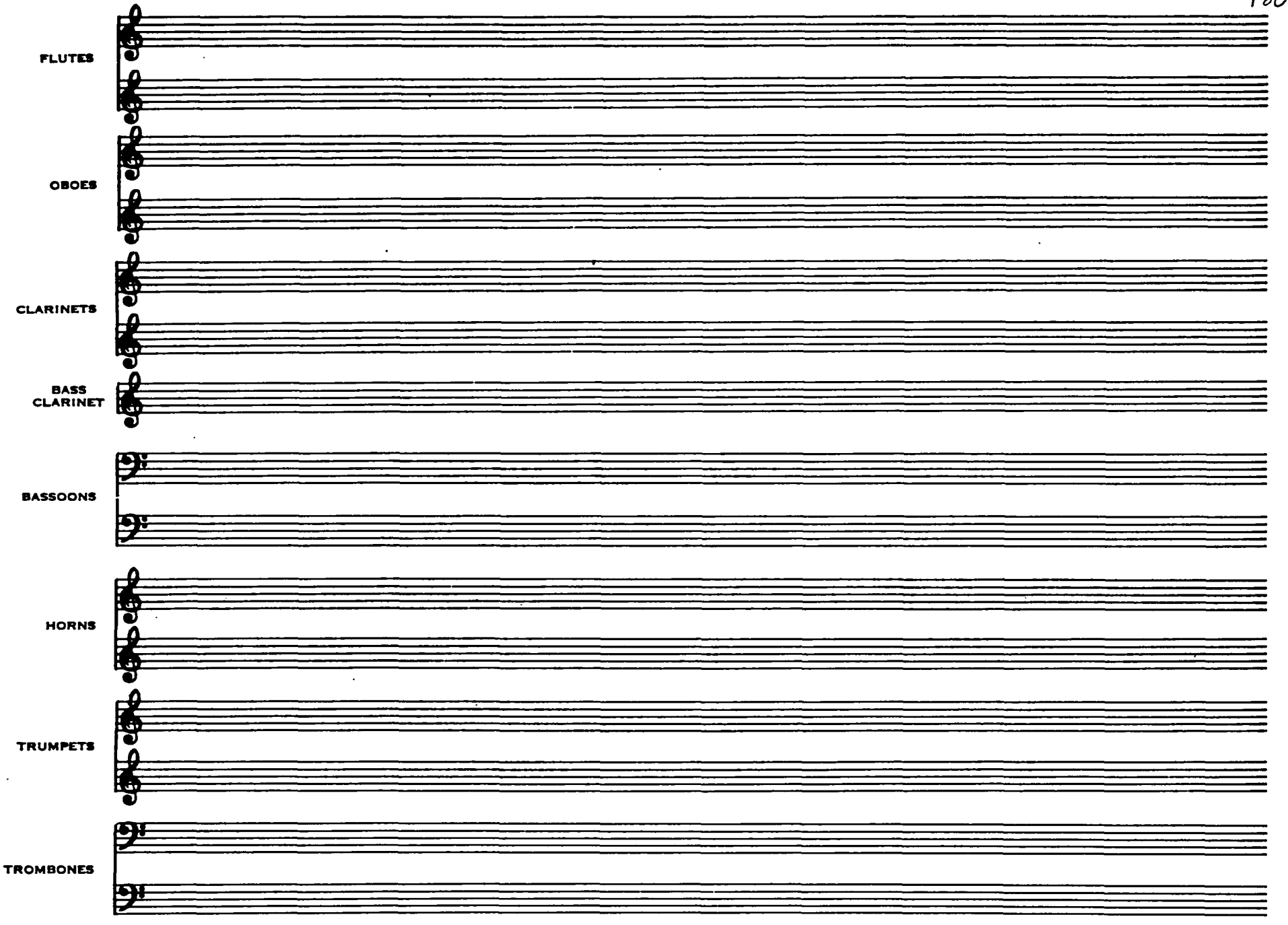
VIOLIN

VIOLA

CELLO

BASS

NO. 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
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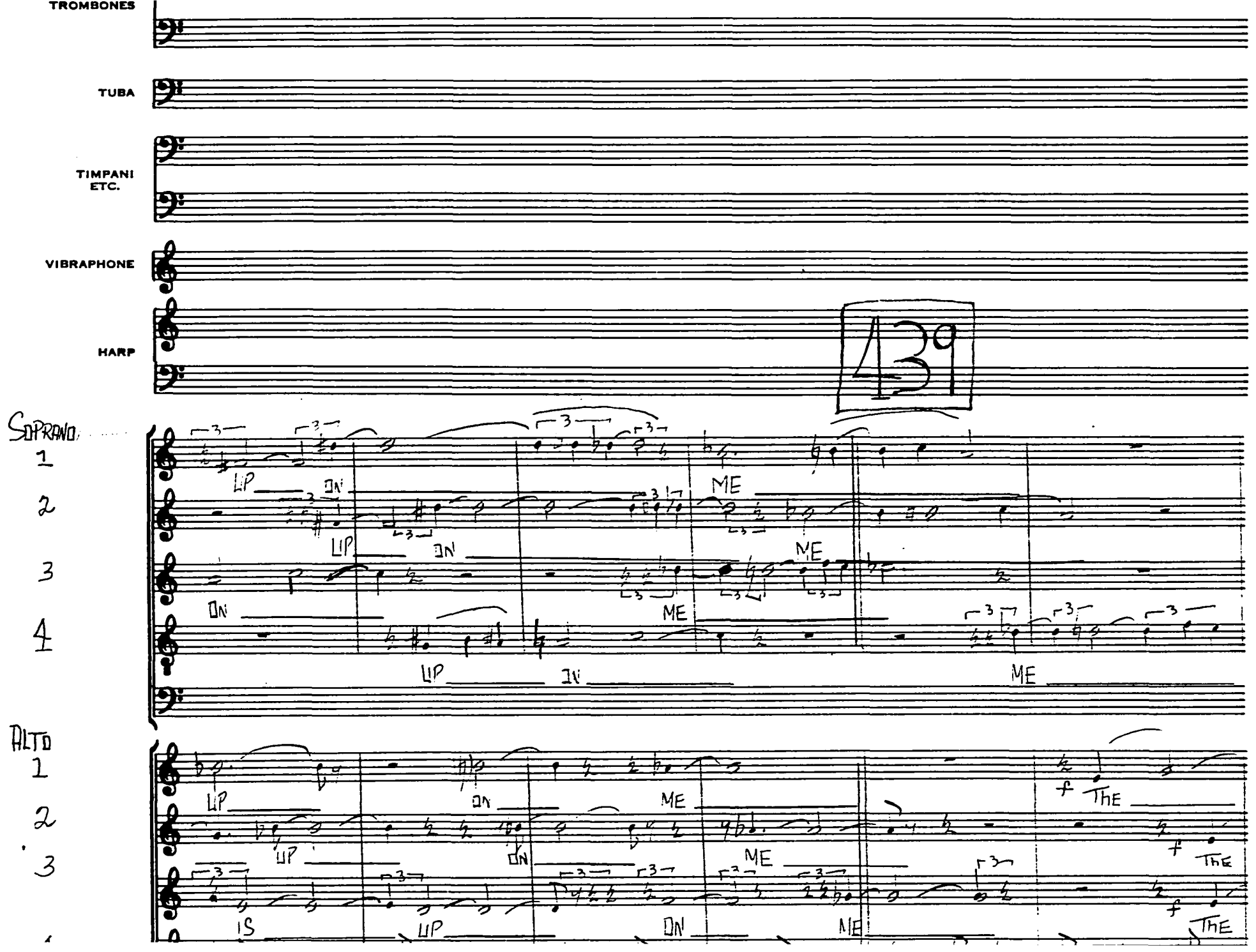
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
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TIMPANI ETC.
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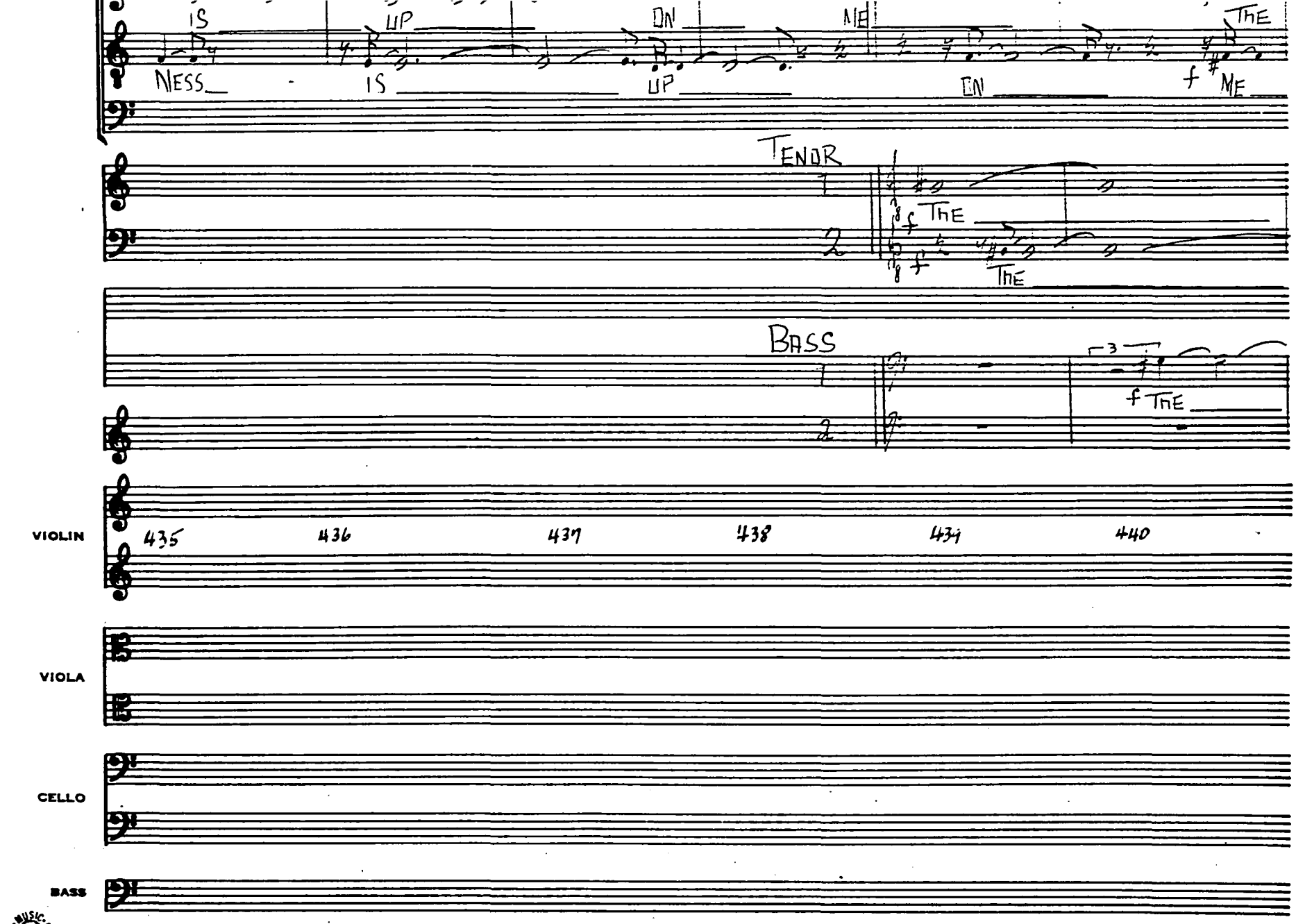
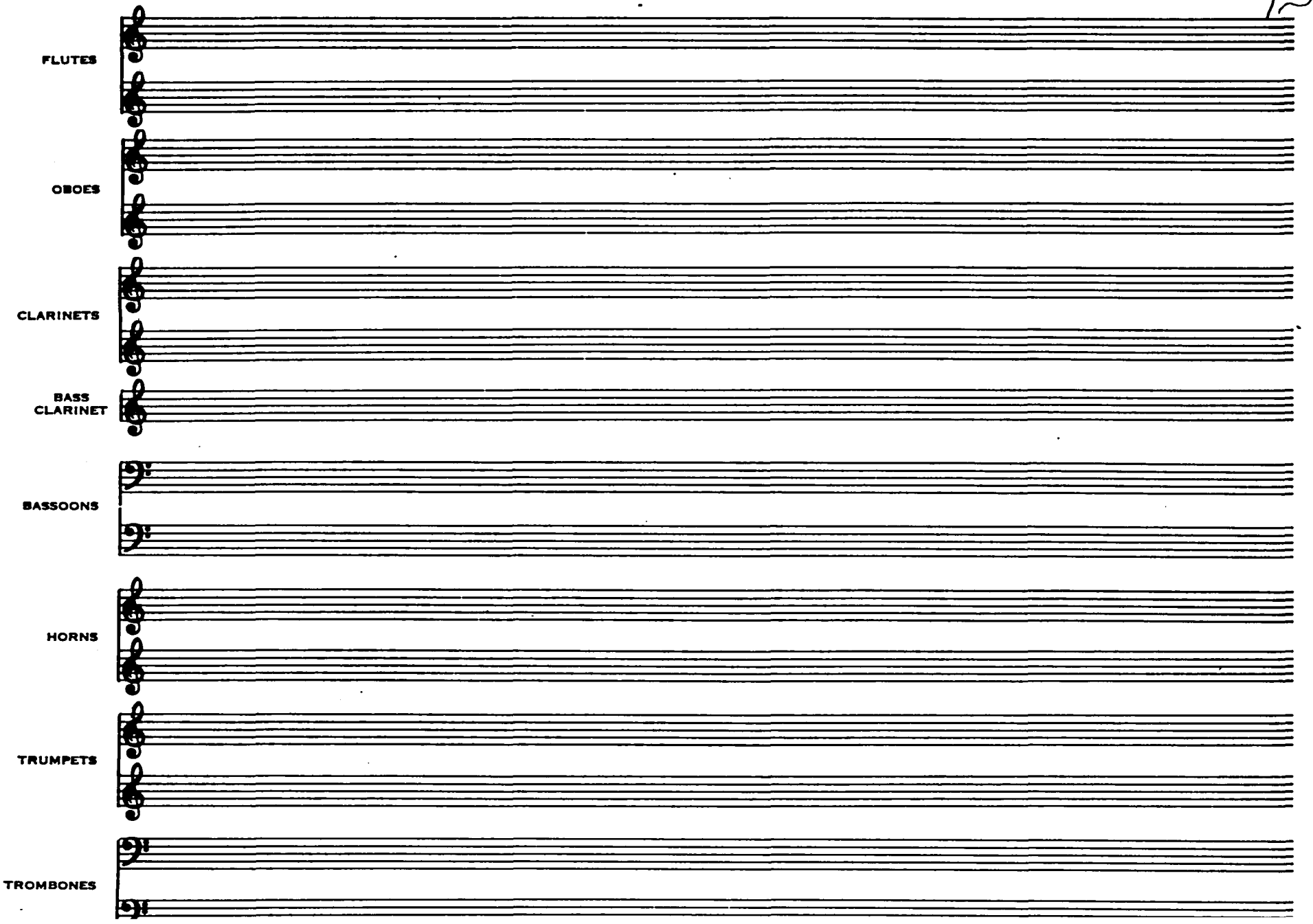


CAMEO MUSIC PAPERS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
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BASSOONS
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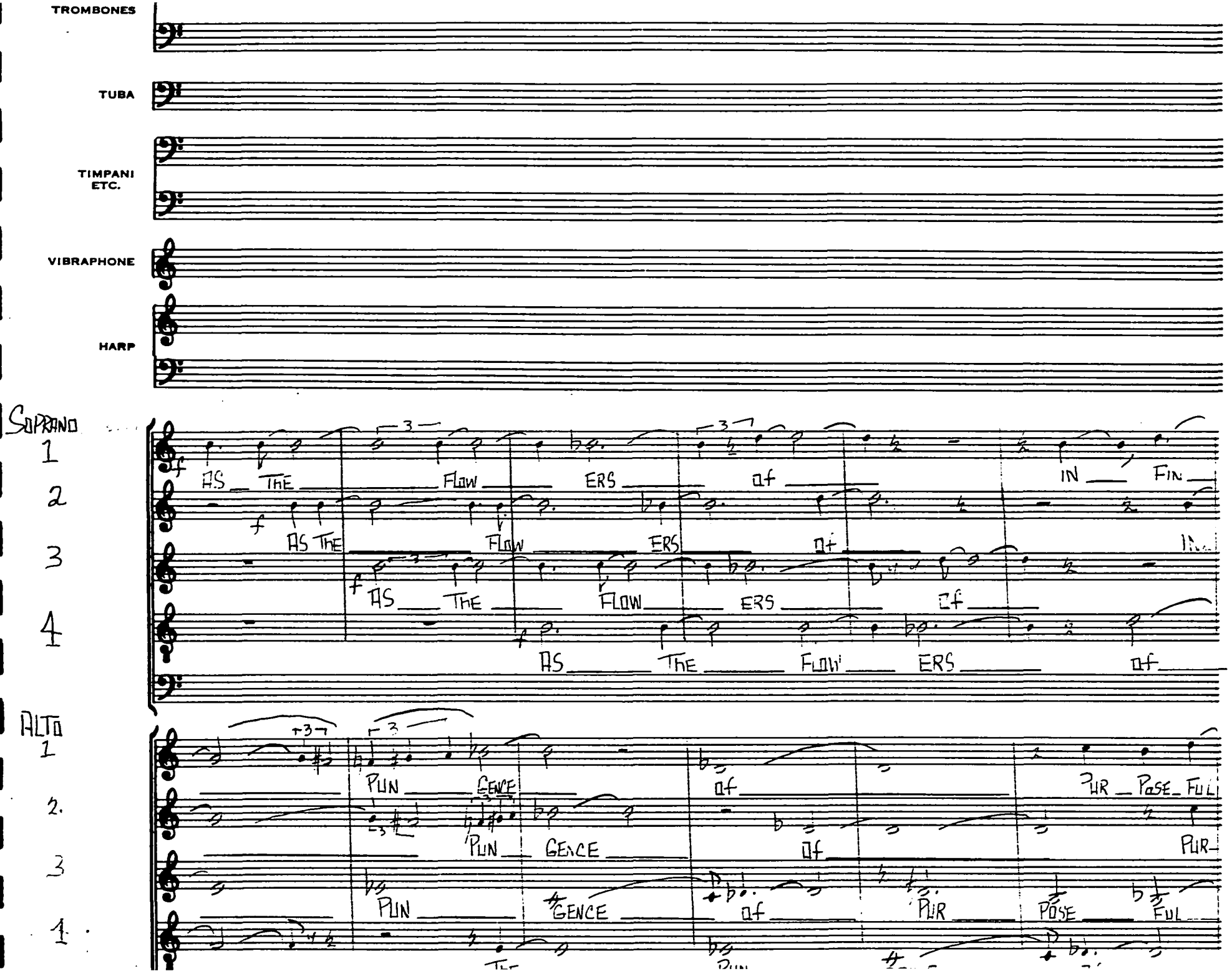
TRUMPETS
TROMBONES


TROMBONES
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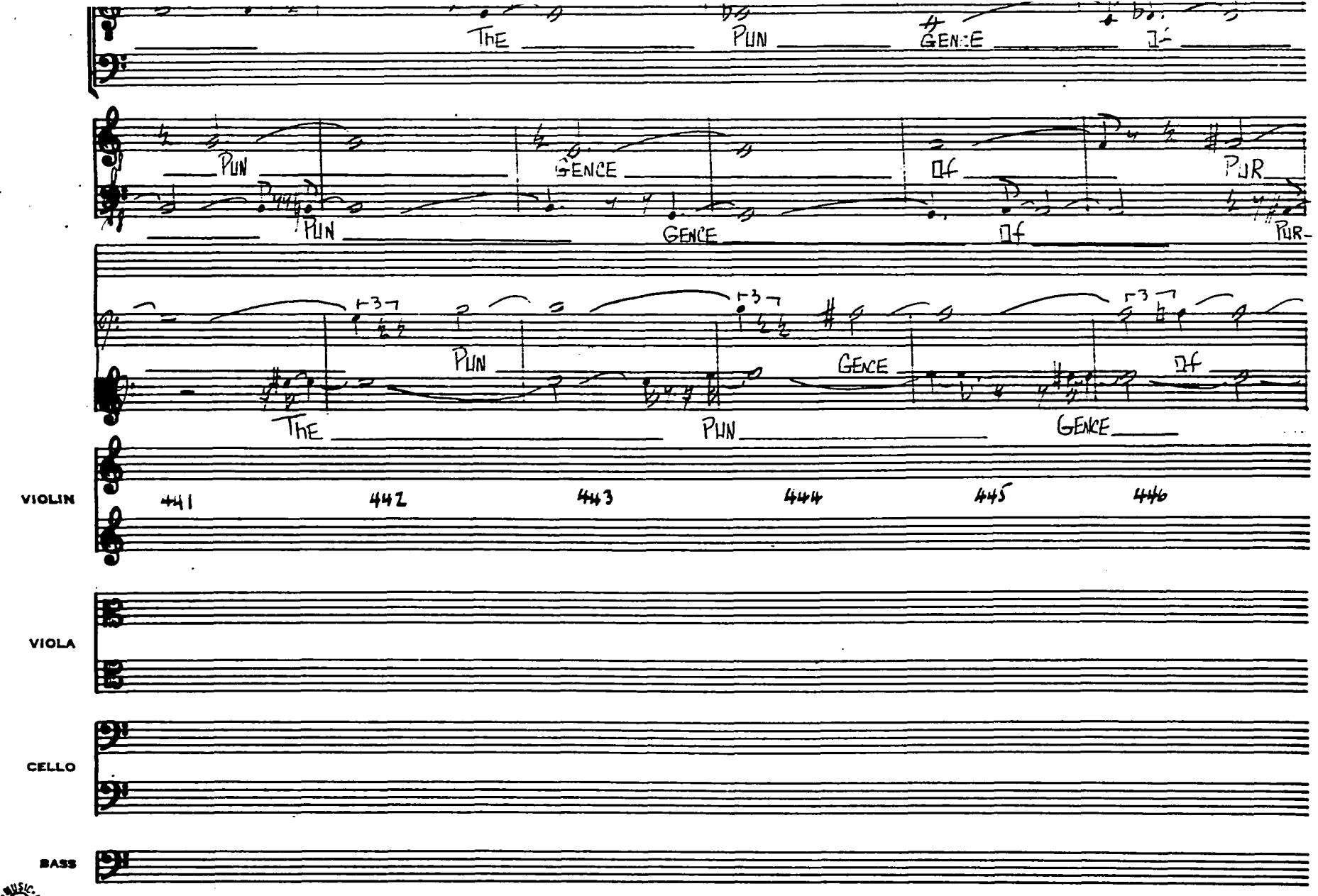

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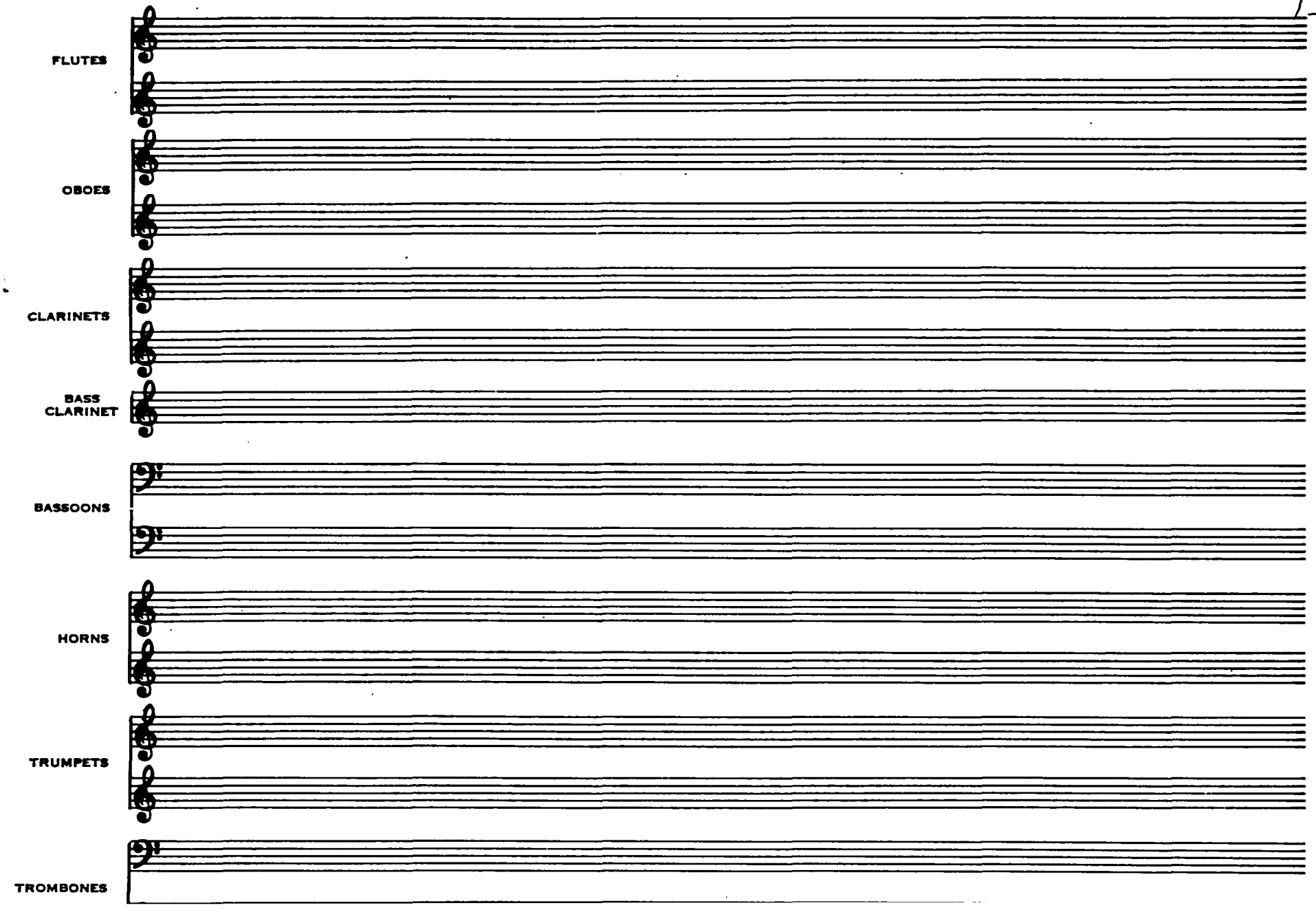
FLUTES
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TRUMPETS
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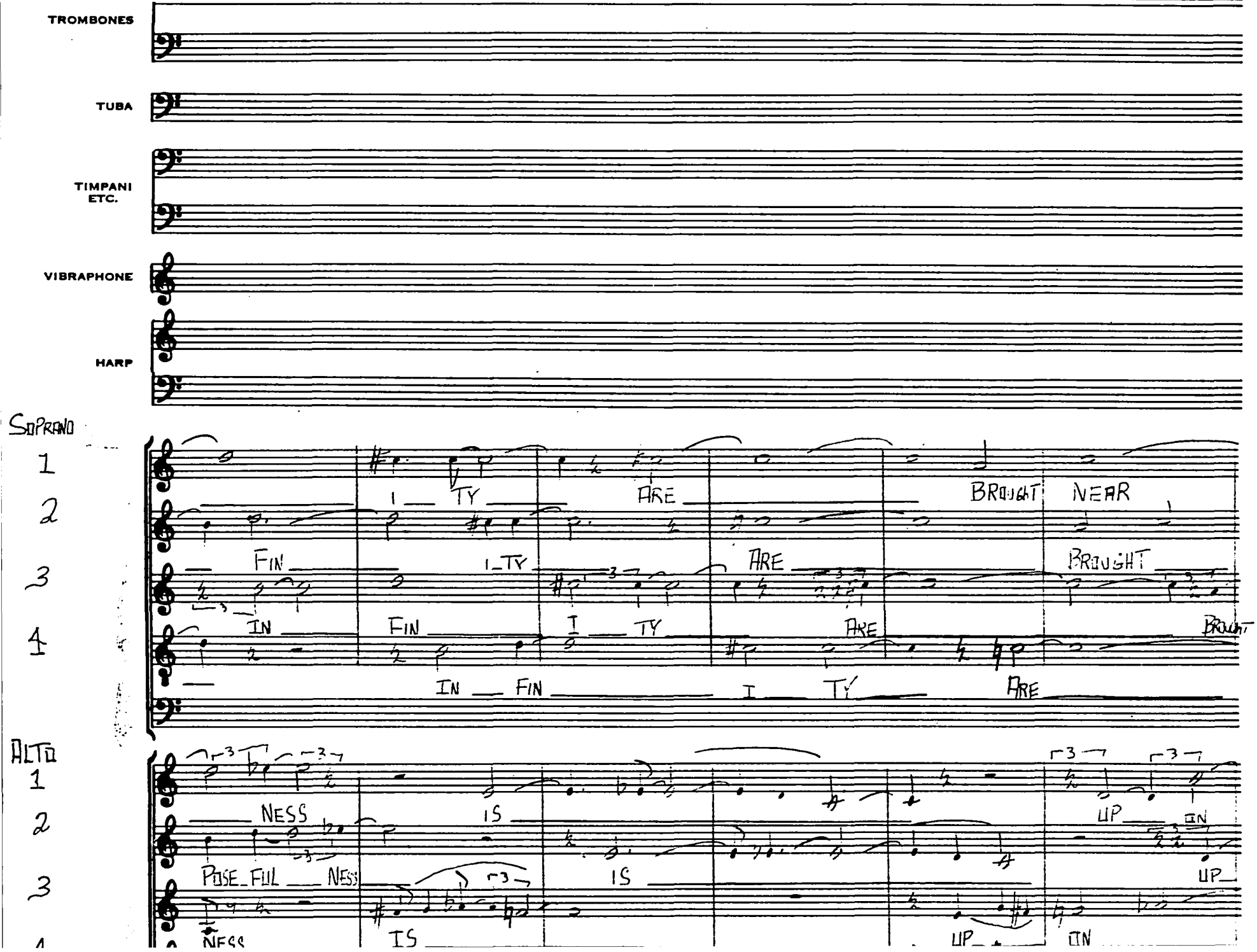
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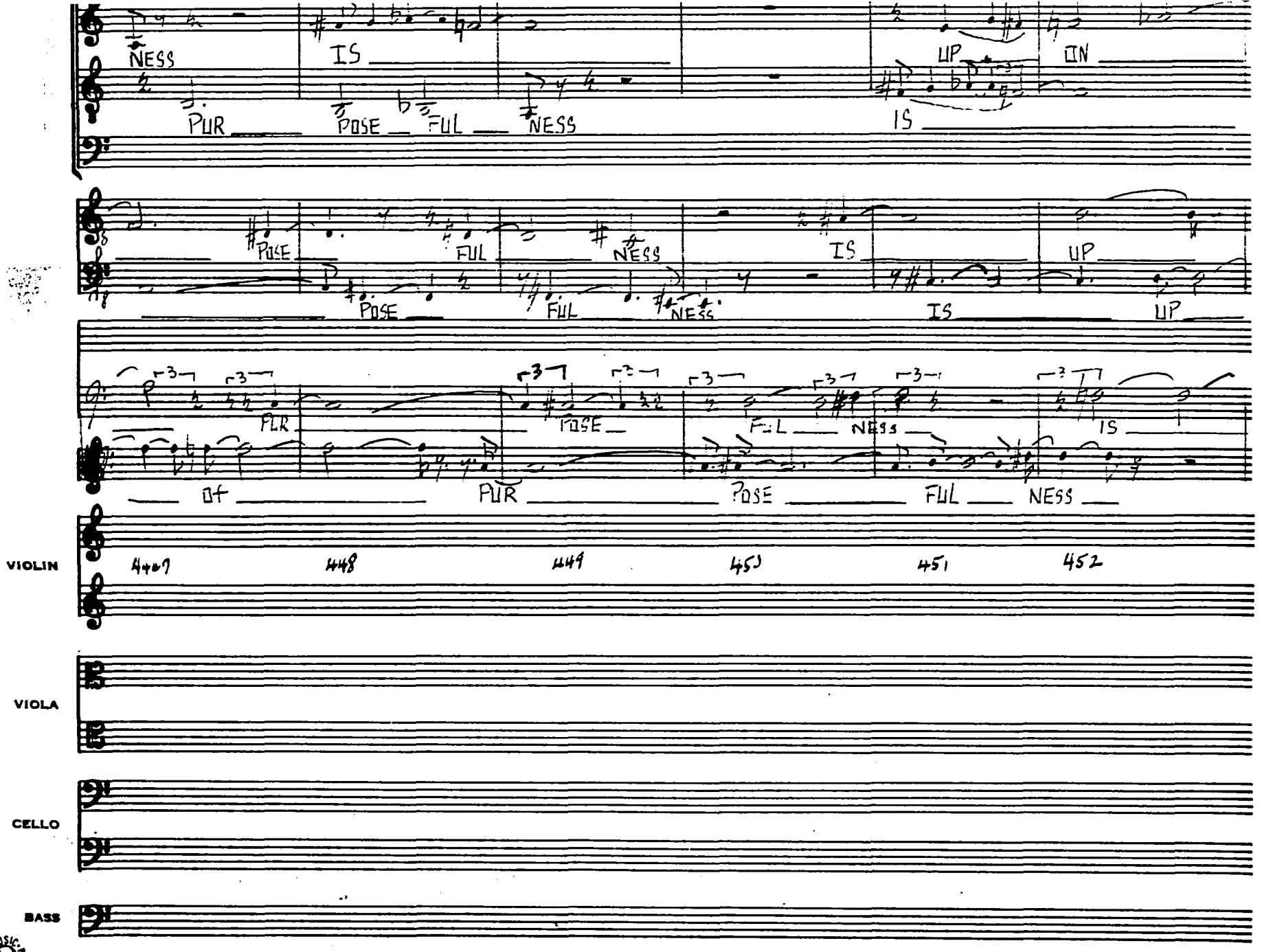

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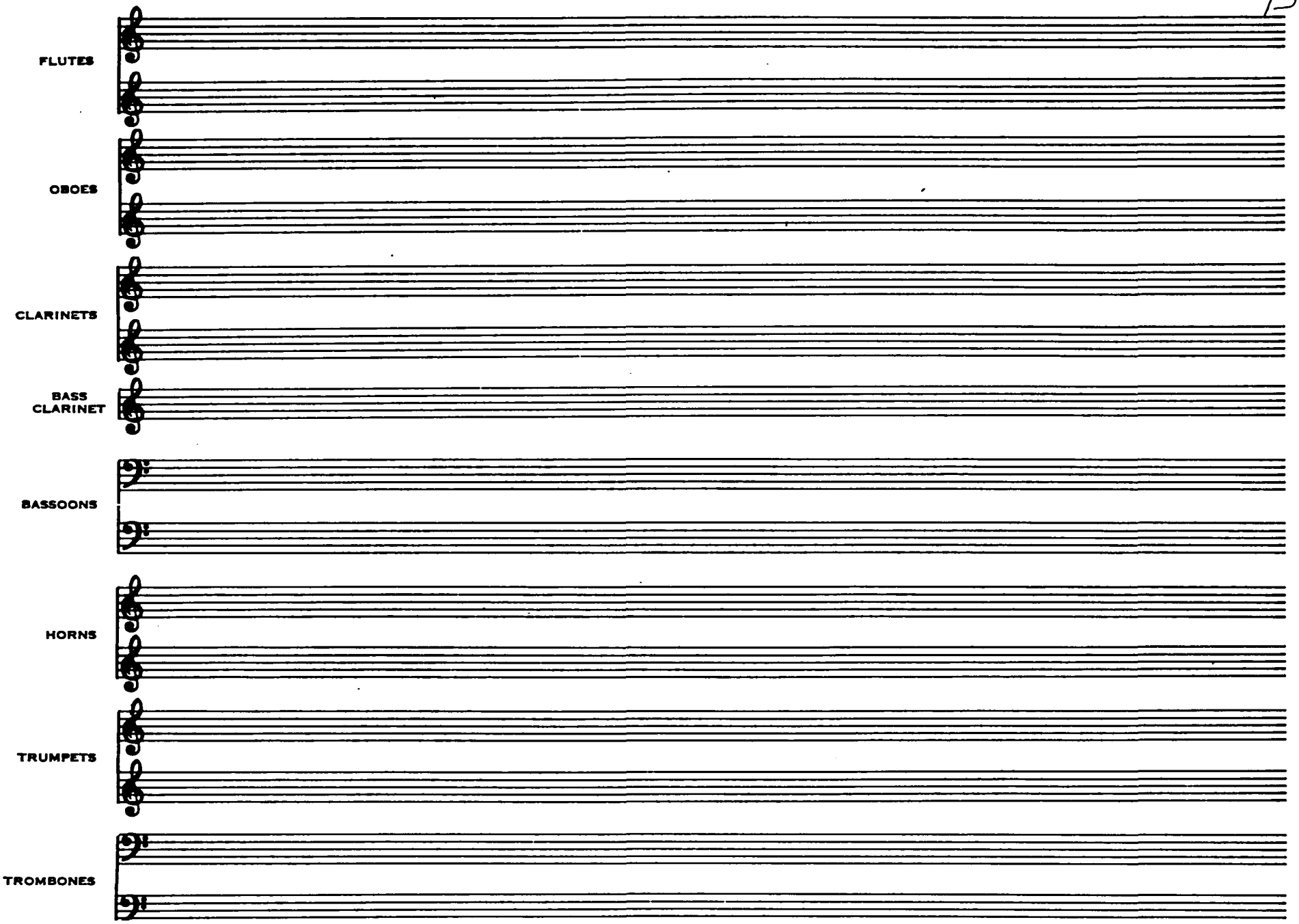
FLUTES
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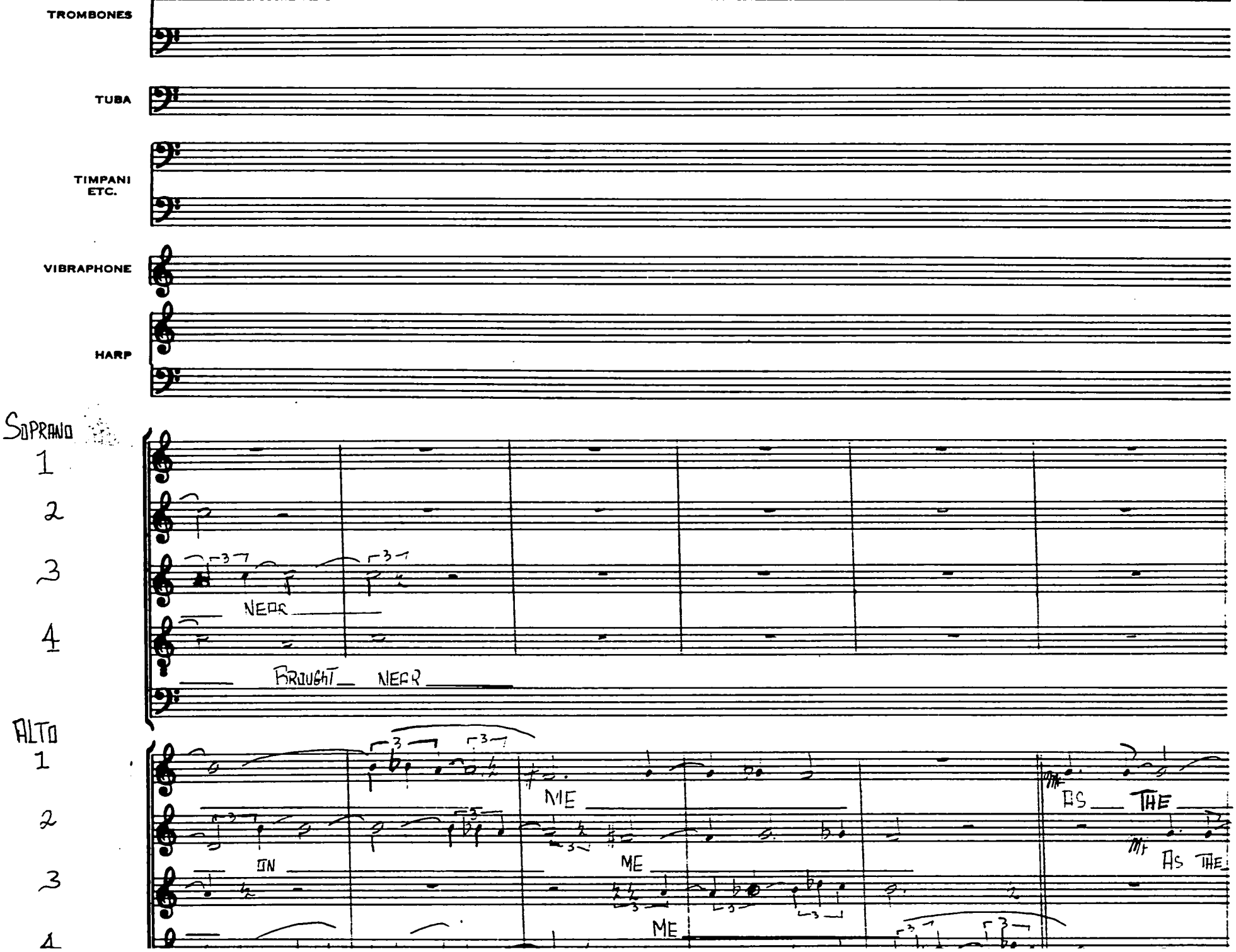
TROMBONES
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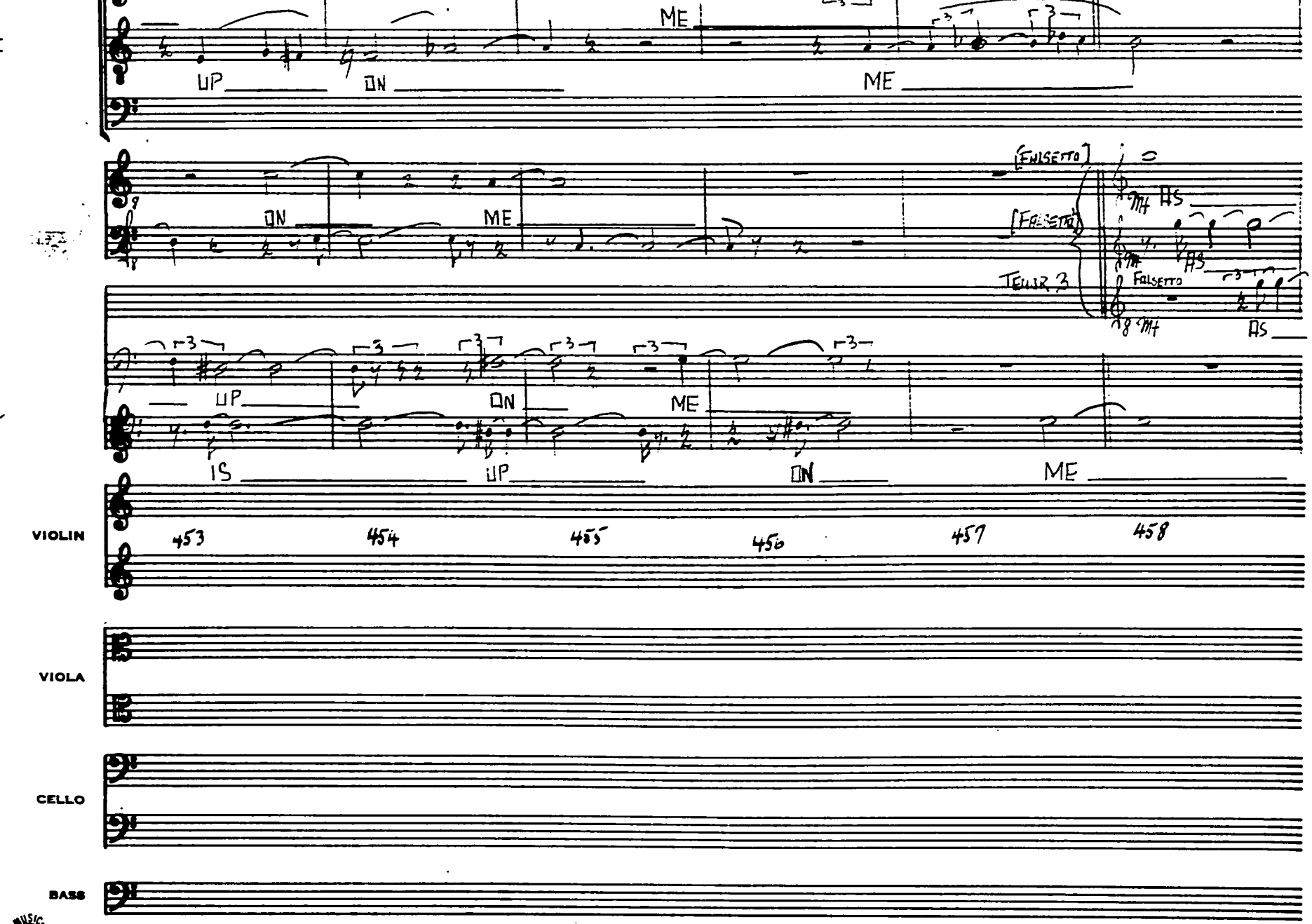
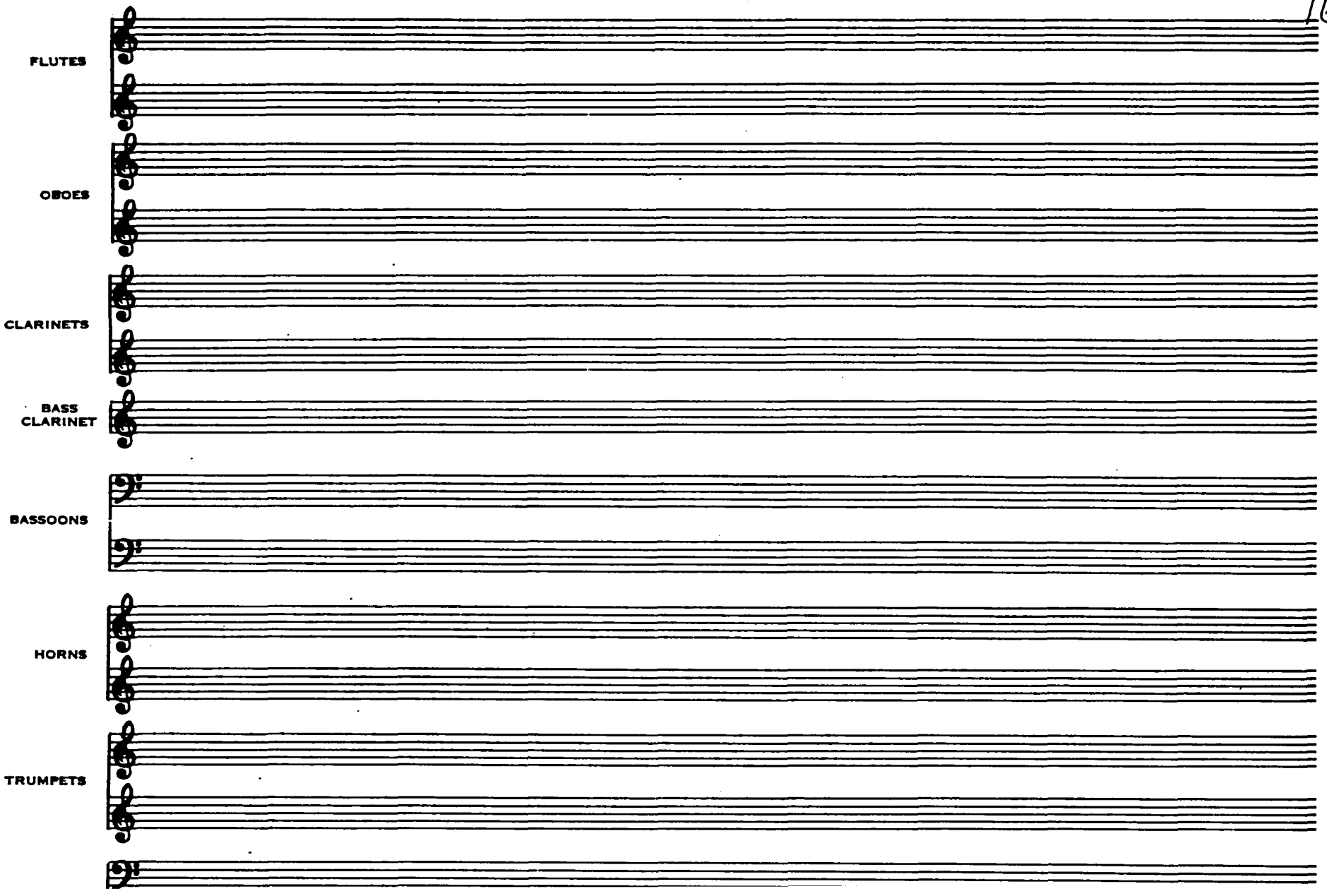


MUSIC
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
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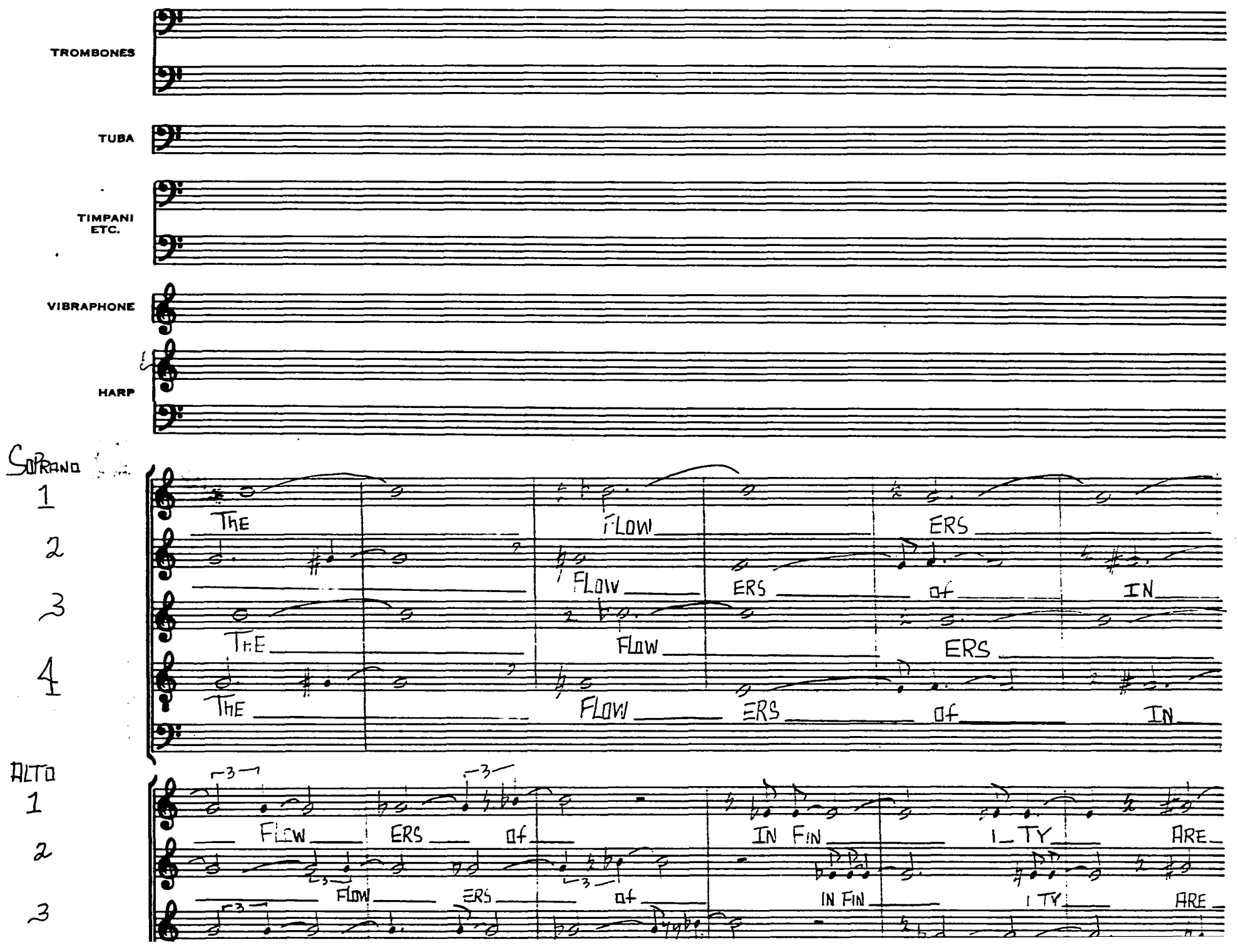
TROMBONES
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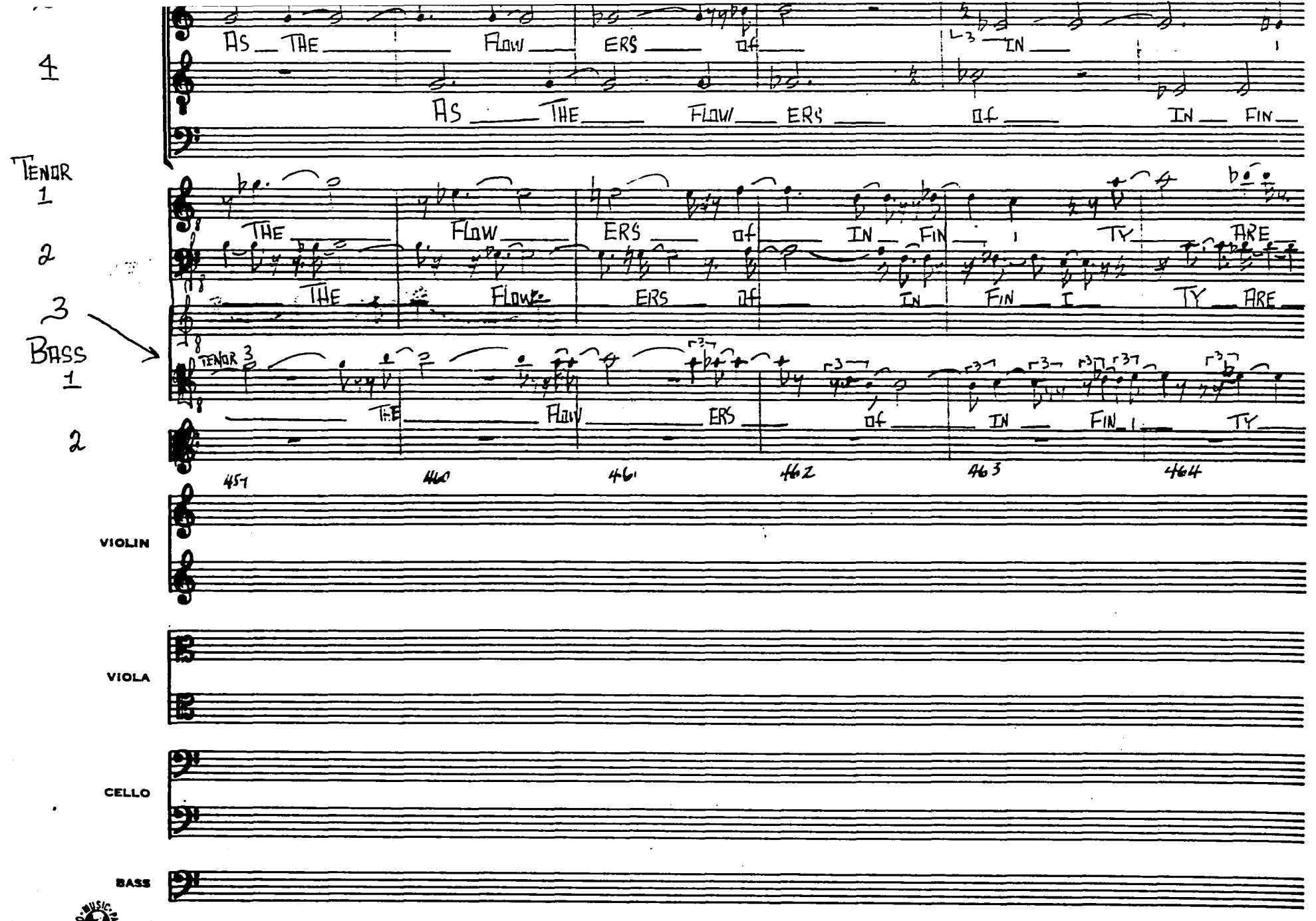

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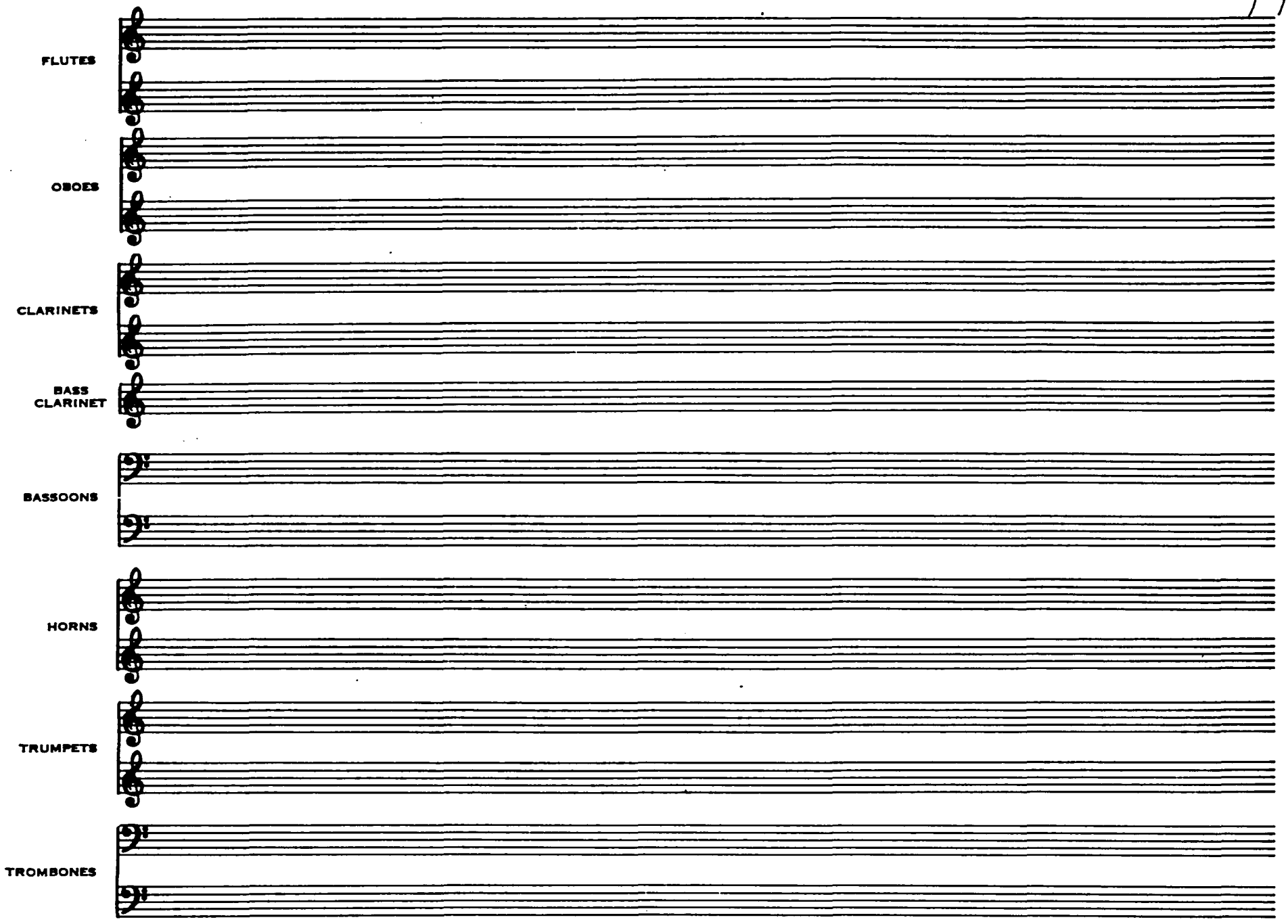
FLUTES
OBOES
CLARINETS
BASS CLARINET
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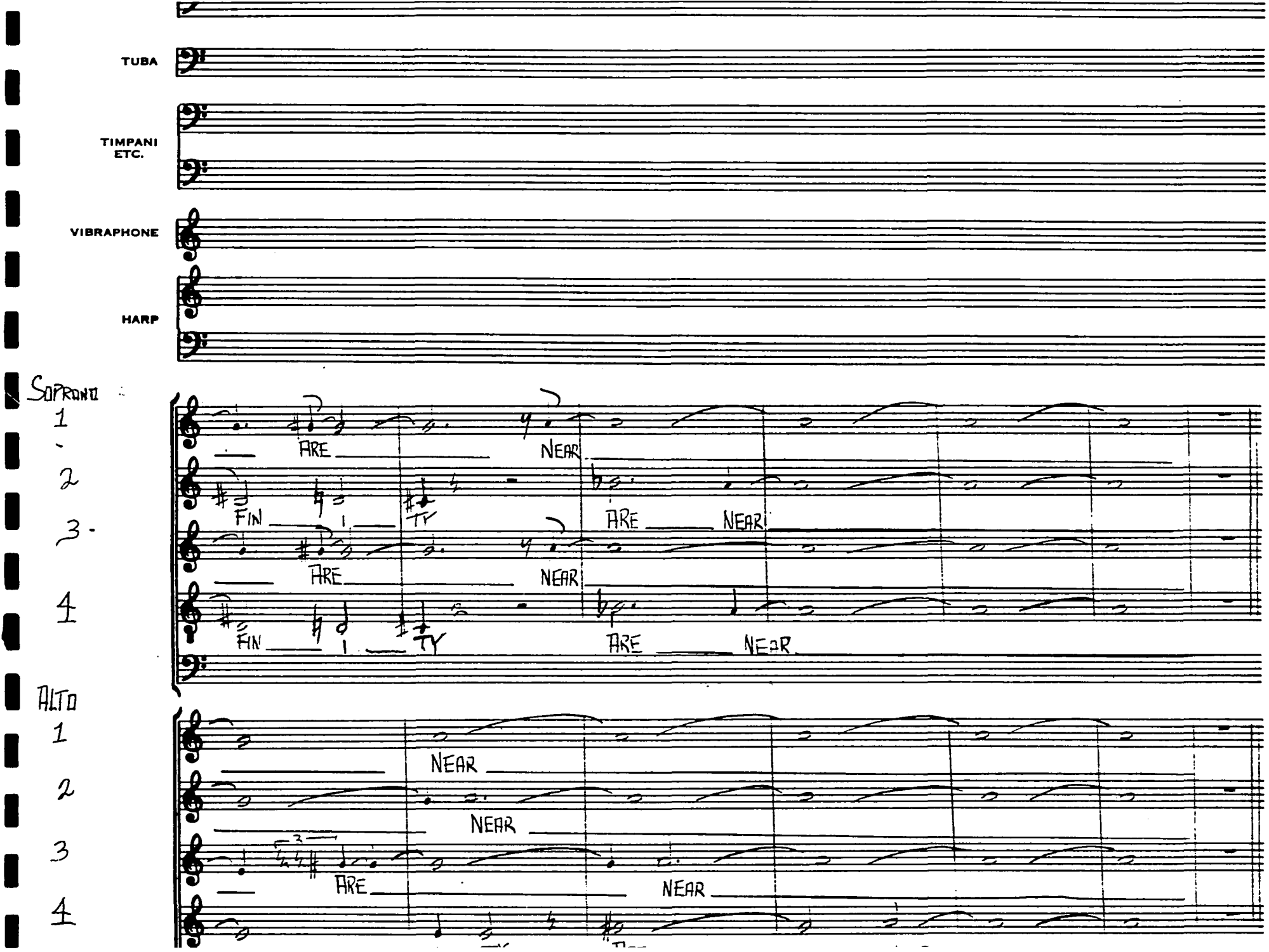
TRUMPETS
TROMBONES


TUBA
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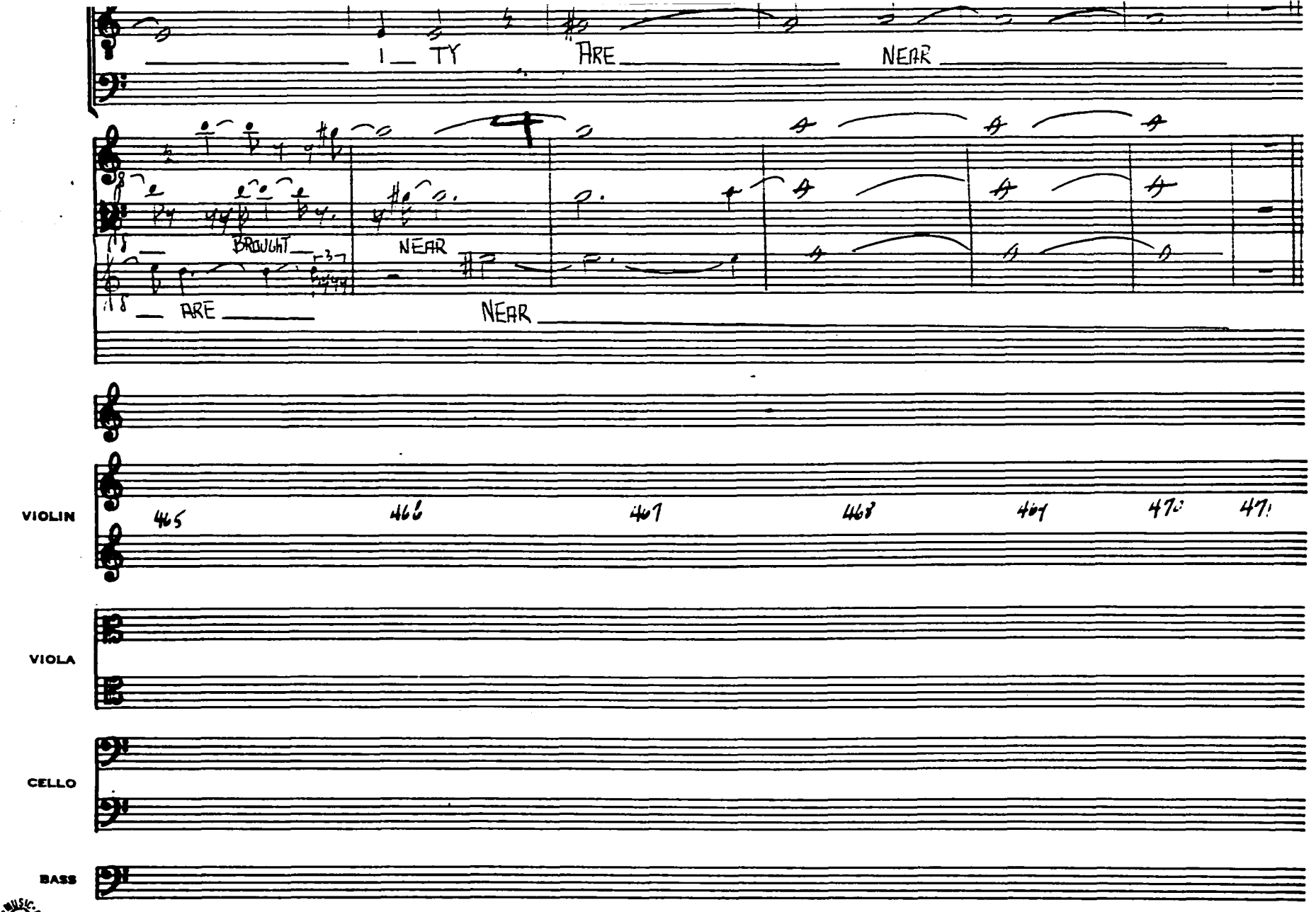

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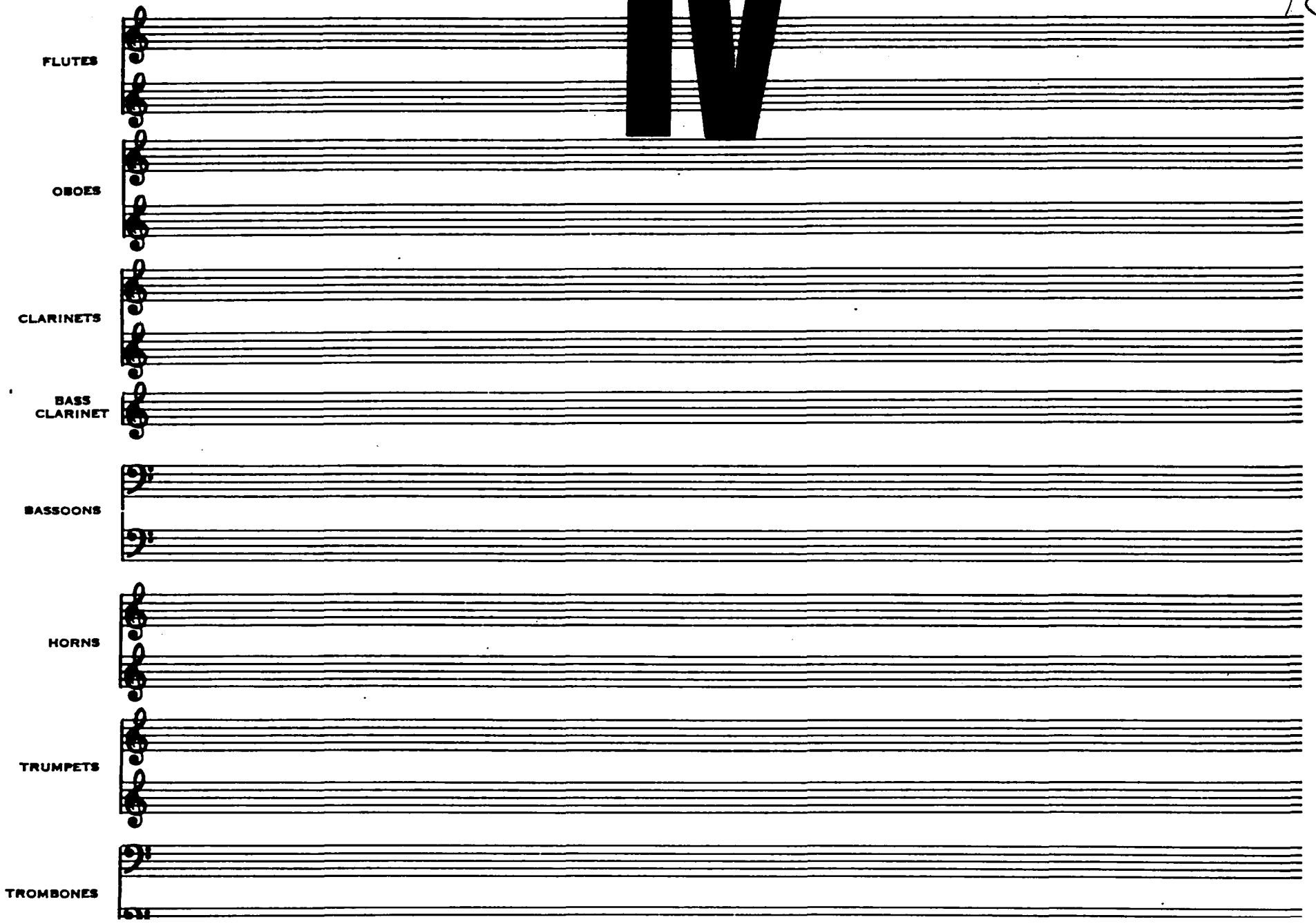
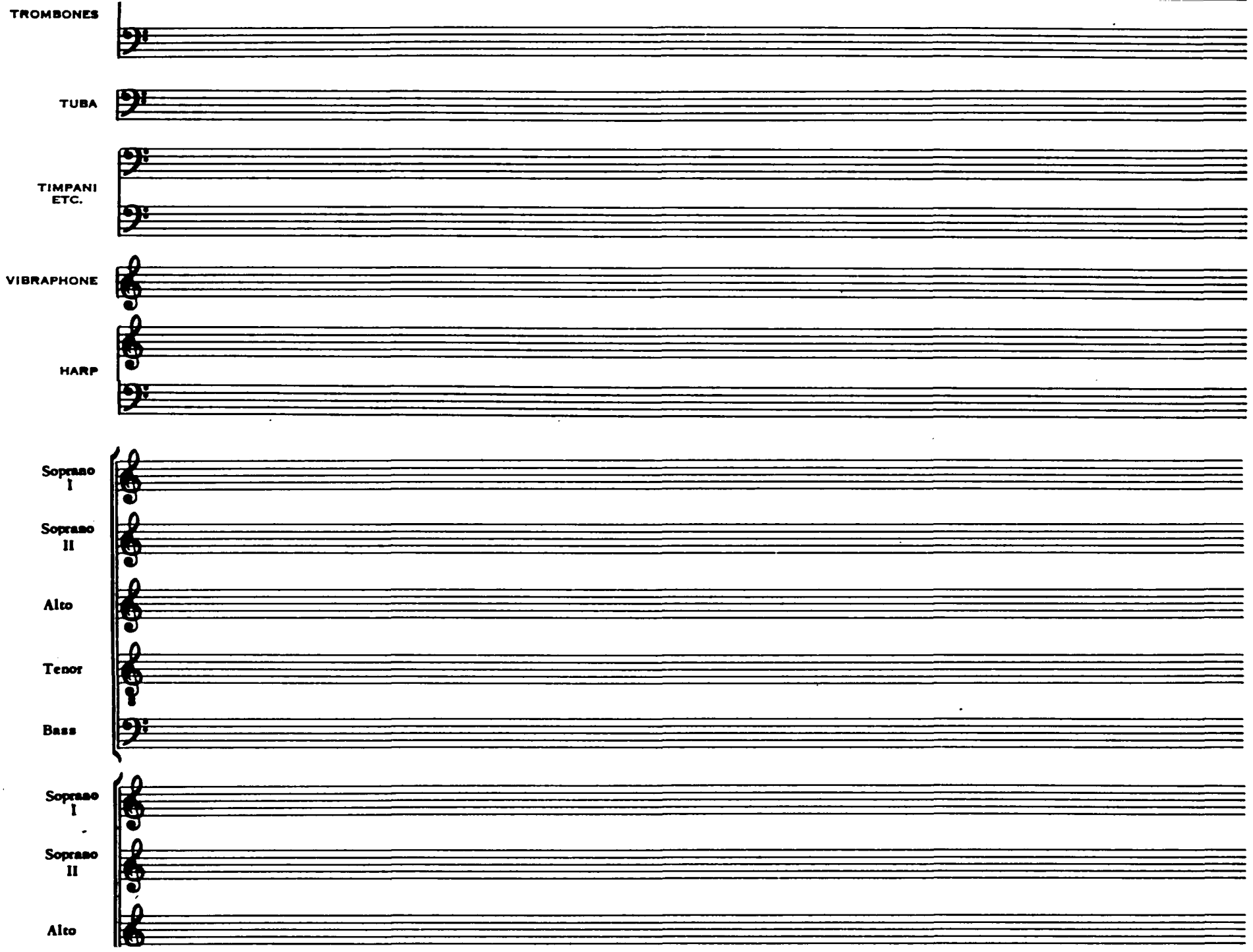
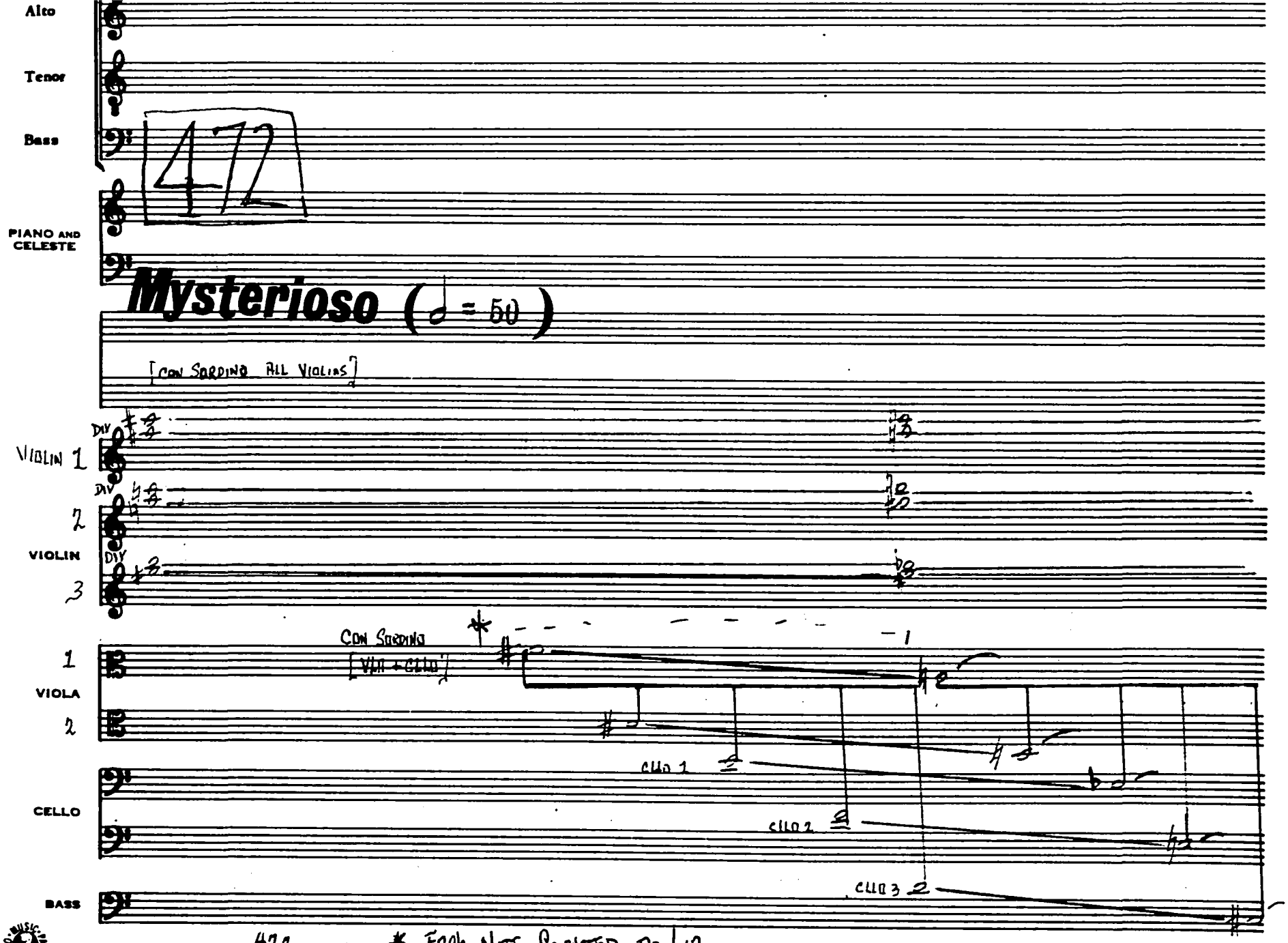
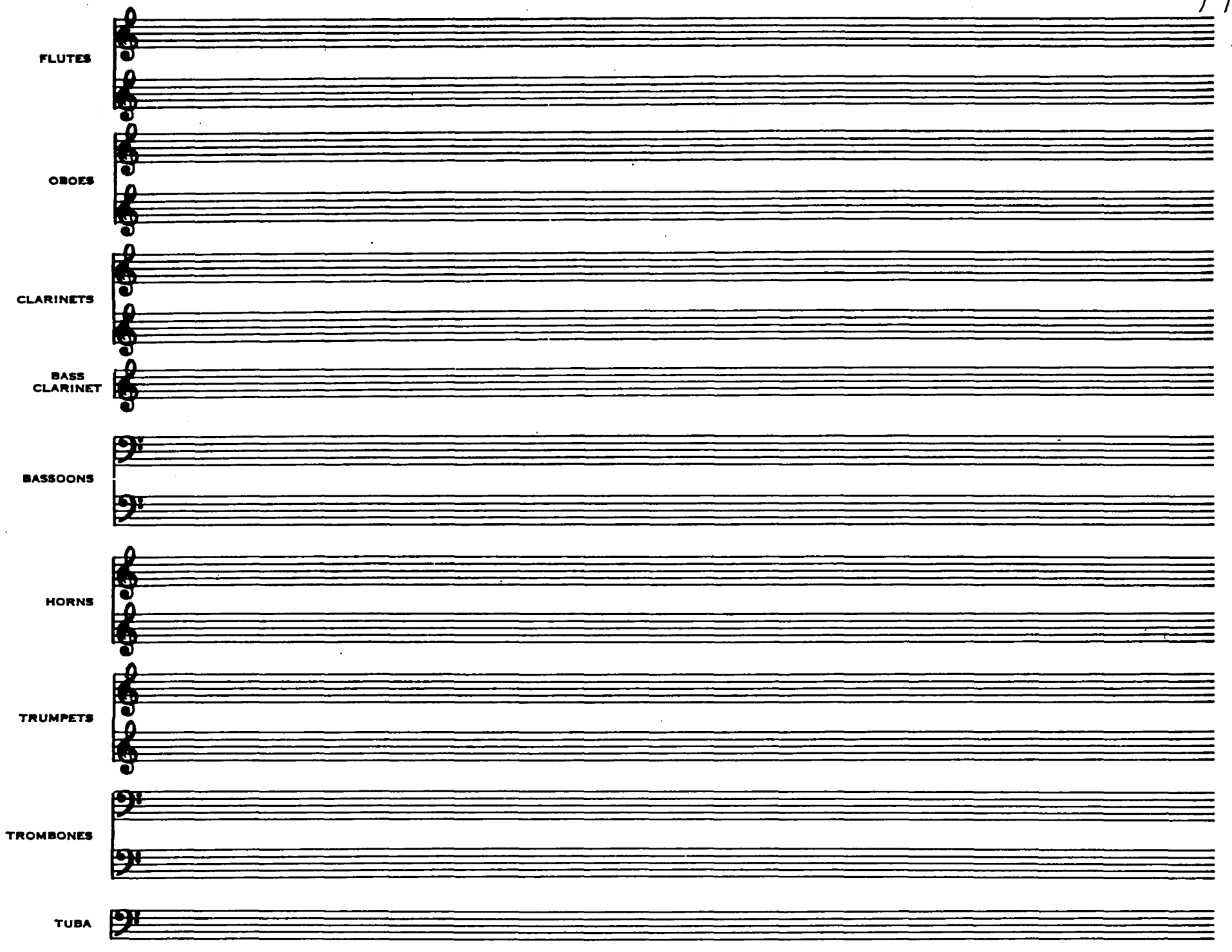
IV

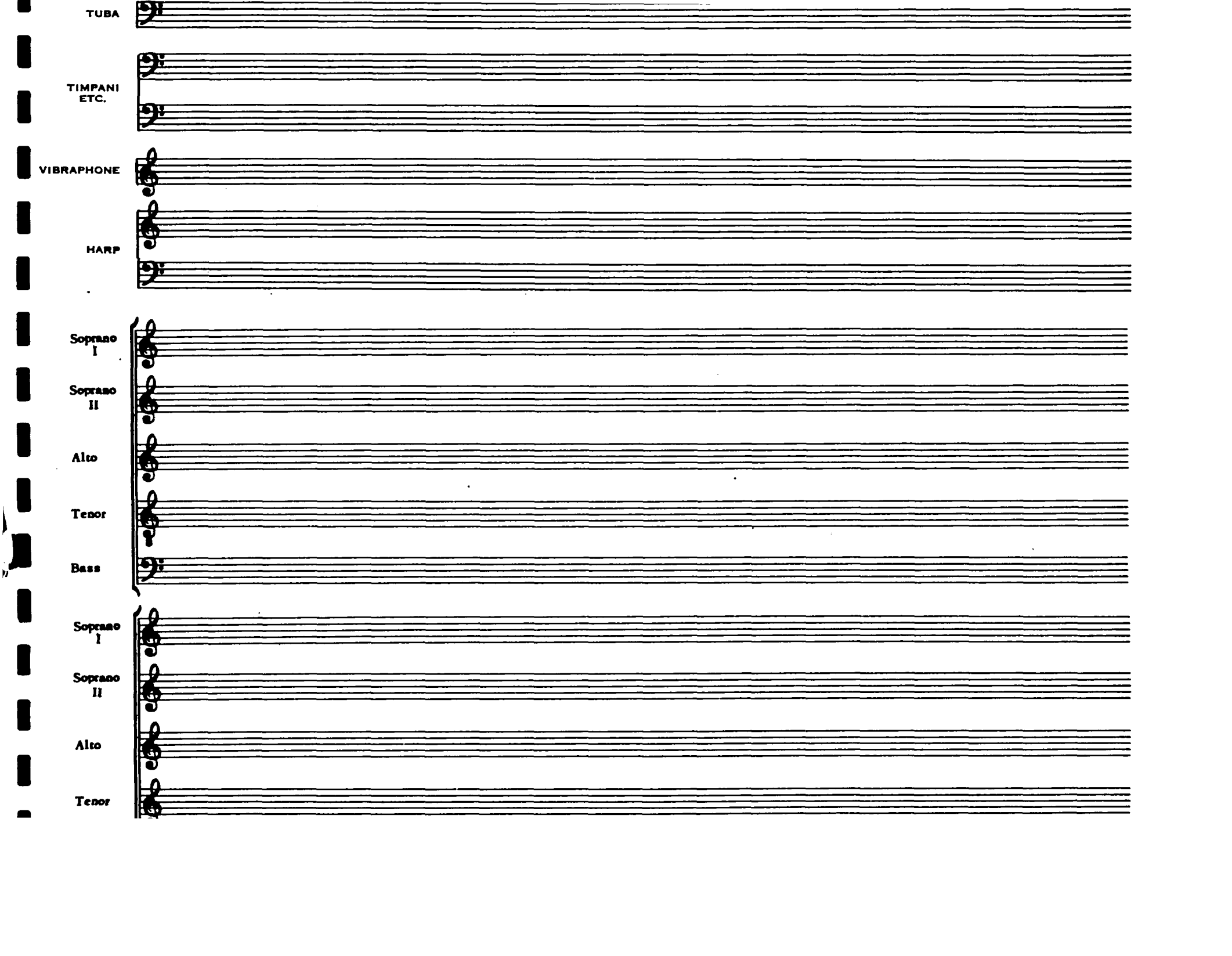

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto



NO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI
ETC.
VIBRAPHONE
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Soprano
I
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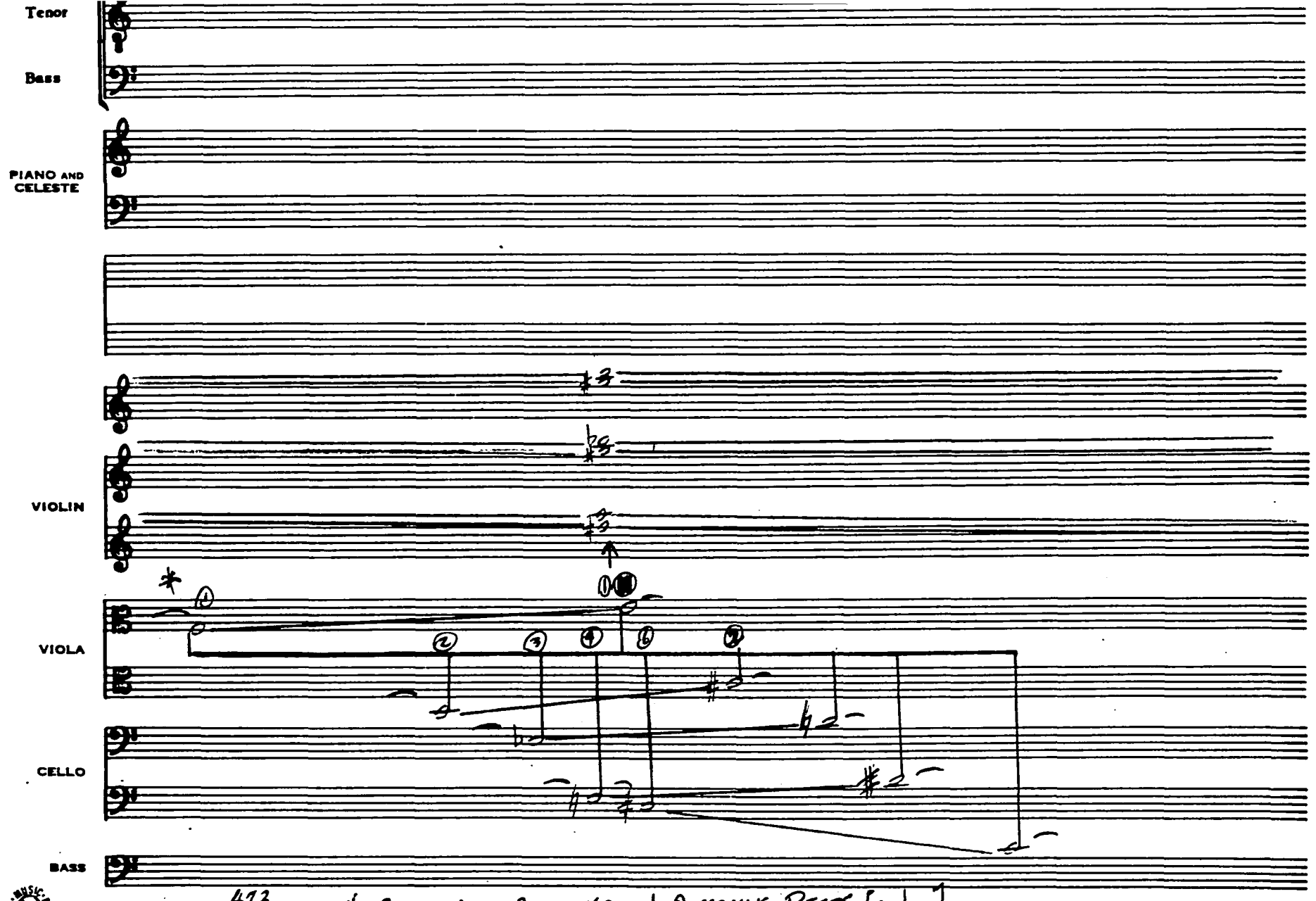

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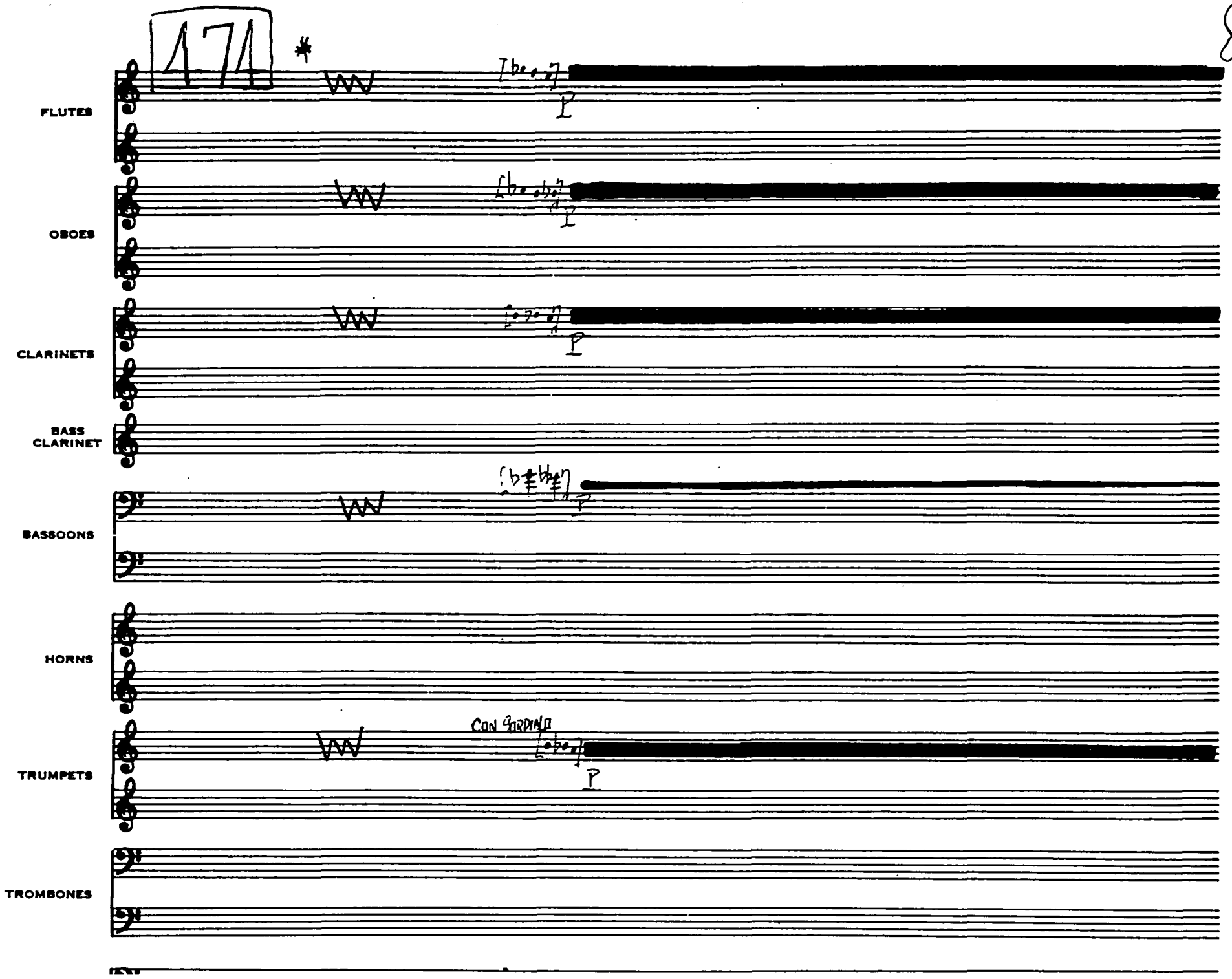
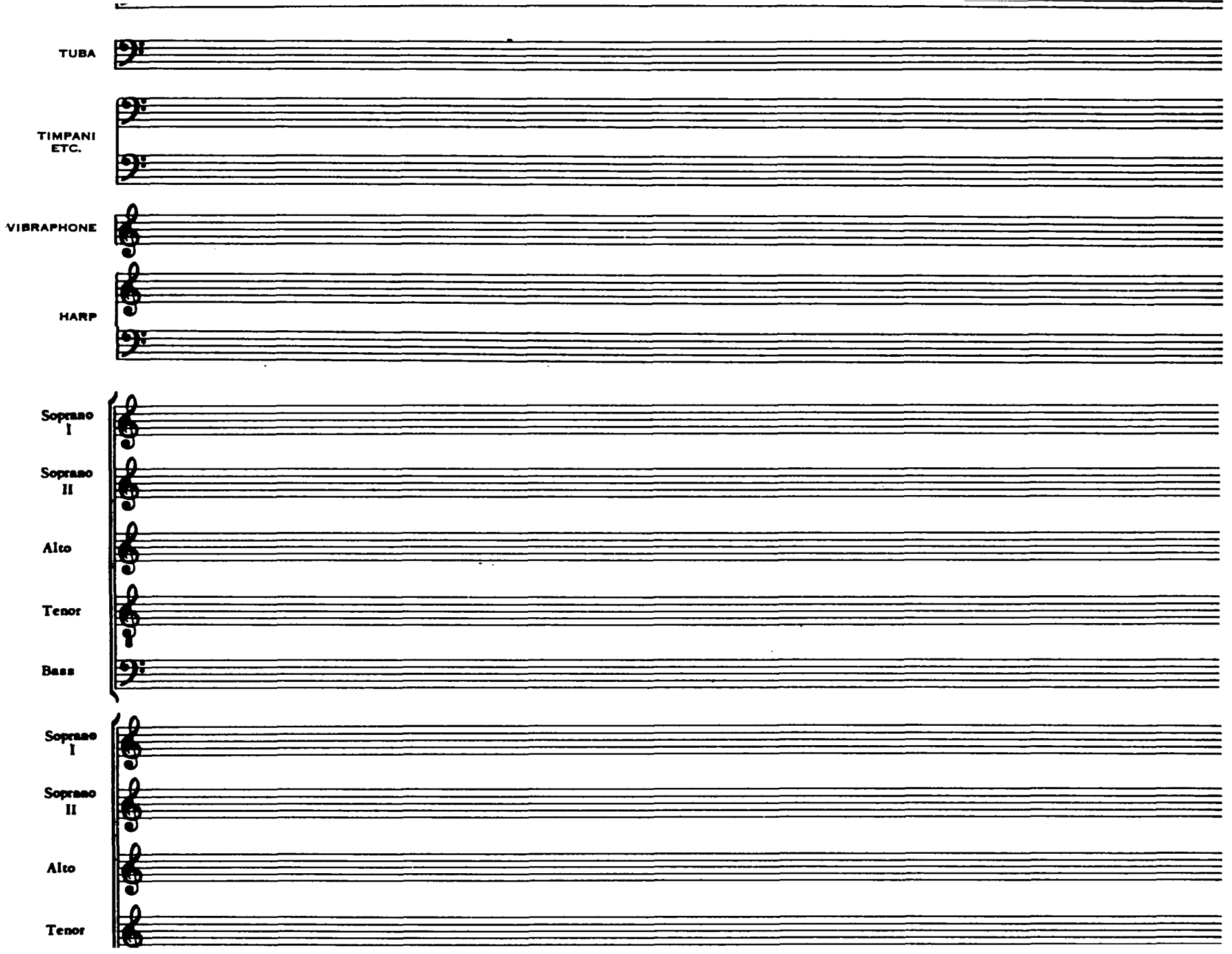
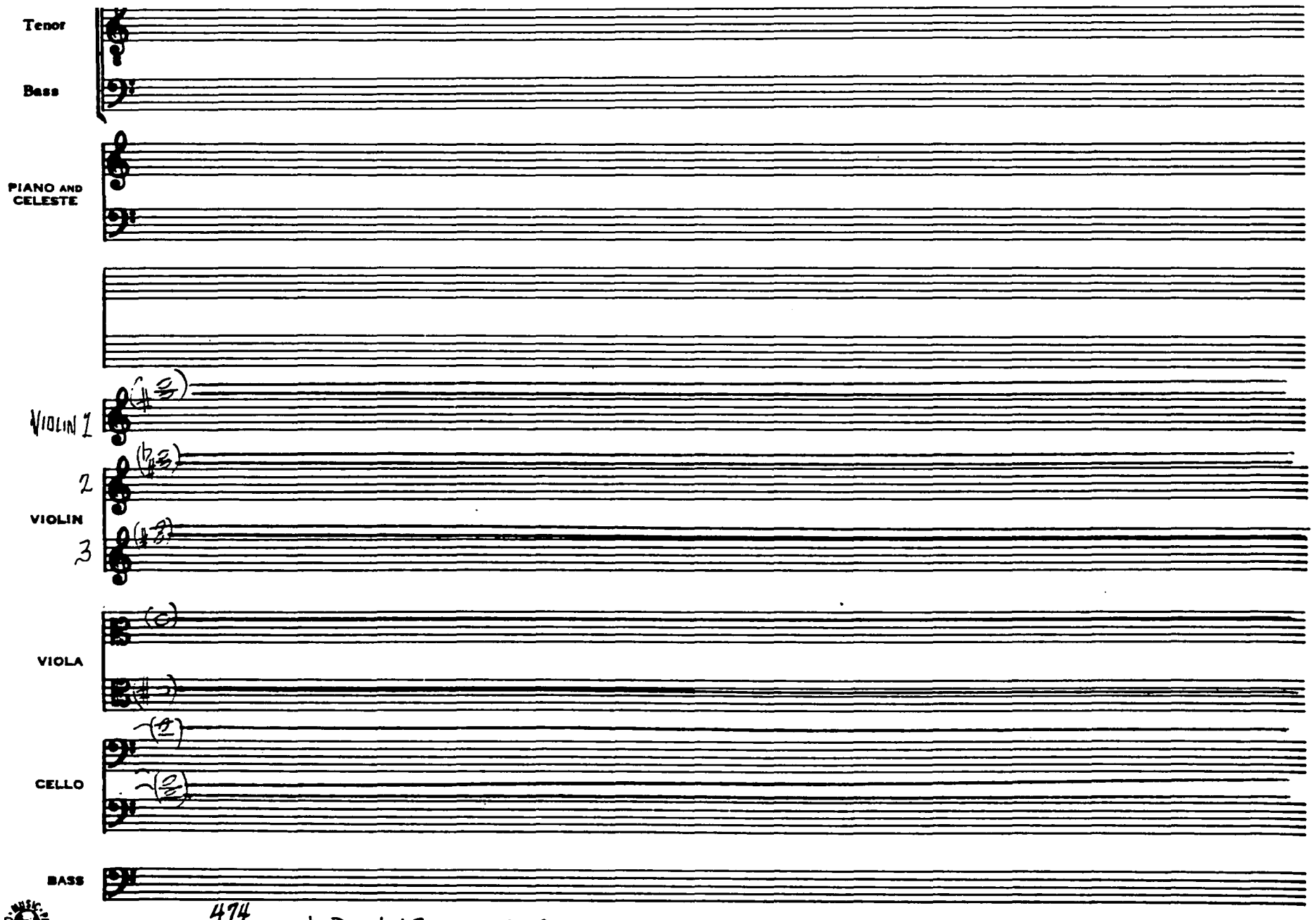
* Each Note Conducted in Successive Beats [Ad Lib]

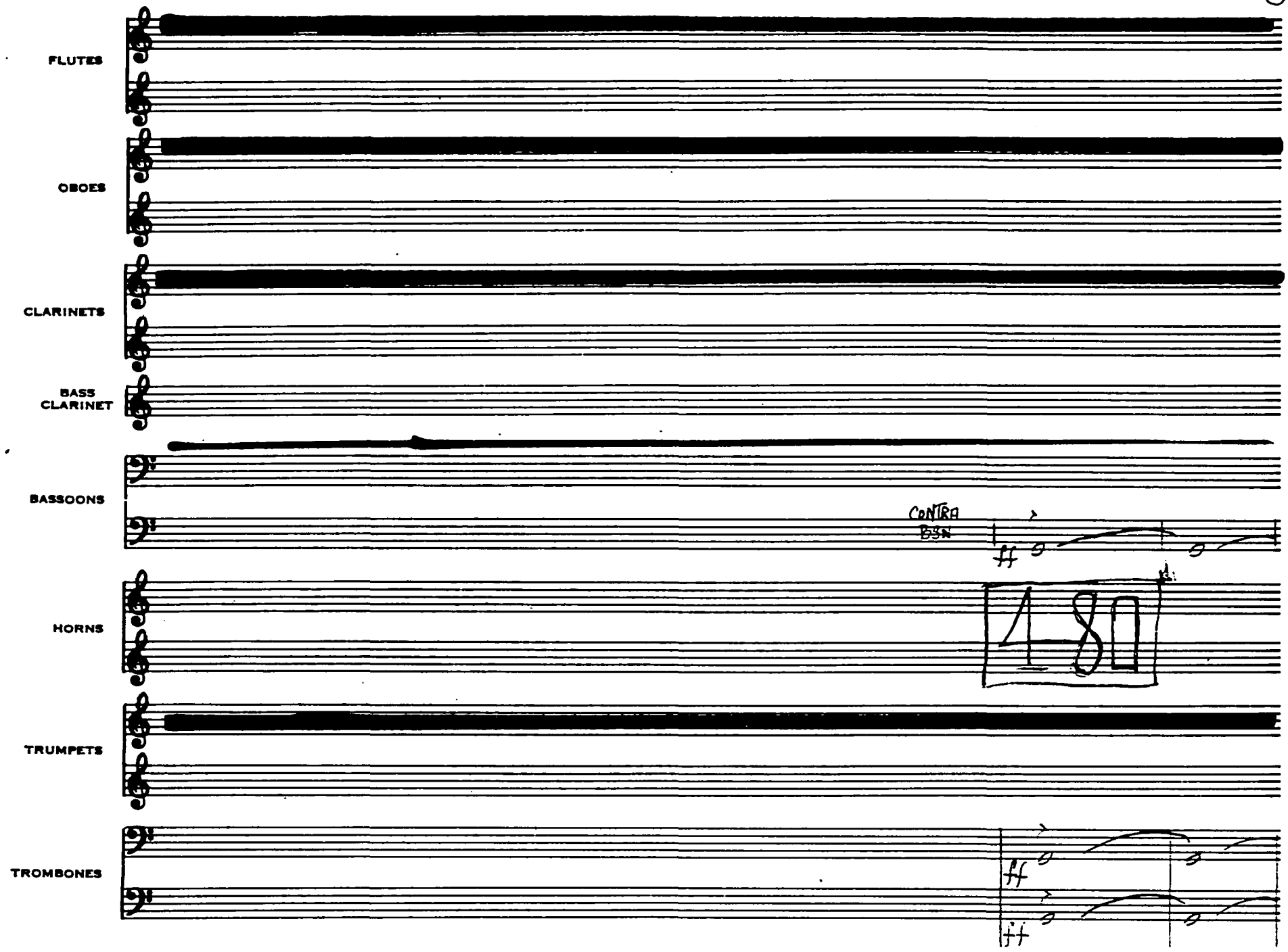
NO. 5-3124 1527½ Vine St. Hollywood, Calif.

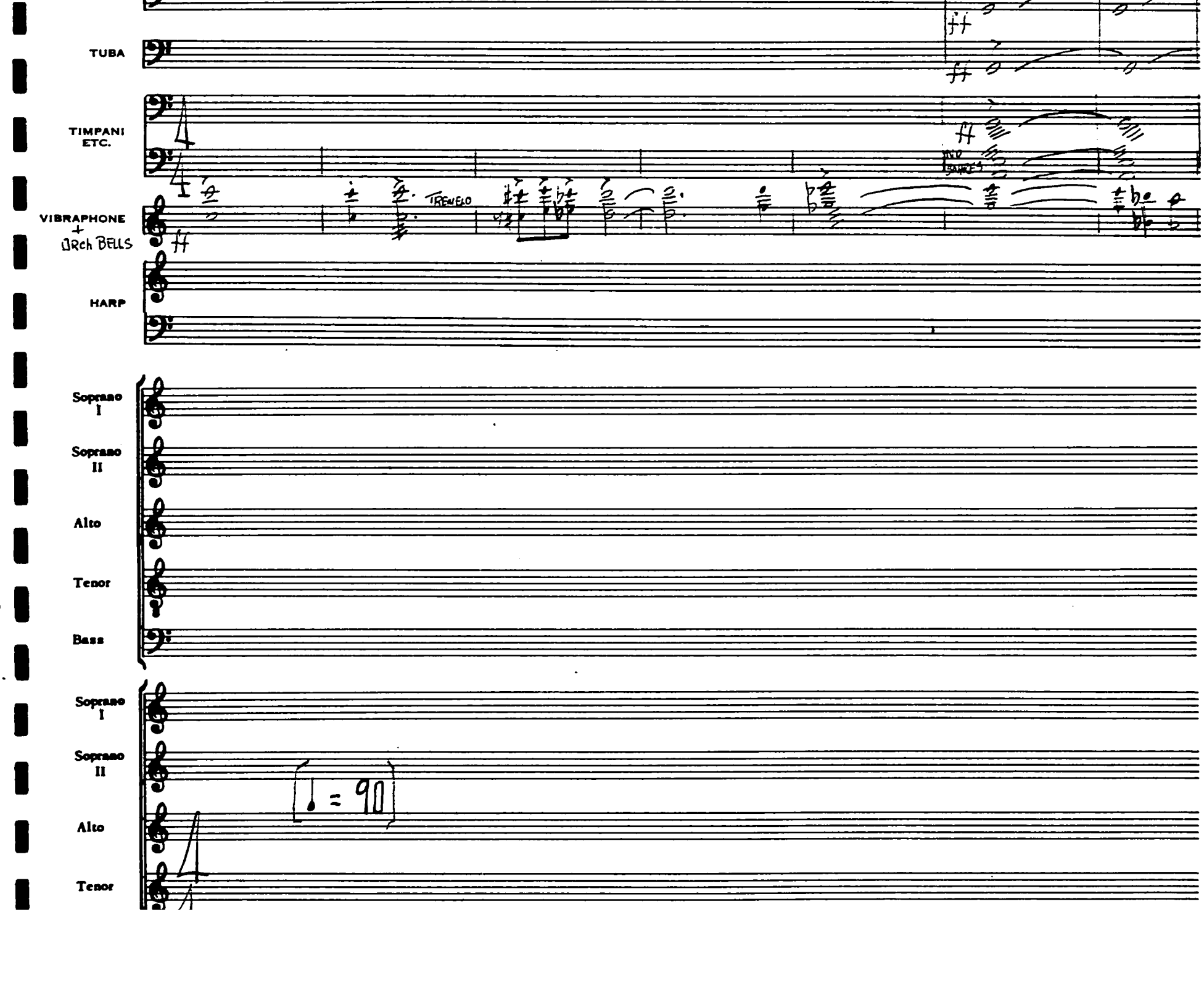

174
*
FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
CON SORDINO
P

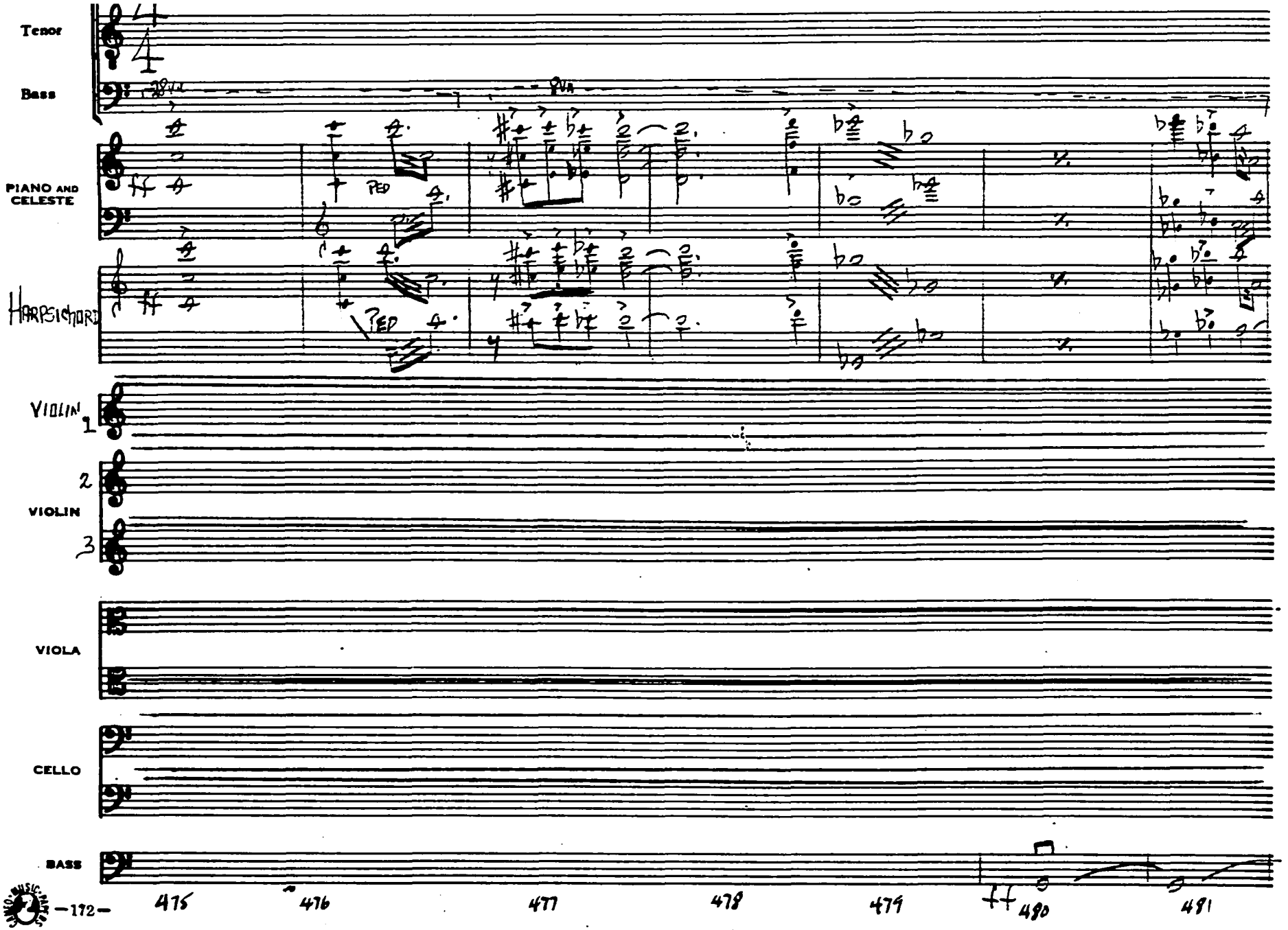

TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



MO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
CONTRA BSN
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI
ETC.
VIBRAPHONE
+
ORch BELLS
TREMELO
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor
♩ = 90



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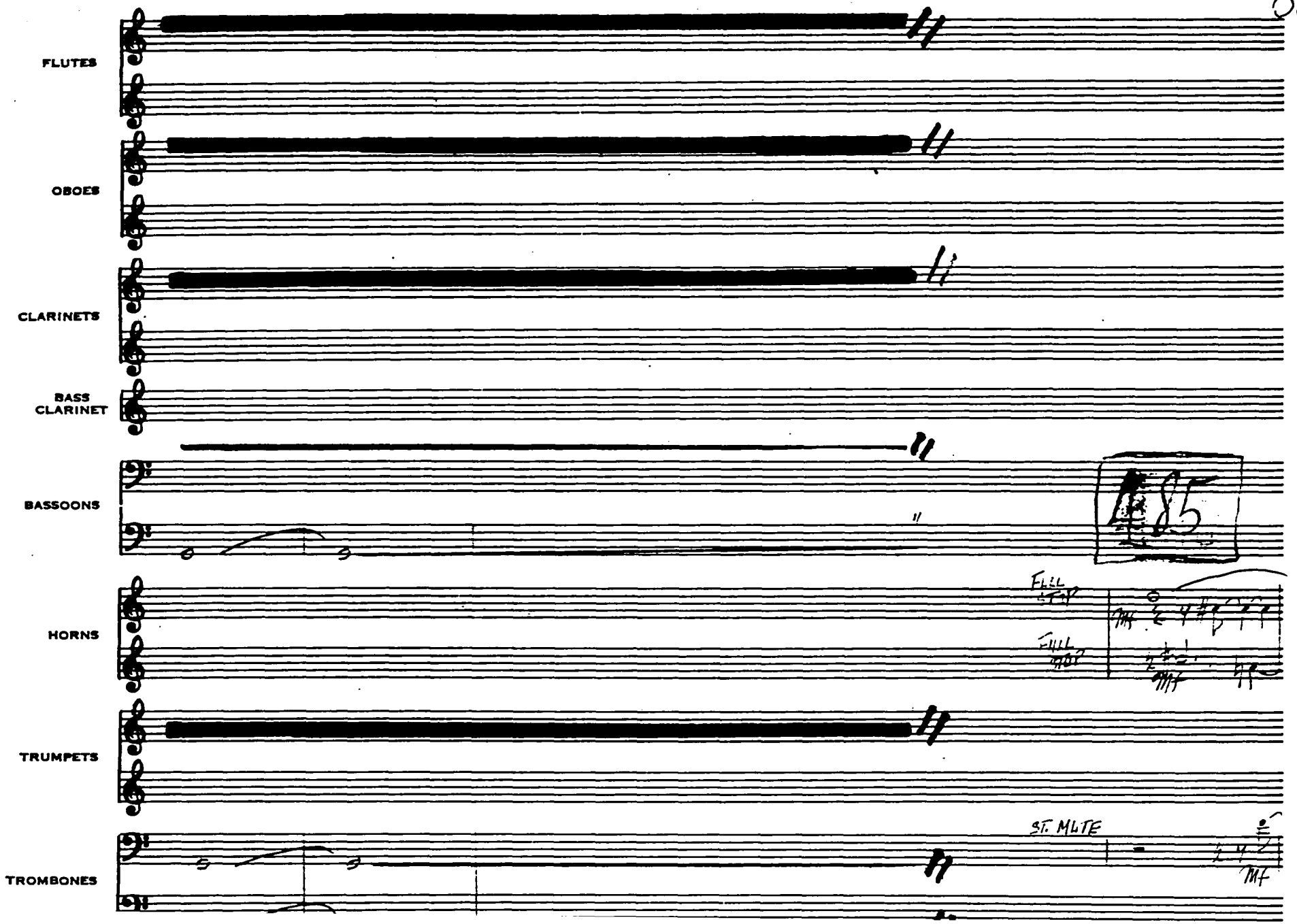
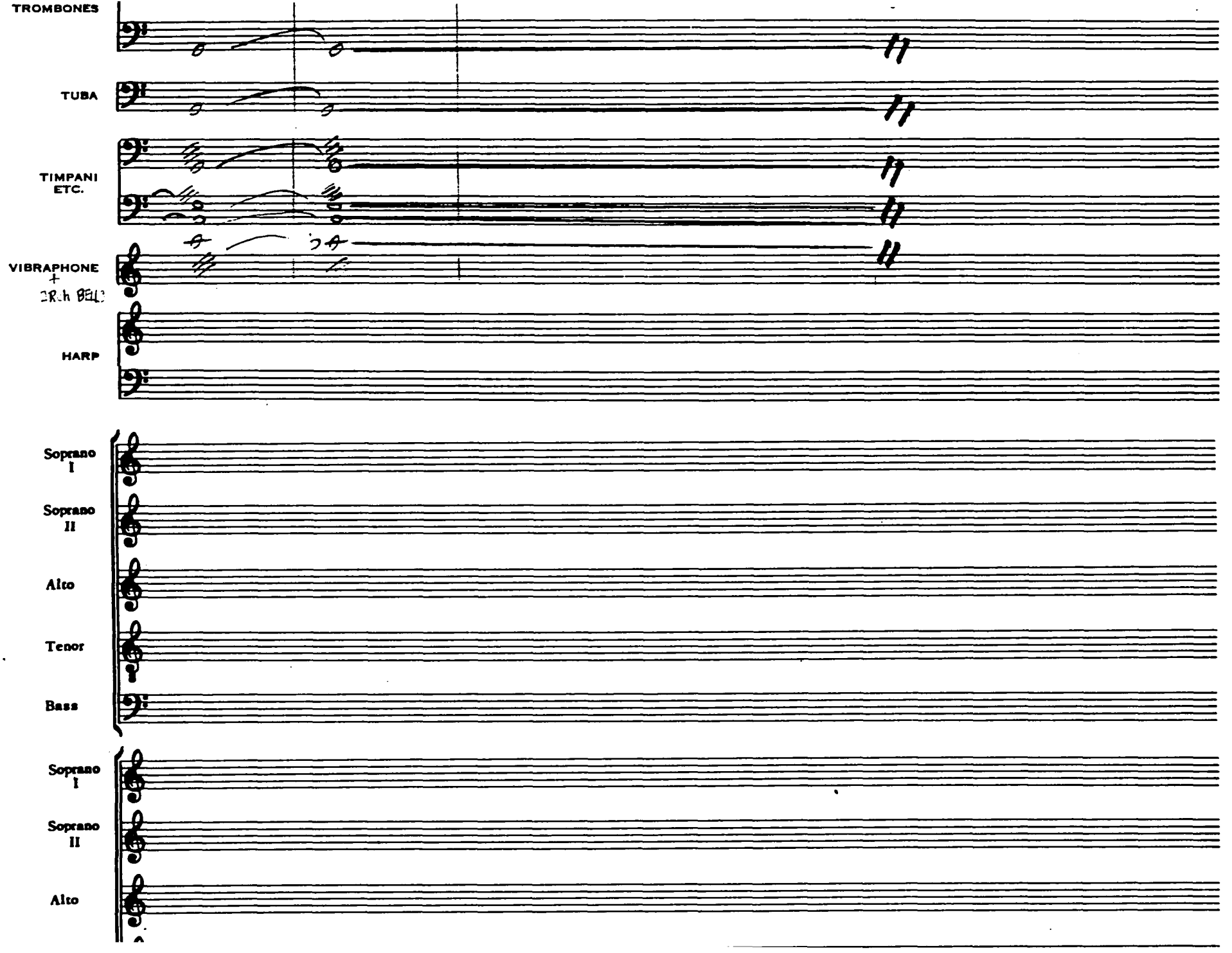
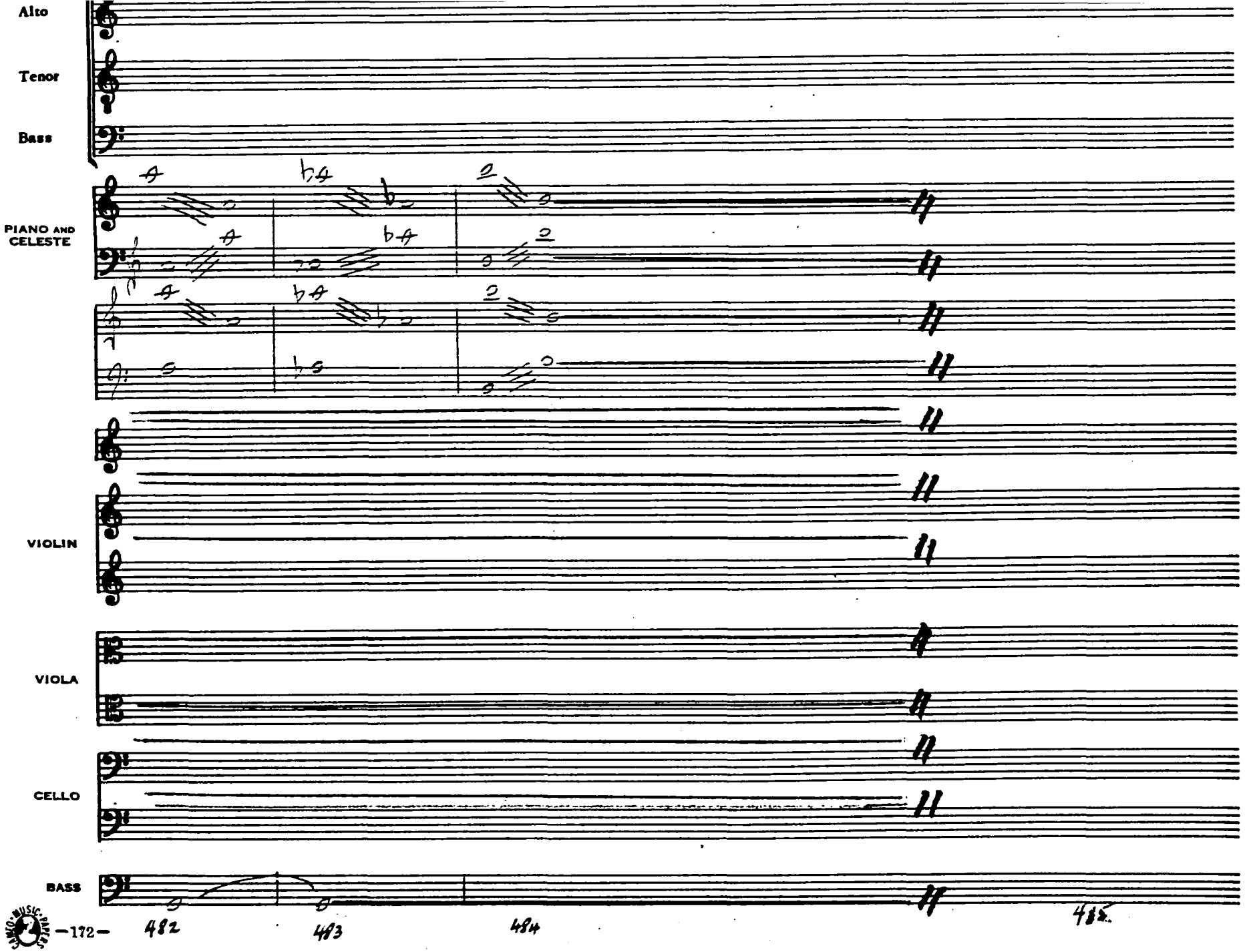
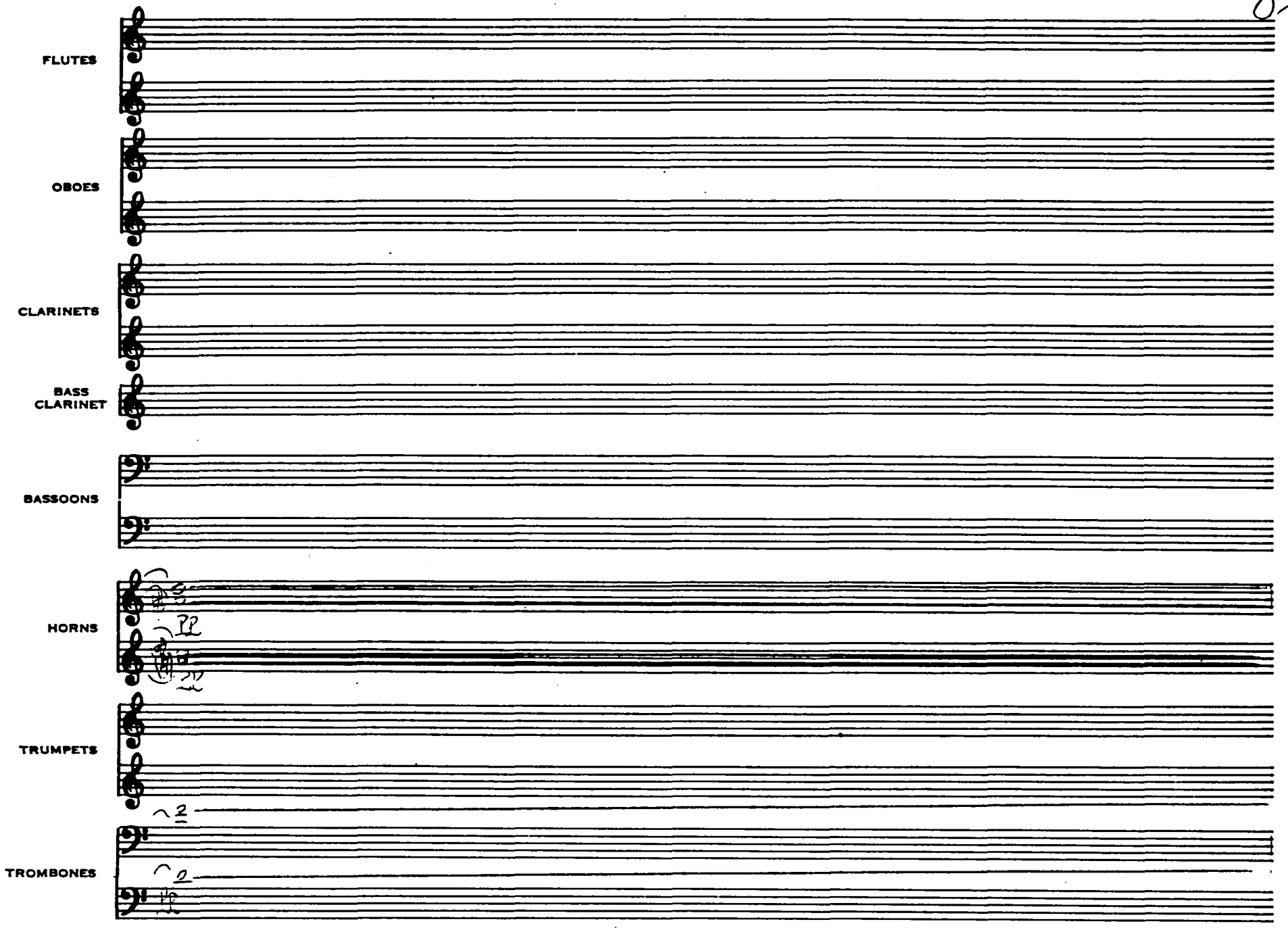
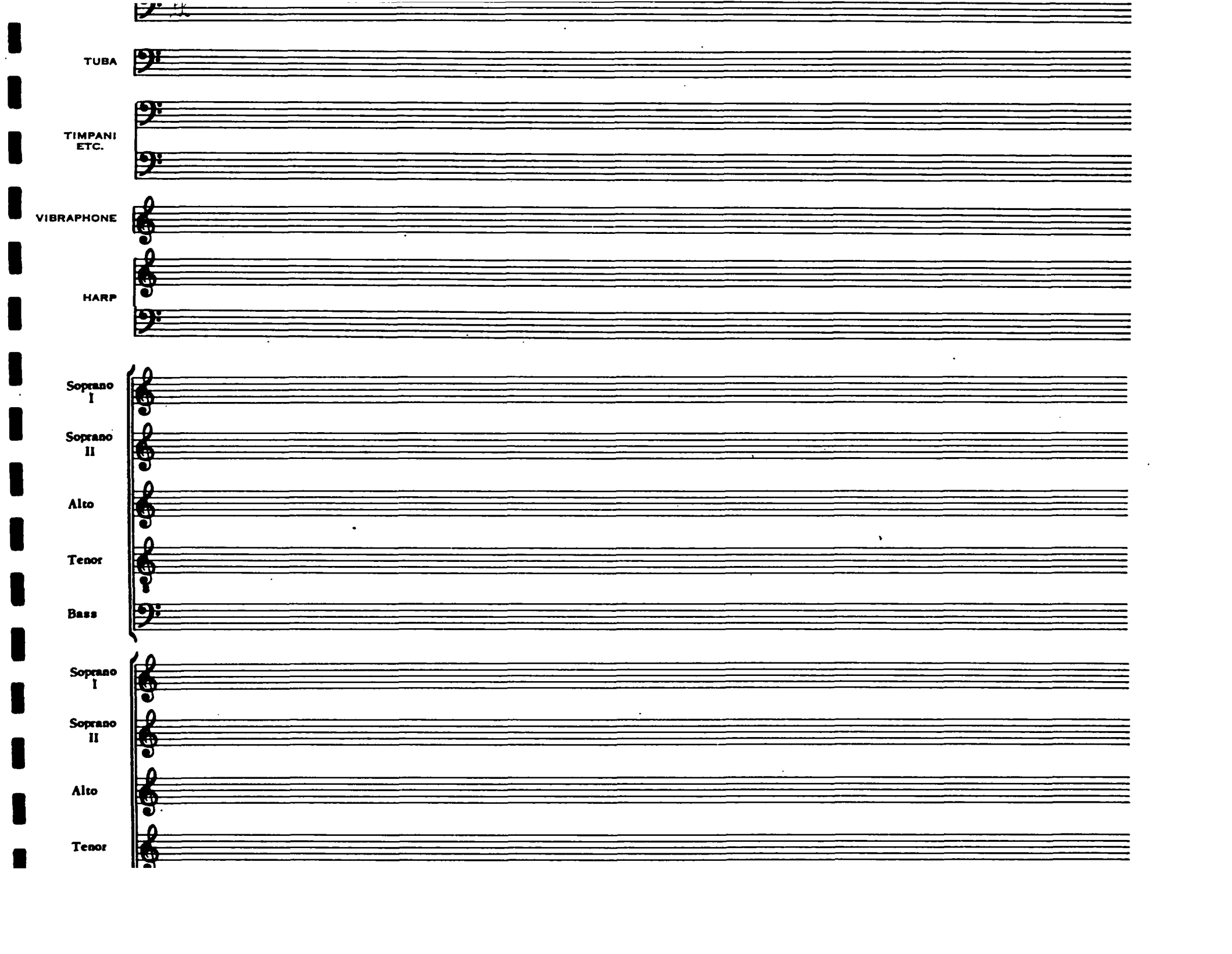

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
85
HORNS
FULL
FULL
TRUMPETS
TROMBONES
ST. MUTE
MF

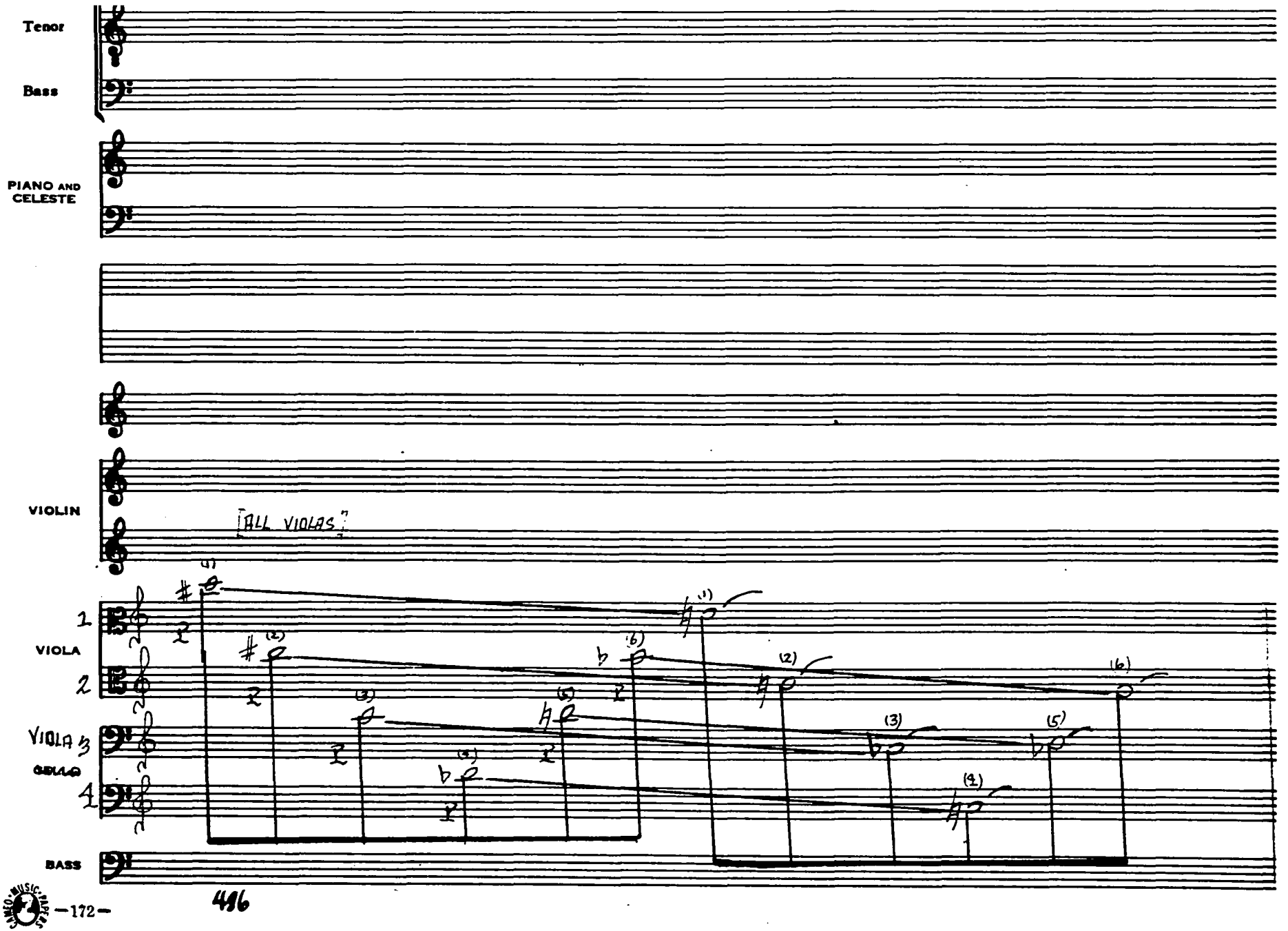

TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
+
CHIMES
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto



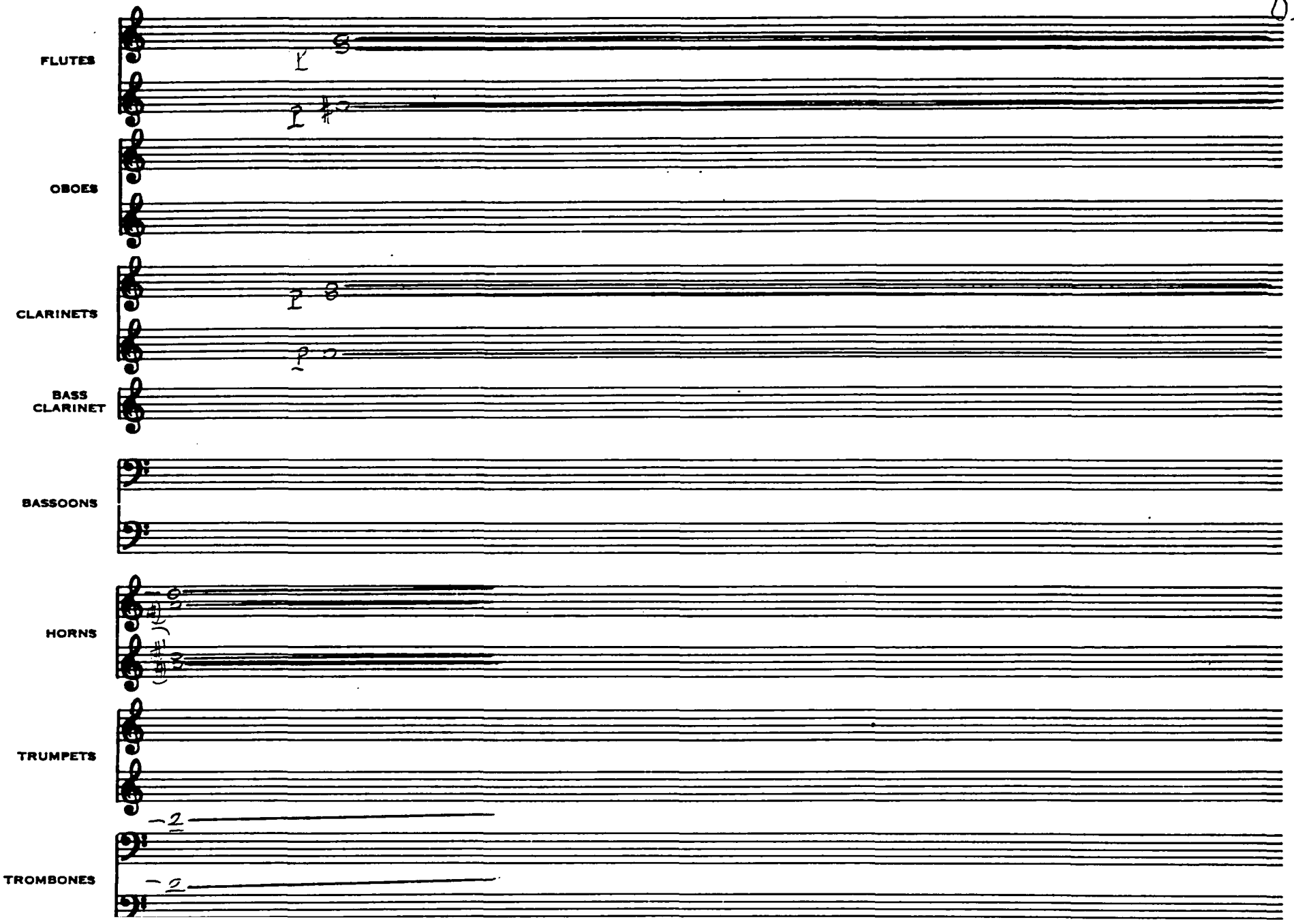
MO. 5-3124 1527½ Vine St. Hollywood, Calif.

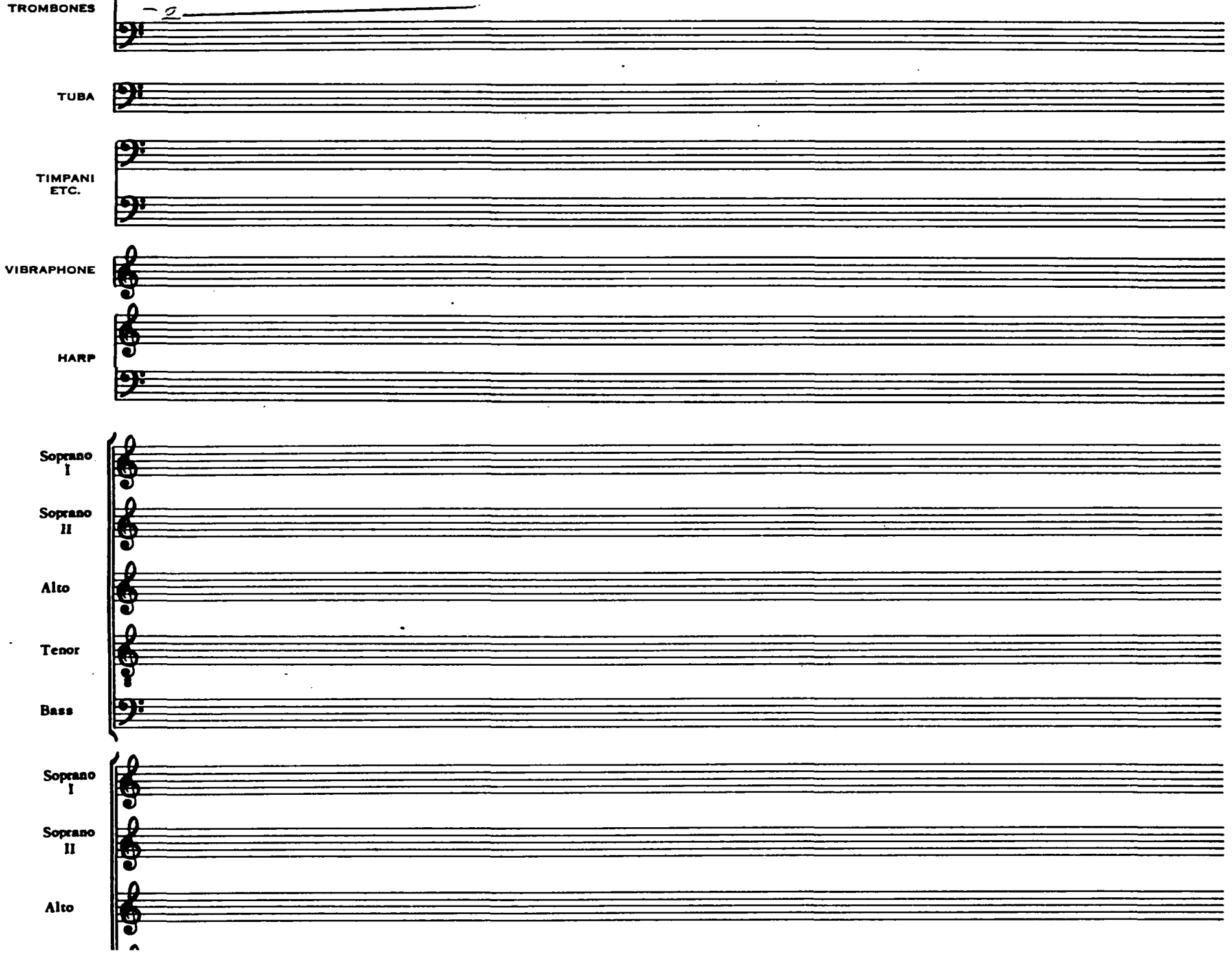

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

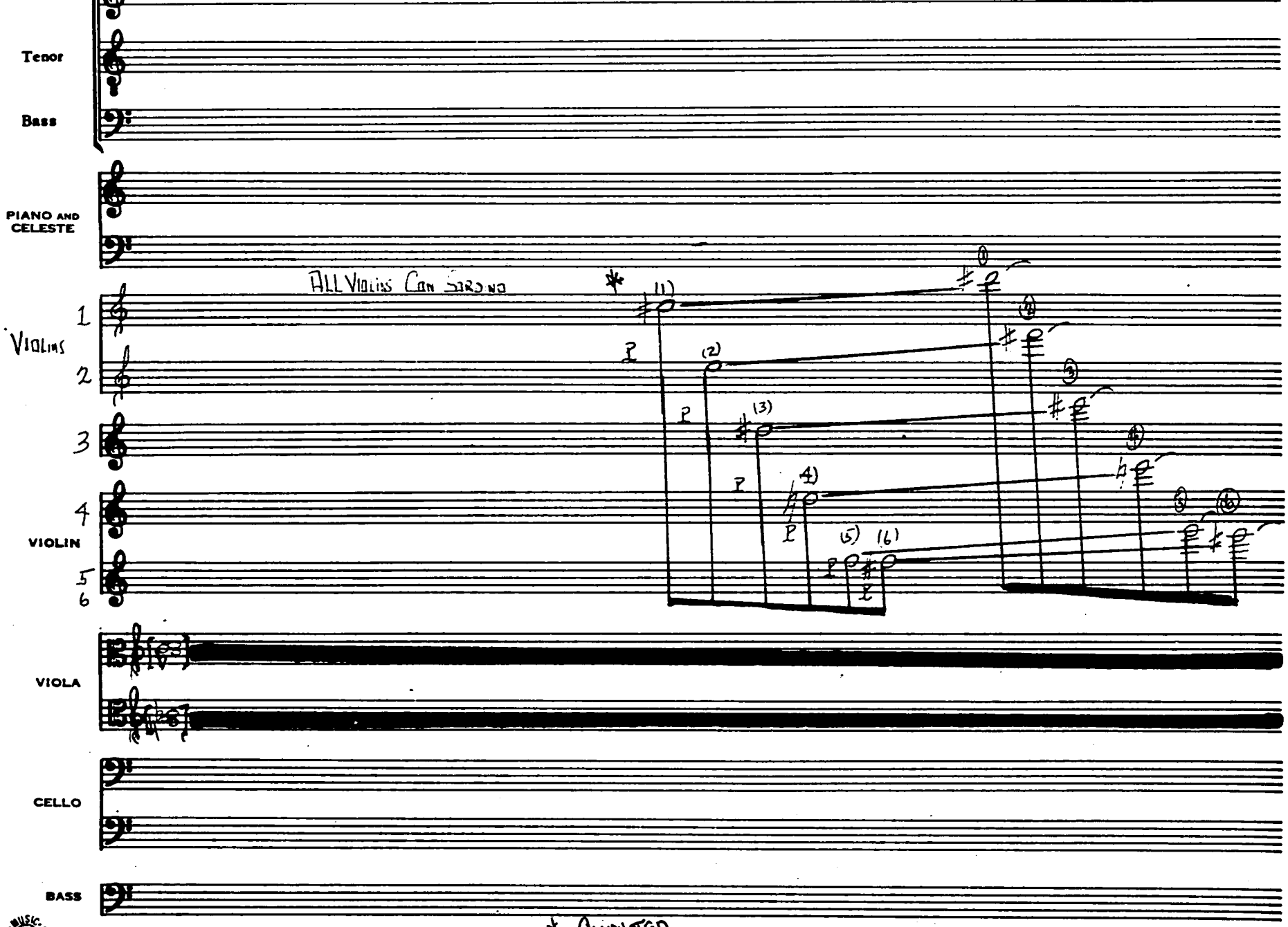

TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



CAMCO MUSIC PAPER
—172—
NO. 5312A 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

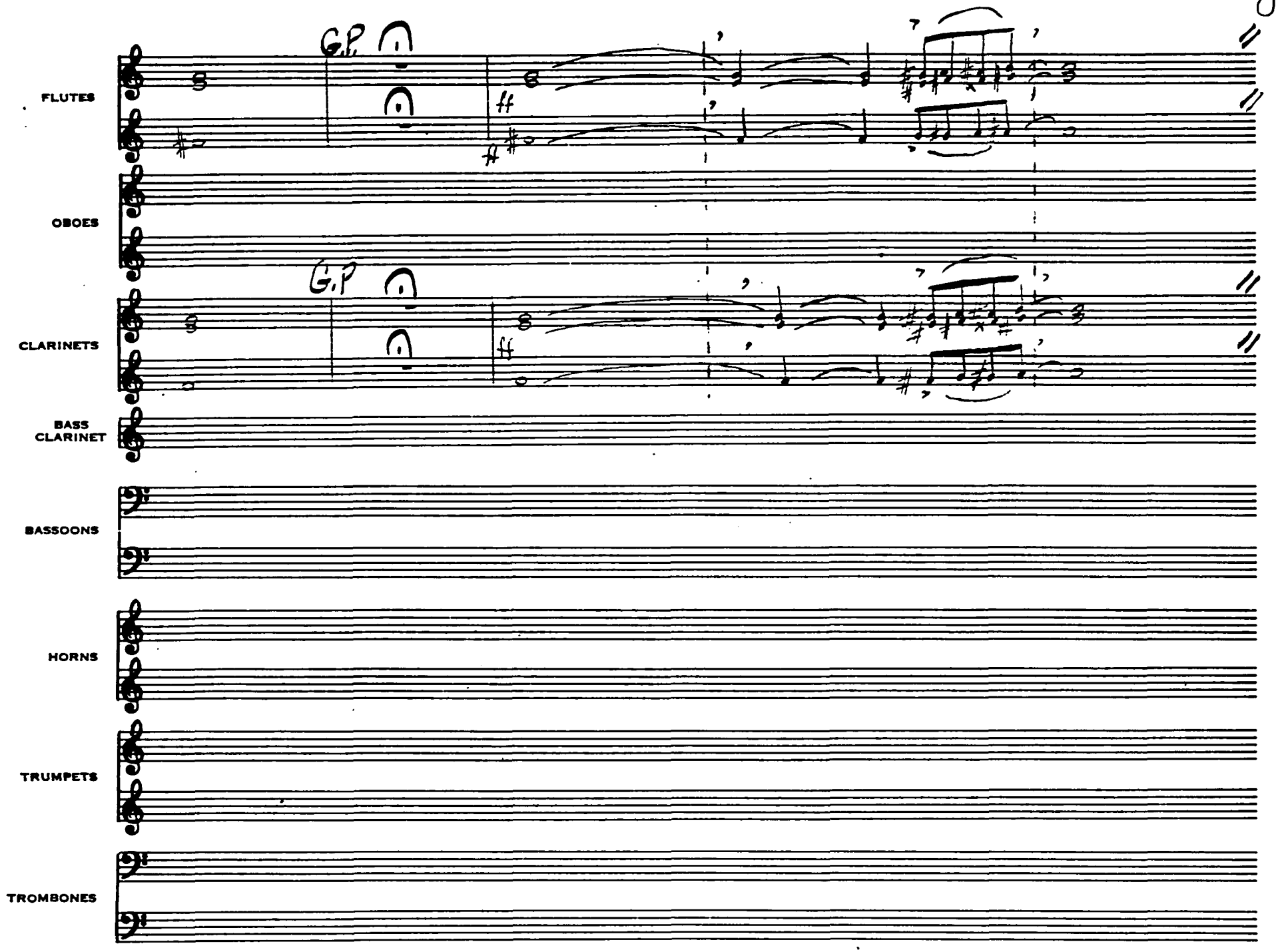

TROMBONES
2
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto

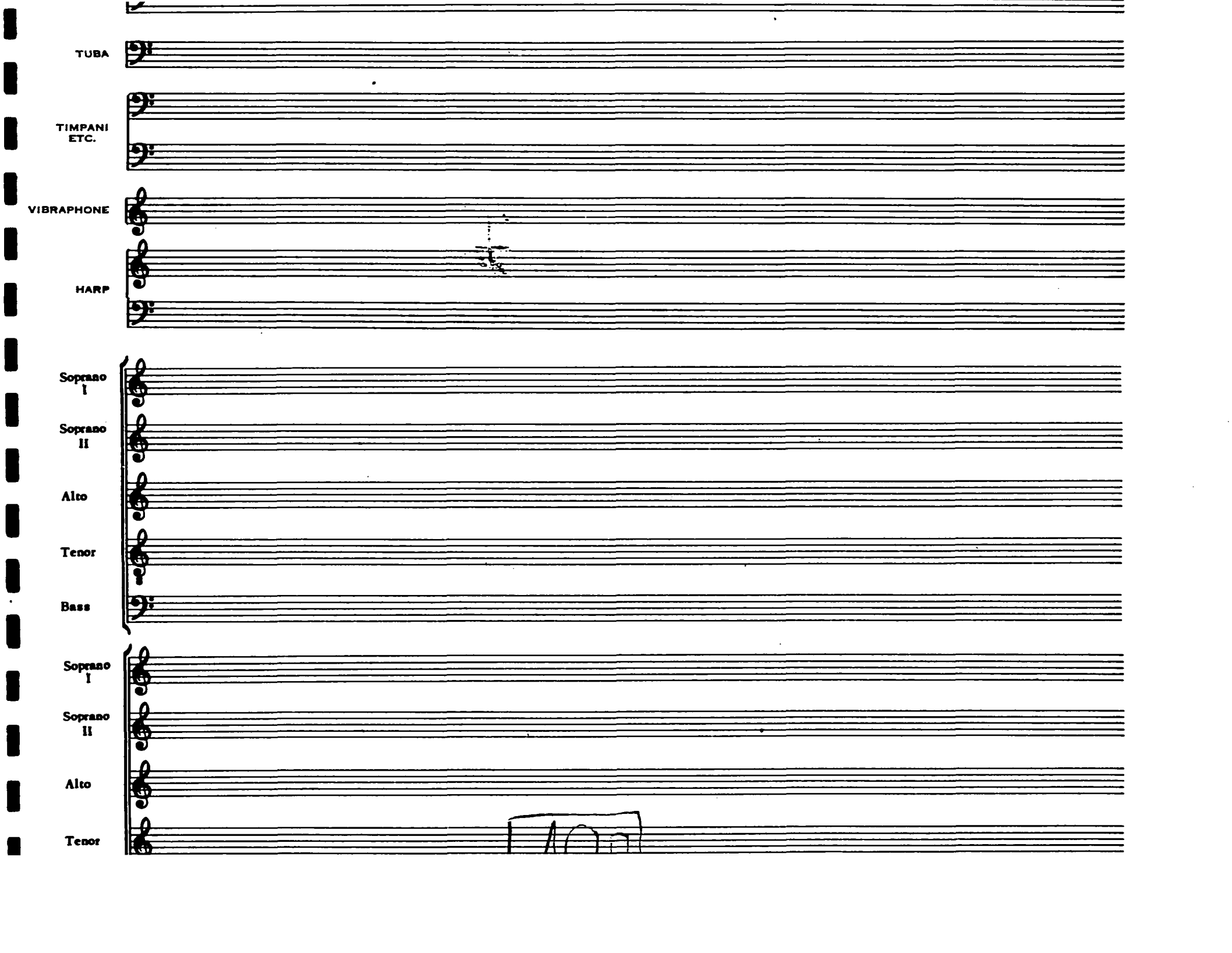


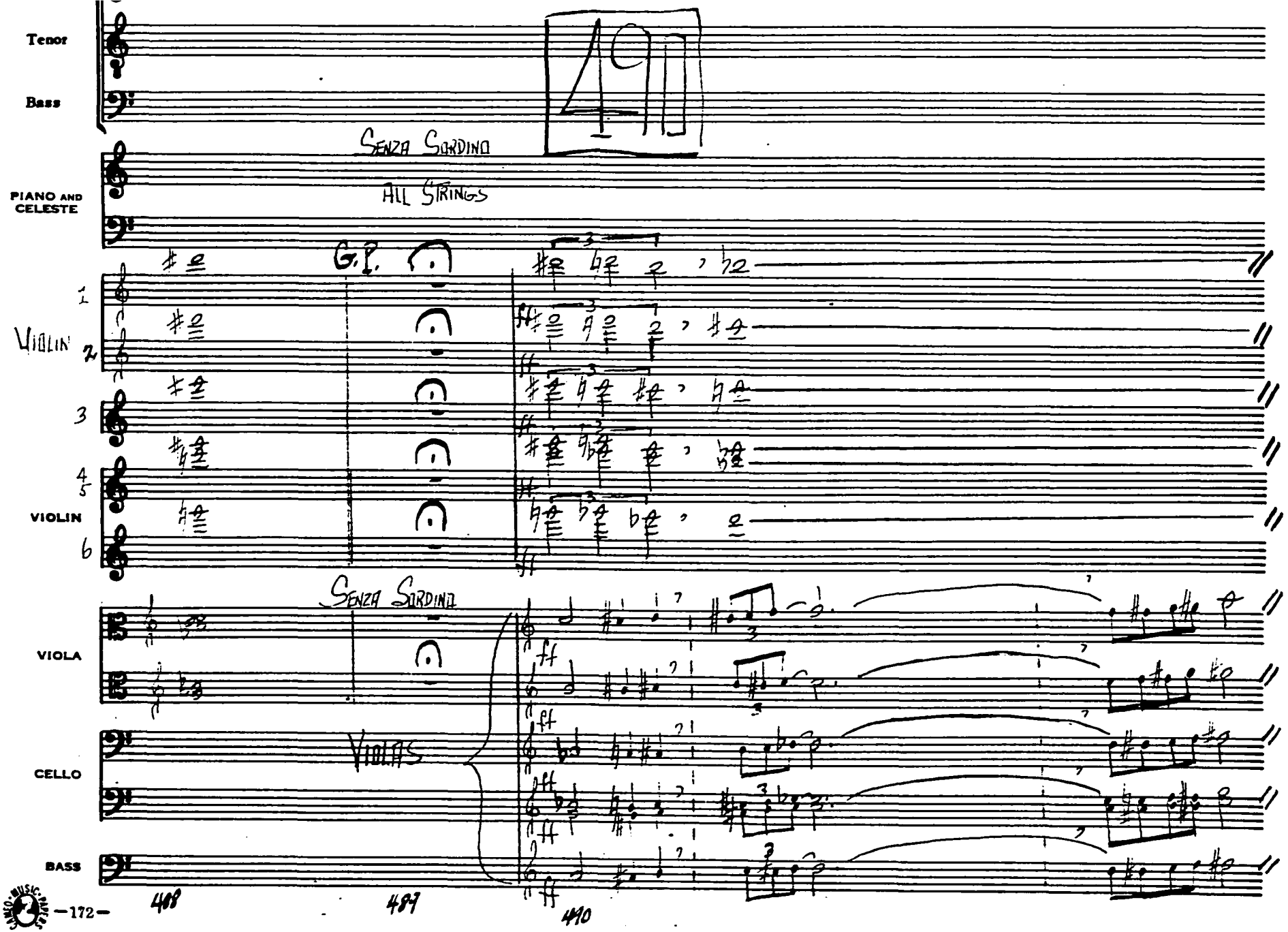
* CONDUCTED

487

MO, 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
G.P.
G.P.
ff
ff


TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor



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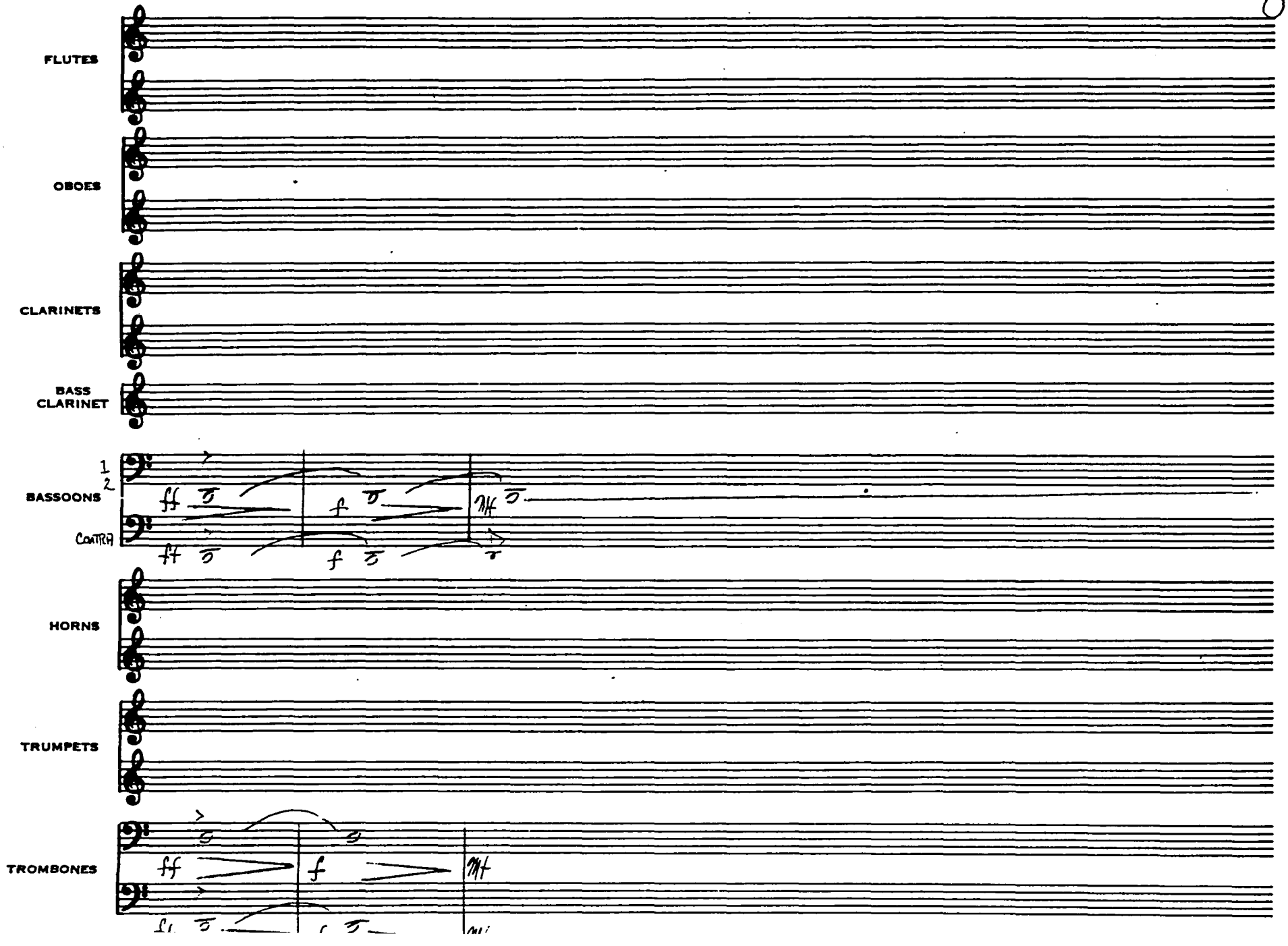
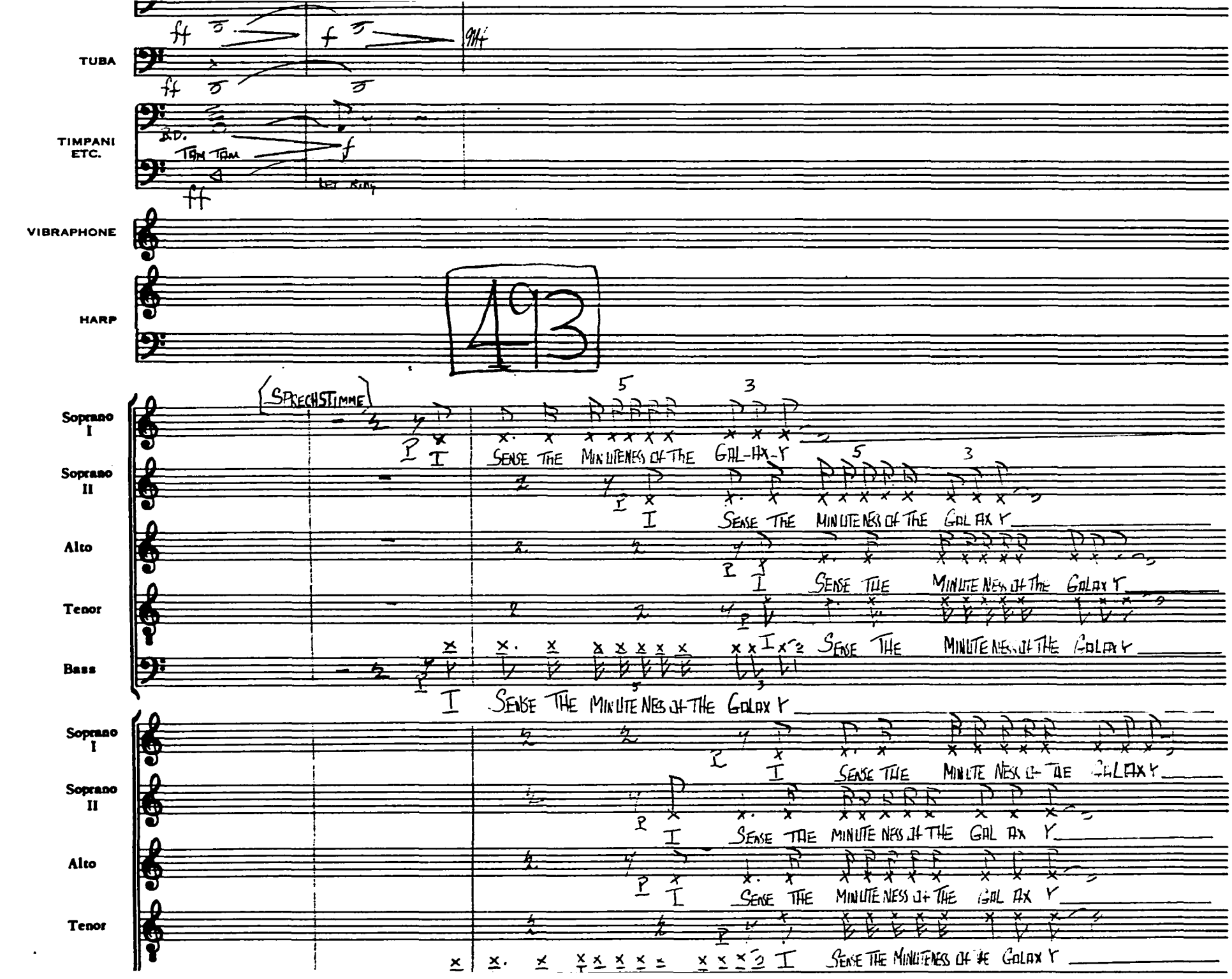

FLUTES
OBOES
CLARINETS
BASS CLARINET
1
2
BASSOONS
CONTRA
ff
f
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
B.D.
TAM TAM
let ring
VIBRAPHONE
HARP
493
SPRECHSTIMME
Soprano I
Soprano II
Alto
Tenor
Bass
SENSE THE MINUTENESS OF THE GAL-AX-Y
SENSE THE MINUTENESS OF THE GALAX Y
SENSE THE MINUTENESS OF THE GALAX Y
SENSE THE MINUTENESS OF THE GALAX Y
SENSE THE MINUTENESS OF THE GALAX Y
SENSE THE MINUTENESS OF THE GALAX Y
SENSE THE MINUTENESS OF THE GALAX Y
SENSE THE MINUTENESS OF THE GALAX Y
SENSE THE MINUTENESS OF THE GALAX Y

Bass

I SENSE THE MINUTENESS OF THE GALAXY

I SENSE THE MINUTENESS OF THE GALAXY

PIANO AND CELESTE

VIOLIN

VIOLA

CELLO

BASS

491 ff 492 f 493 mf

CAMCO MUSIC PUBLISHING
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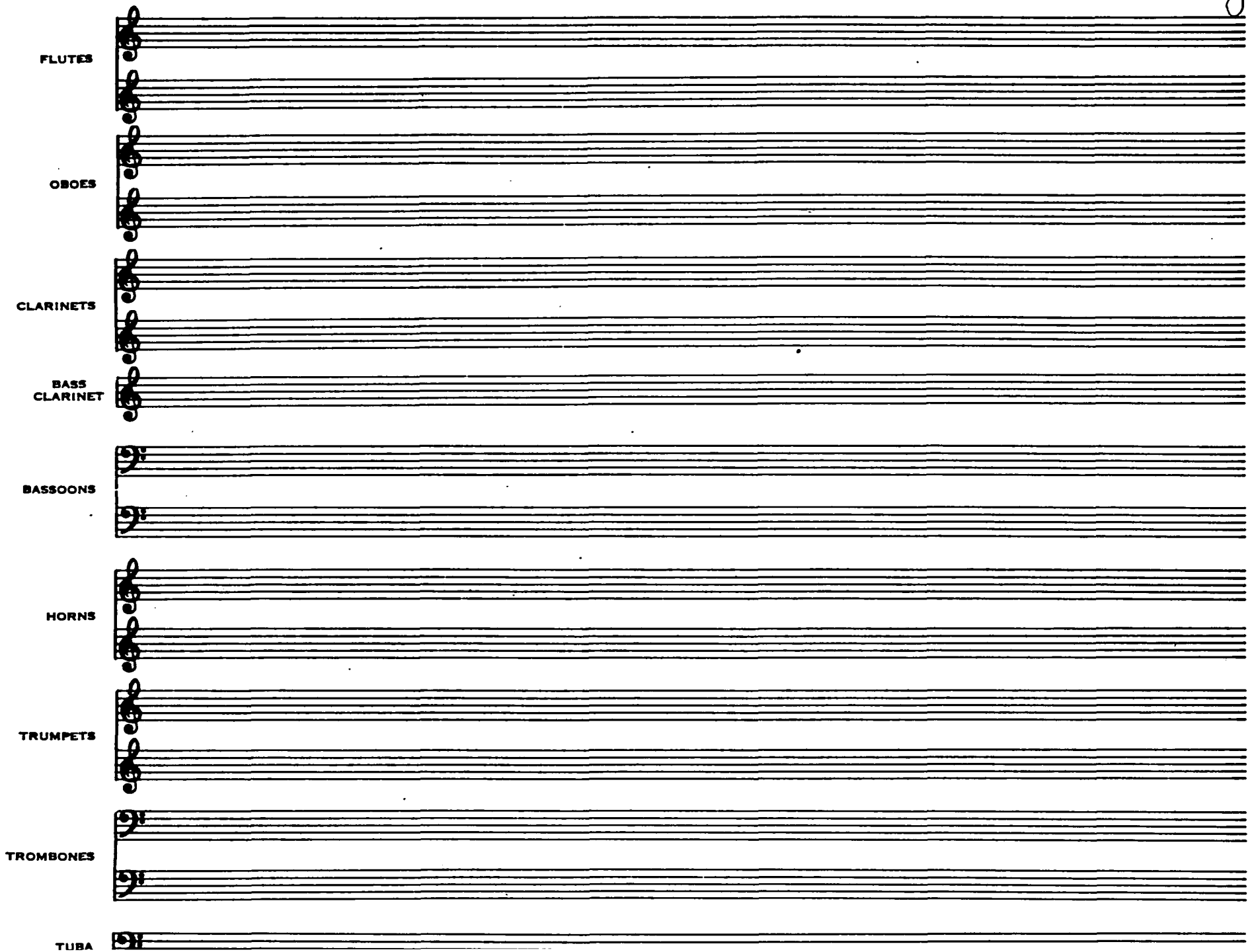
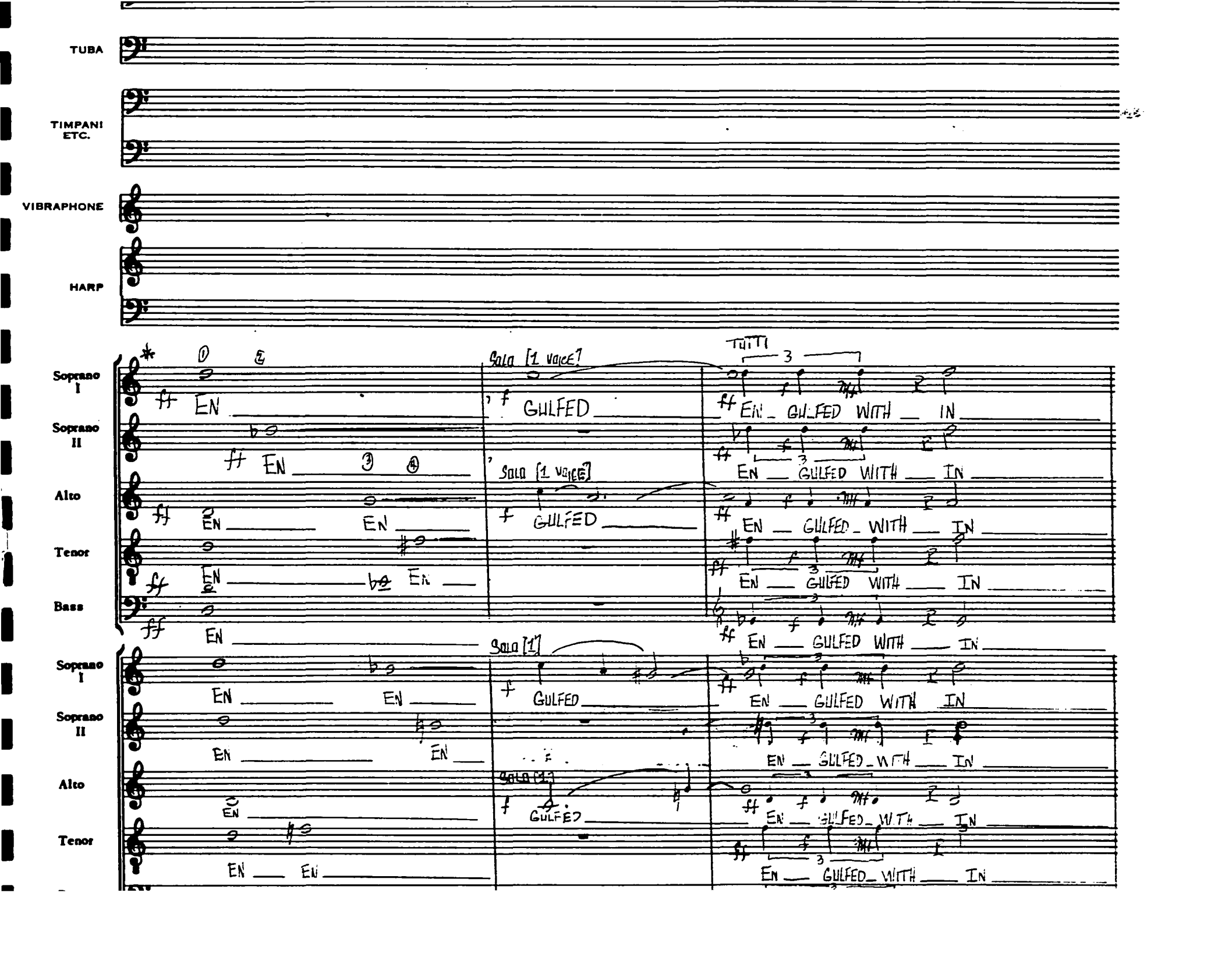
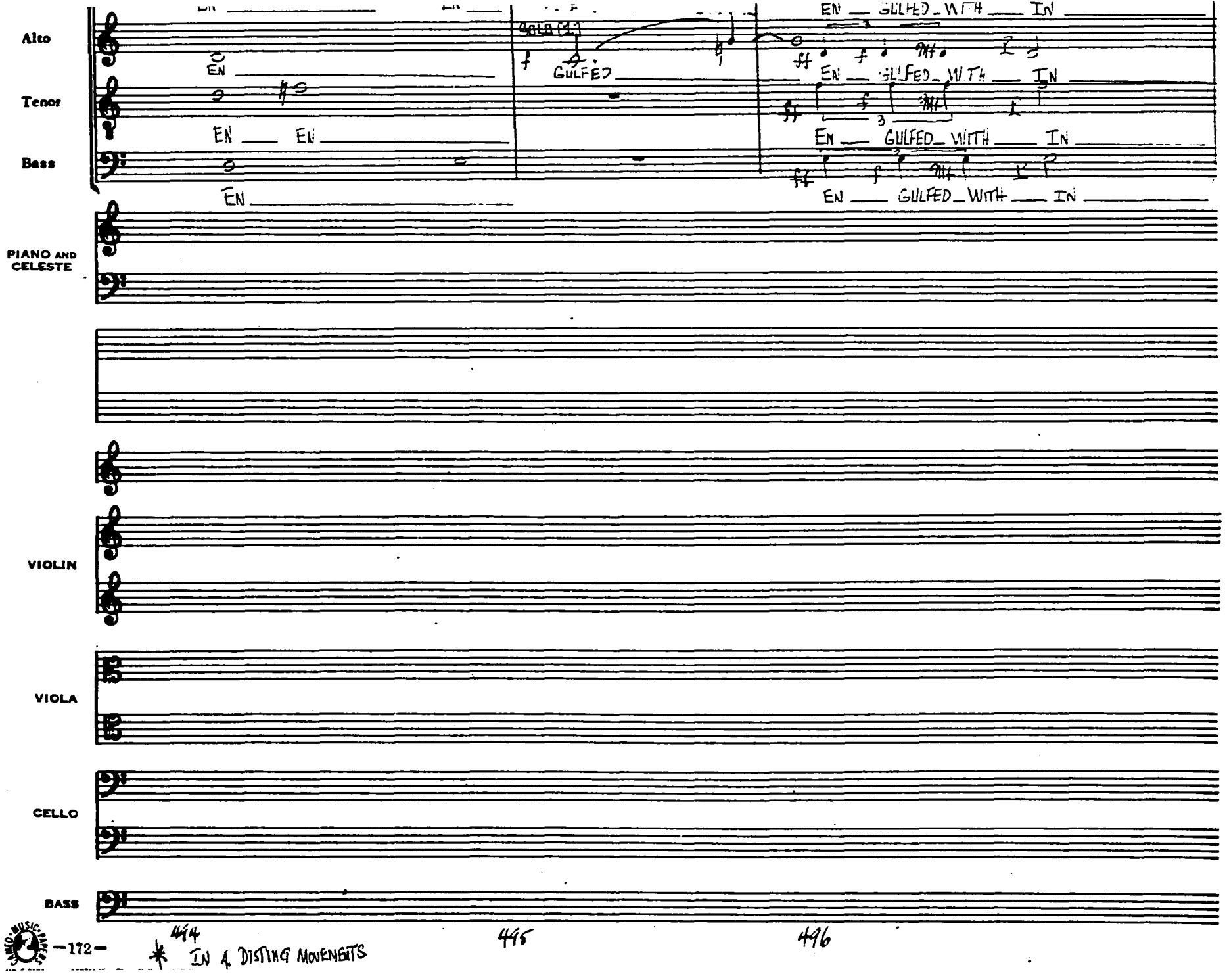
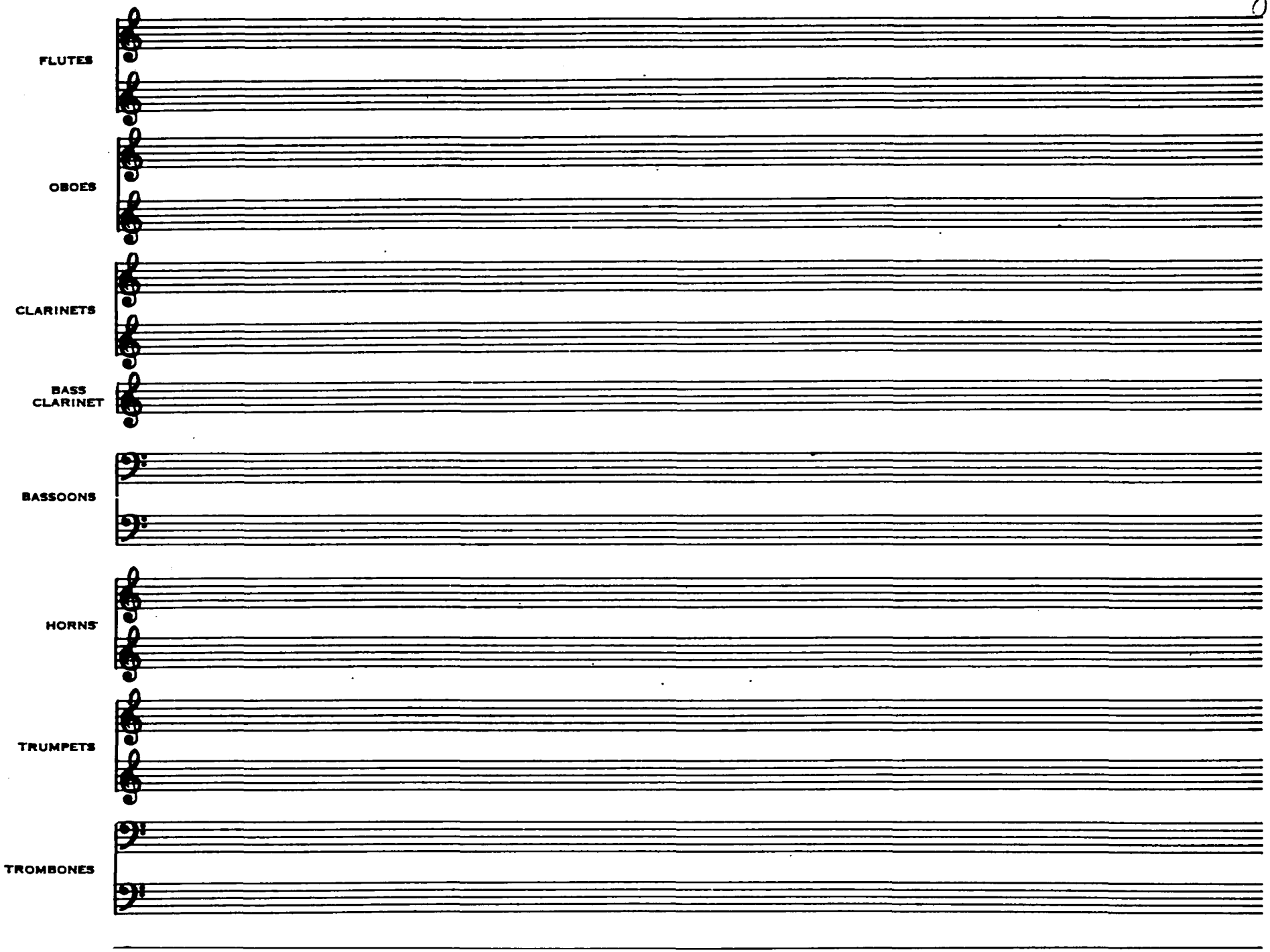
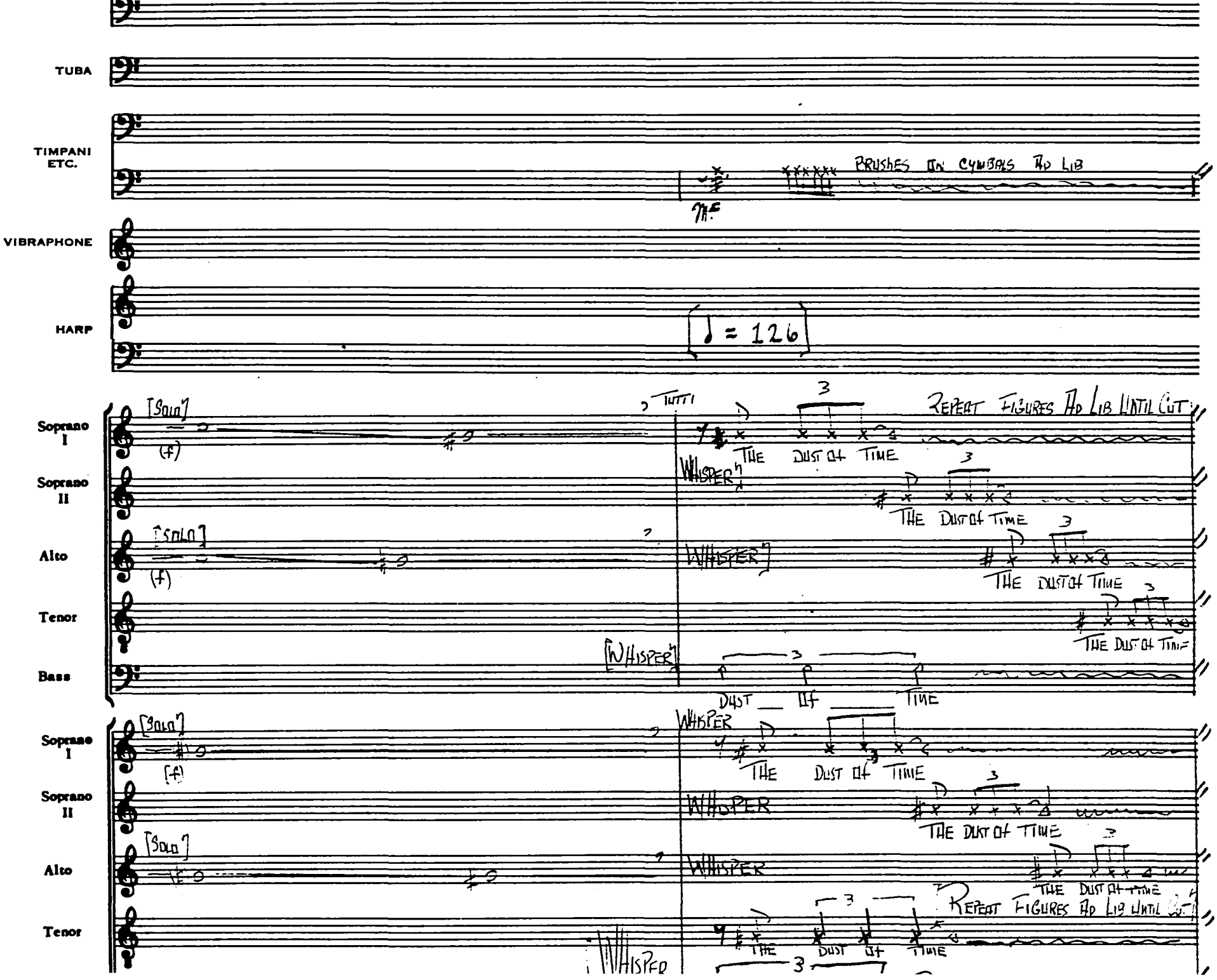

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA

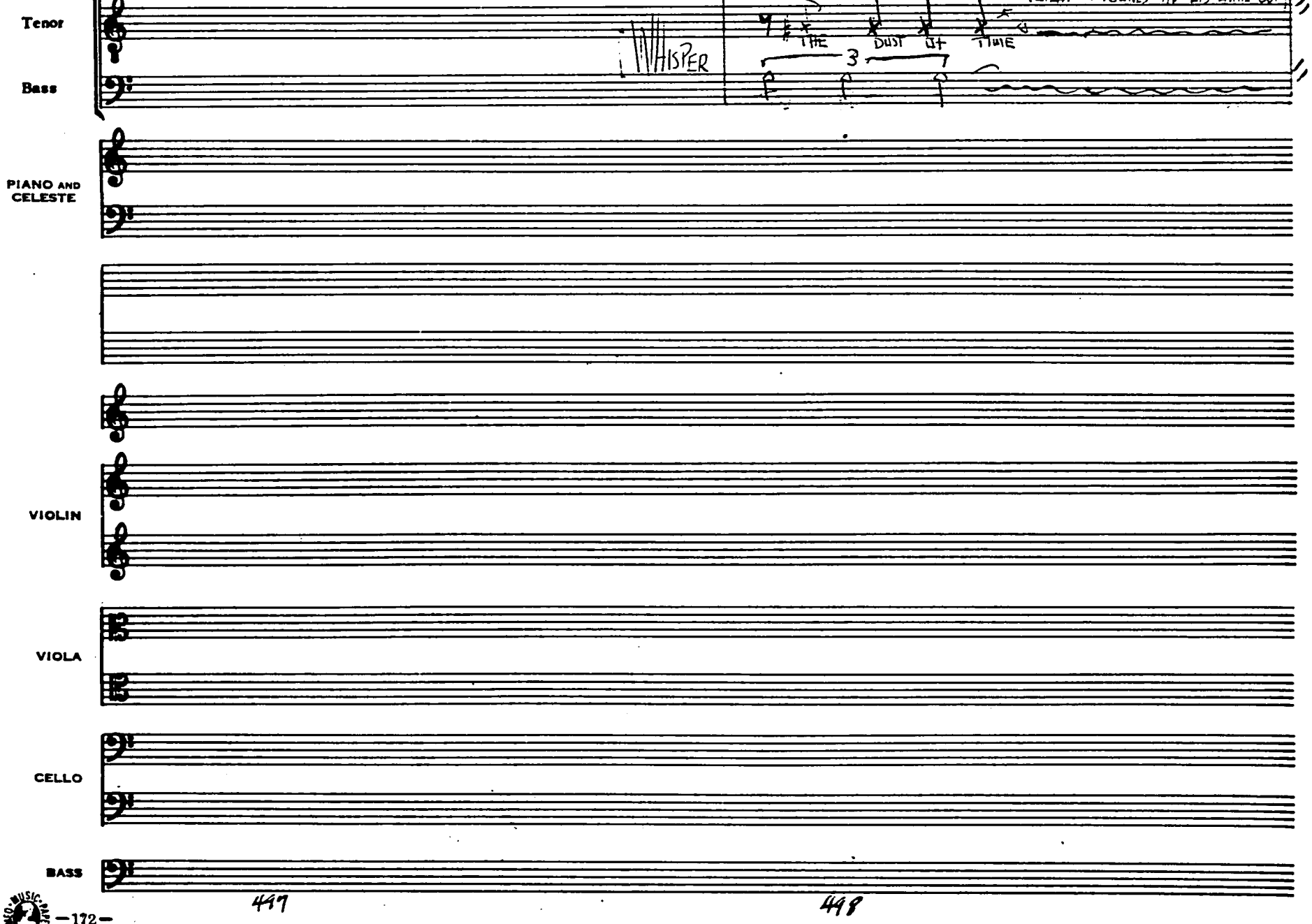

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
EN
GULFED
WITH
IN
Solo [1 voice]
TUTTI
Solo [1]



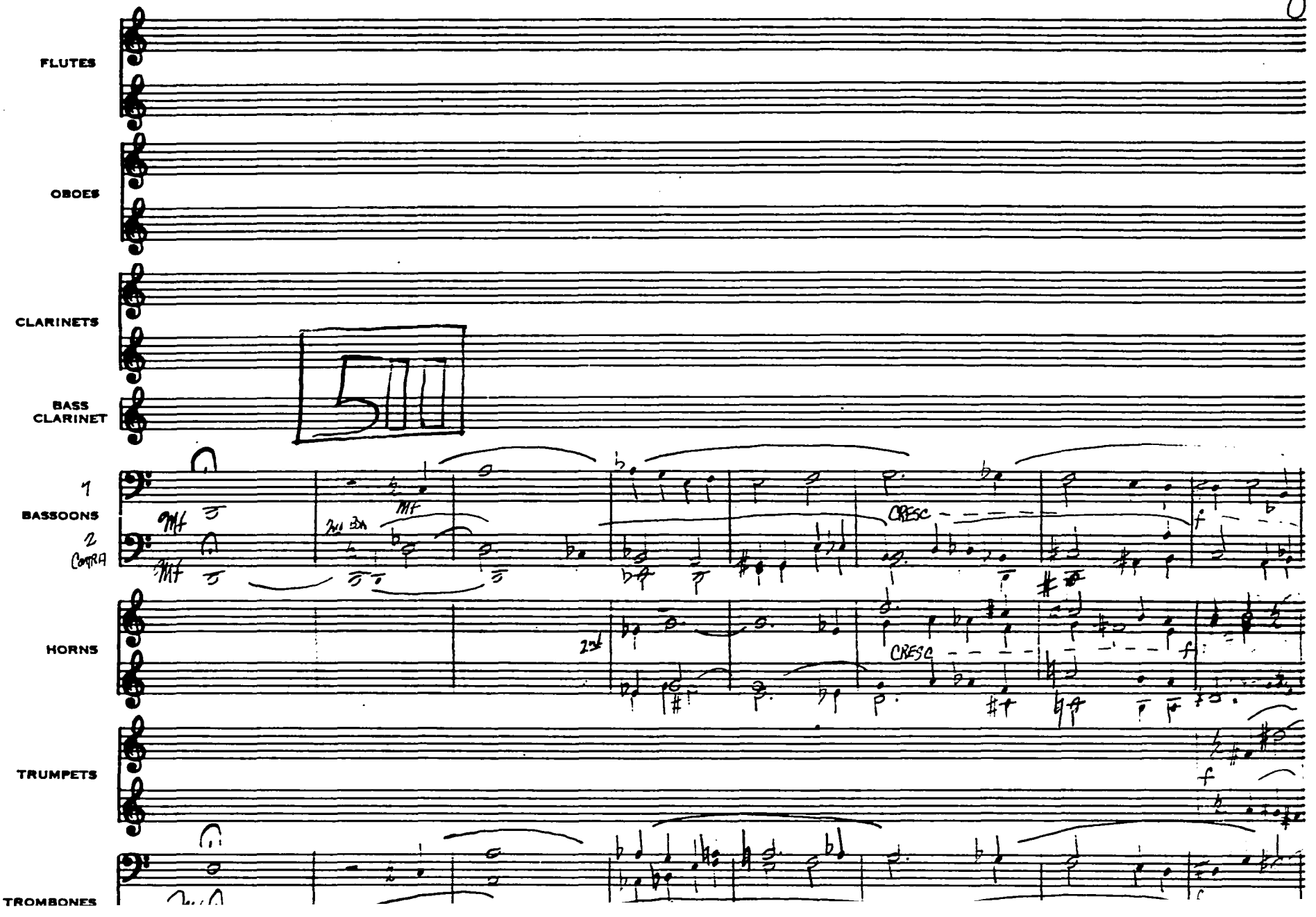
* IN A DISTING MOVEMENTS

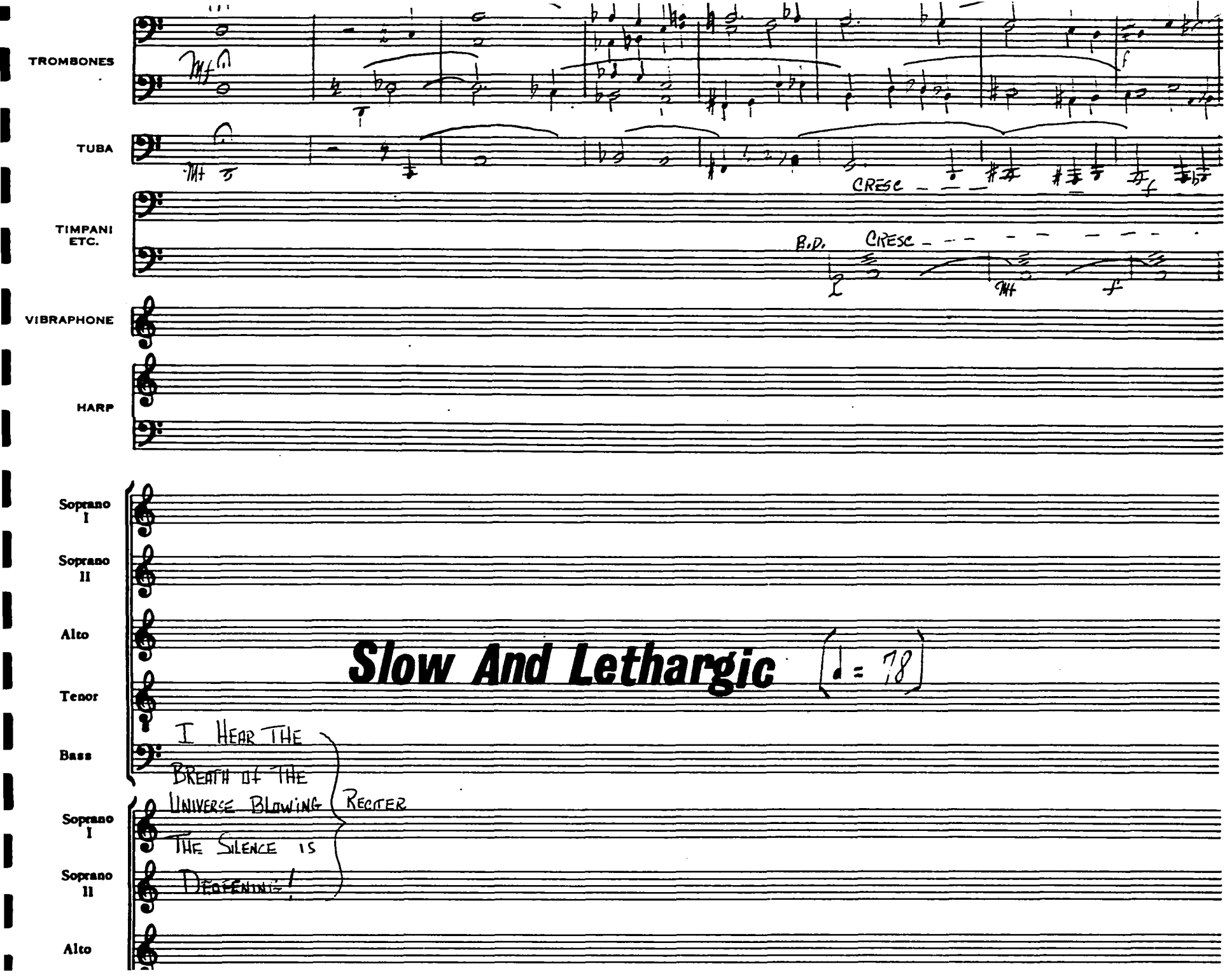

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

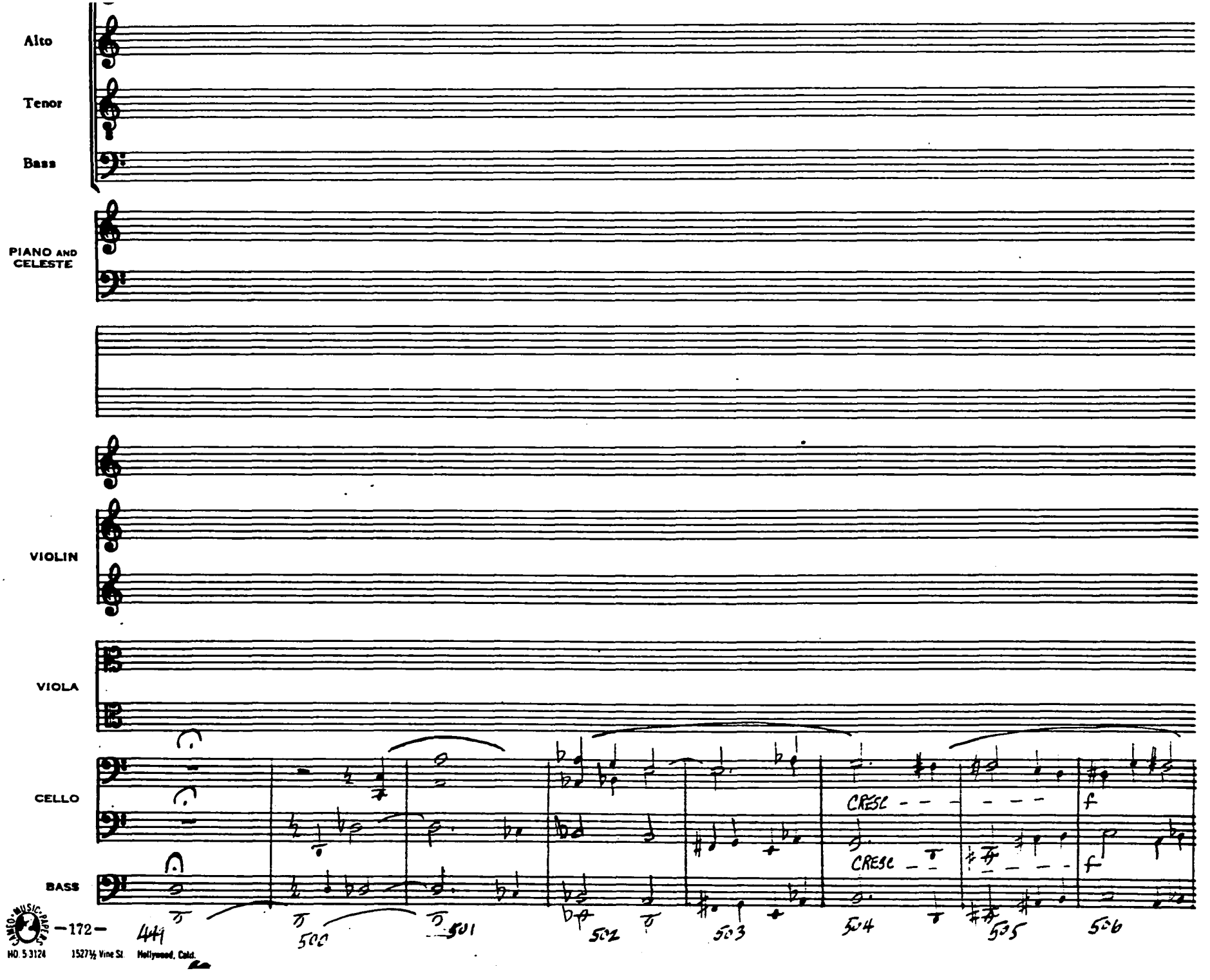

TUBA
TIMPANI ETC.
BRUSHES ON CYMBALS AD LIB
VIBRAPHONE
HARP
♩ = 126
Soprano I
[SOLO]
(f)
TUTTI
REPEAT FIGURES AD LIB UNTIL CUT
THE DUST OF TIME
Soprano II
WHISPER
THE DUST OF TIME
Alto
[SOLO]
(f)
WHISPER
THE DUST OF TIME
Tenor
THE DUST OF TIME
Bass
[WHISPER]
DUST OF TIME
Soprano I
[SOLO]
(f)
WHISPER
THE DUST OF TIME
Soprano II
WHISPER
THE DUST OF TIME
Alto
[SOLO]
WHISPER
THE DUST OF TIME
Tenor
REPEAT FIGURES AD LIB UNTIL CUT
THE DUST OF TIME
WHISPER



CAMEO MUSIC PAPERS
NO 5-3124 1527½ Vine St. Hollywood Calif


FLUTES
OBOES
CLARINETS
BASS CLARINET
1
BASSOONS
2
CONTRA
HORNS
TRUMPETS
TROMBONES
mf
CRESC
f


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
mf
CRESC
B.D.
CRESC
mf
f
Slow And Lethargic
♩ = 78
I HEAR THE BREATH OF THE UNIVERSE BLOWING THE SILENCE IS DEAFENING!
RECITER



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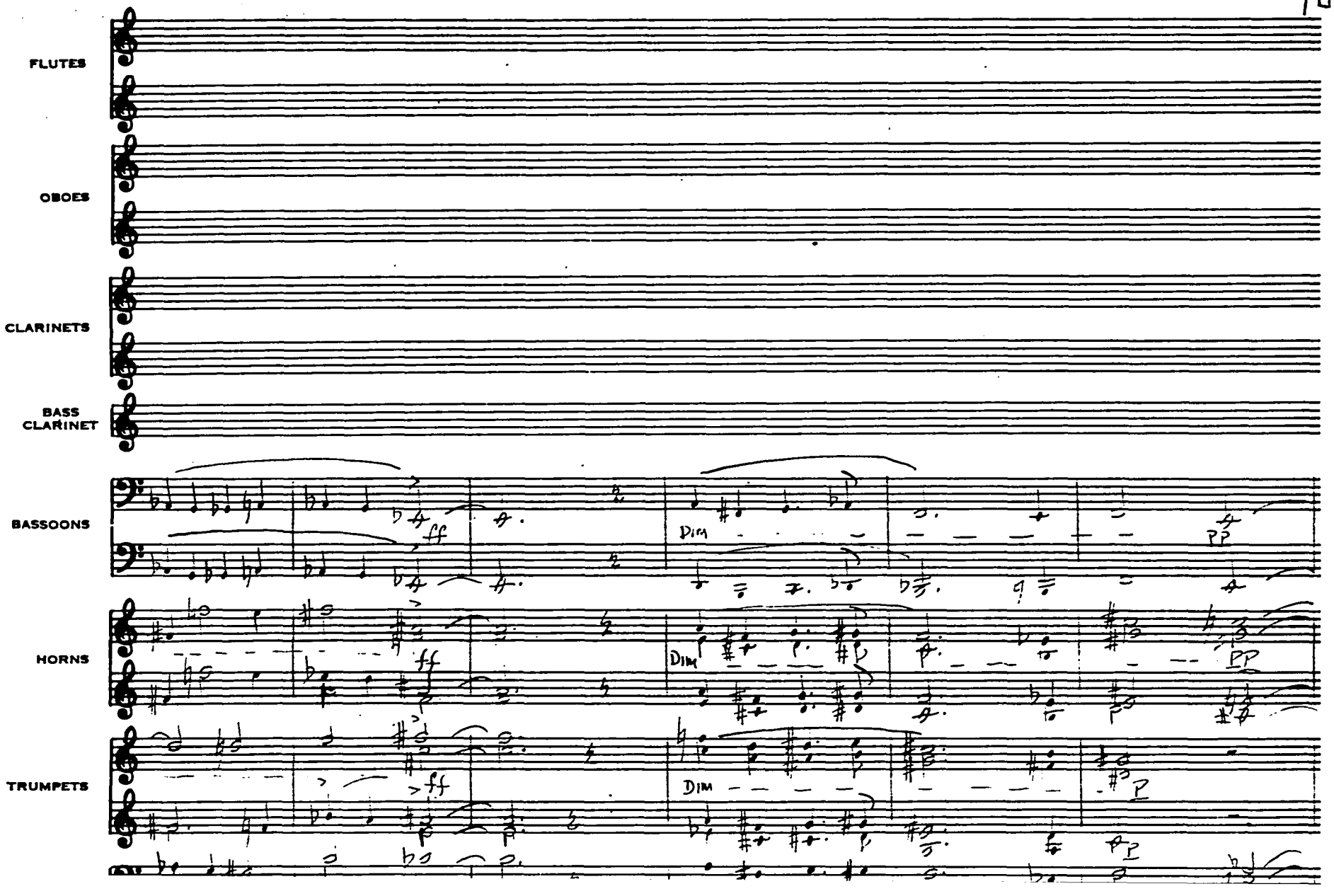
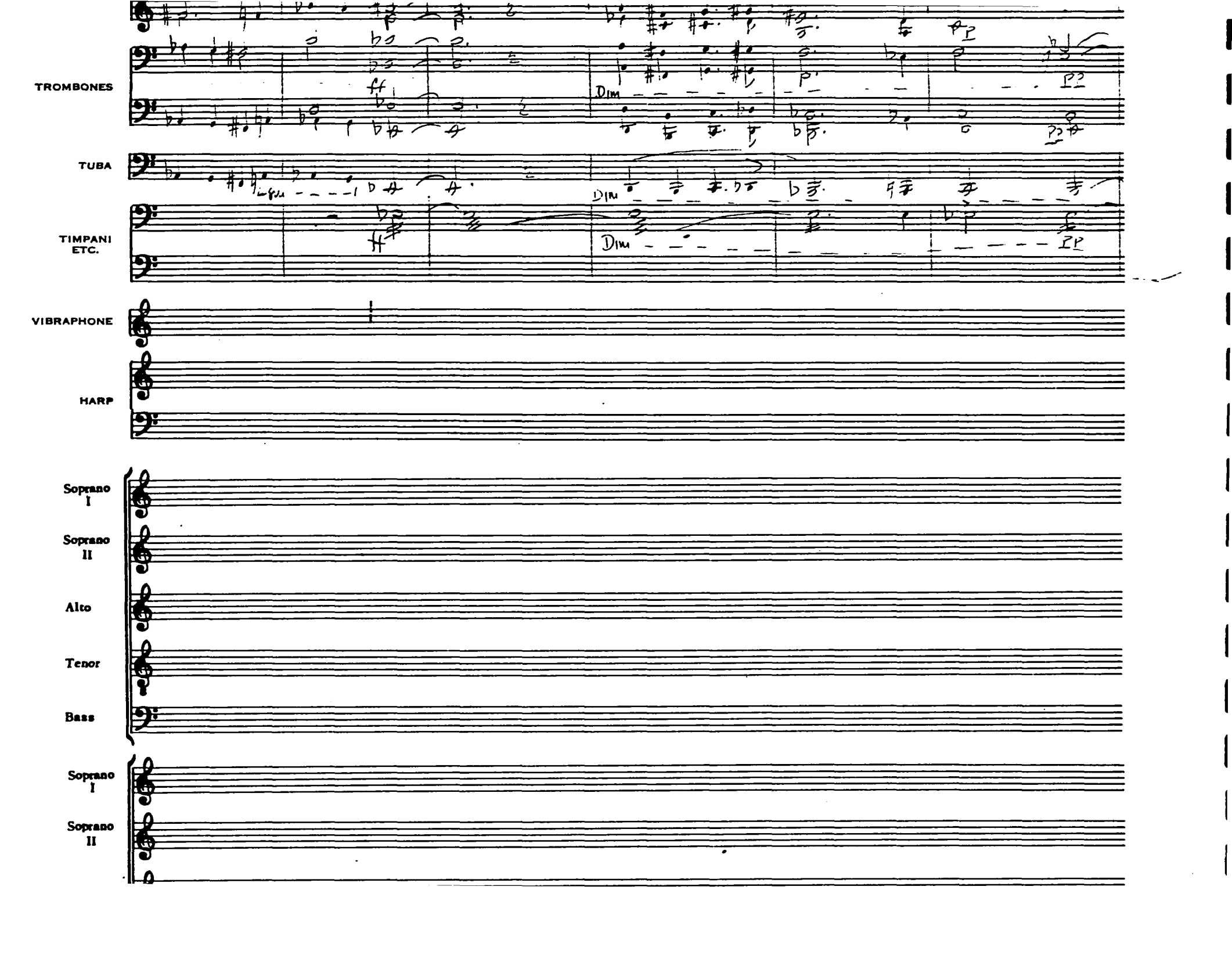
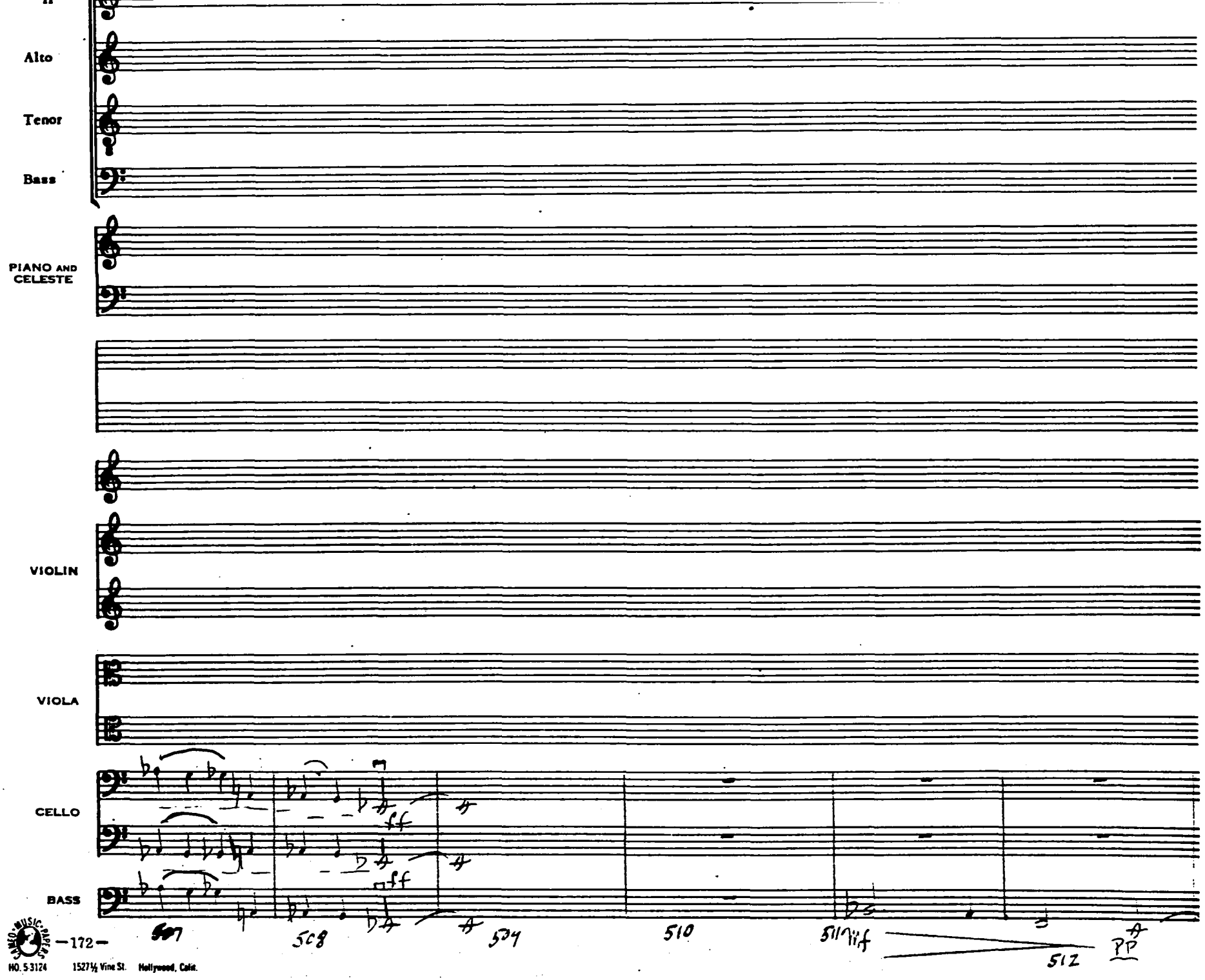

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
ff
Dim
PP
P


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Dim
Dim
Dim



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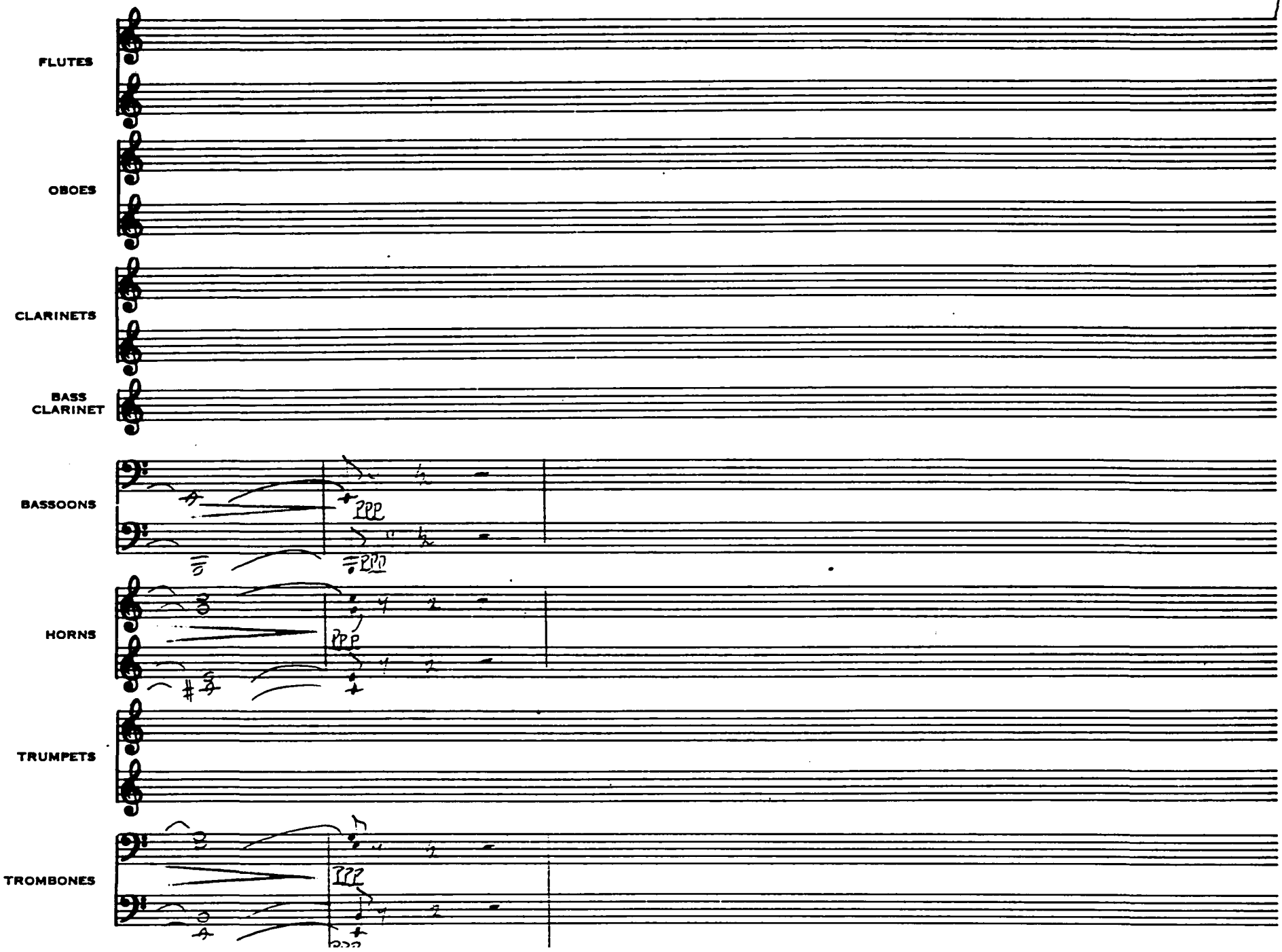
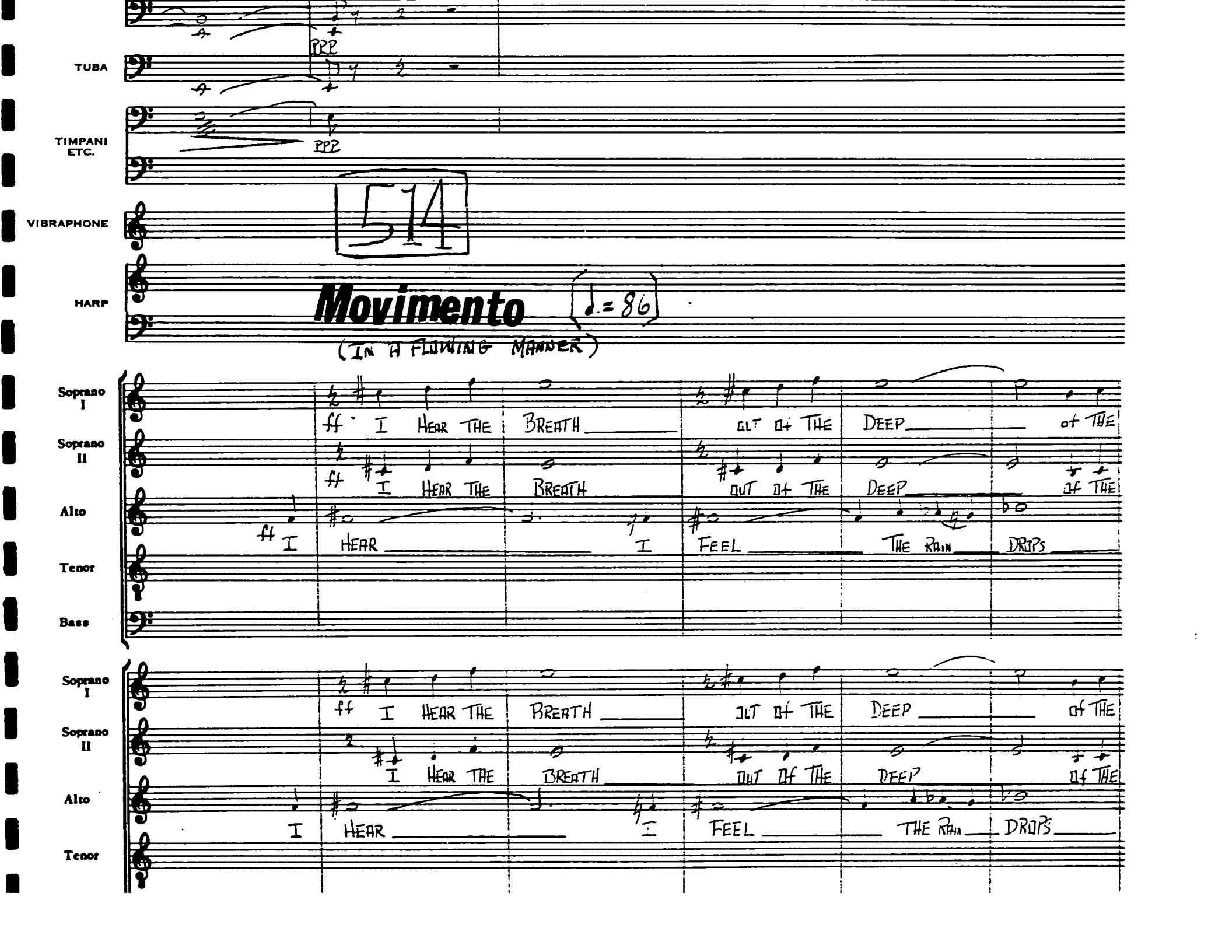
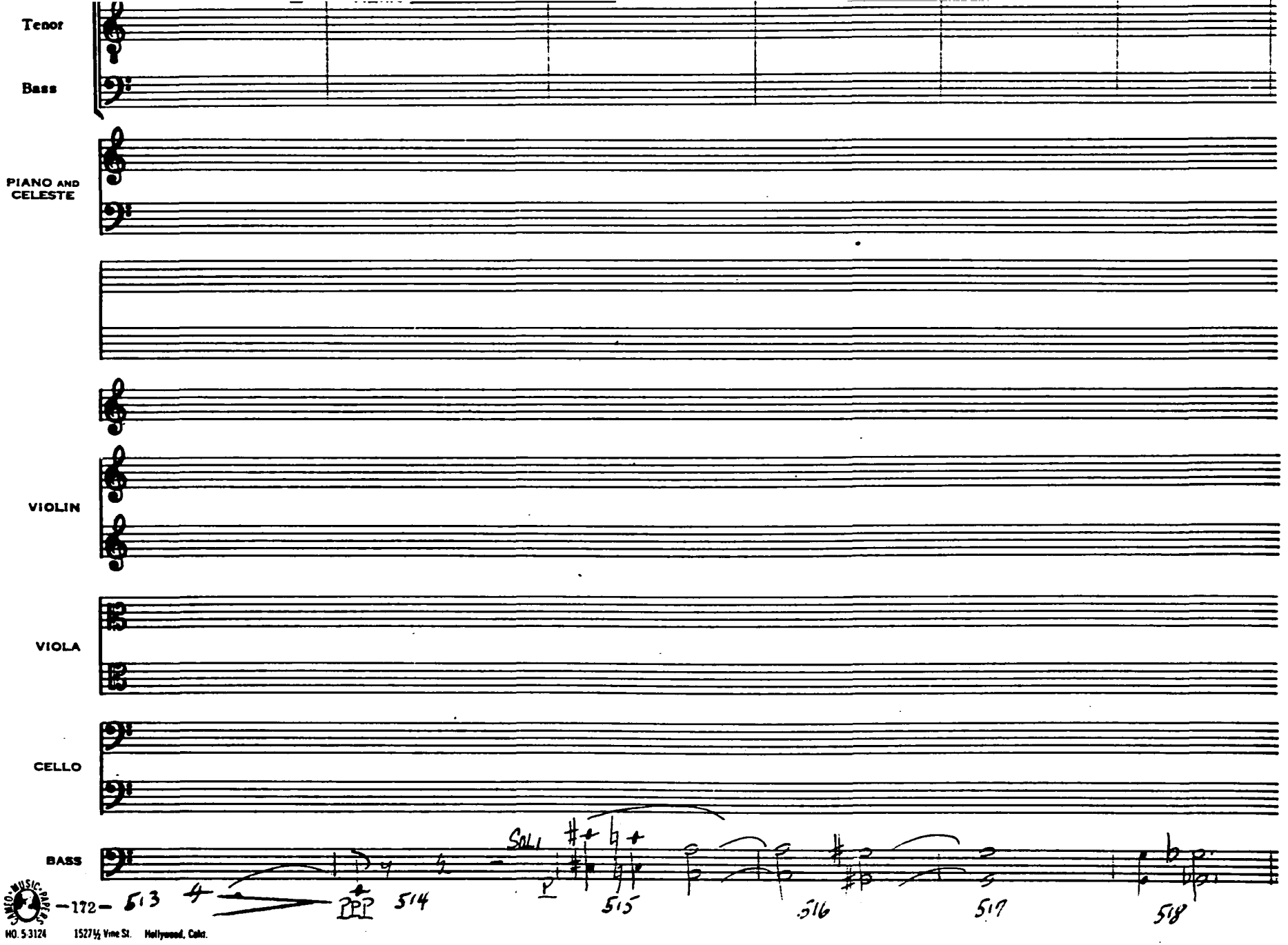
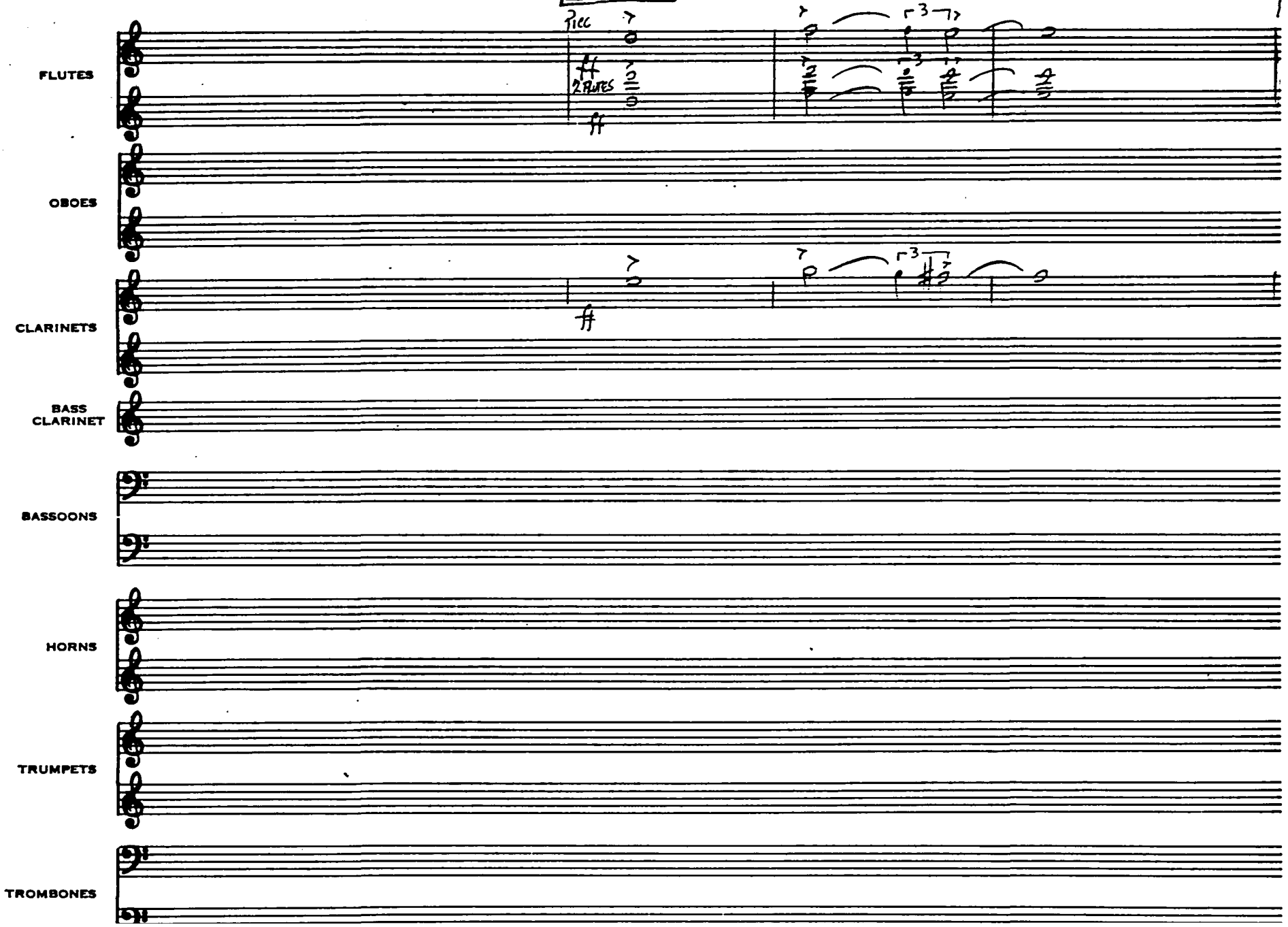
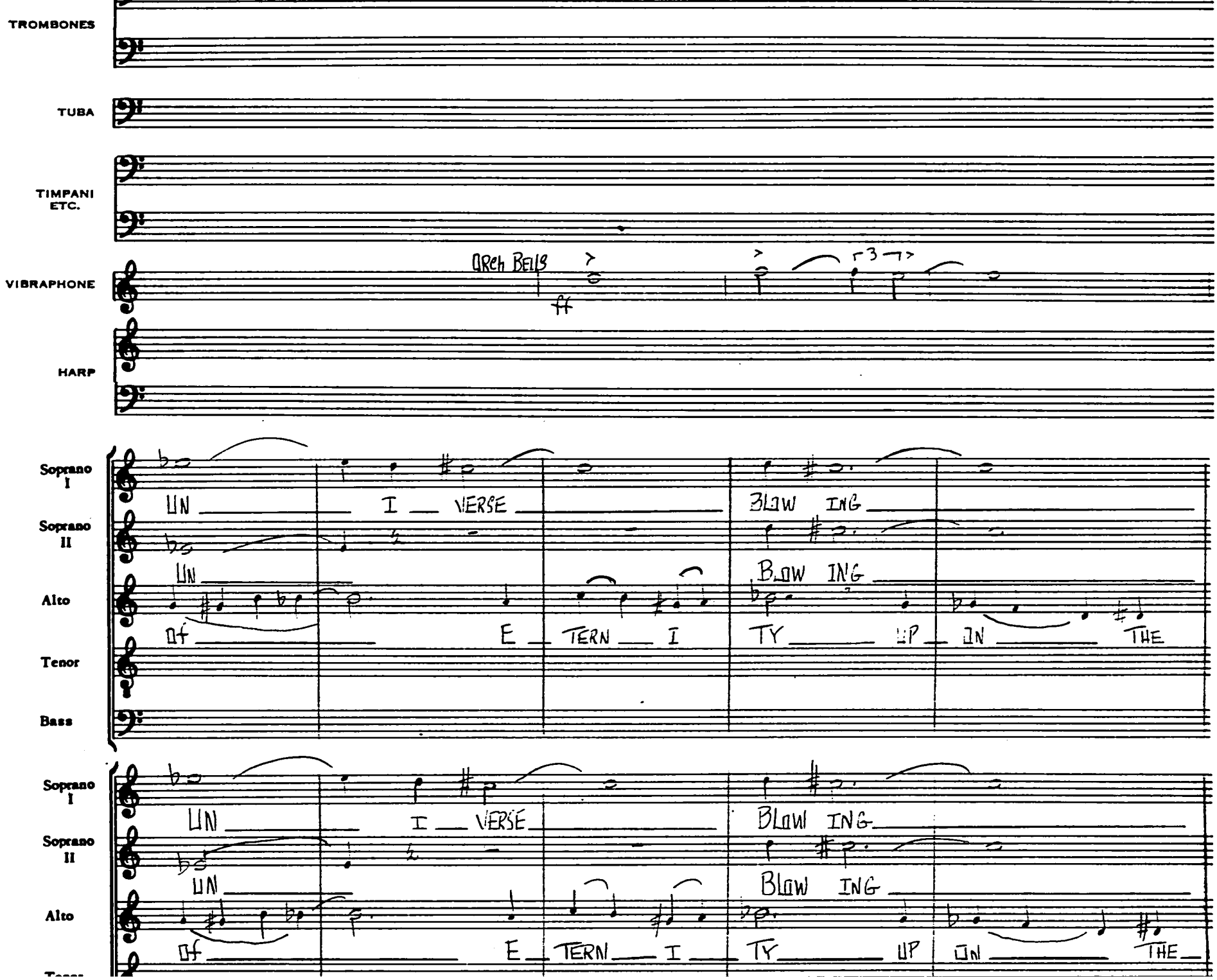

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
ppp
ppp
HORNS
ppp
TRUMPETS
TROMBONES
ppp

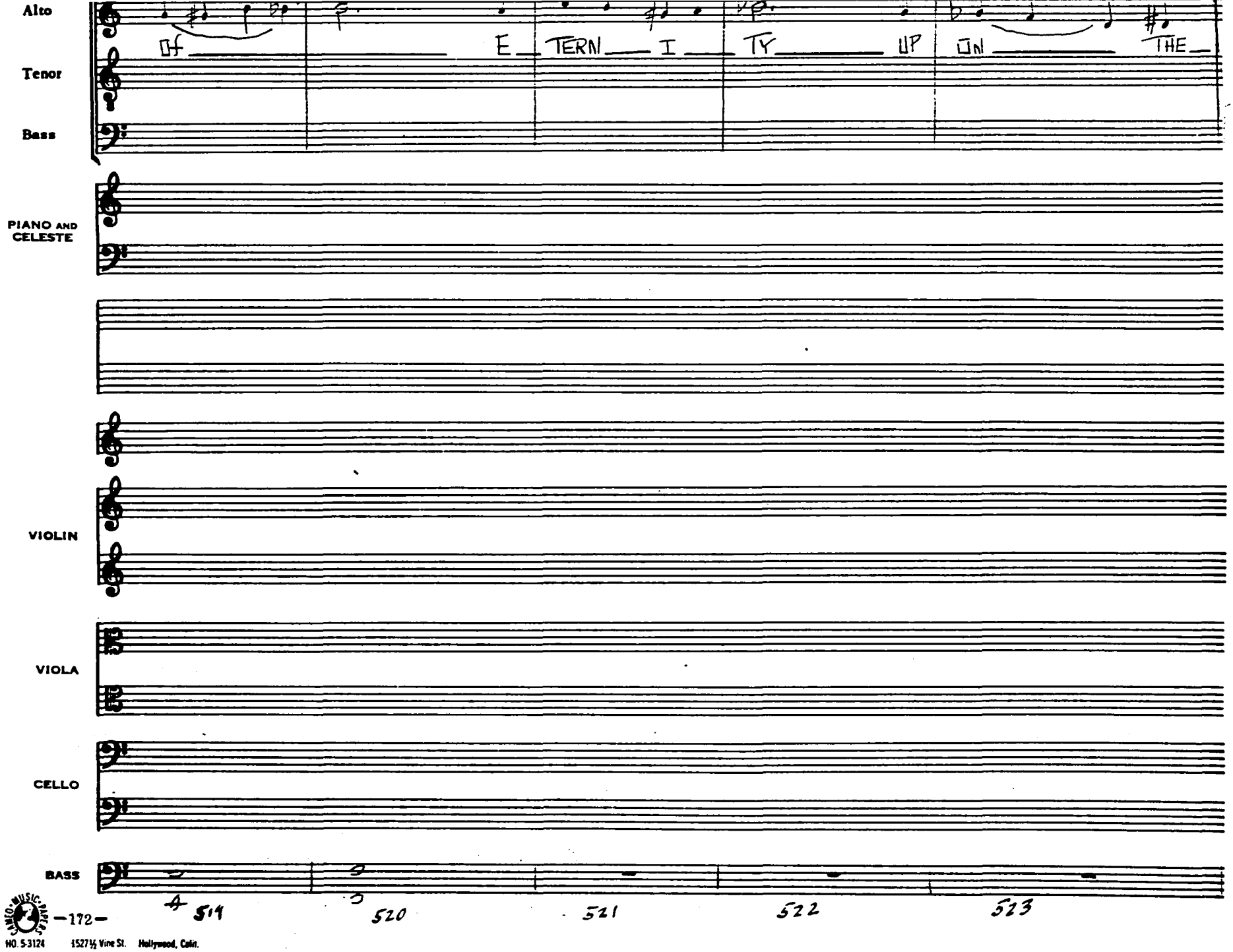

TUBA
PPP
TIMPANI ETC.
PPP
VIBRAPHONE
514
HARP
Movimento
♩.= 86
(IN A FLOWING MANNER)
Soprano I
Soprano II
Alto
Tenor
Bass
ff I HEAR THE BREATH
OUT OF THE DEEP
of THE
I HEAR
FEEL
THE RAIN
DROPS



MUSIC PRINTERS
NO. 5-3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
Picc
2 FLUTES


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
Orch Bells
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
UN I VERSE BLOW ING
UN BLOW ING
Of E TERN I TY UP ON THE
UN I VERSE BLOW ING
UN BLOW ING
Of E TERN I TY UP ON THE



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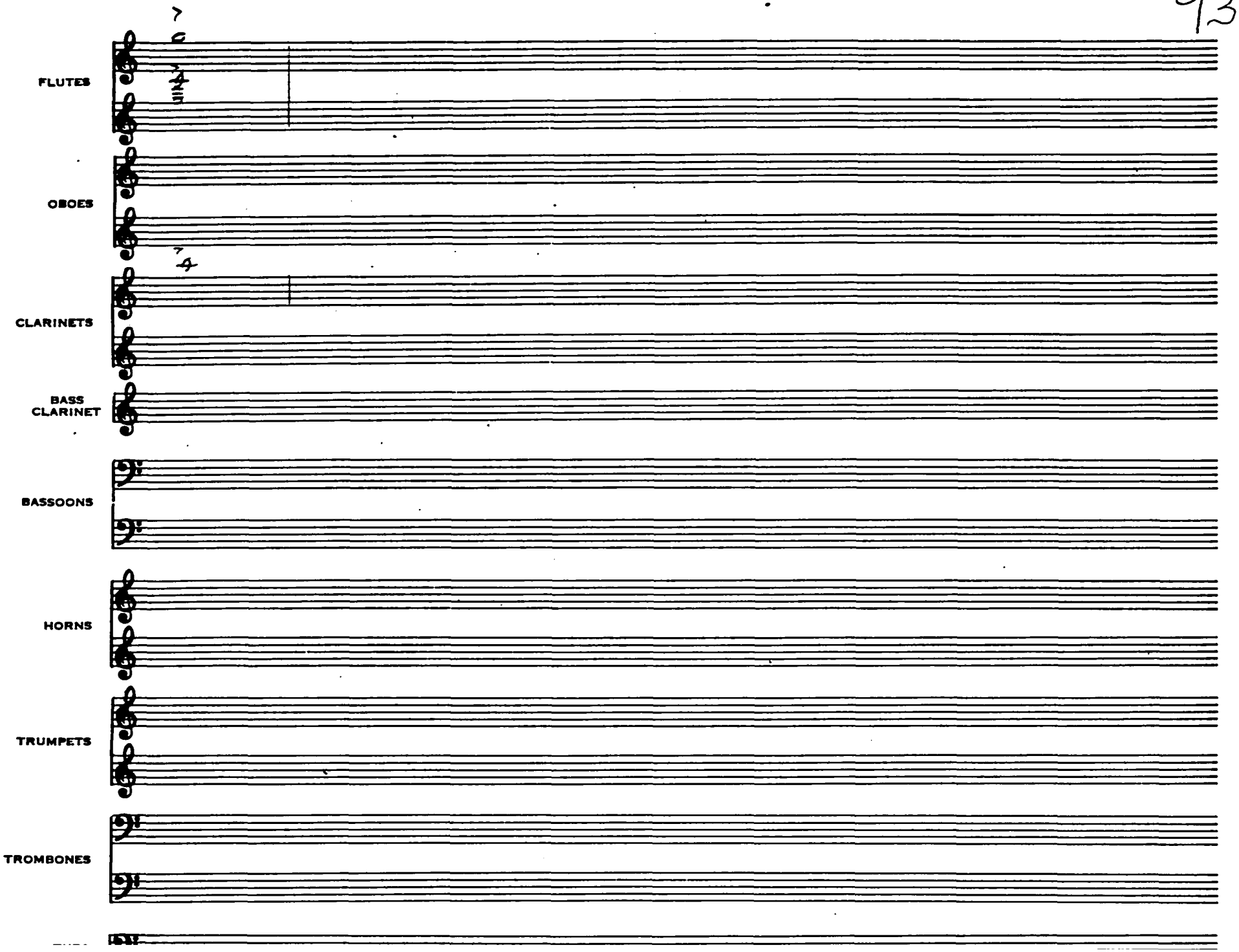
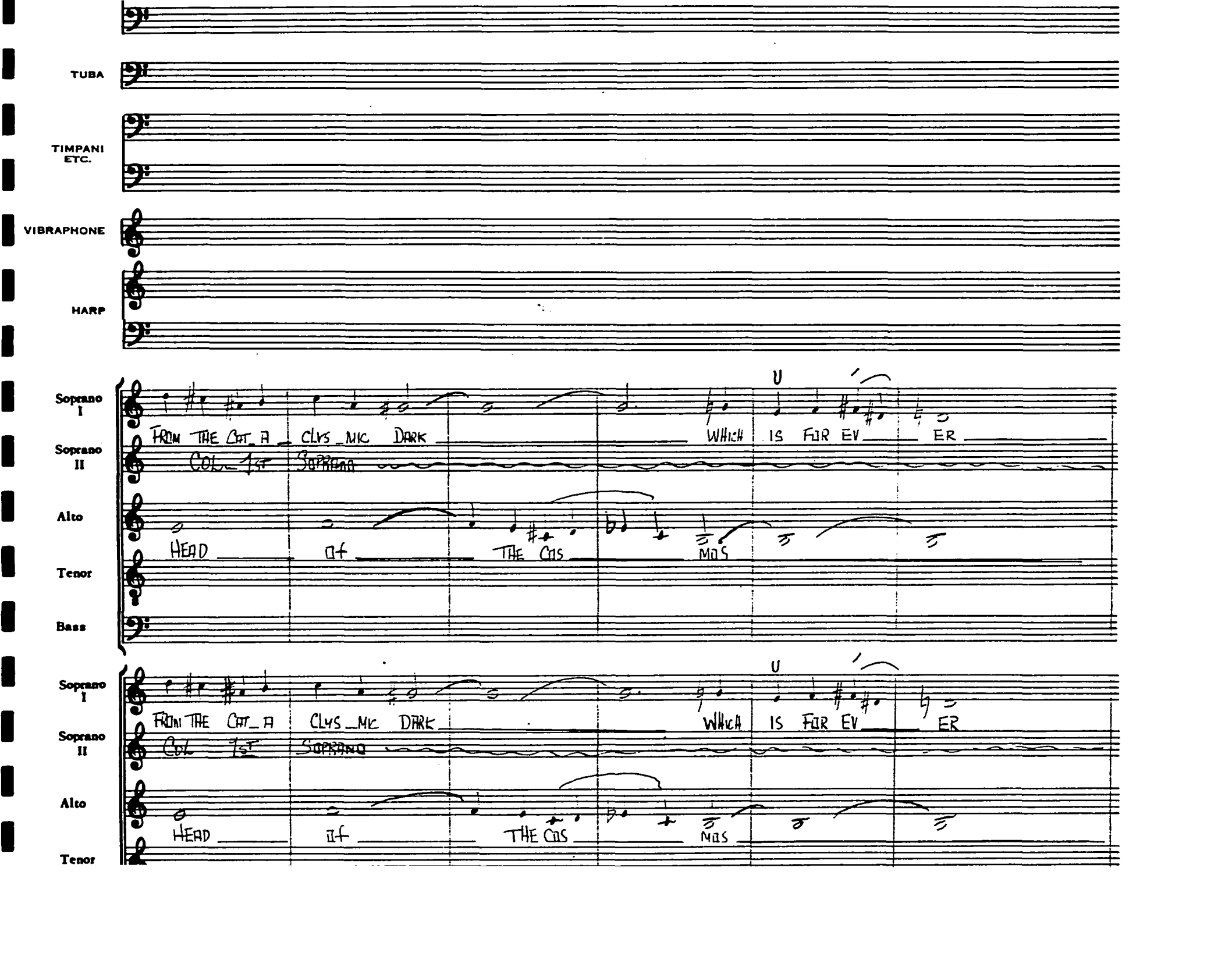
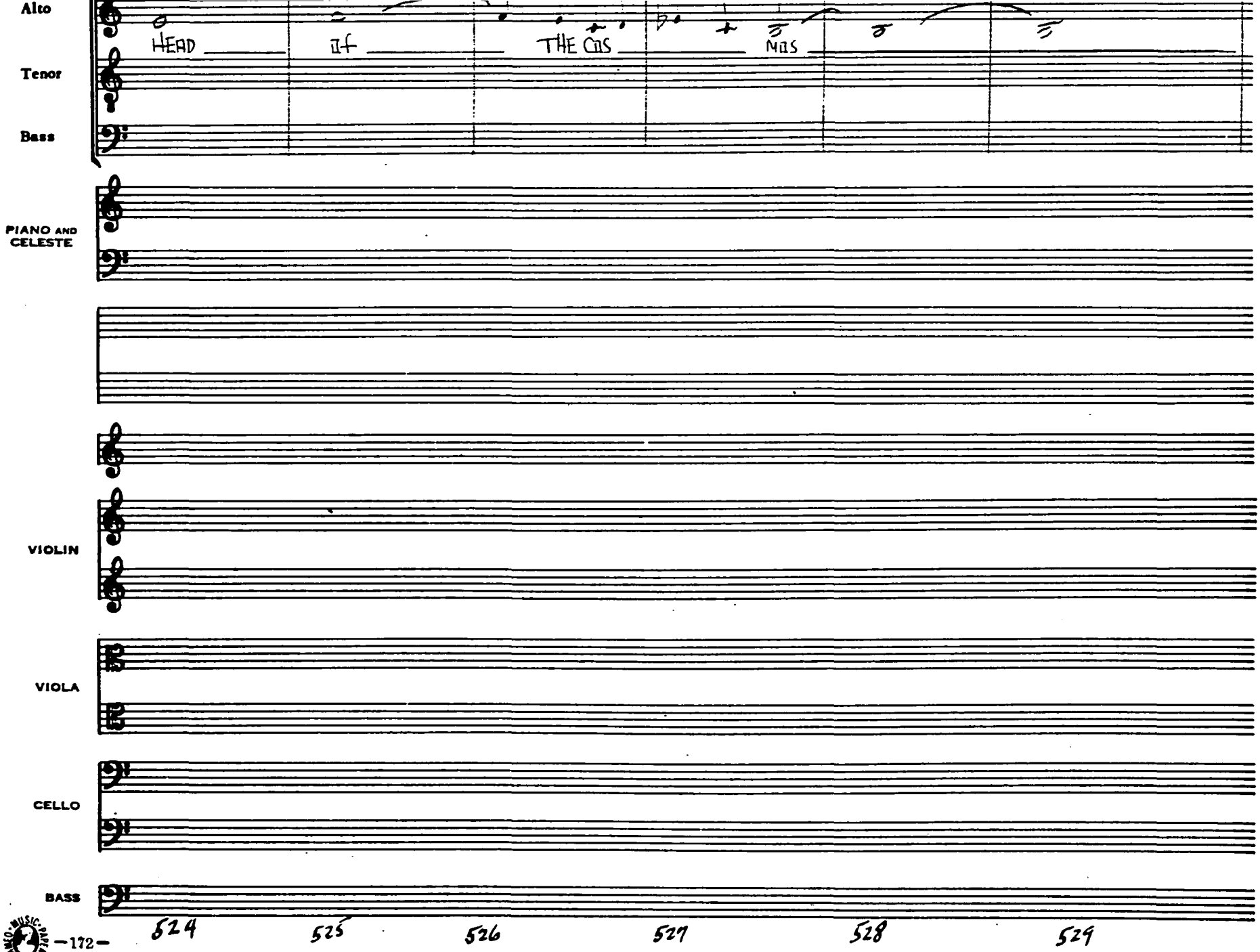
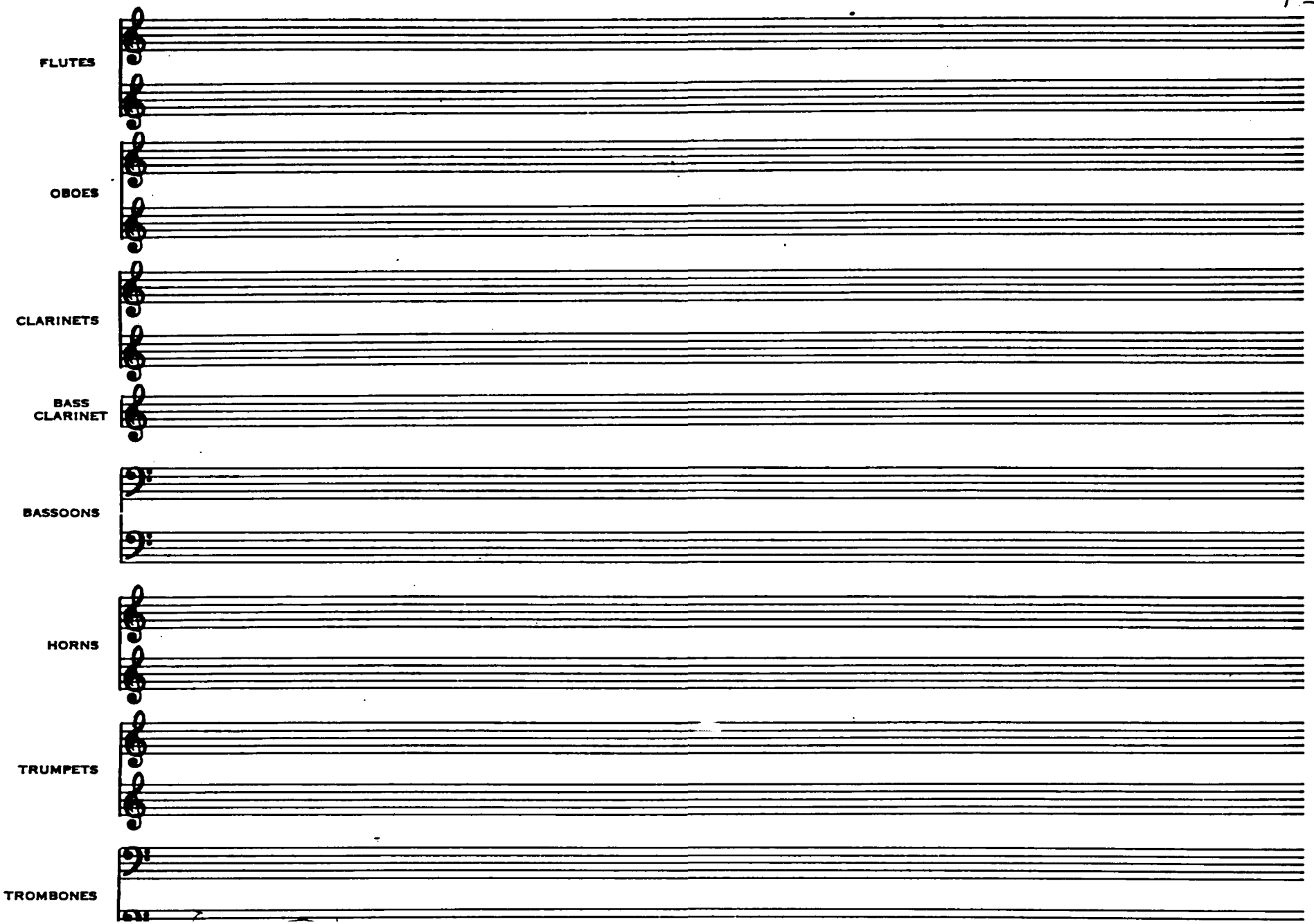
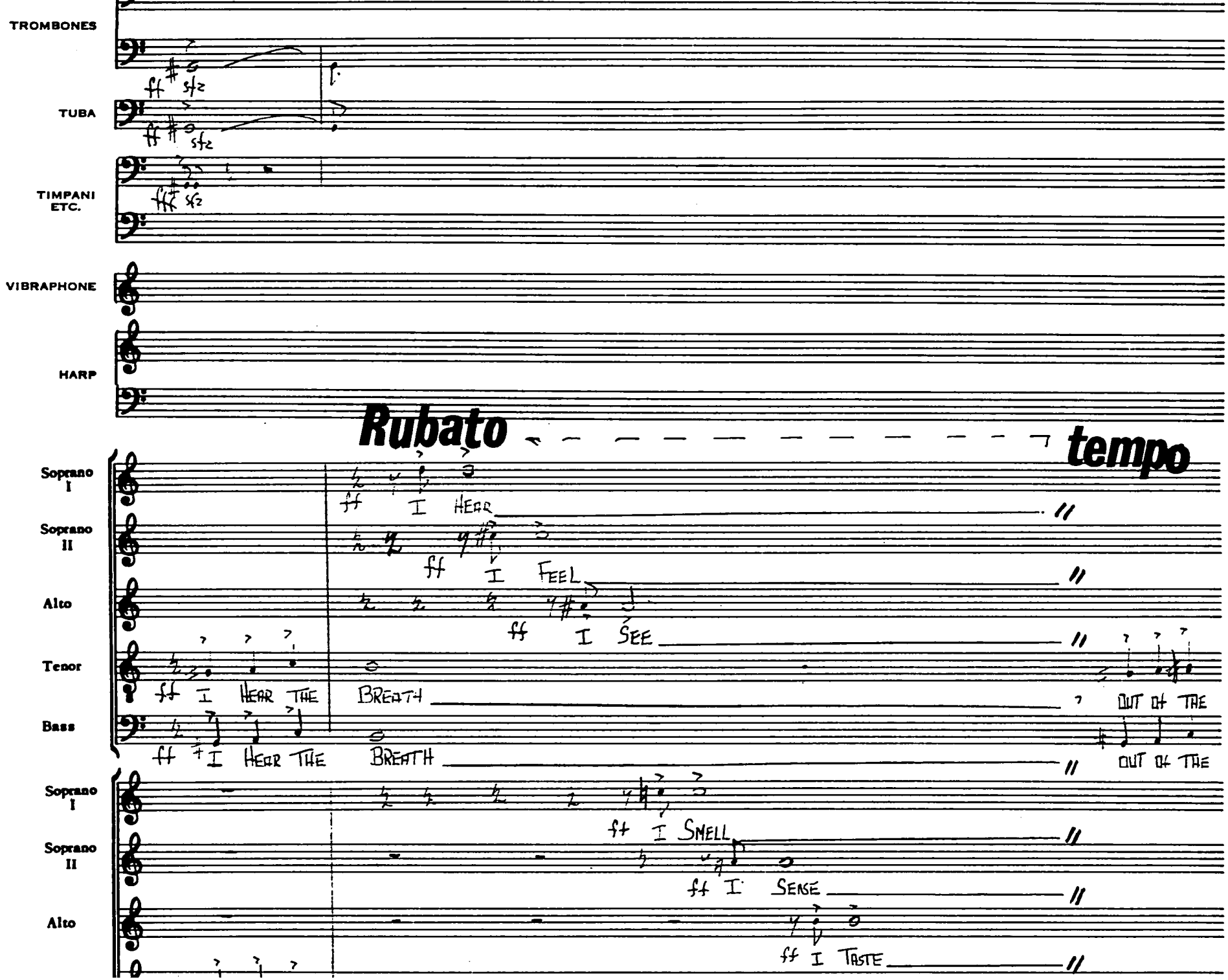

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

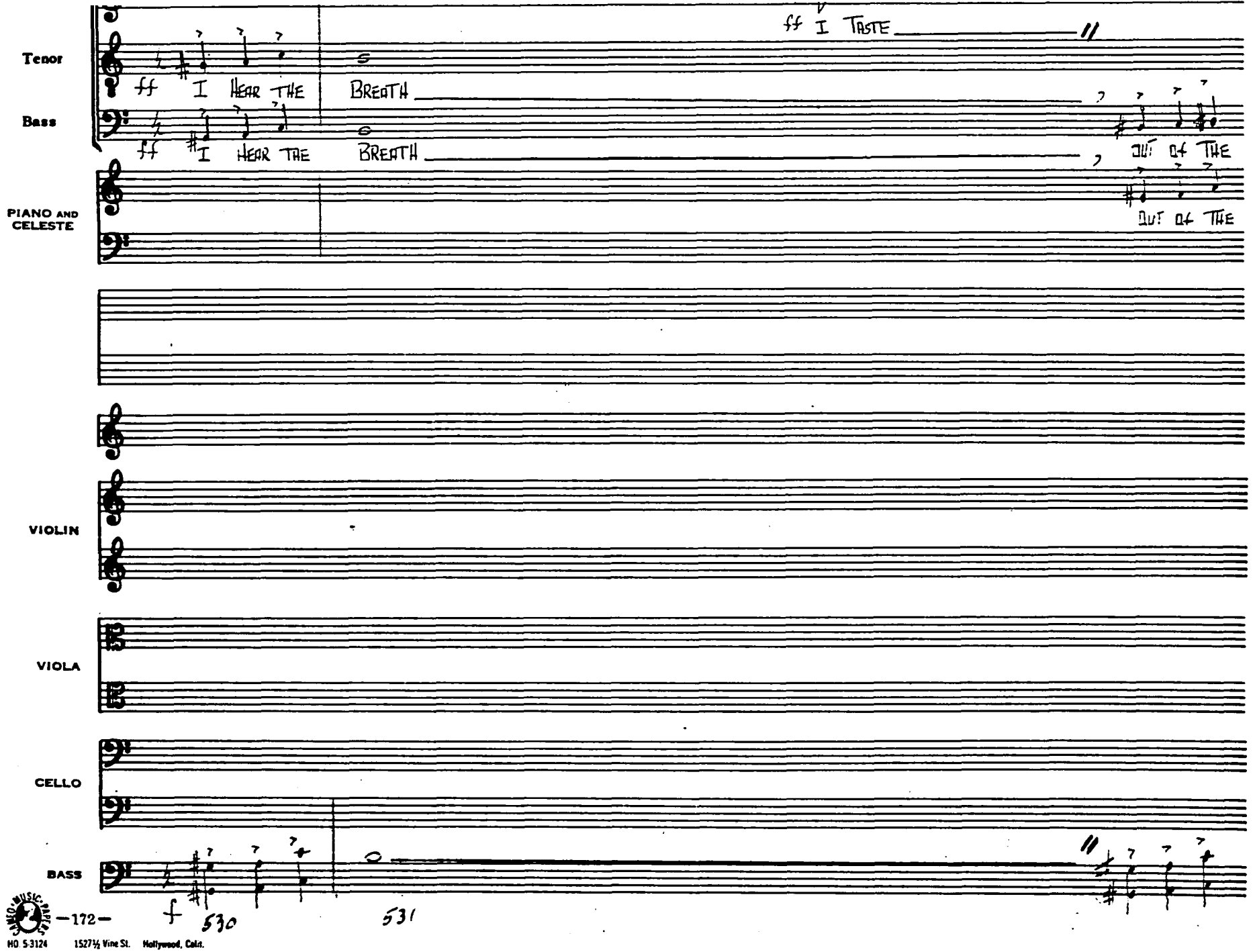

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
FROM THE CAT_A CLYS_MIC DARK WHICH IS FOR EV ER
Col 1st Soprano
HEAD of THE CROS MAS
U
FROM THE CAT_A CLYS_MIC DARK WHICH IS FOR EV ER
Col 1st Soprano
HEAD of THE CROS MAS
U



CAMCO MUSIC PRESS
NO. 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Rubato
tempo
Soprano I
Soprano II
Alto
Tenor
Bass
ff I HEAR
ff I FEEL
ff I SEE
ff I HEAR THE BREATH
OUT OF THE
OUT OF THE
ff I SMELL
ff I SENSE
ff I TASTE



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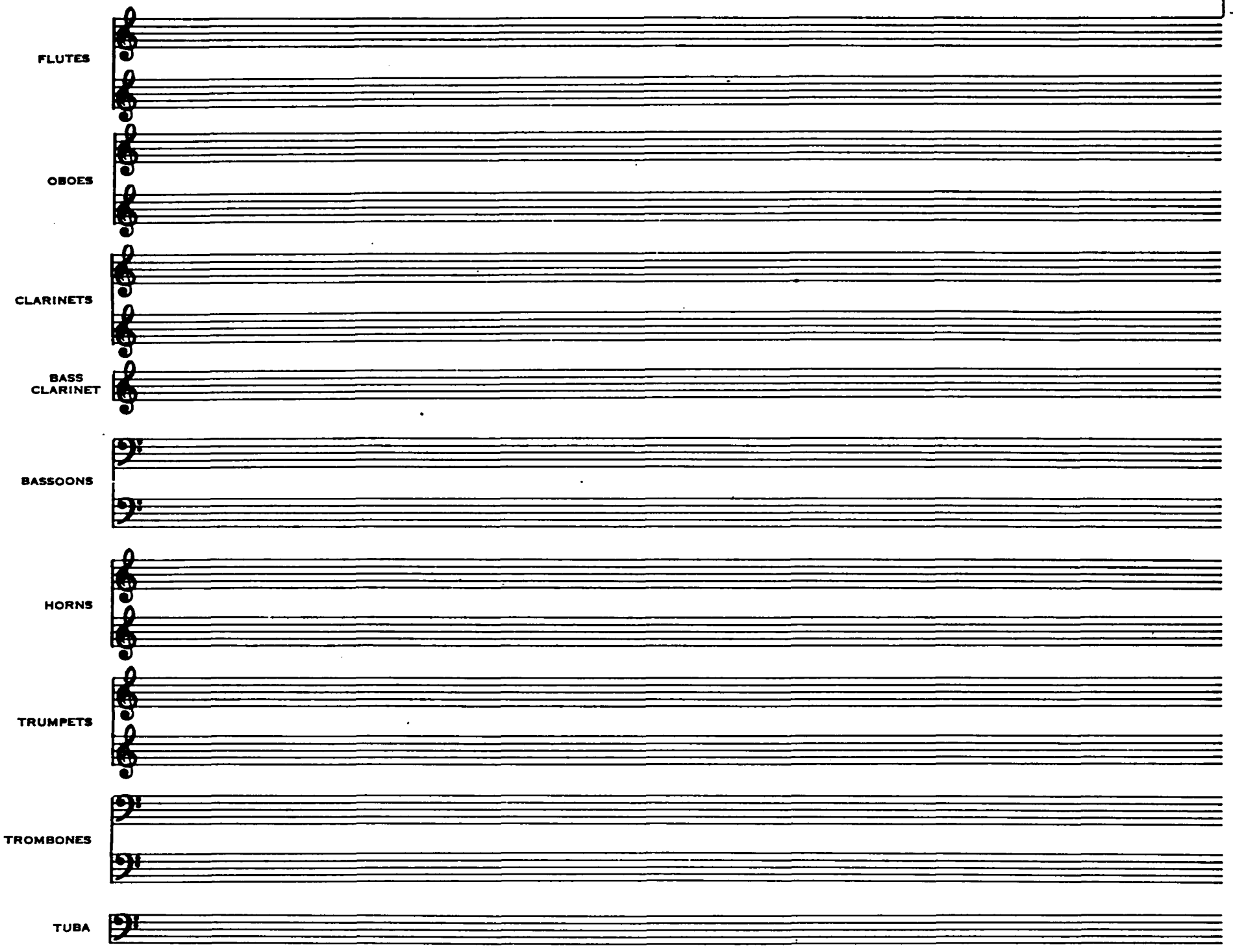
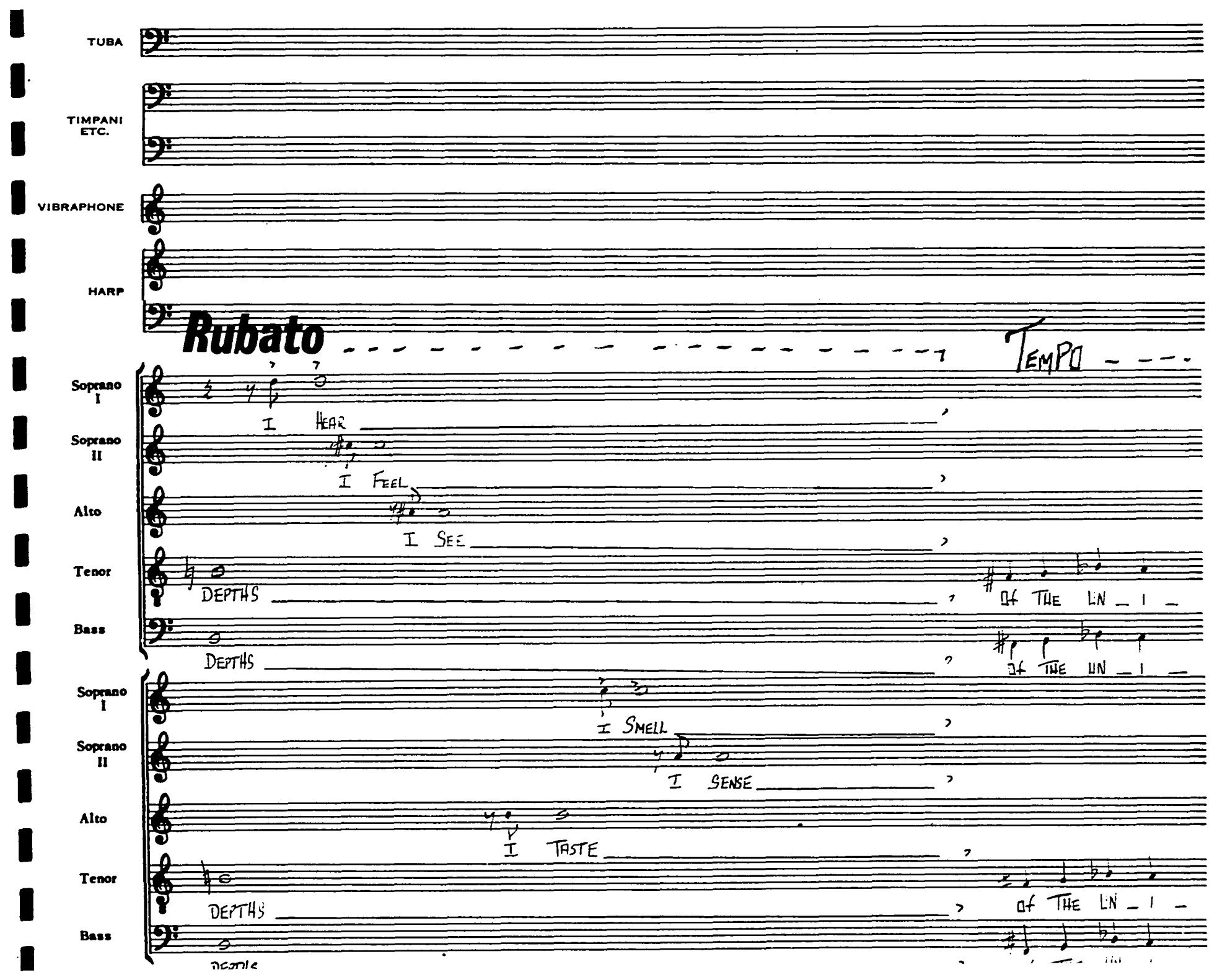
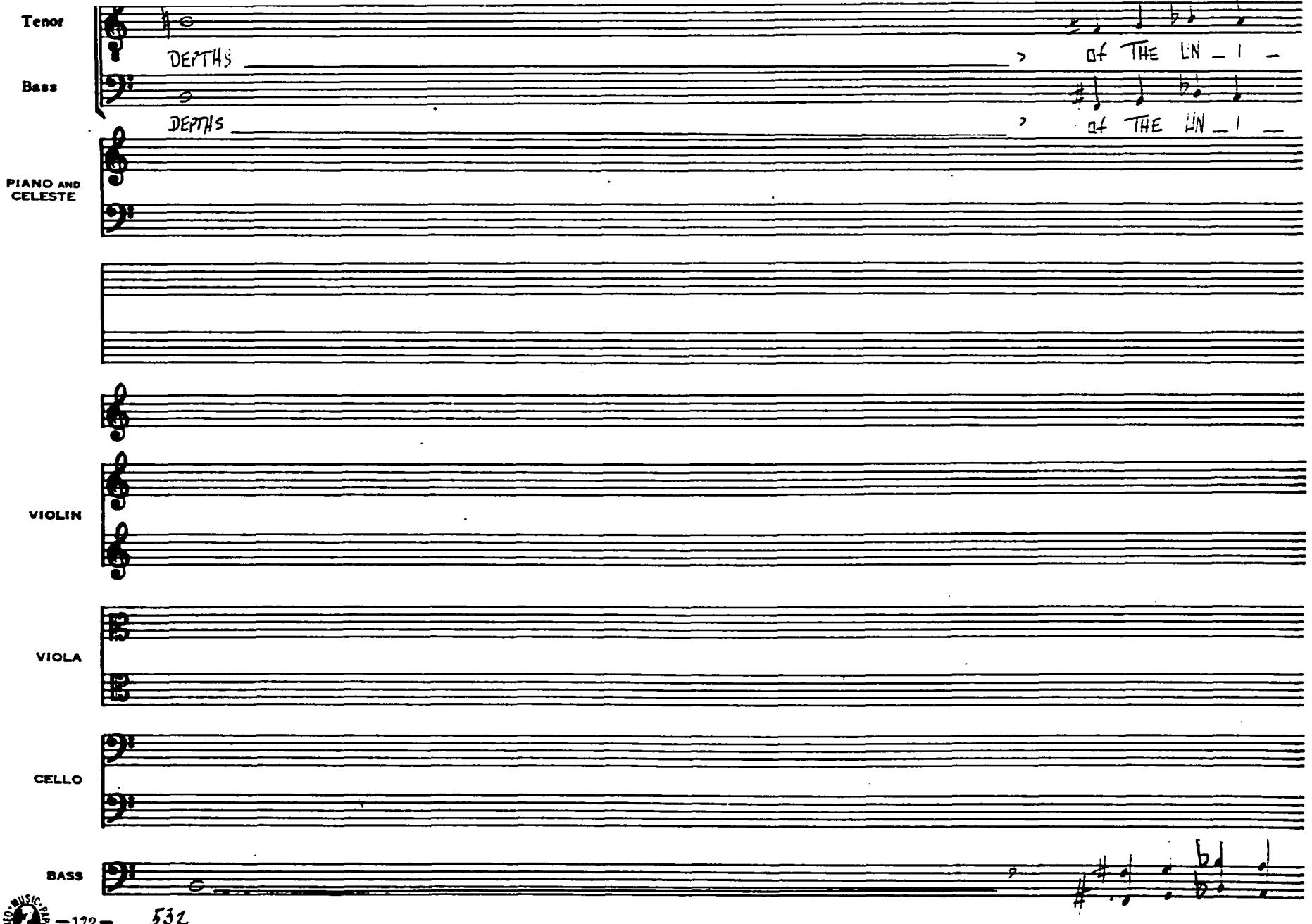

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Rubato
TEMPO
Soprano I
Soprano II
Alto
Tenor
Bass
I HEAR
I FEEL
I SEE
DEPTHS
Of THE UN _ I _
DEPTHS
Of THE UN _ I _
Soprano I
Soprano II
Alto
Tenor
Bass
I SMELL
I SENSE
I TASTE
DEPTHS
of THE UN _ I _



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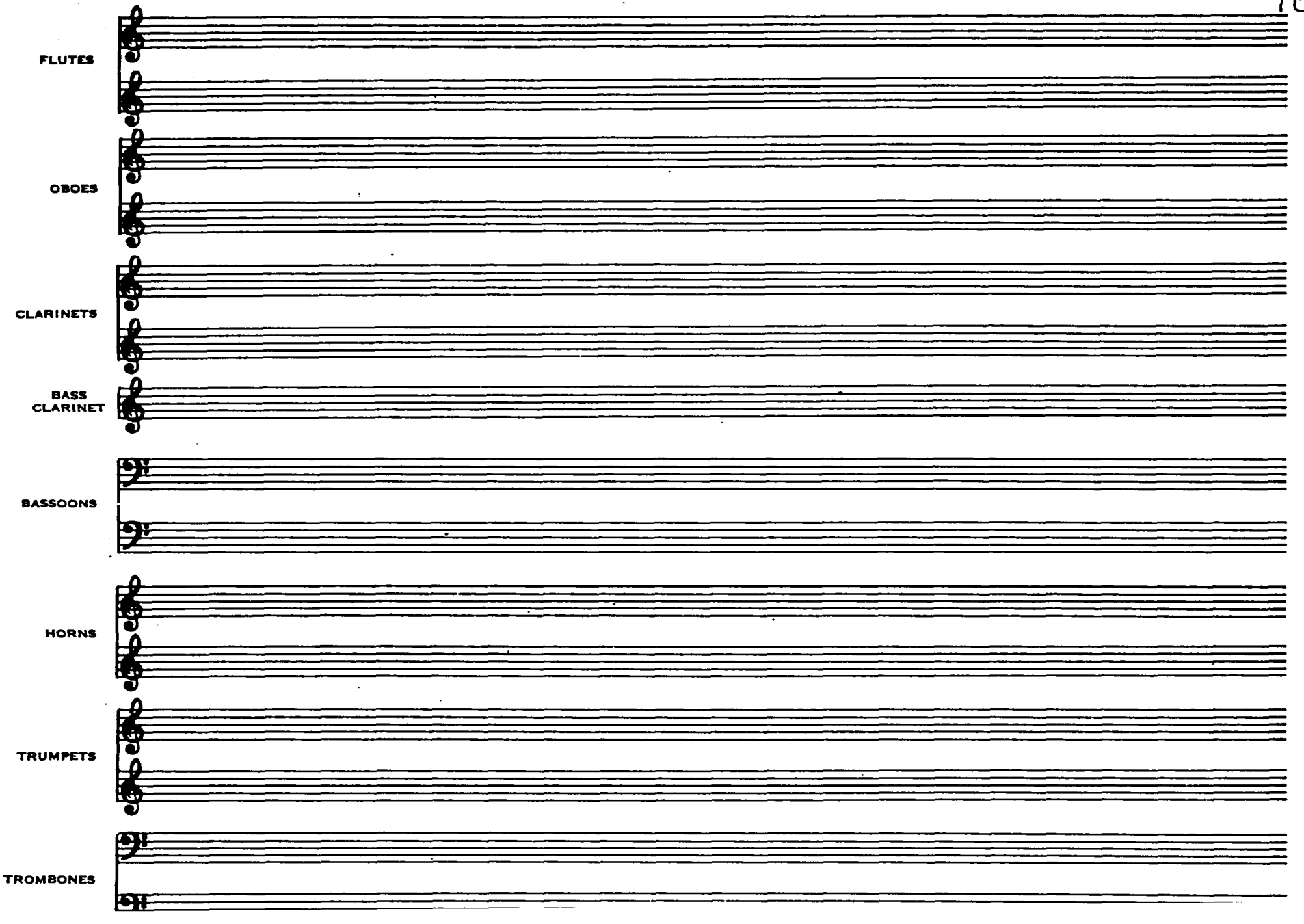
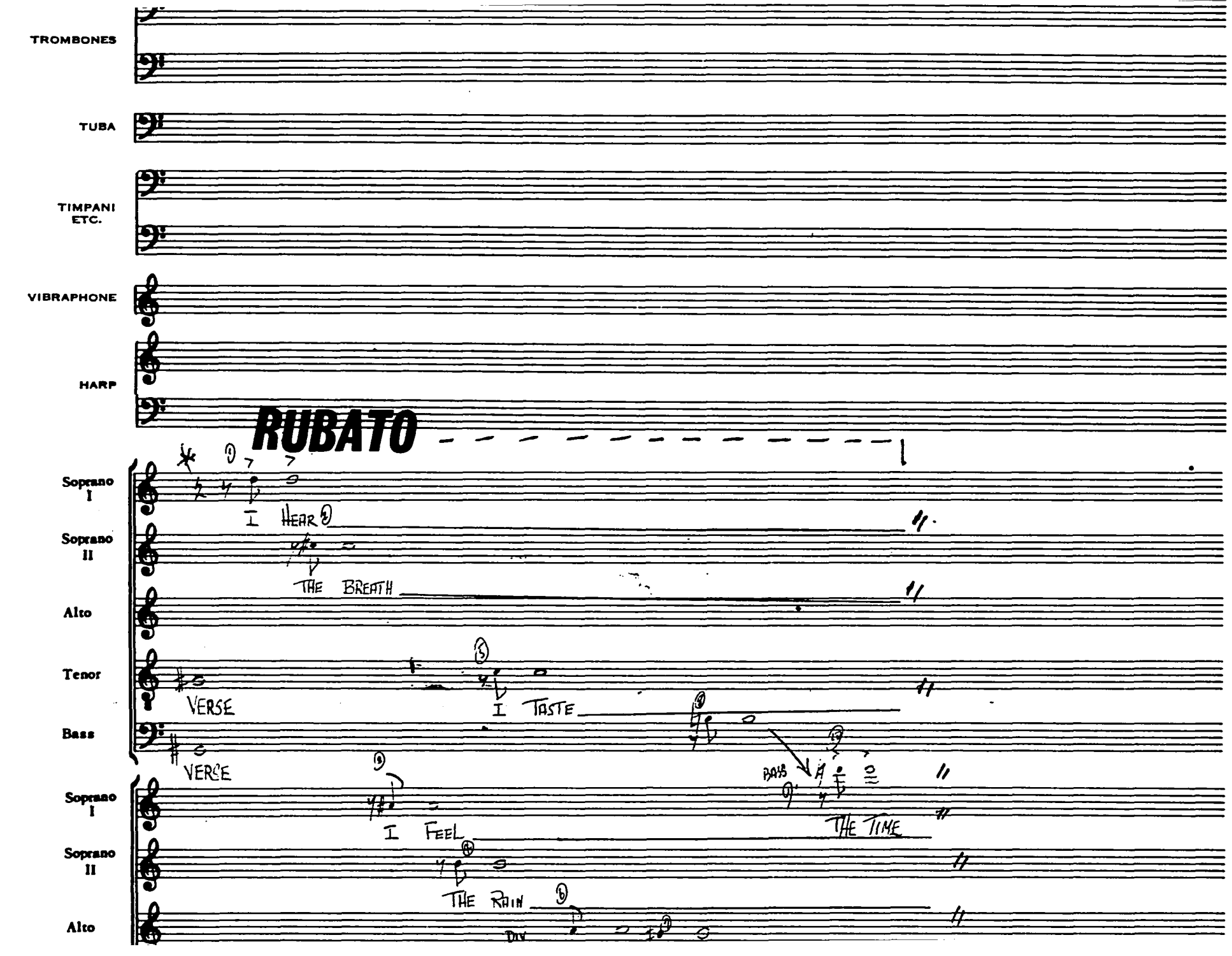
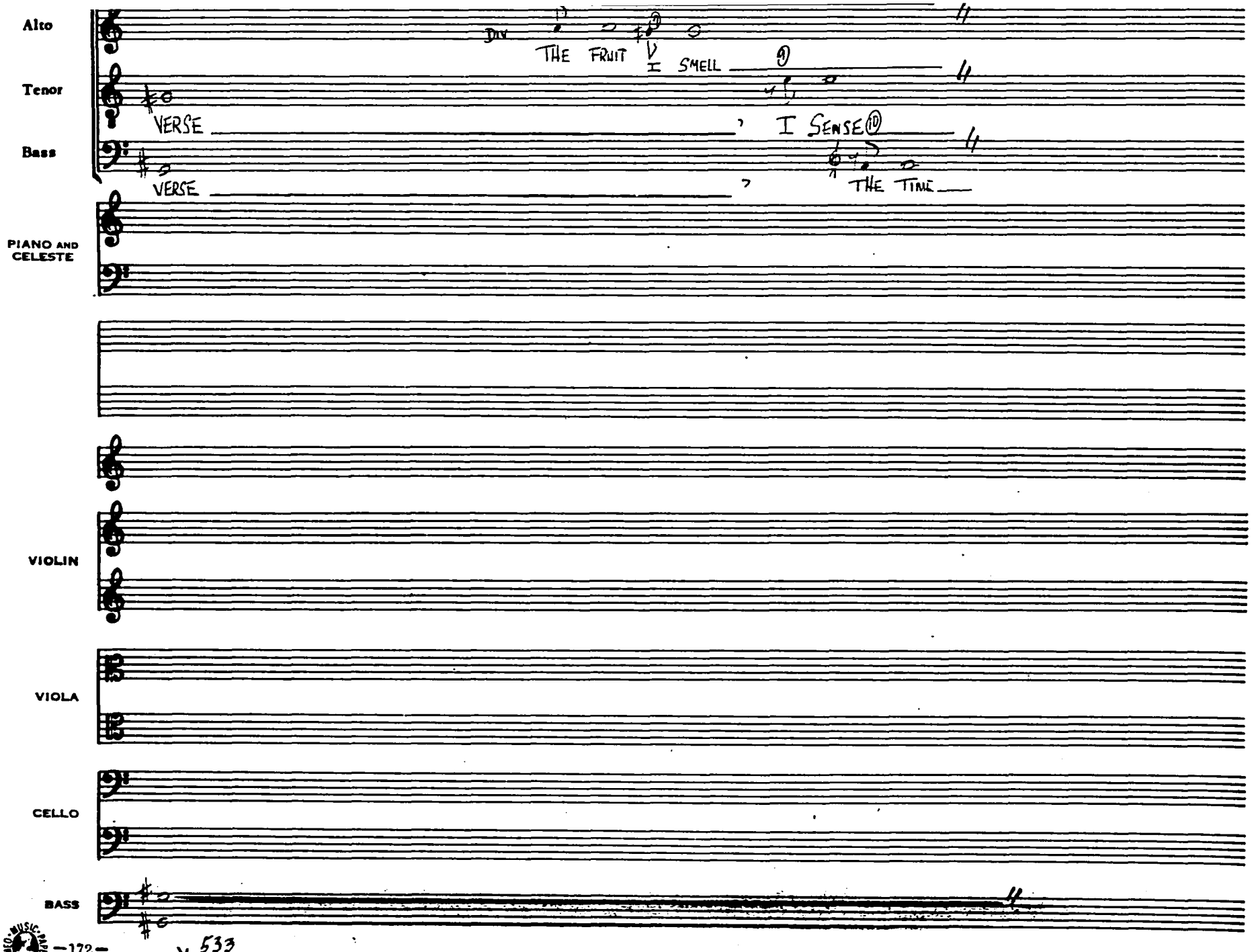

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
RUBATO
Soprano I
Soprano II
Alto
Tenor
Bass
I HEAR
THE BREATH
VERSE
I TASTE
VERSE
I FEEL
THE RAIN
BASS
THE TIME
DIV



*533 ALL ENTRANCES CONDUCTED AD LIB

CAMEO MUSIC PAPERS
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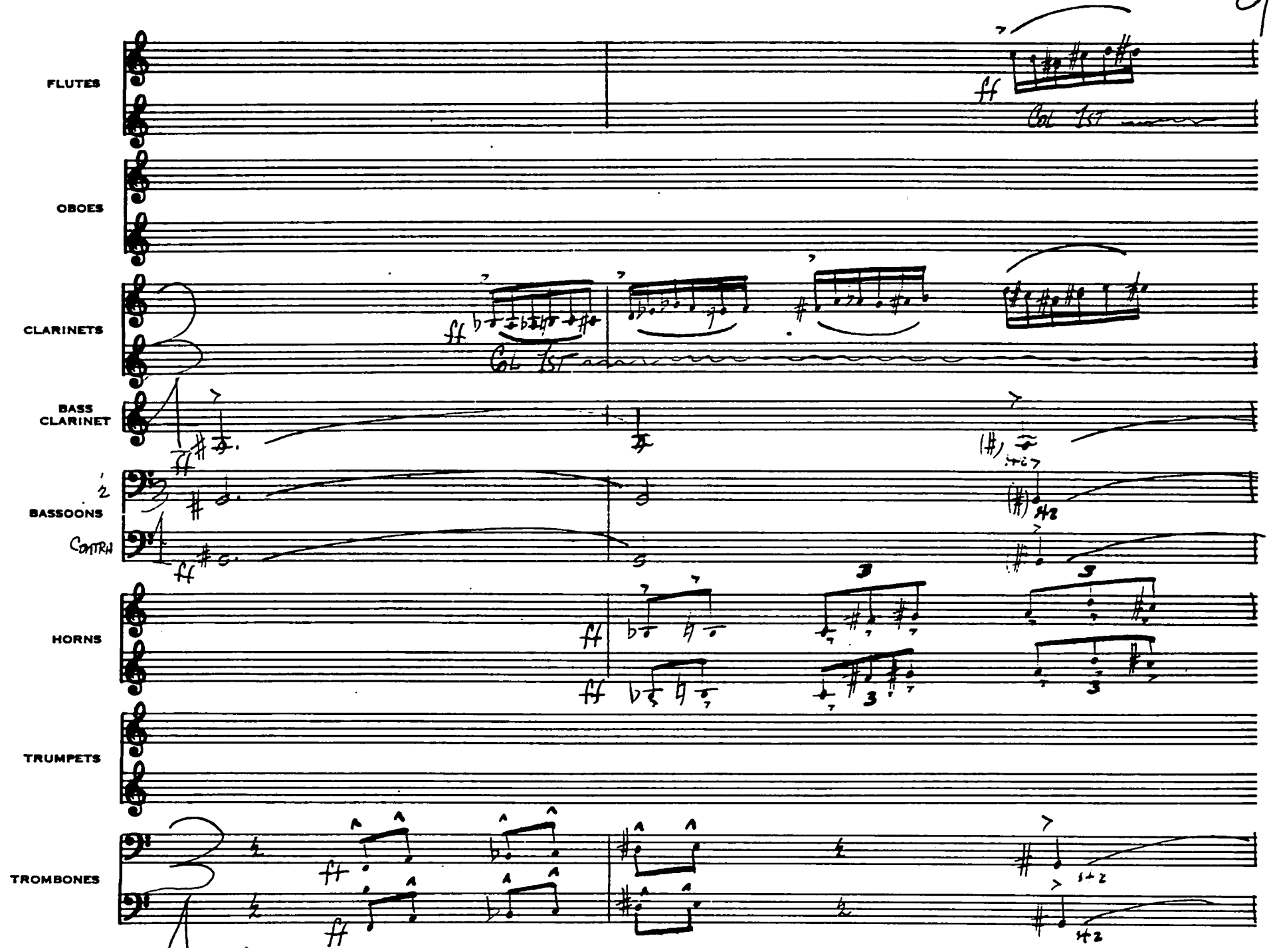
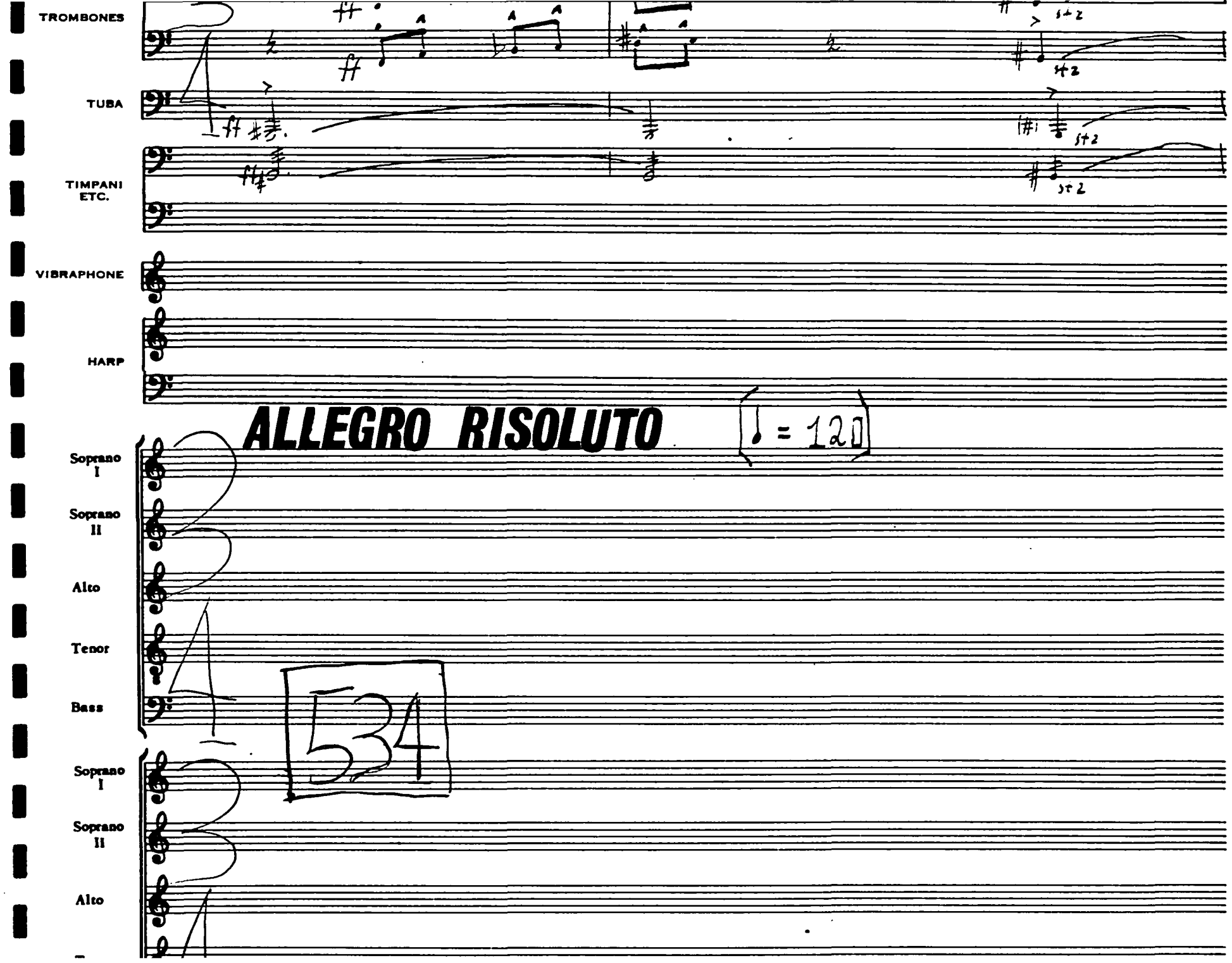
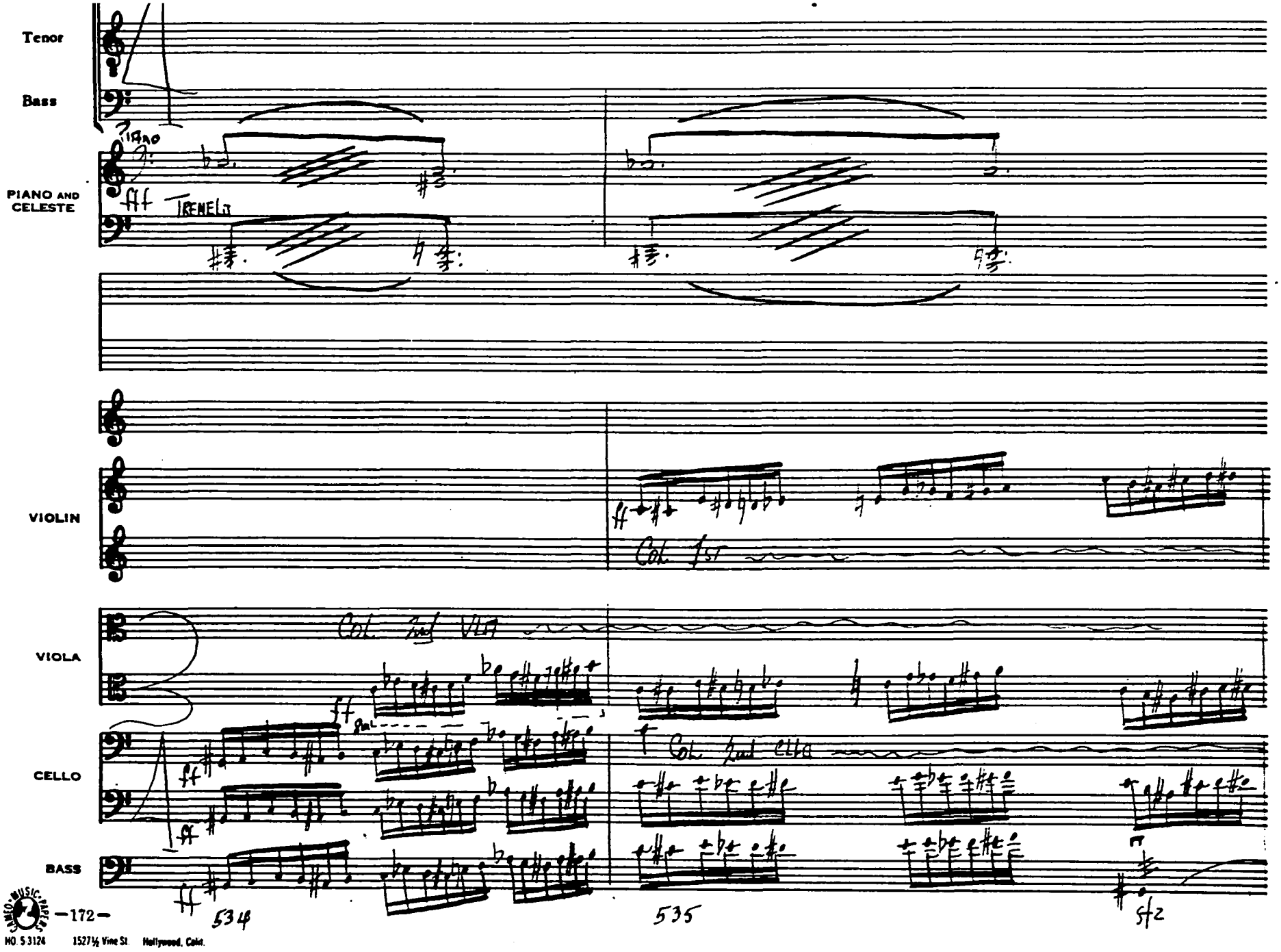

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
CONTRA
HORNS
TRUMPETS
TROMBONES


TROMBONES
TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
ALLEGRO RISOLUTO
♩ = 120
Soprano I
Soprano II
Alto
Tenor
Bass
534
Soprano I
Soprano II
Alto



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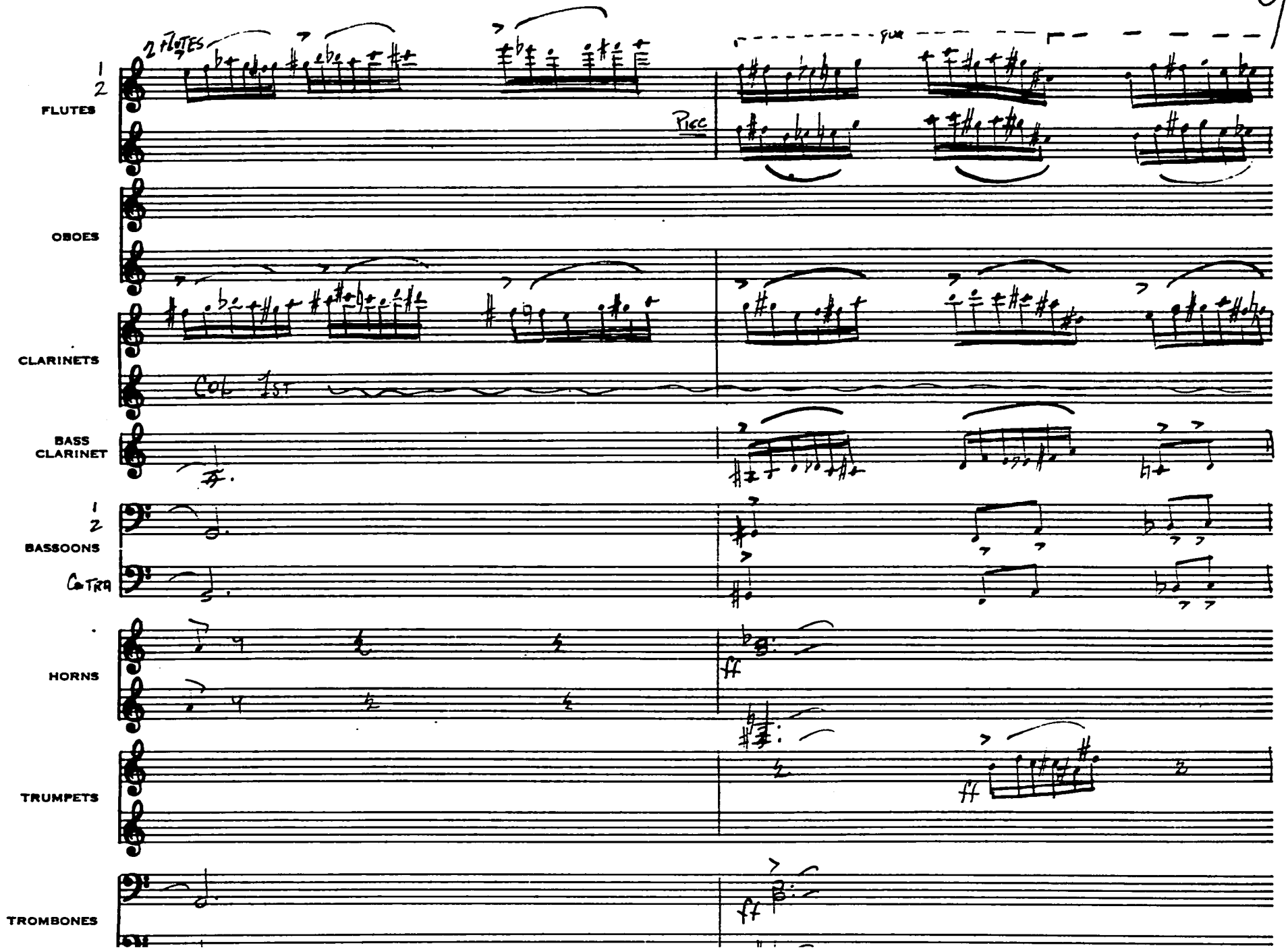
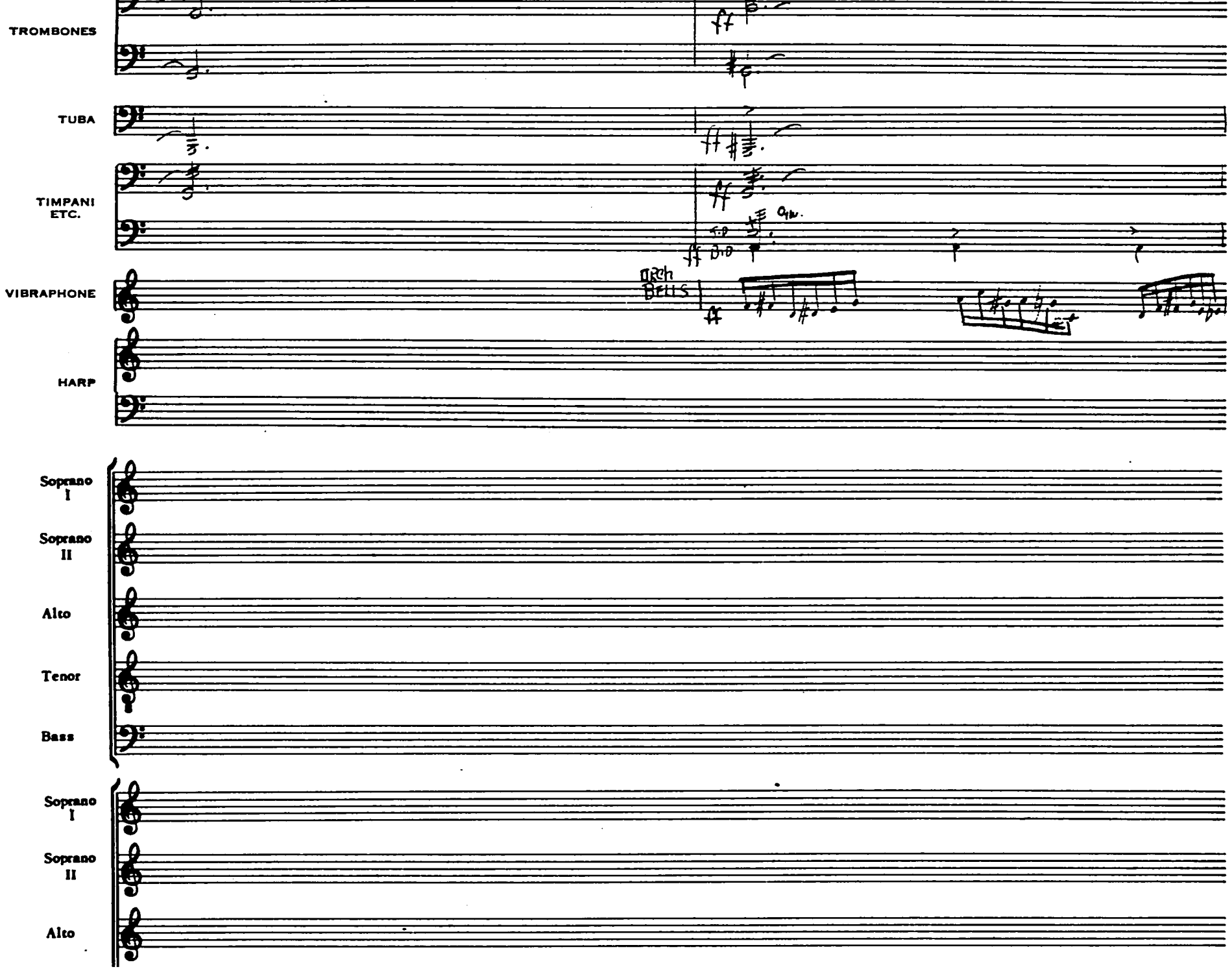
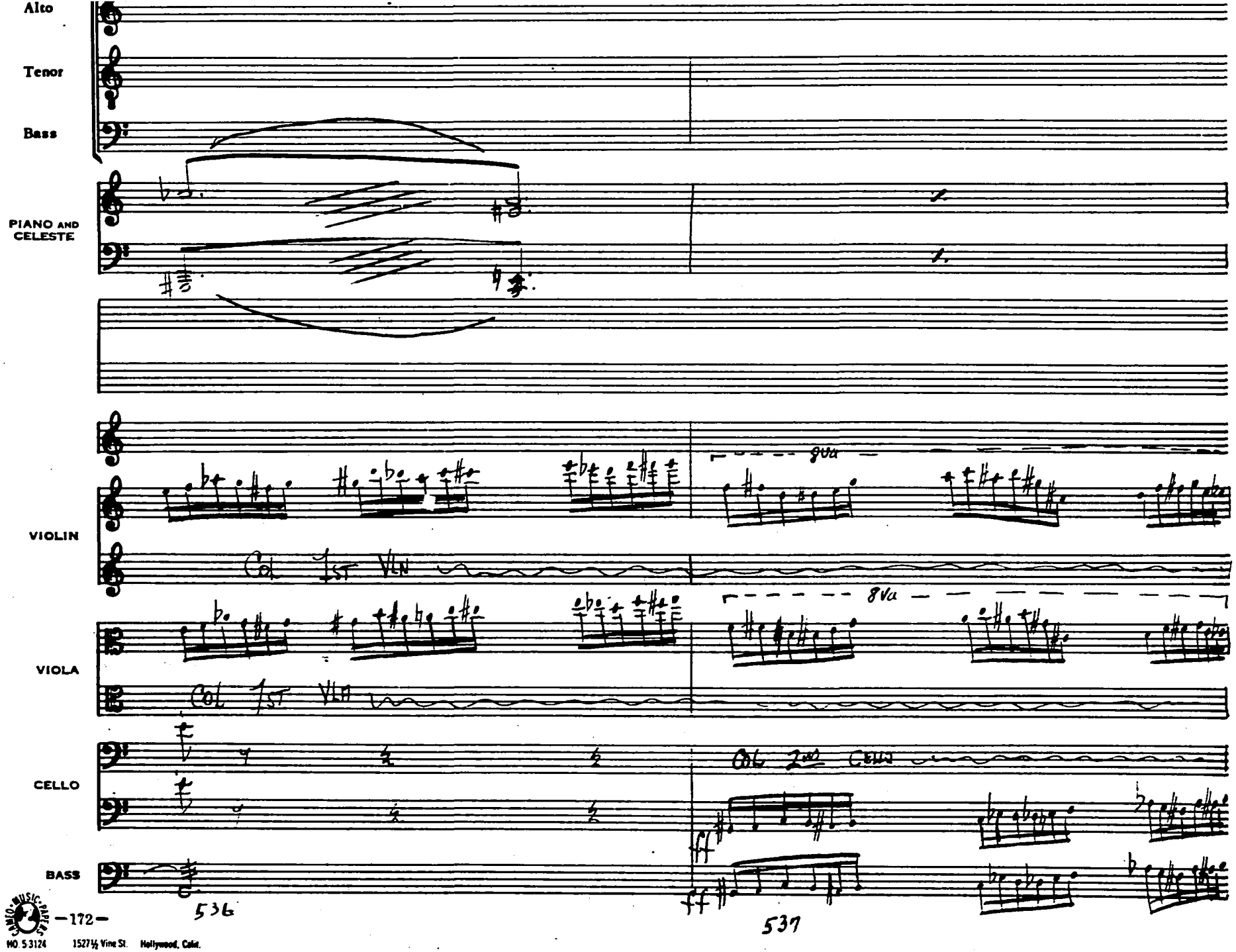

2 FLUTES
1
2
FLUTES
Picc
OBOES
CLARINETS
Cor 1st
BASS CLARINET
1
2
BASSOONS
Cb Tbn
HORNS
ff
TRUMPETS
ff
TROMBONES
ff


TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
Rich
Bells
HARP
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto



CAMCO MUSIC PAPERS
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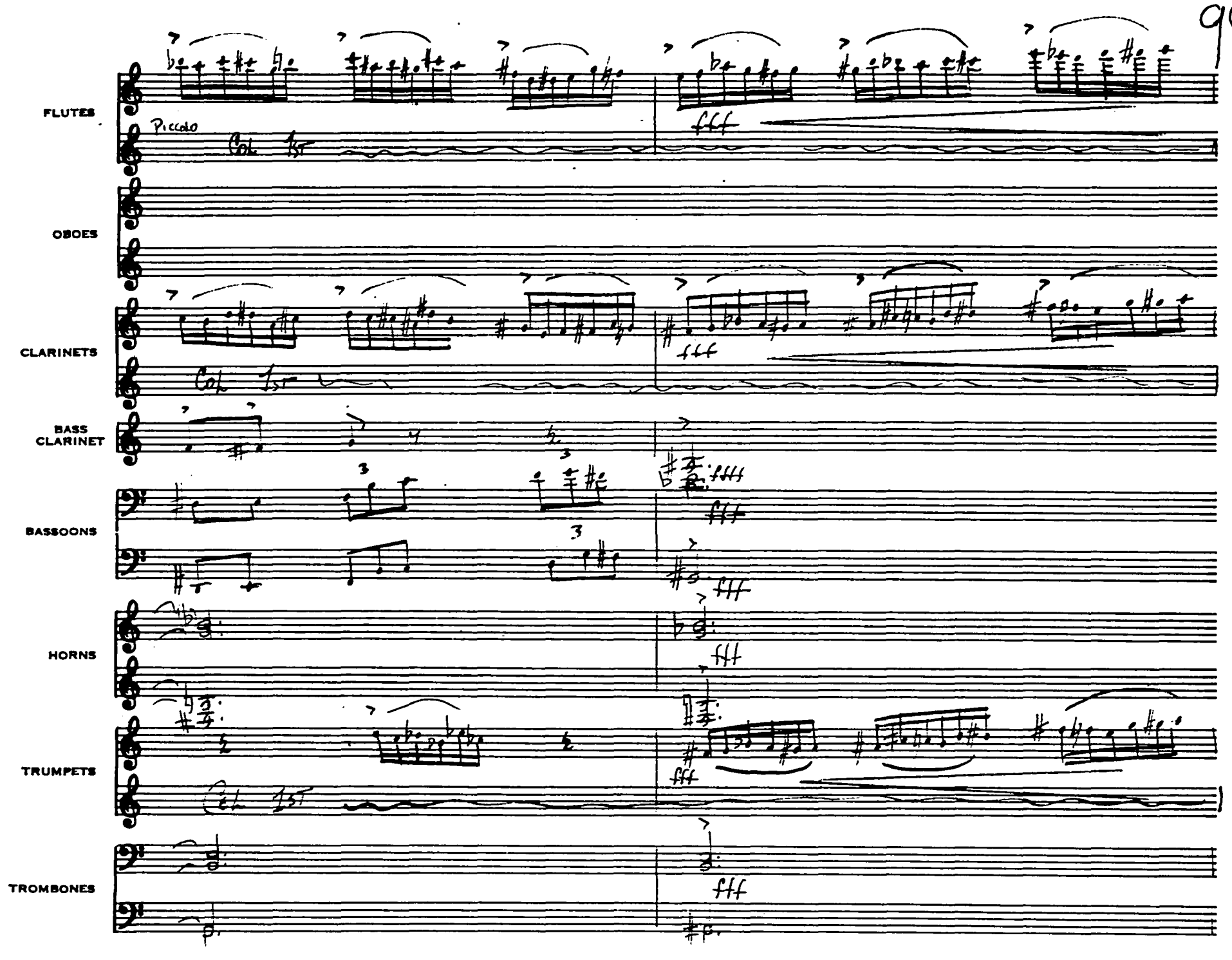
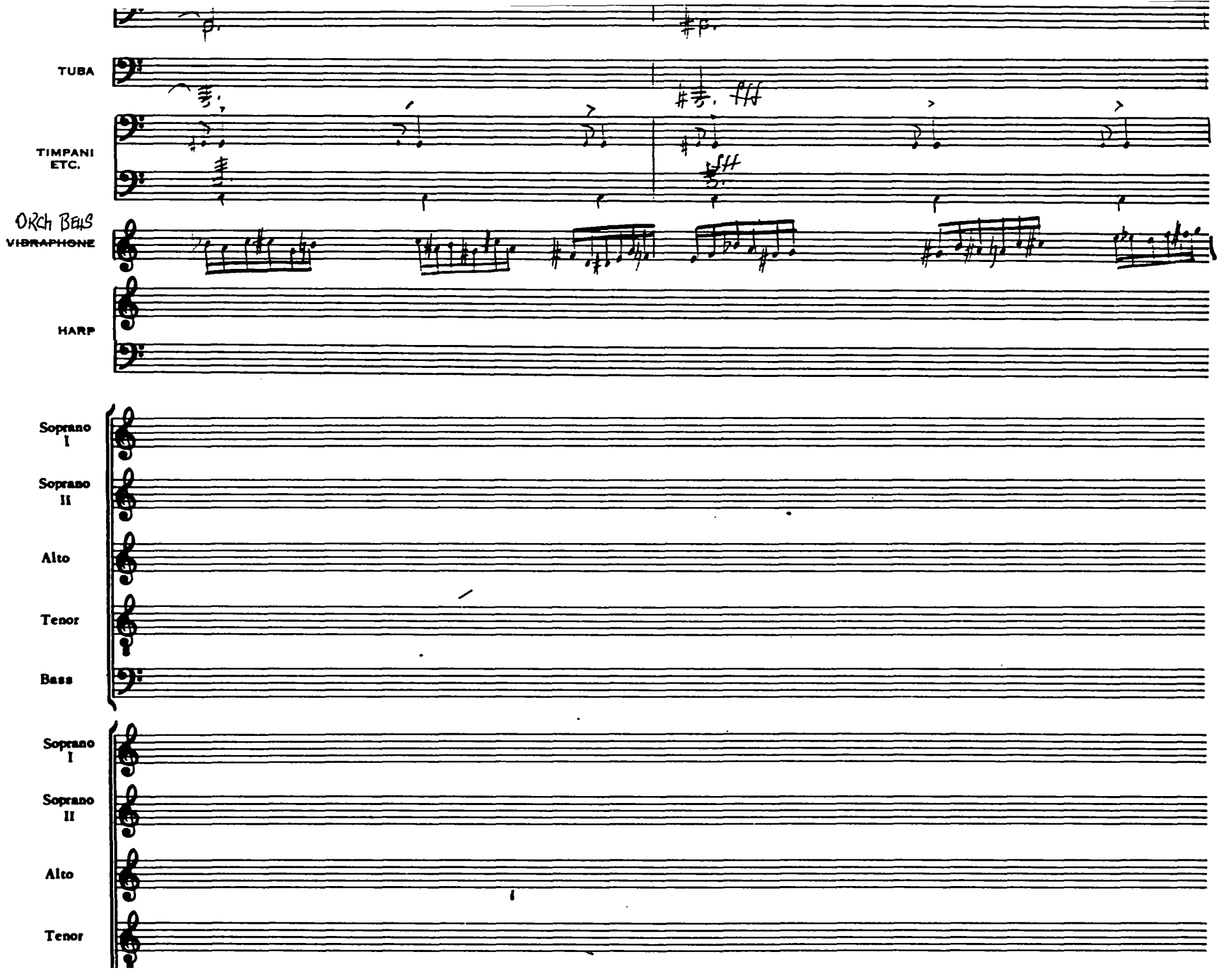
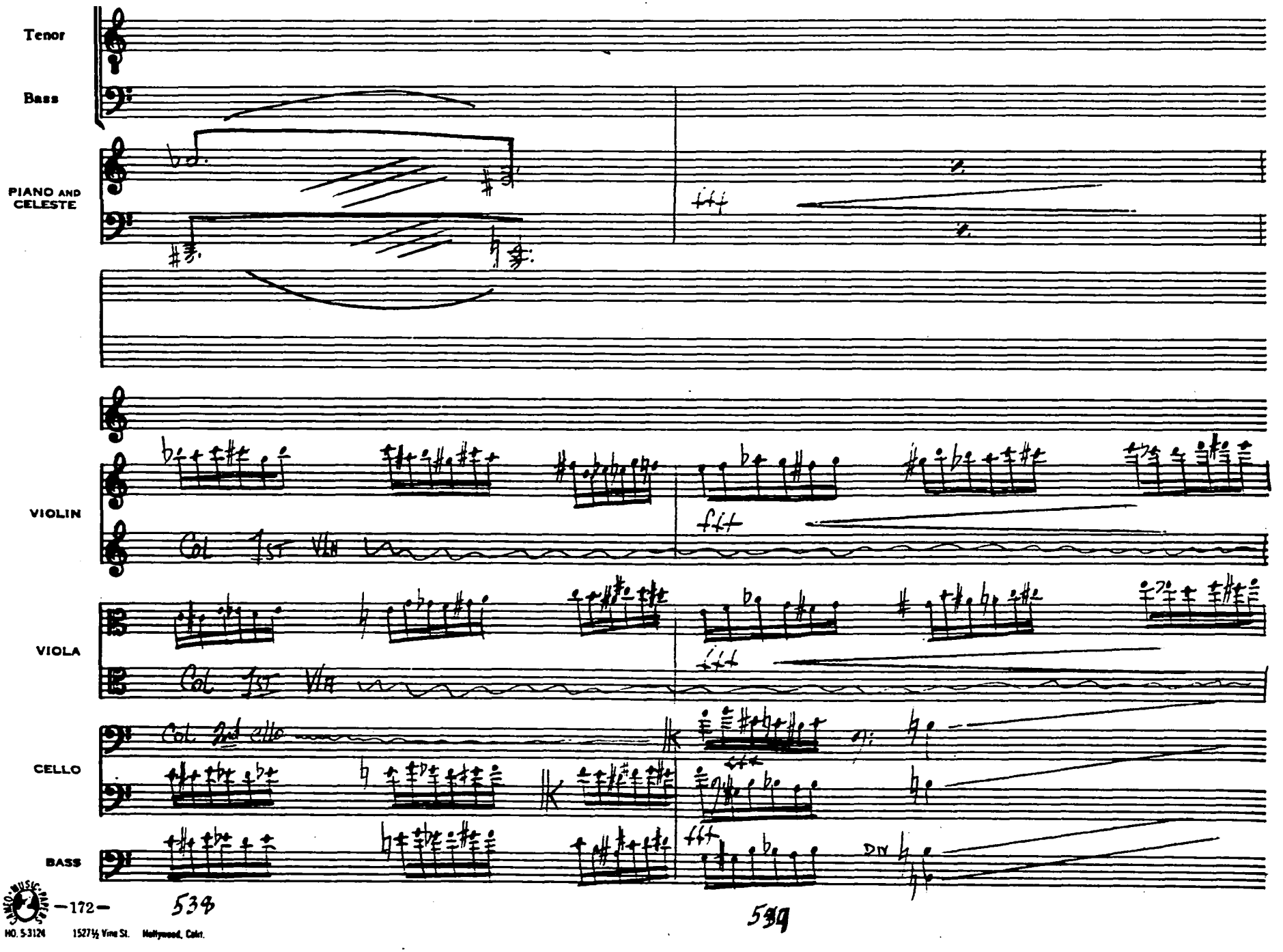

FLUTES
Piccolo
Col 1st
fff
OBOES
CLARINETS
Col 1st
fff
BASS CLARINET
3
3
BASSOONS
fff
fff
HORNS
fff
TRUMPETS
Col 1st
fff
TROMBONES
fff


TUBA
TIMPANI
ETC.
ORCH BELLS
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor



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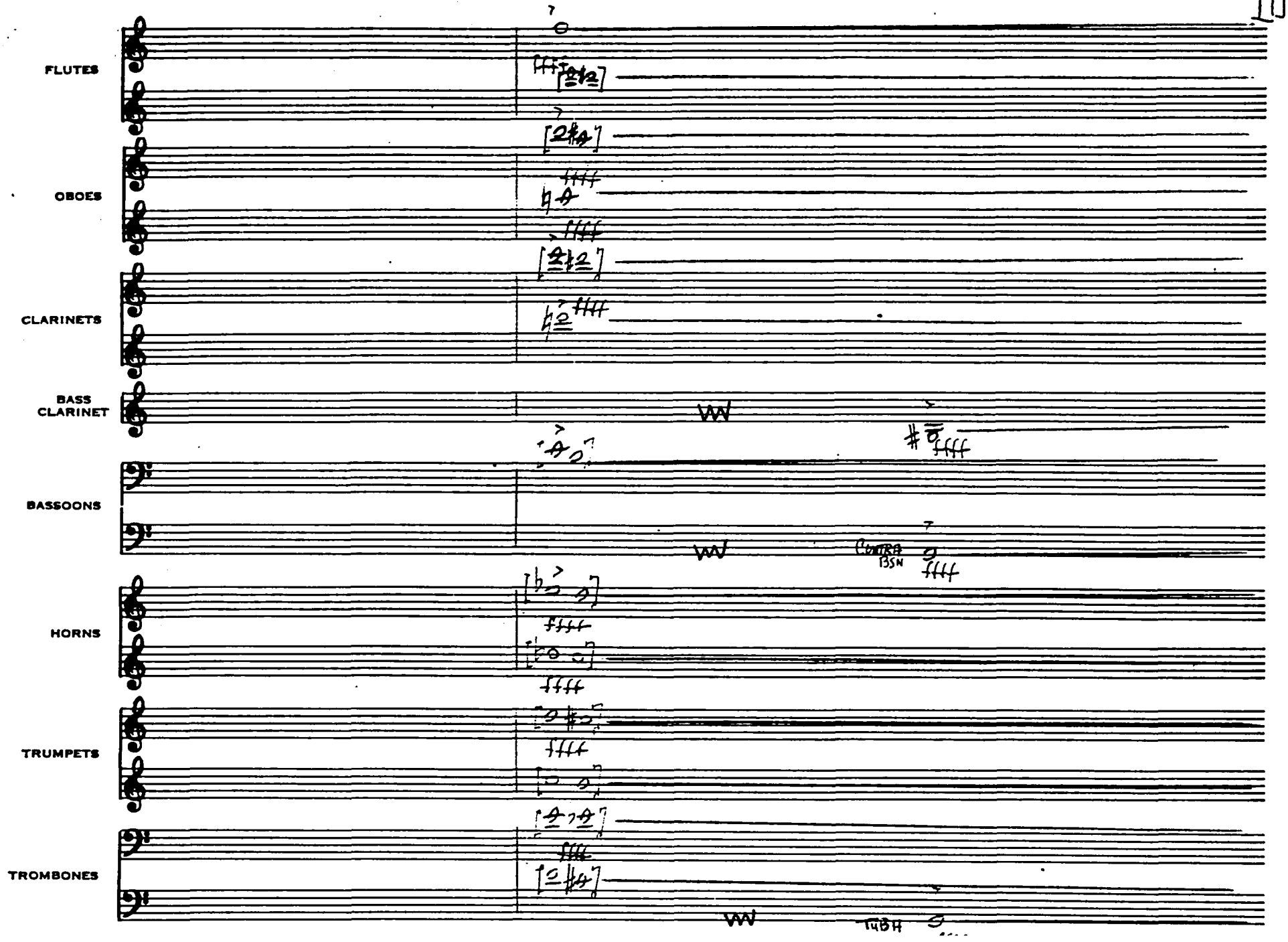
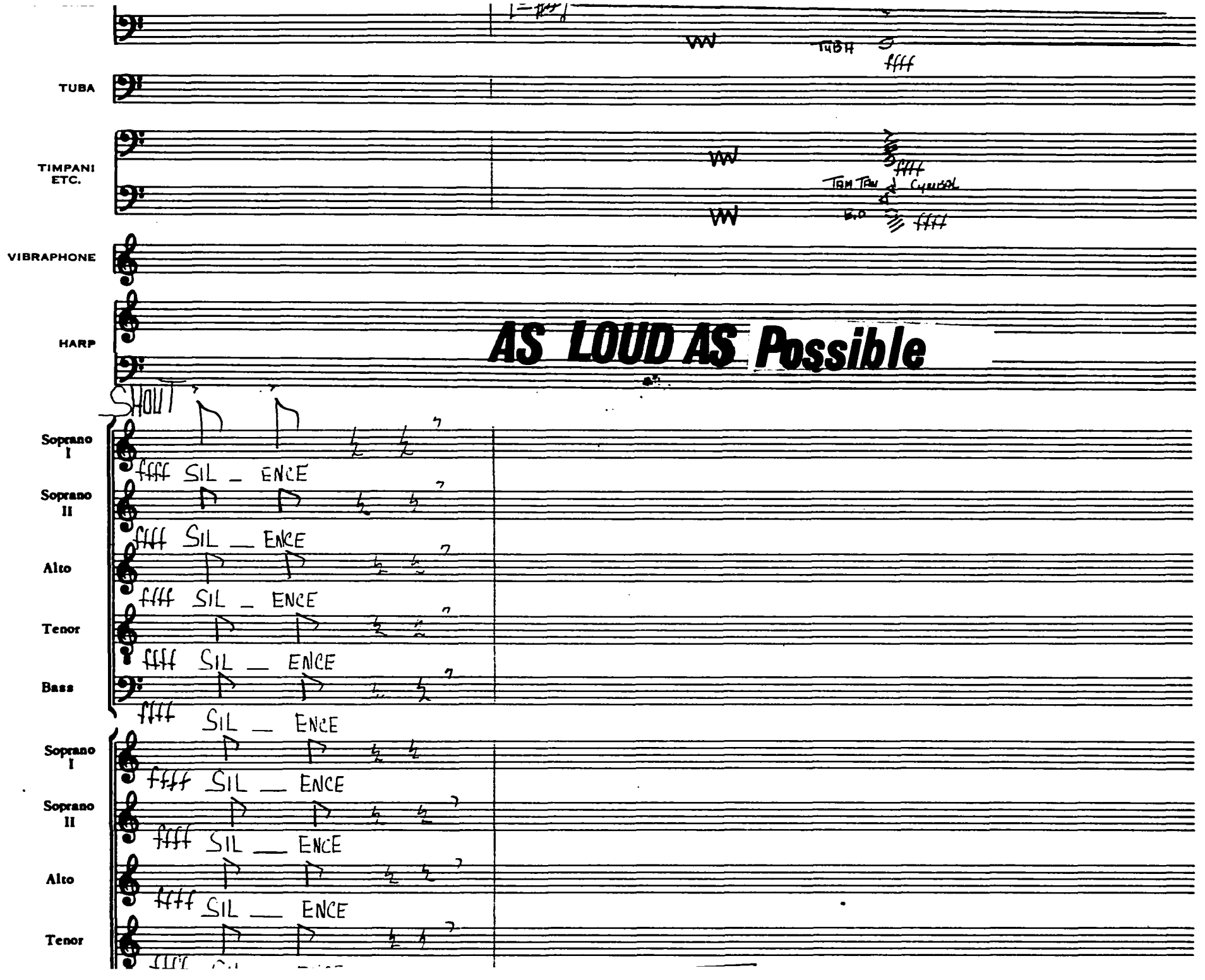
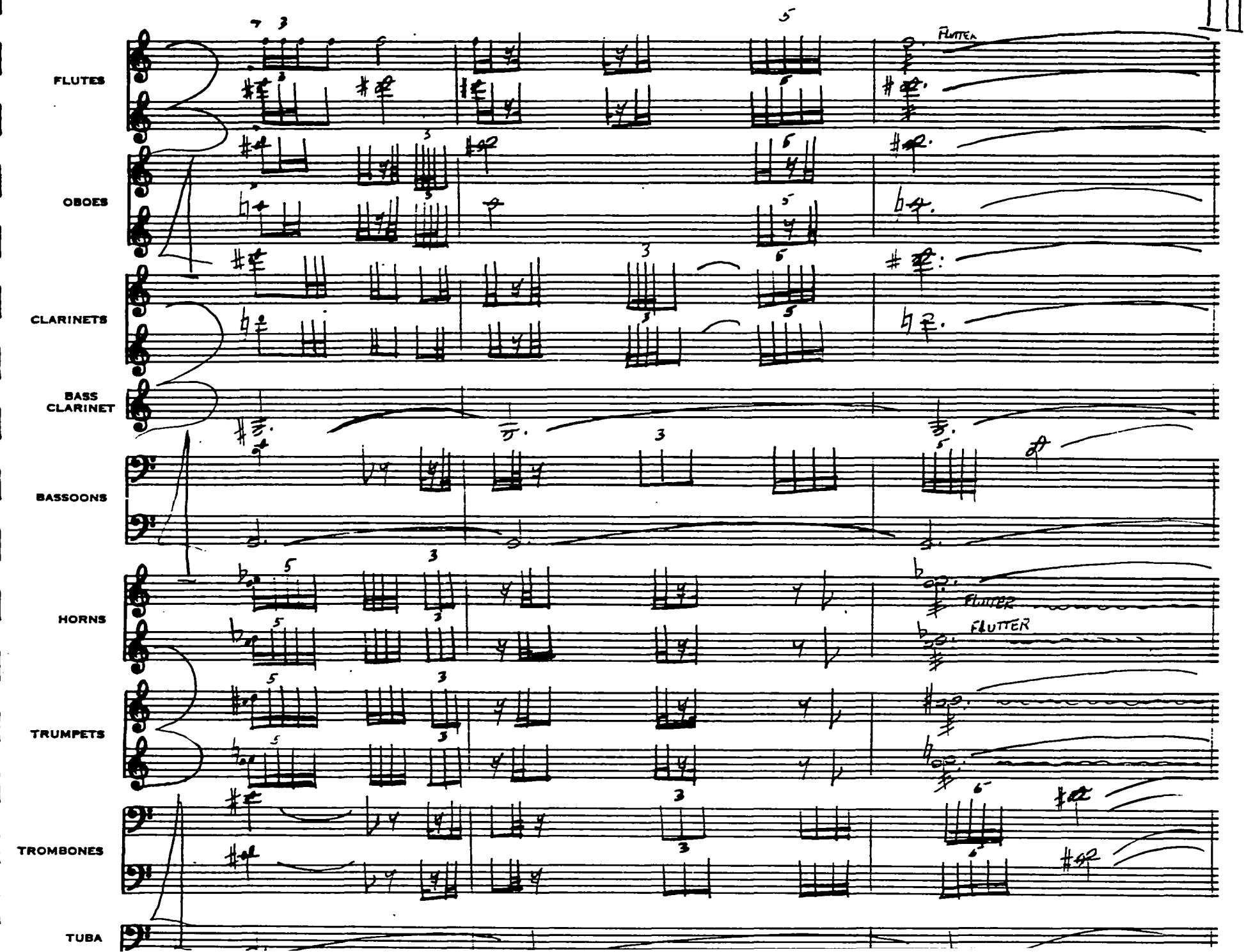
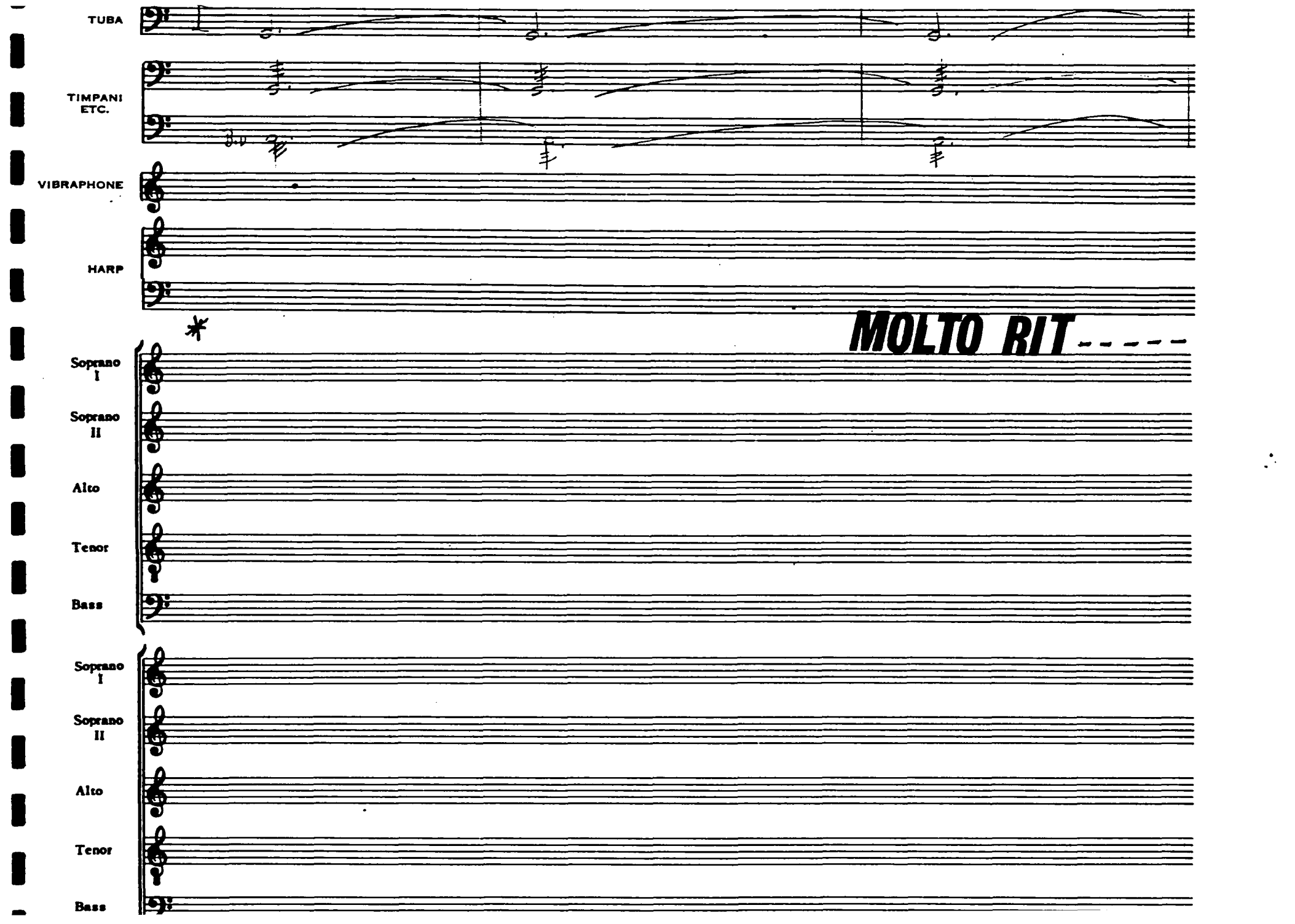
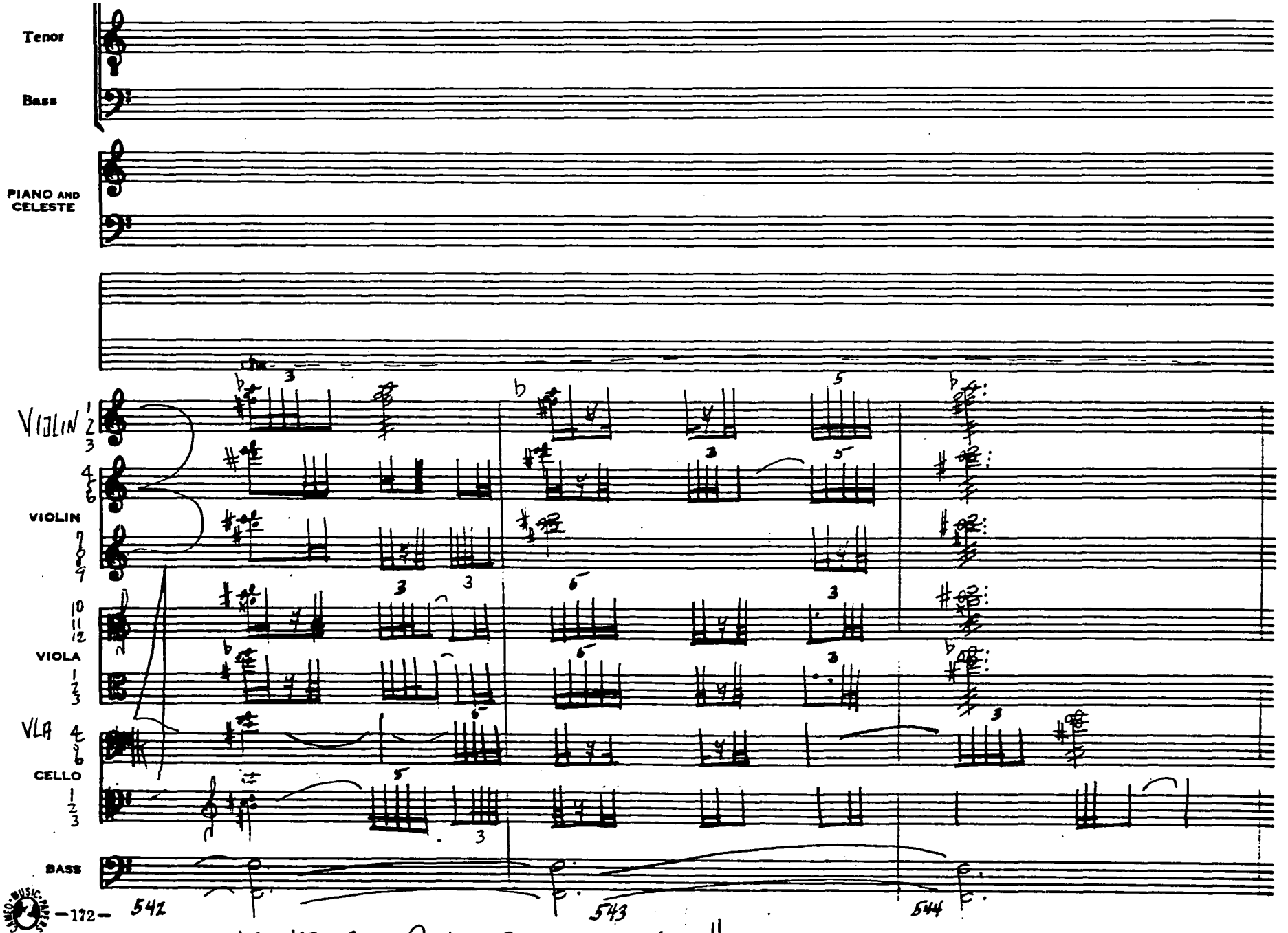

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
AS LOUD AS Possible
SHOUT
Soprano I
Soprano II
Alto
Tenor
Bass
ffff SIL _ ENCE
ffff SIL __ ENCE
fff SIL __ ENCE

CAMEO MUSIC PAPERS NO. 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA
FLUTTER
FLUTTER
FLUTTER


TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
MOLTO RIT
Soprano
I
Soprano
II
Alto
Tenor
Bass
Soprano
I
Soprano
II
Alto
Tenor
Bass



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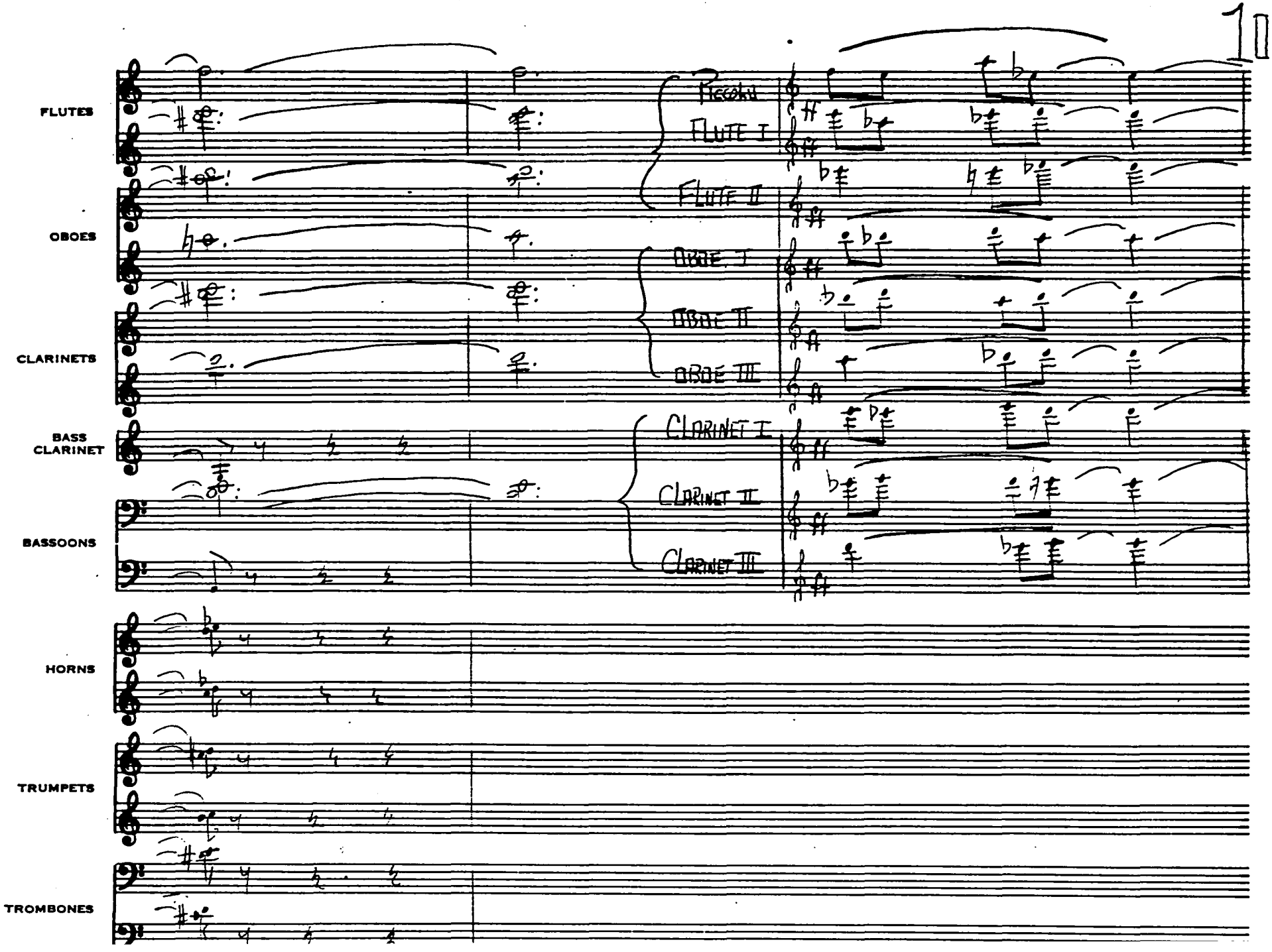
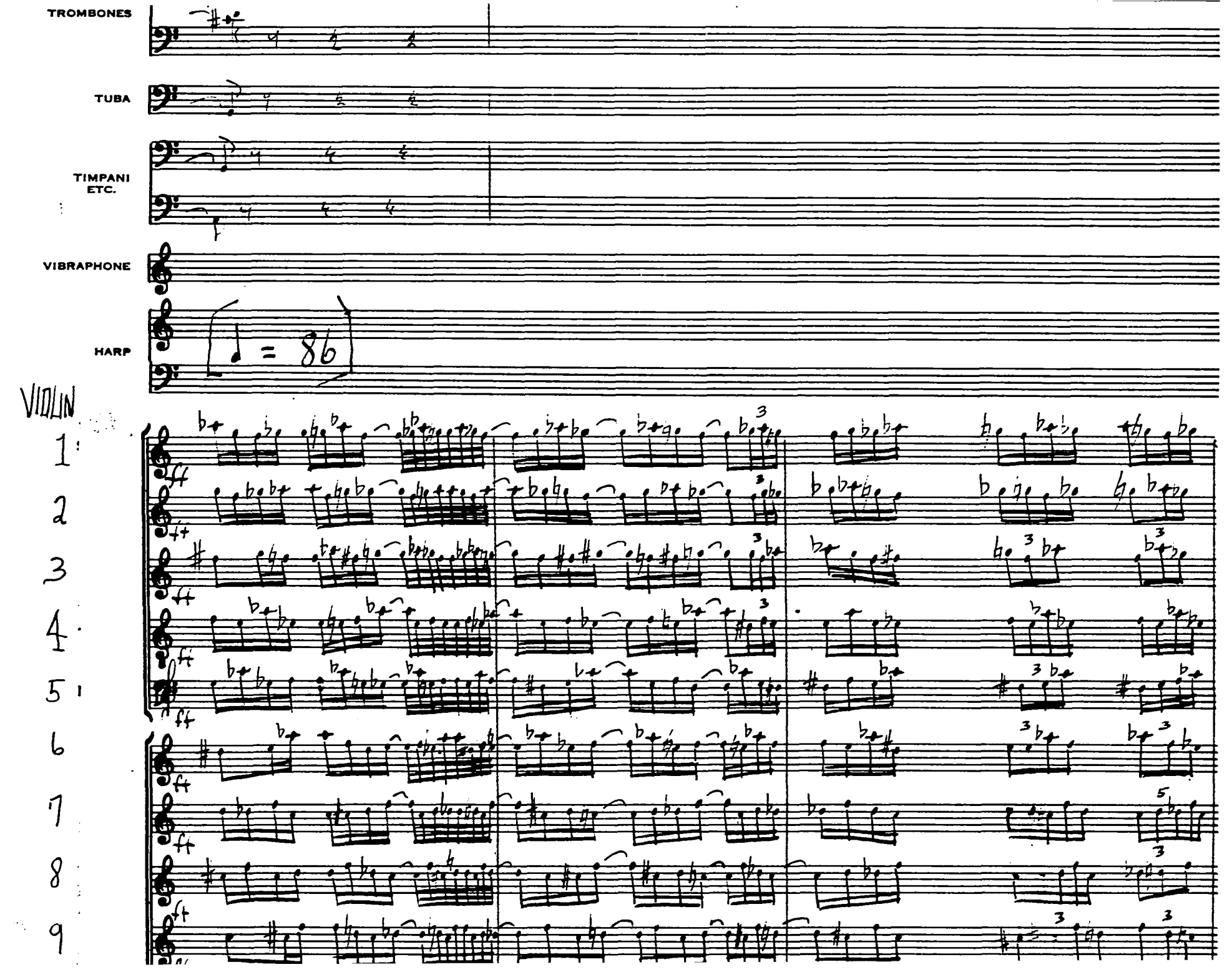
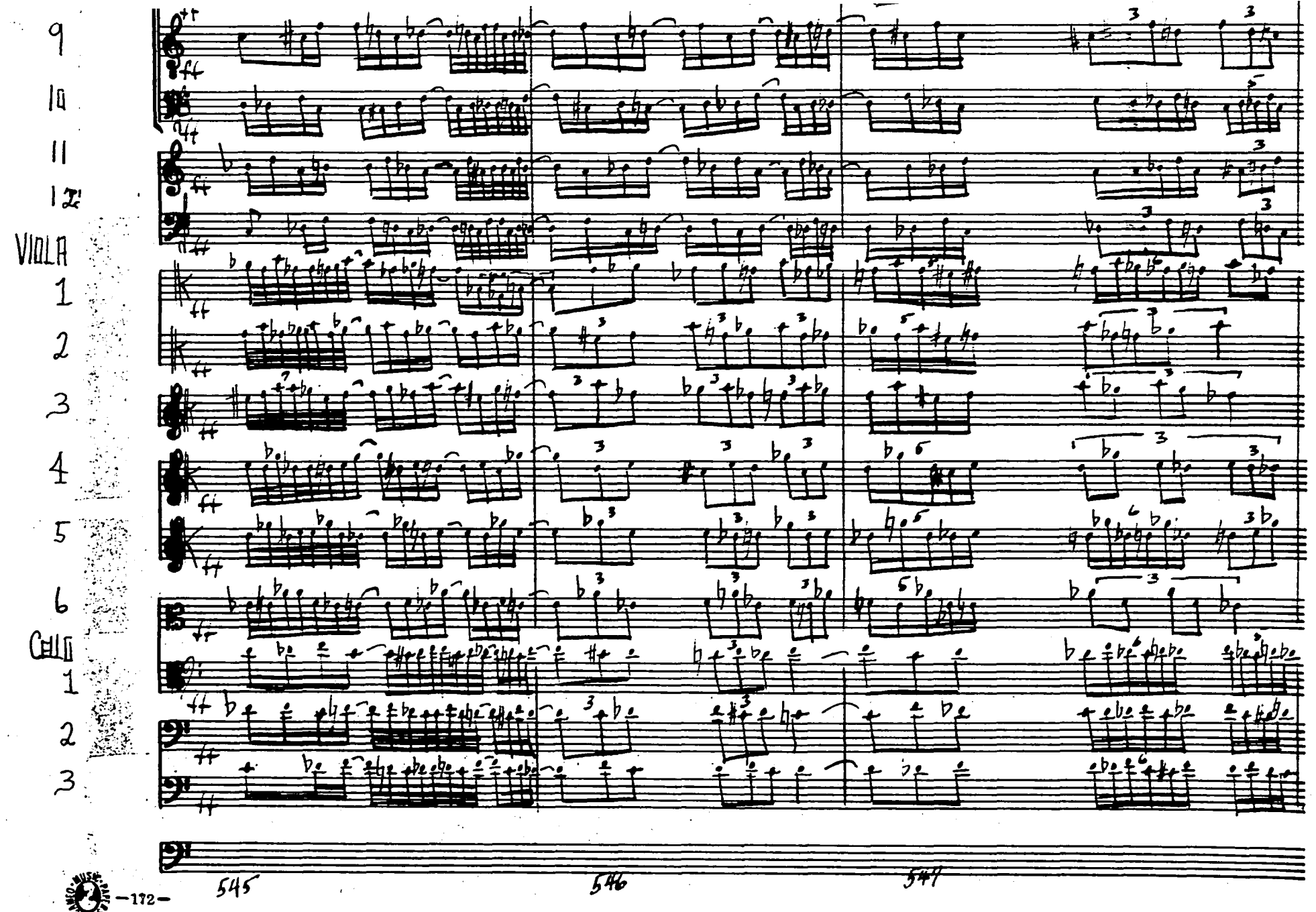
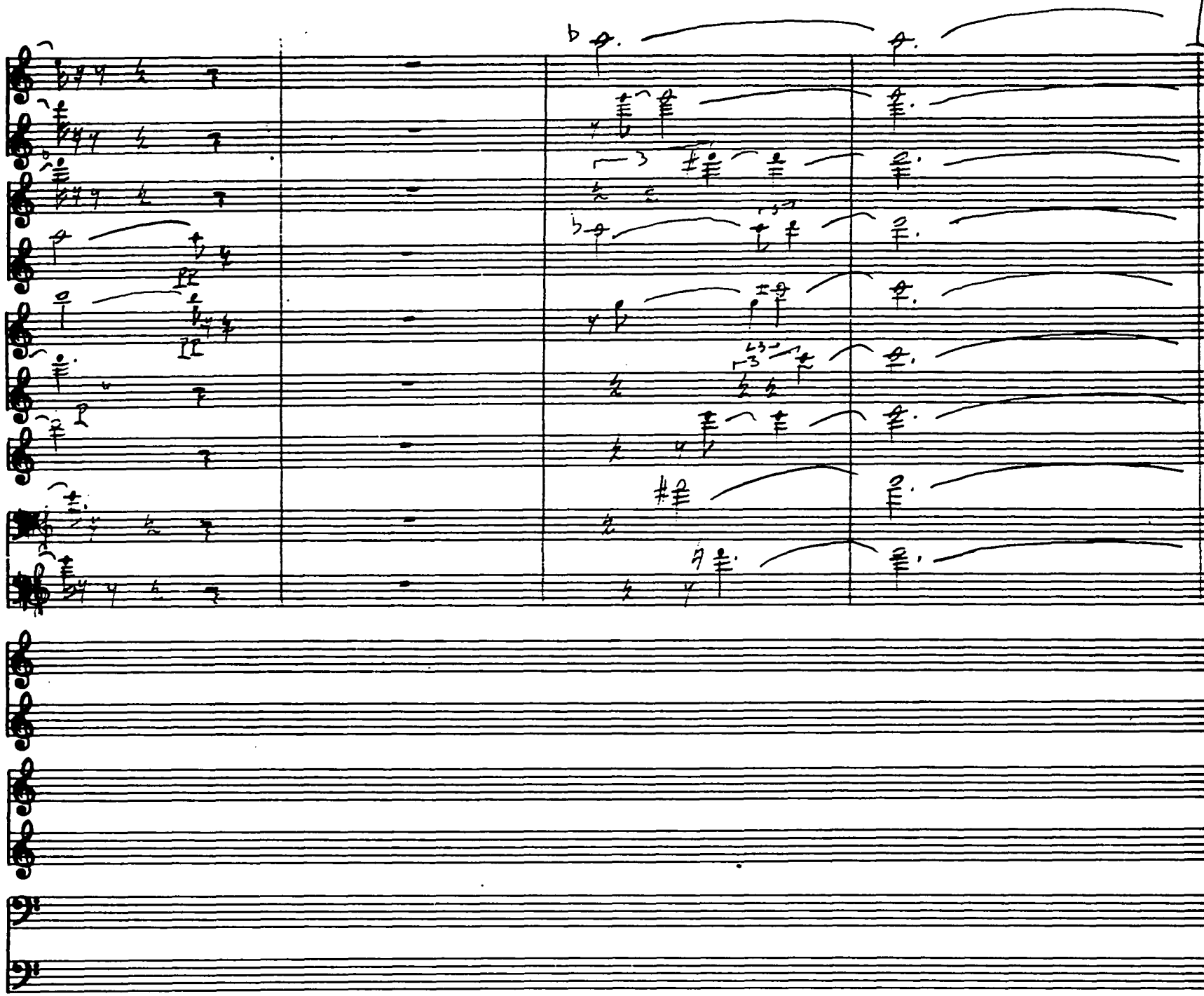
* USE SAME PITCHES FOR STEMS WITHOUT HEADS.

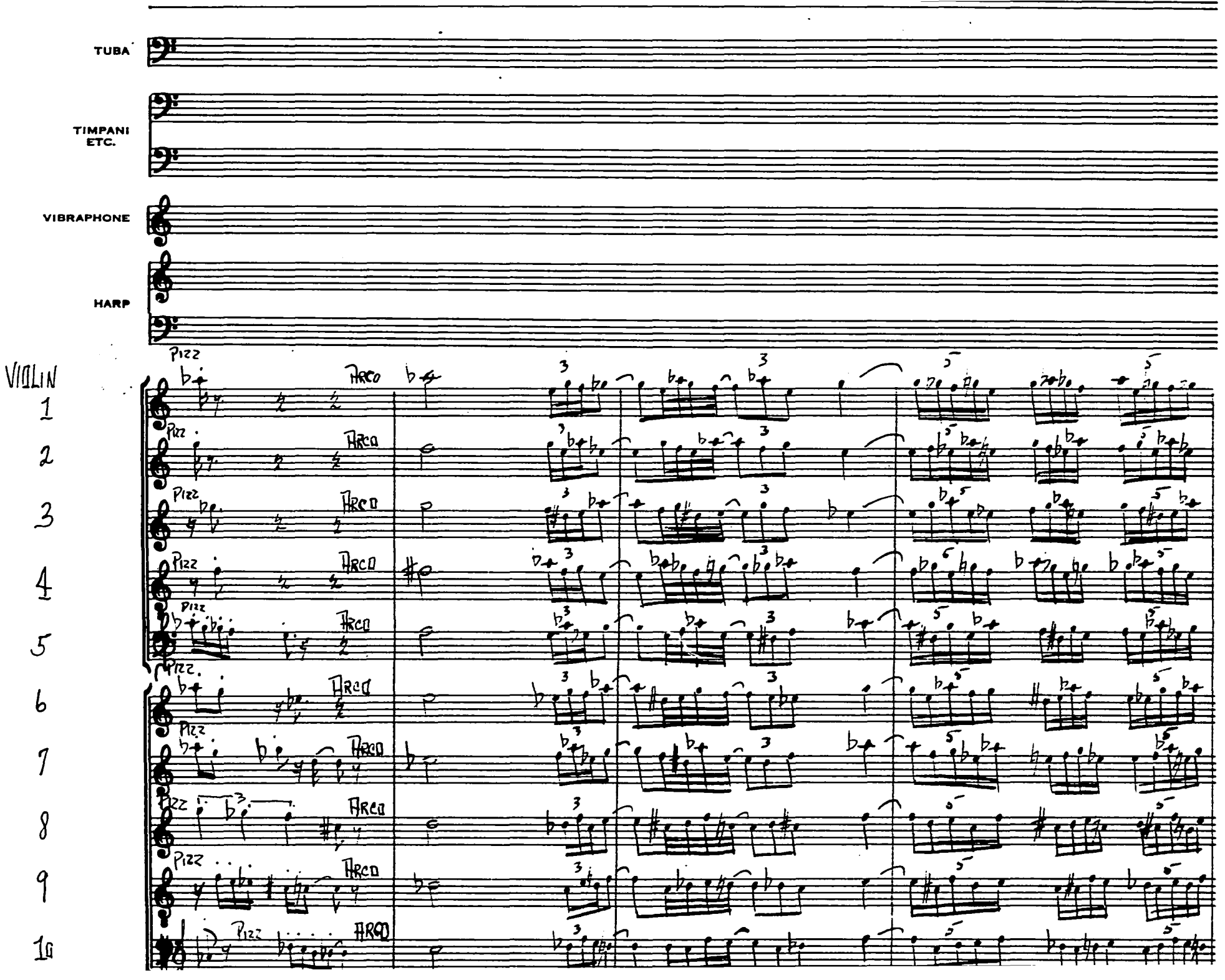

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
Piccolo
Flute I
Flute II
Oboe I
Oboe II
Oboe III
Clarinet I
Clarinet II
Clarinet III

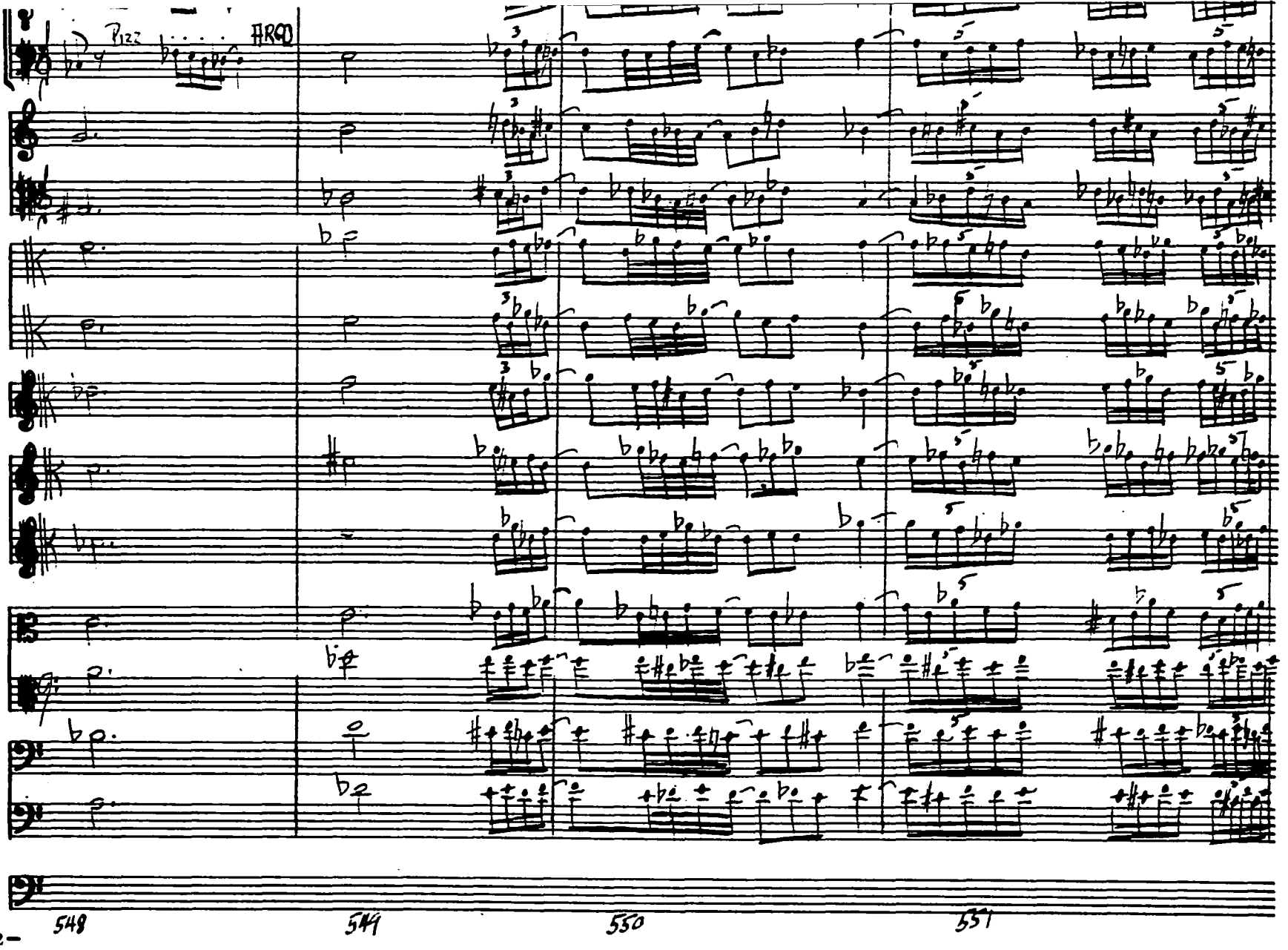

TROMBONES
TUBA
TIMPANI
ETC.
VIBRAPHONE
HARP
♩ = 86
VIOLIN
1
2
3
4
5
6
7
8
9
ff



NO. 5-3124 1527½ Vine St. Hollywood, Calif.


TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
VIOLIN 1
2
3
4
5
6
7
8
9
10
Pizz
Arco



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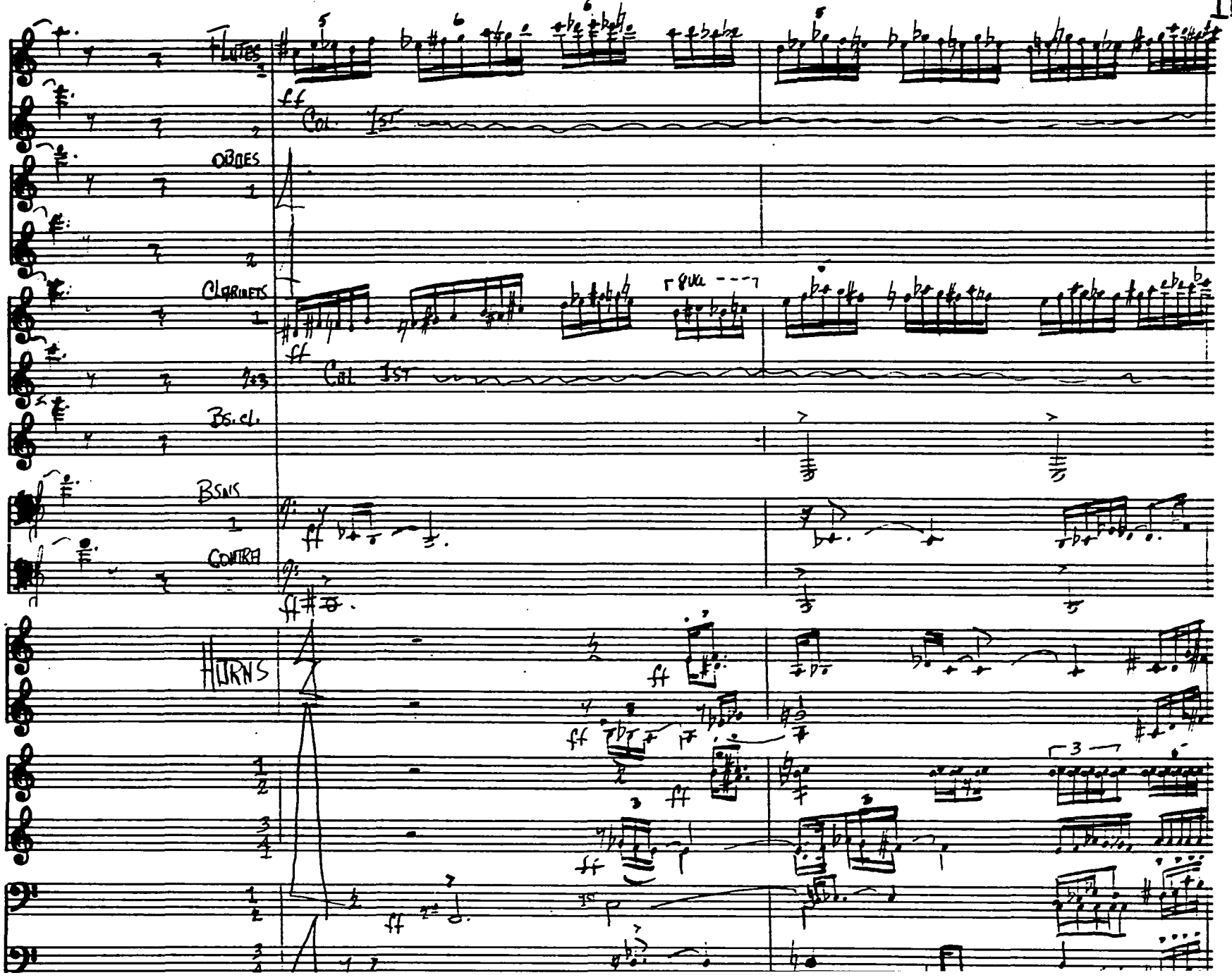
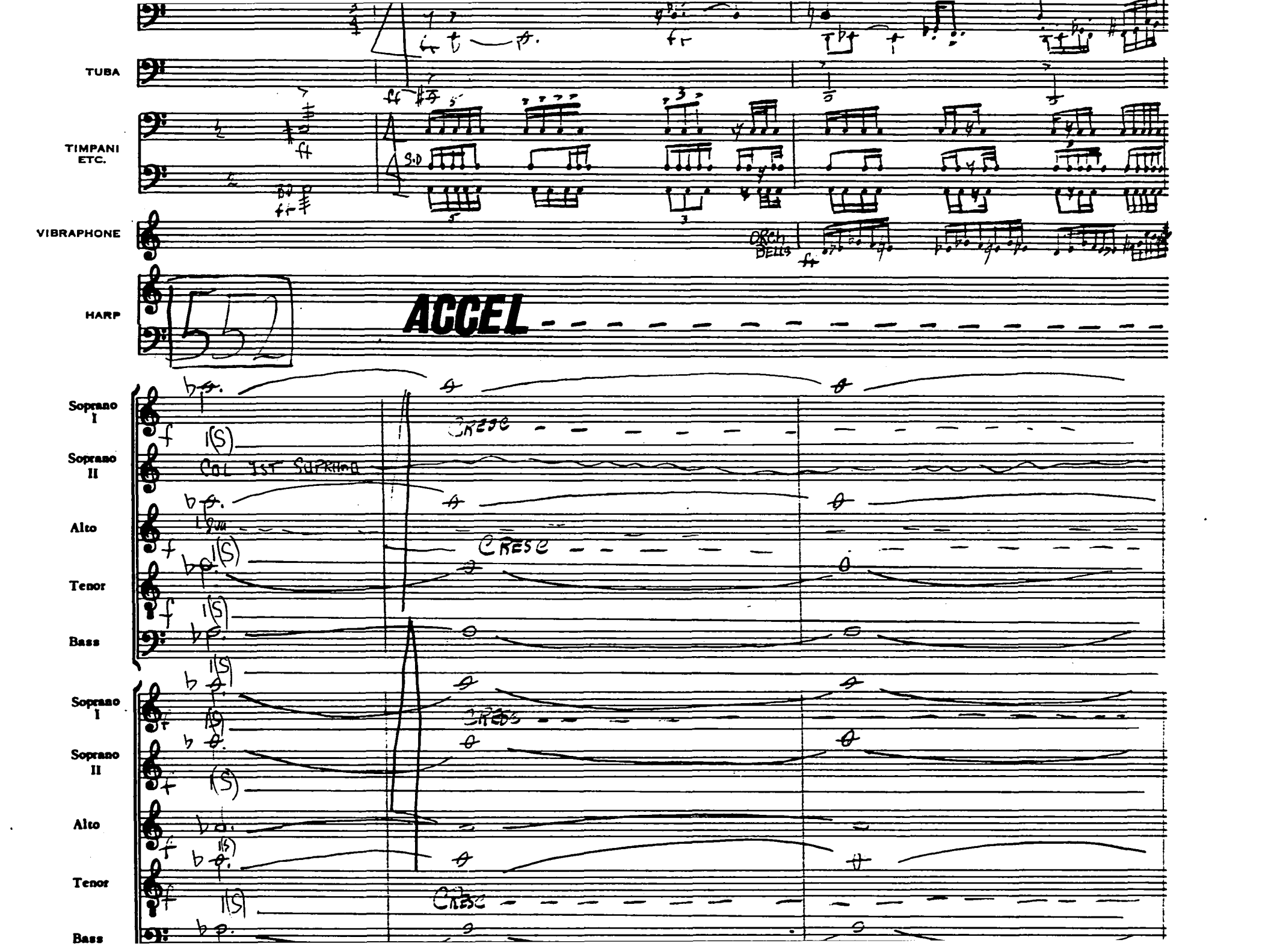
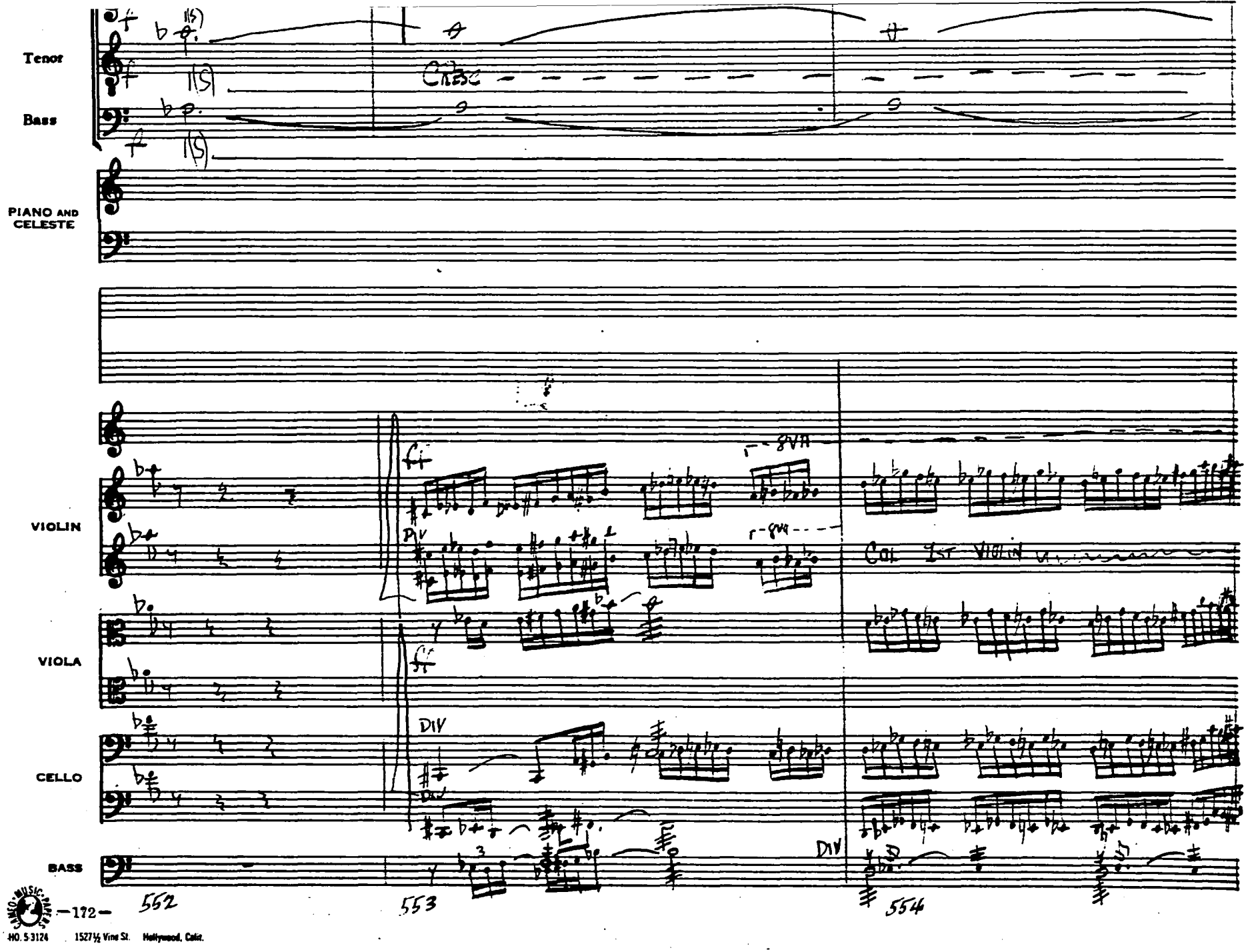

FLUTES
OBOES
CLARINETS
Bs. cl.
BSNS
CONTRA
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
ACCEL
Soprano I
Soprano II
Alto
Tenor
Bass
CRESC
COL 1ST SUPRANO
CRESC
CRESC
CRESC



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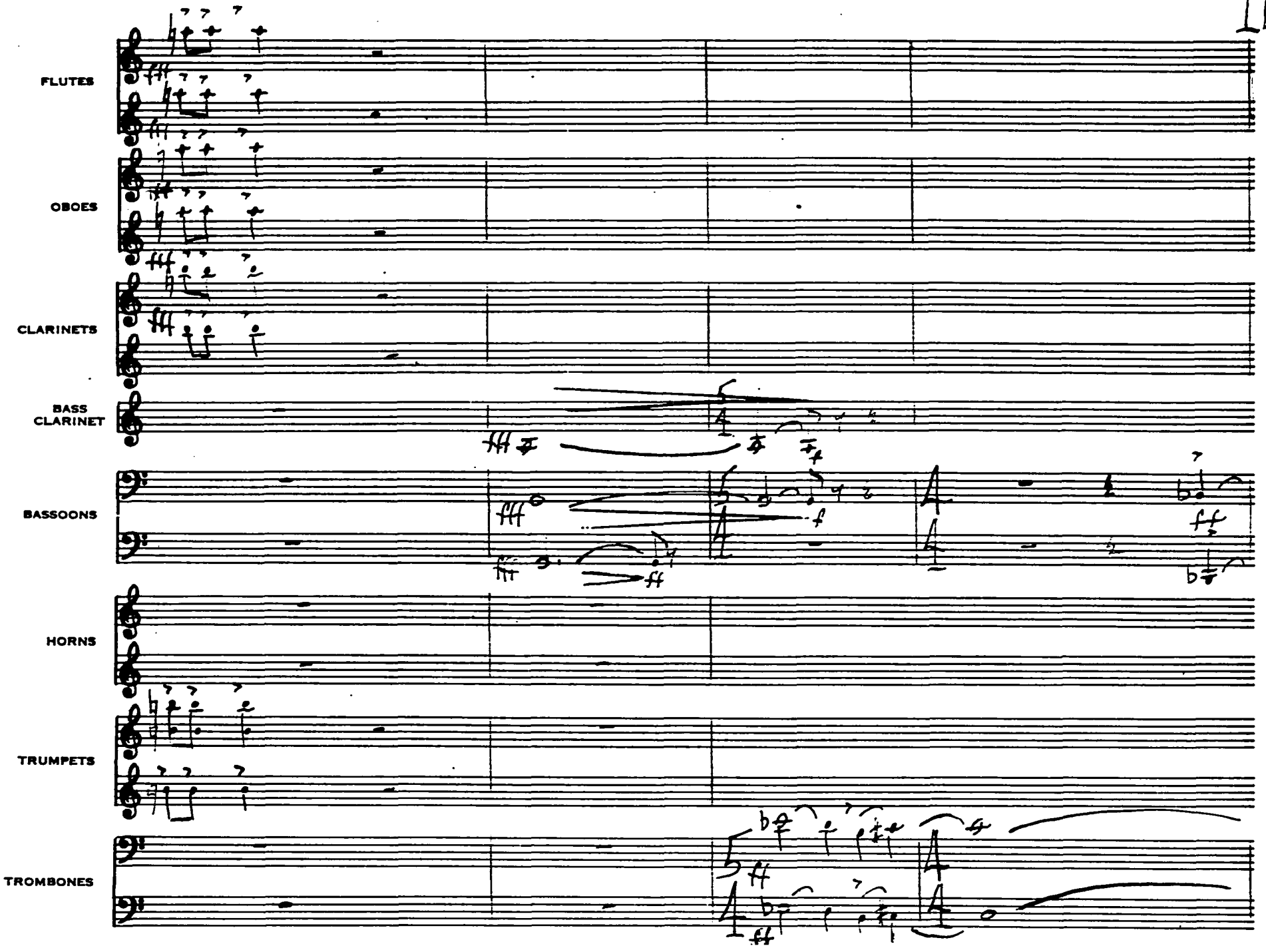
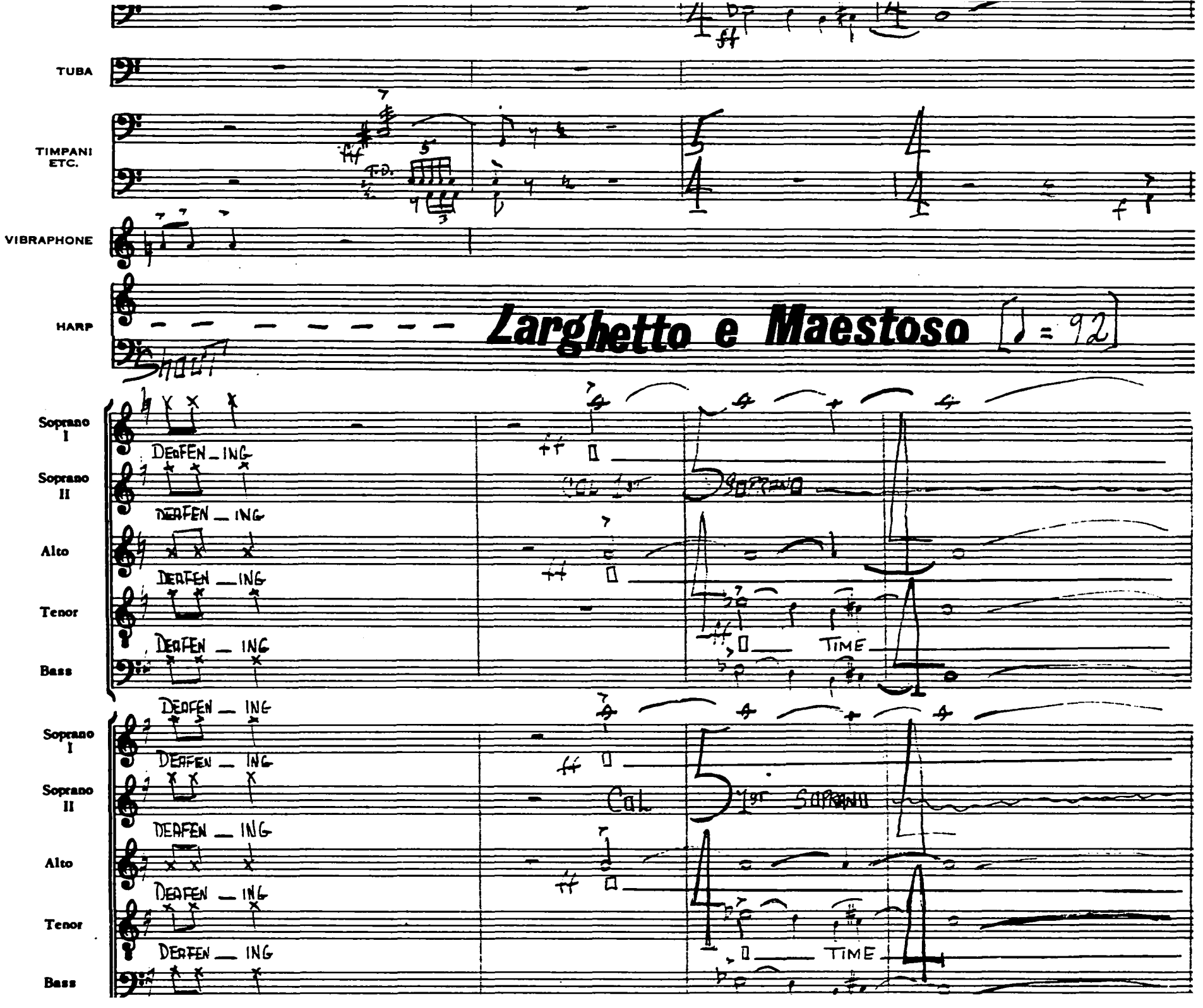
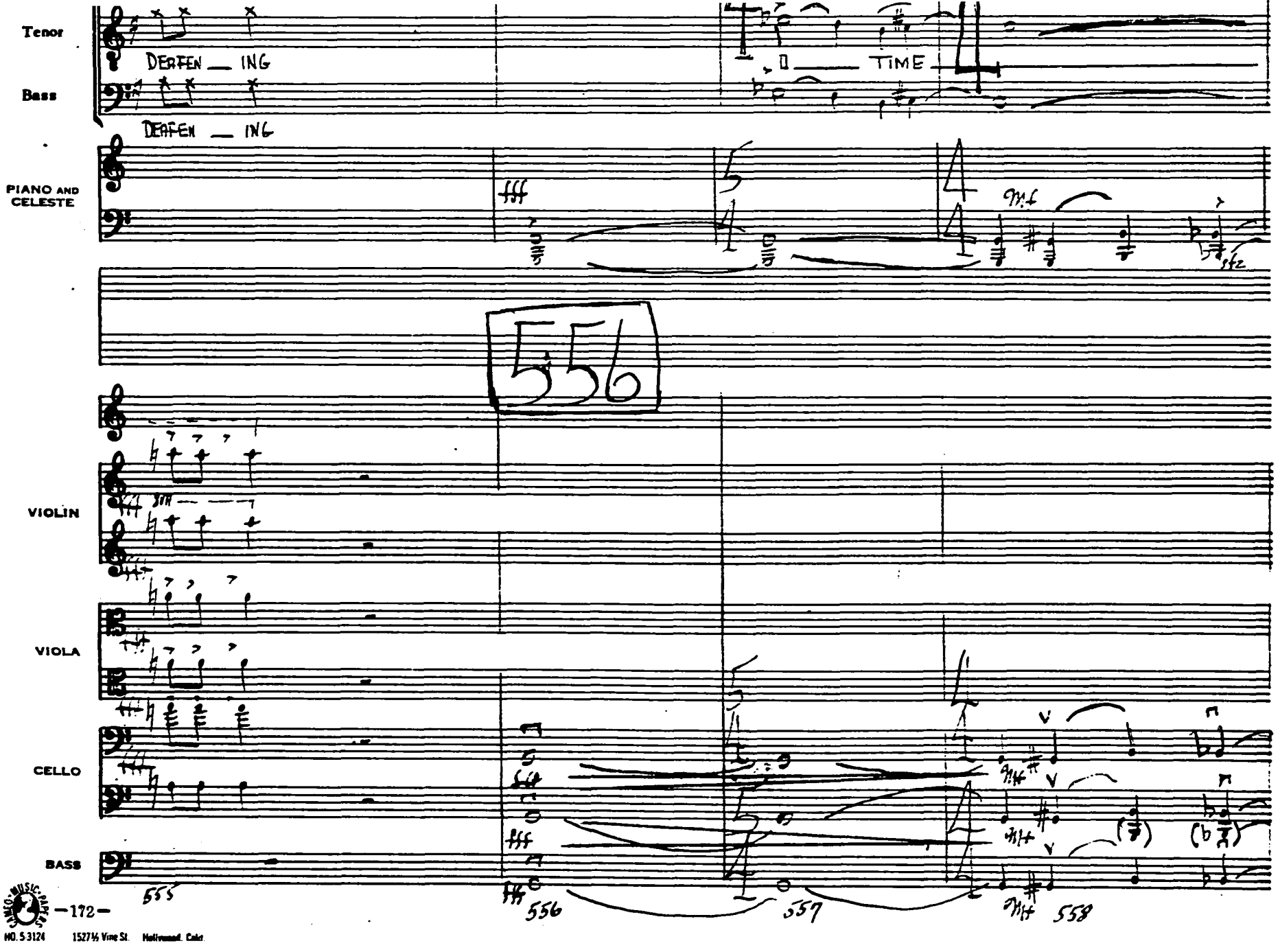

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Larghetto e Maestoso
♩ = 92
Soprano I
Soprano II
Alto
Tenor
Bass
DEAFEN _ ING
TIME
Cal.



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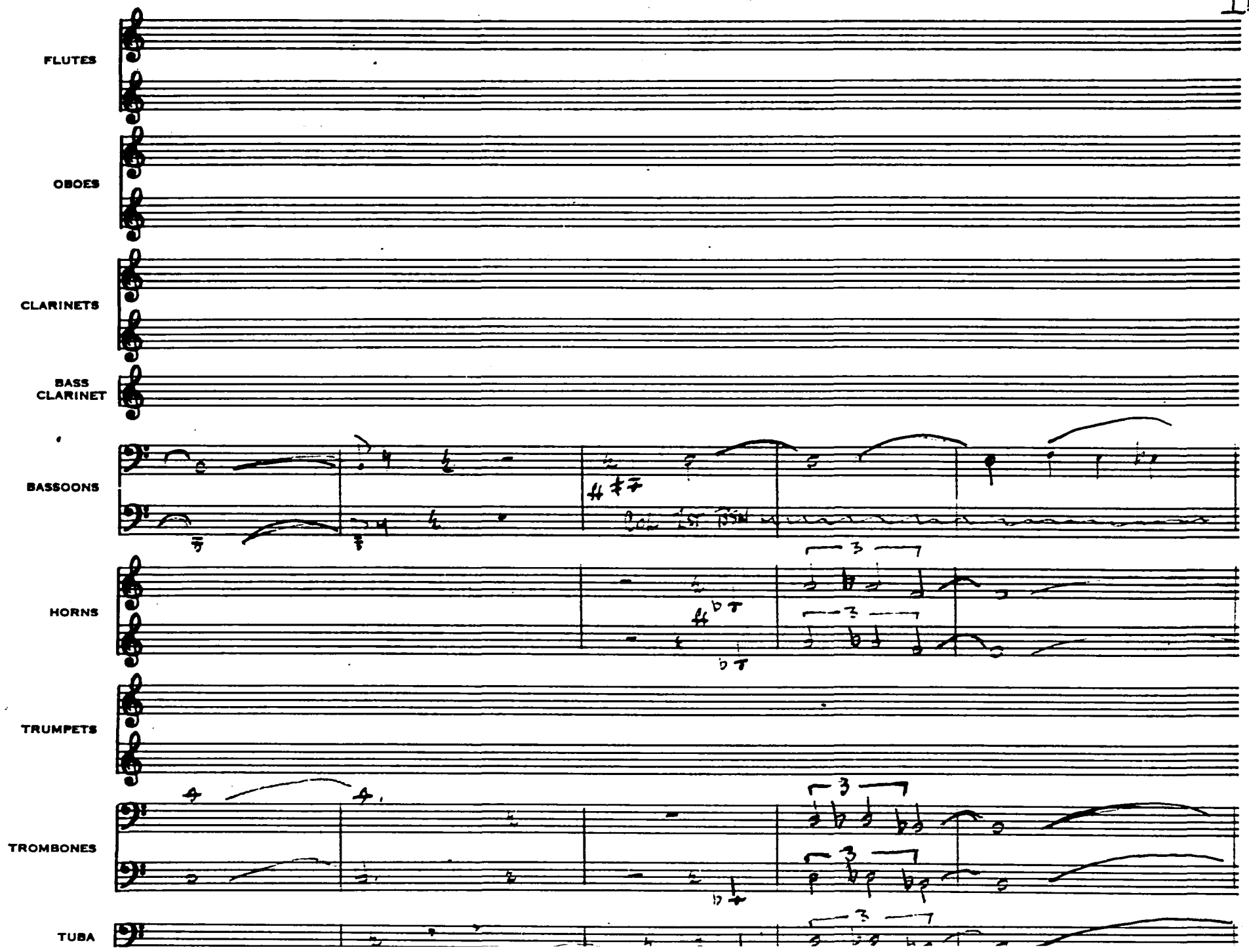
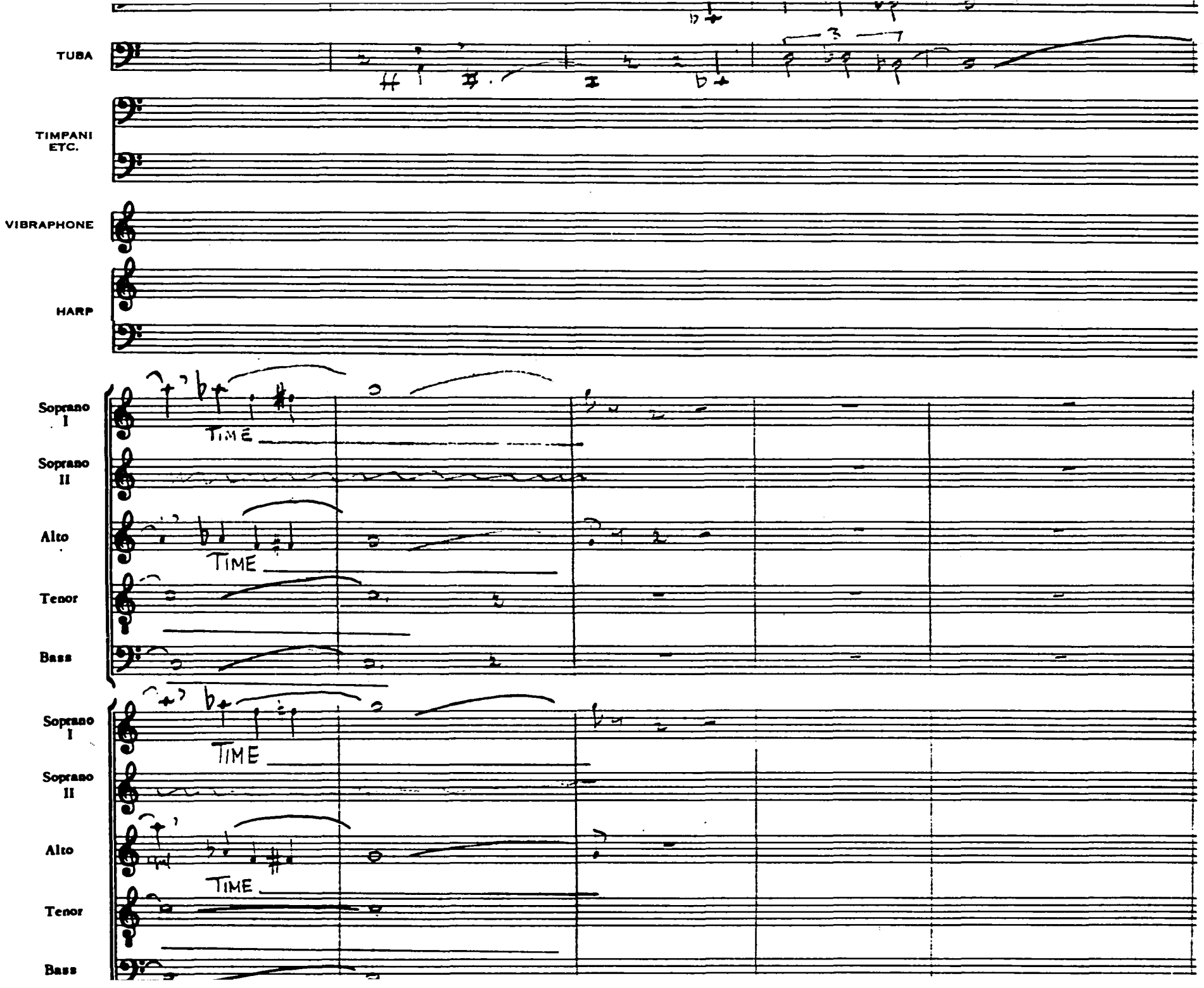
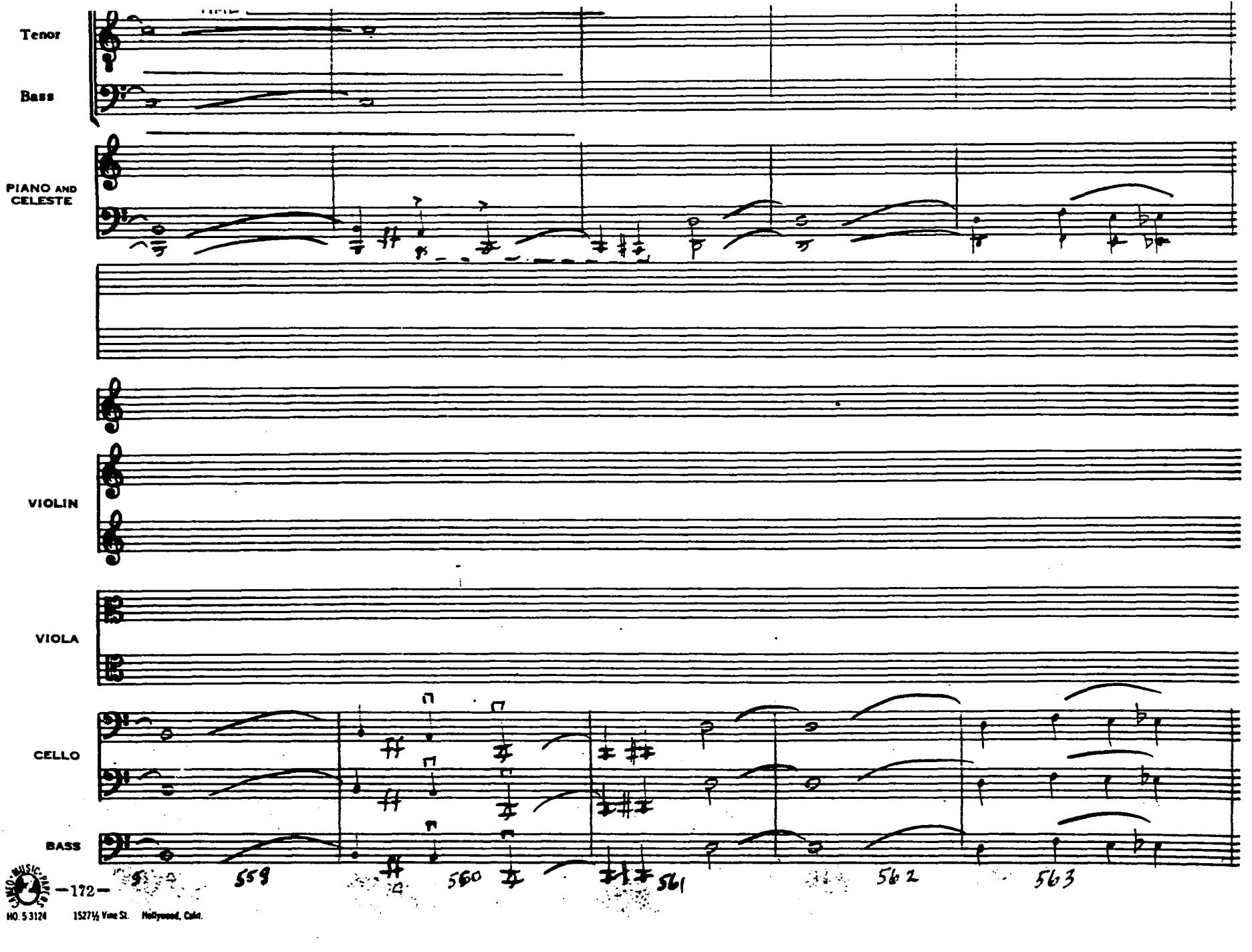
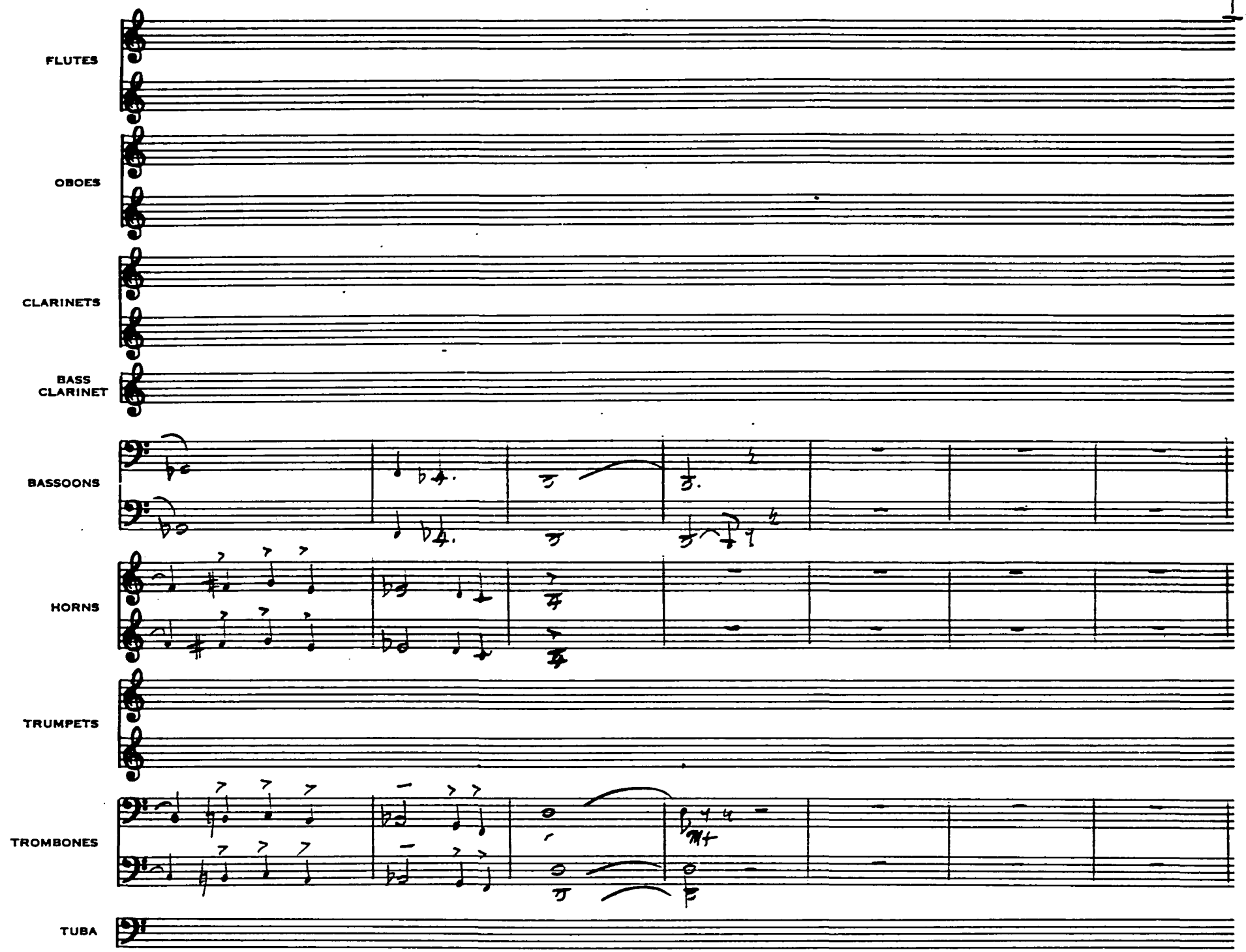
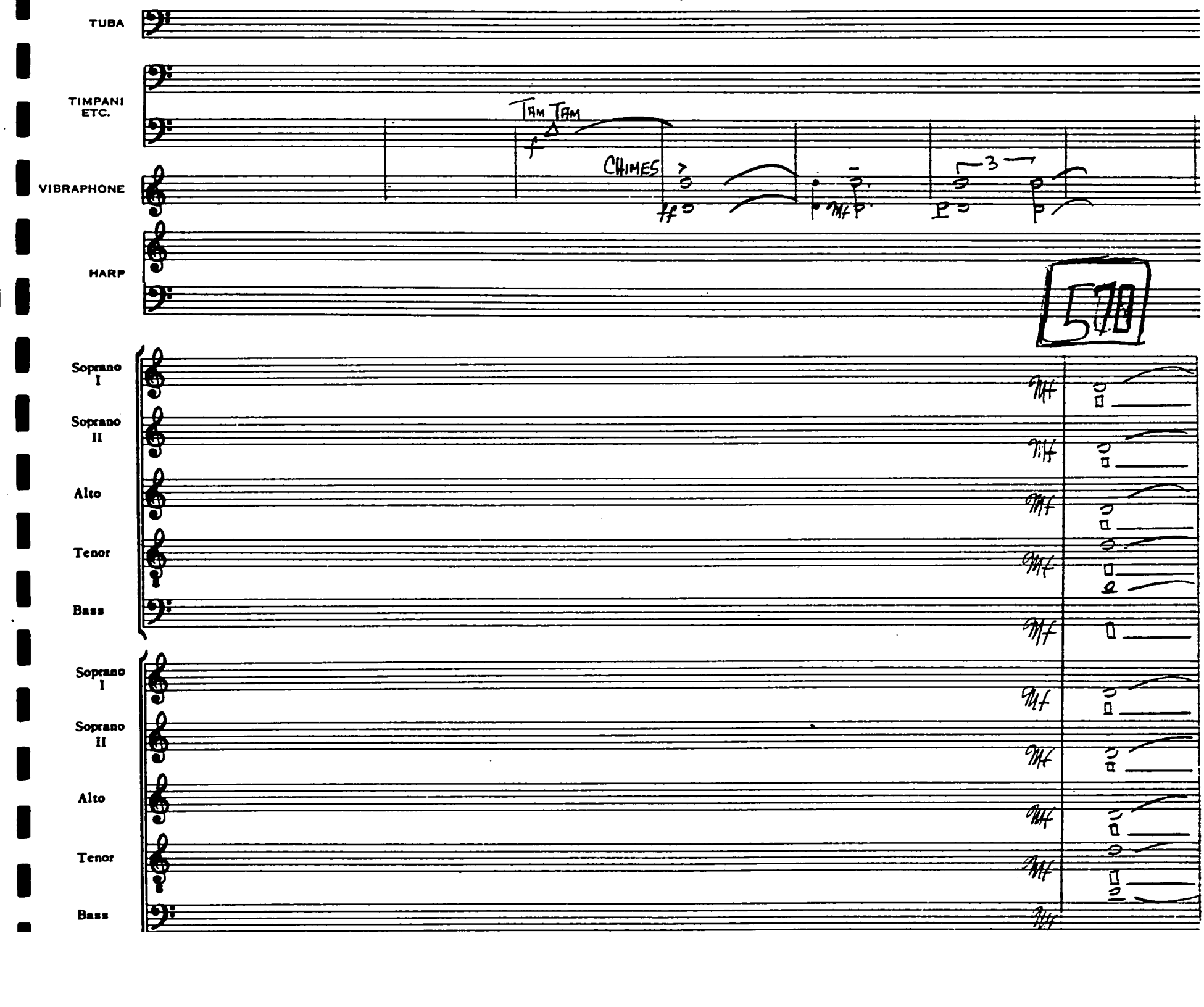

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA

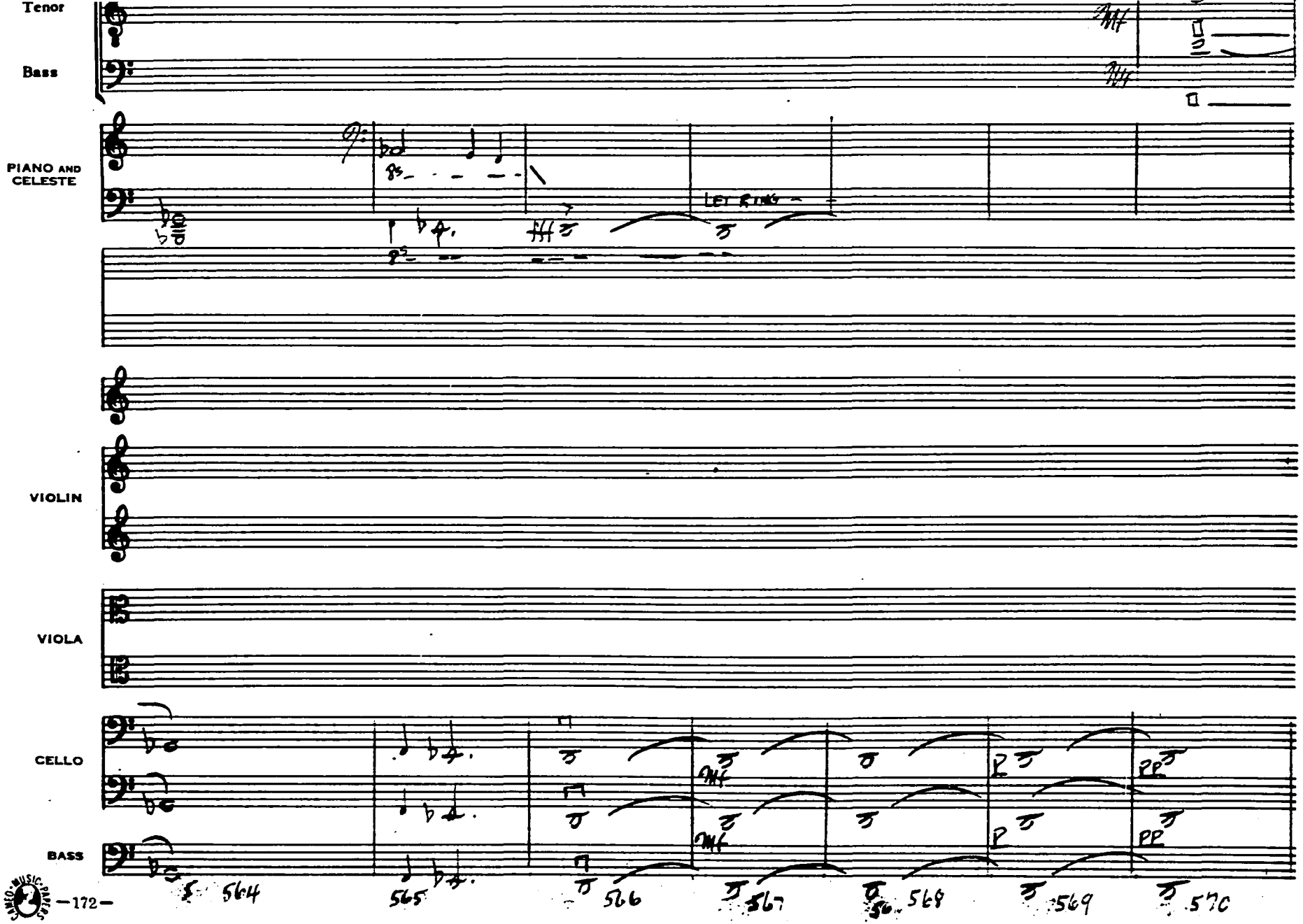

TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
TIME
TIME
Soprano I
Soprano II
Alto
Tenor
Bass
TIME
TIME



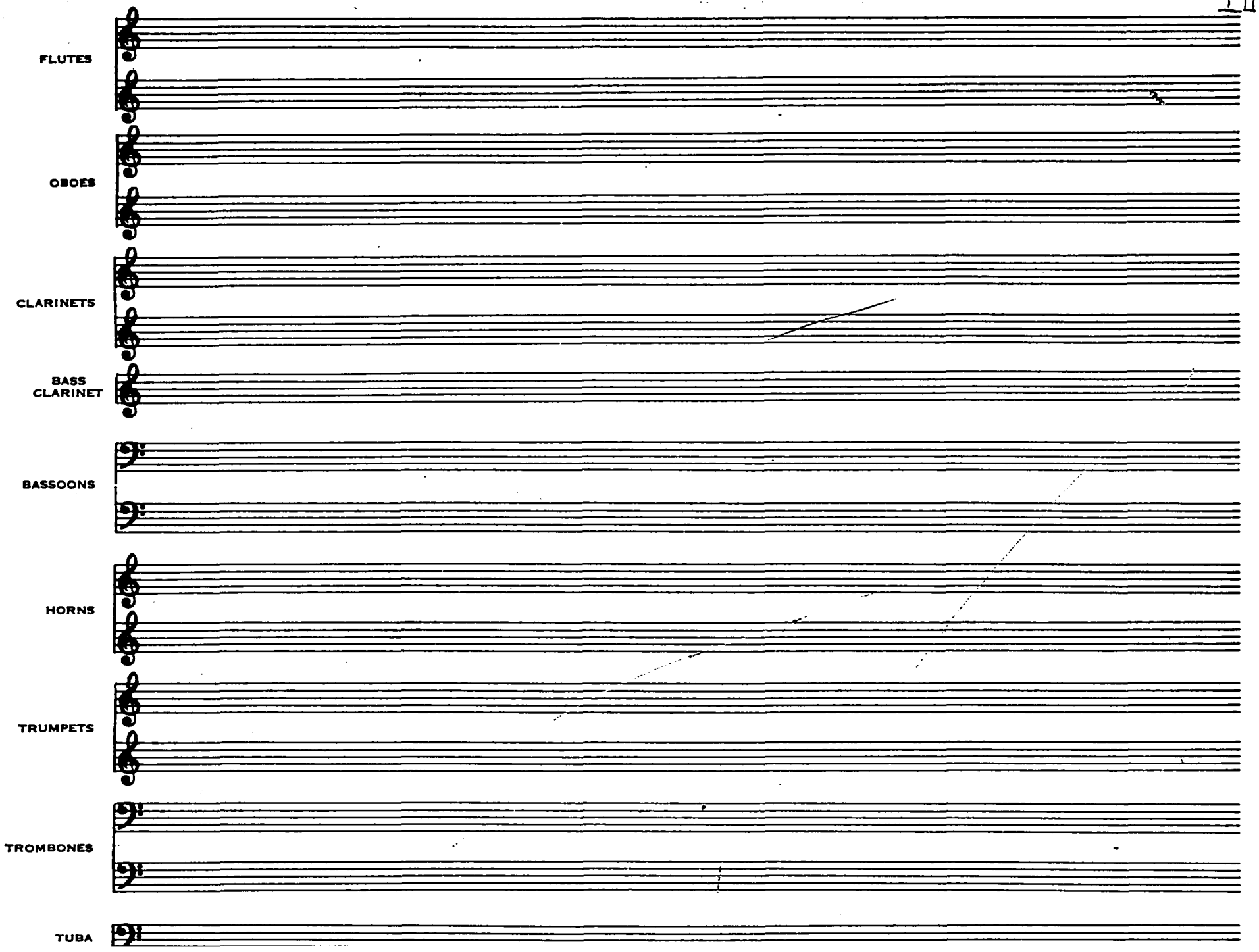
MUSIC
NO. 5 3124 1527½ Vine St. Hollywood, Calif.

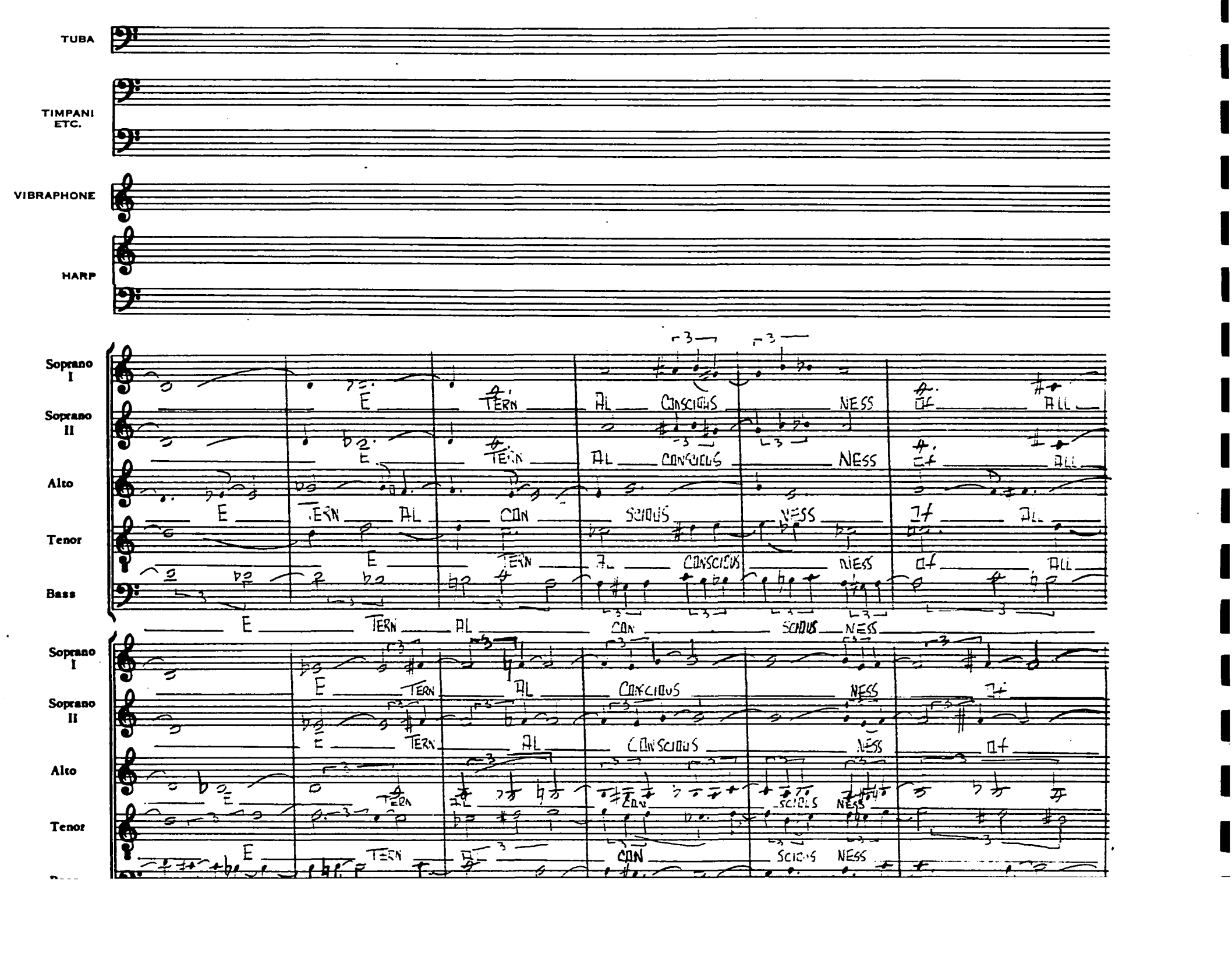

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI ETC.
TAM TAM
CHIMES
VIBRAPHONE
HARP
570
Soprano I
Soprano II
Alto
Tenor
Bass
Soprano I
Soprano II
Alto
Tenor
Bass



MUSIC PRESS
NO. 5 3124 1527½ Vine St. Hollywood, Calif.


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI ETC.
VIBRAPHONE
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
E TERN AL CONSCIOUS NESS
E TERN AL CONSCIOUS NESS
E TERN AL CONSCIOUS NESS
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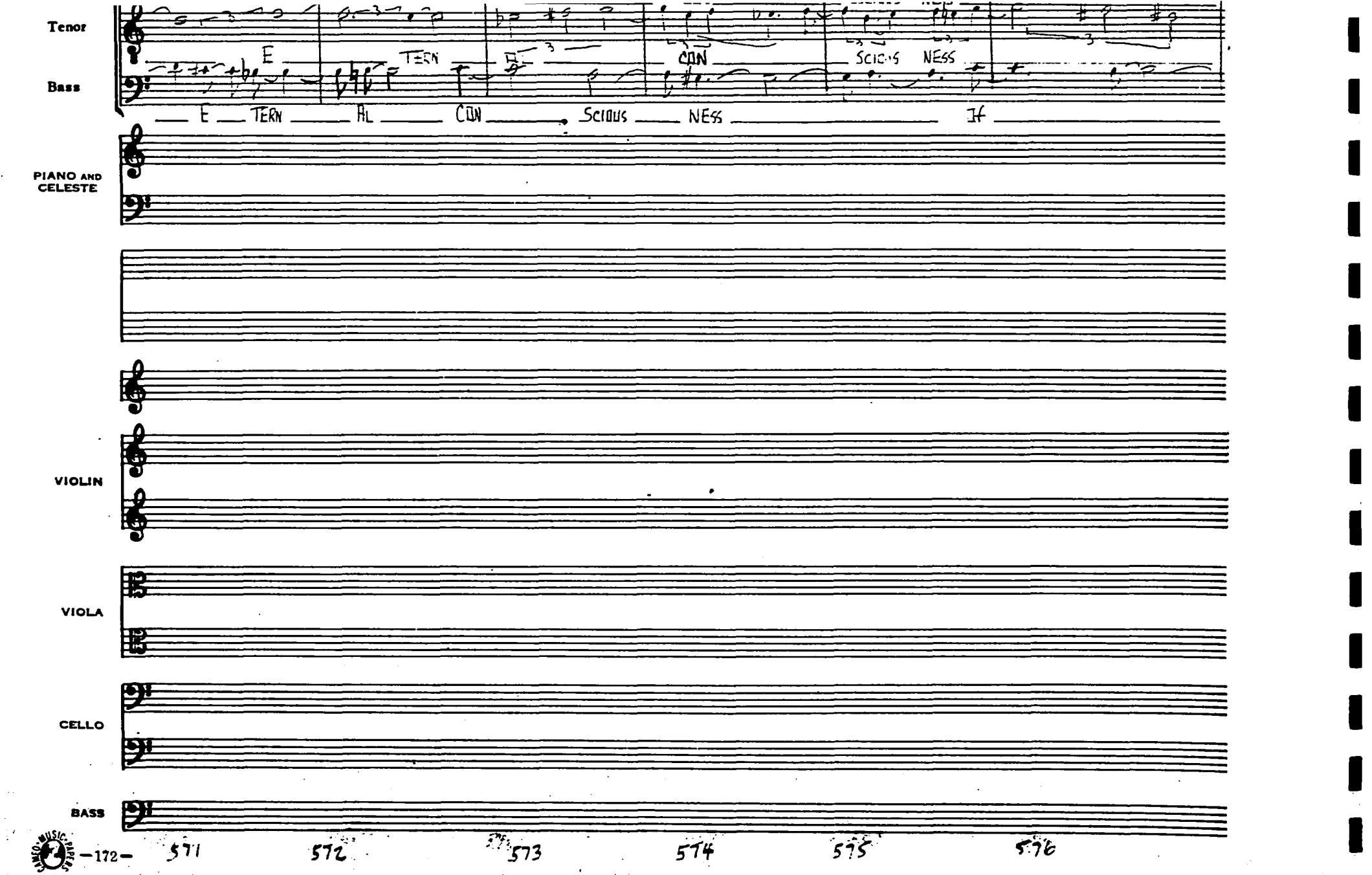

571 572 573 574 575 576

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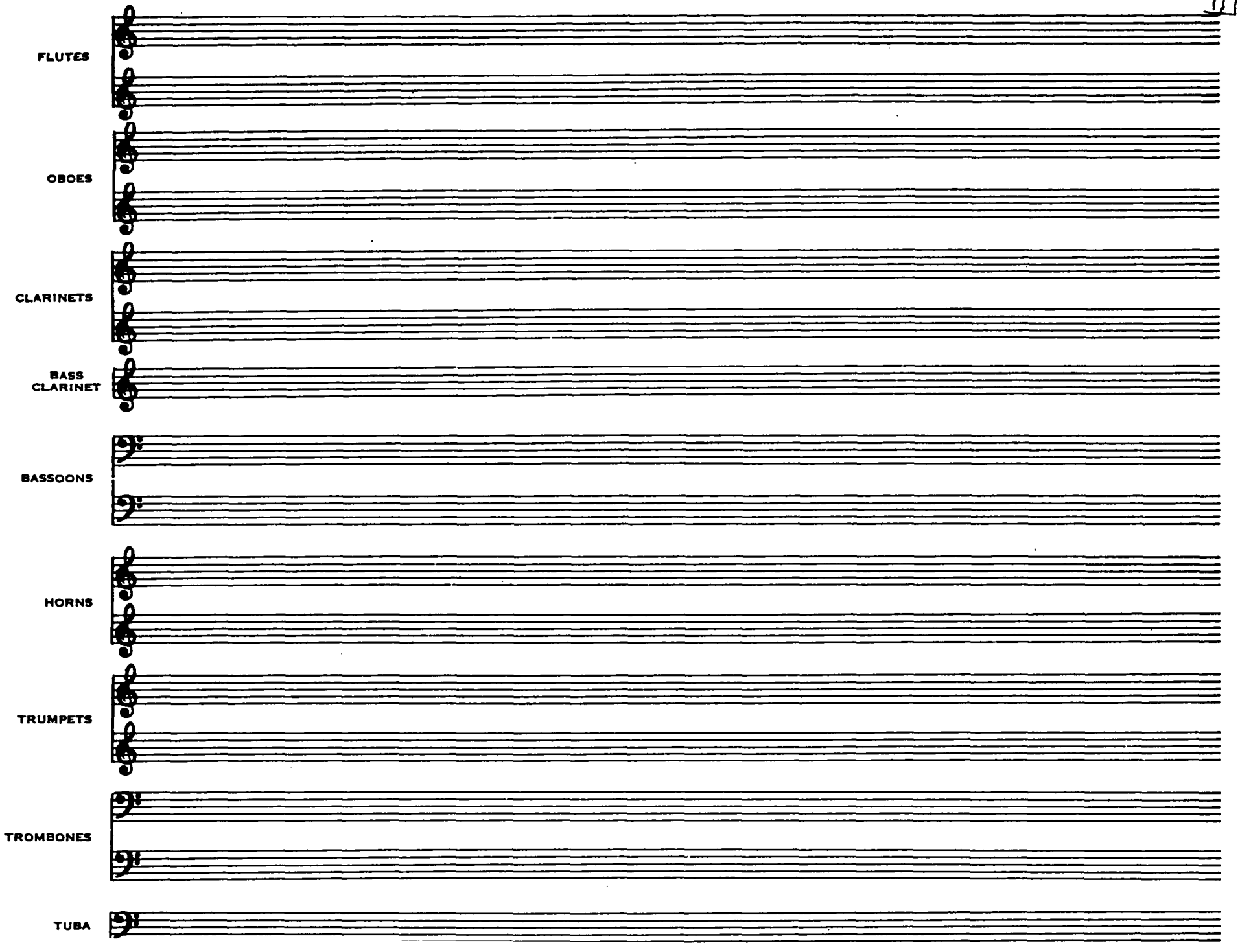
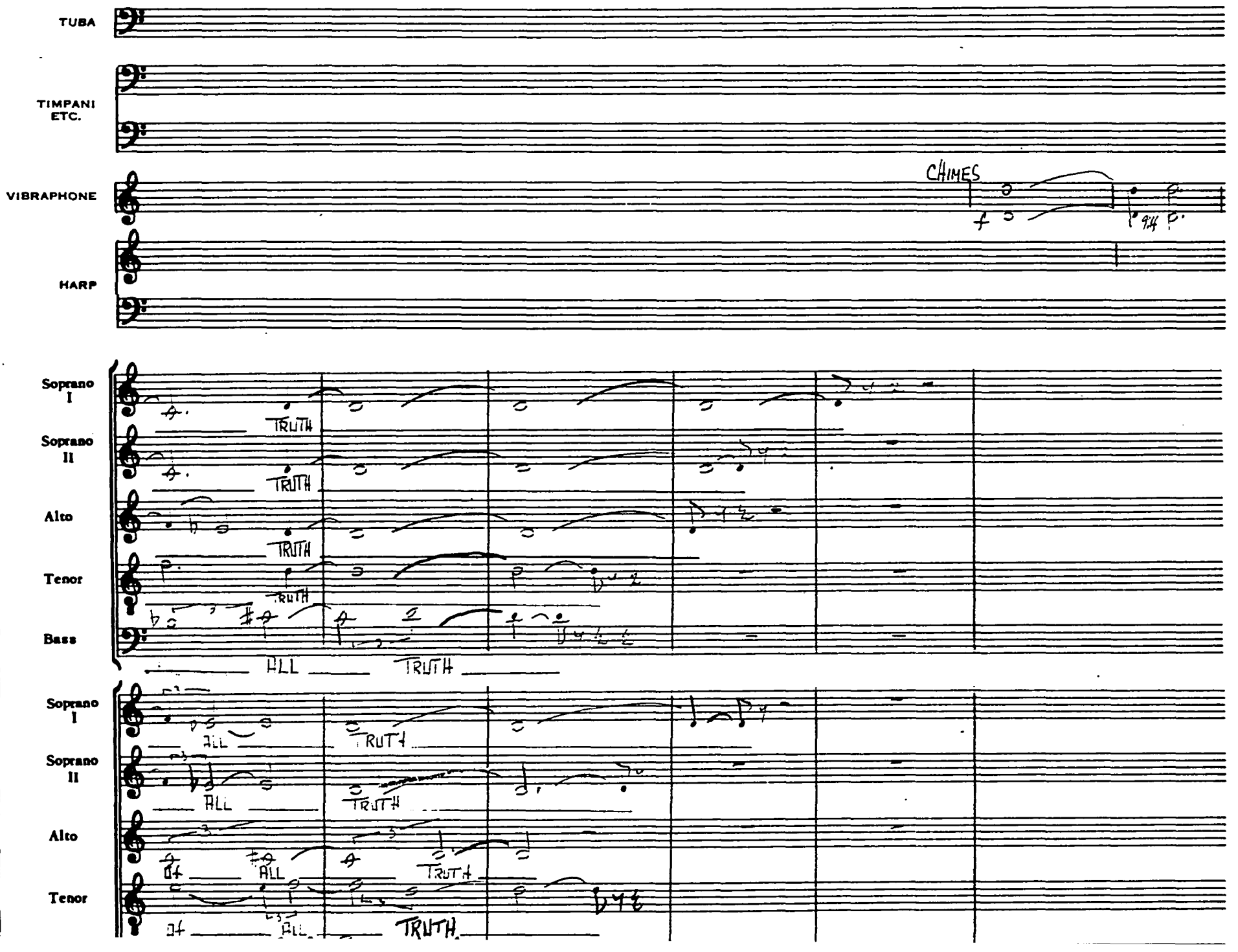
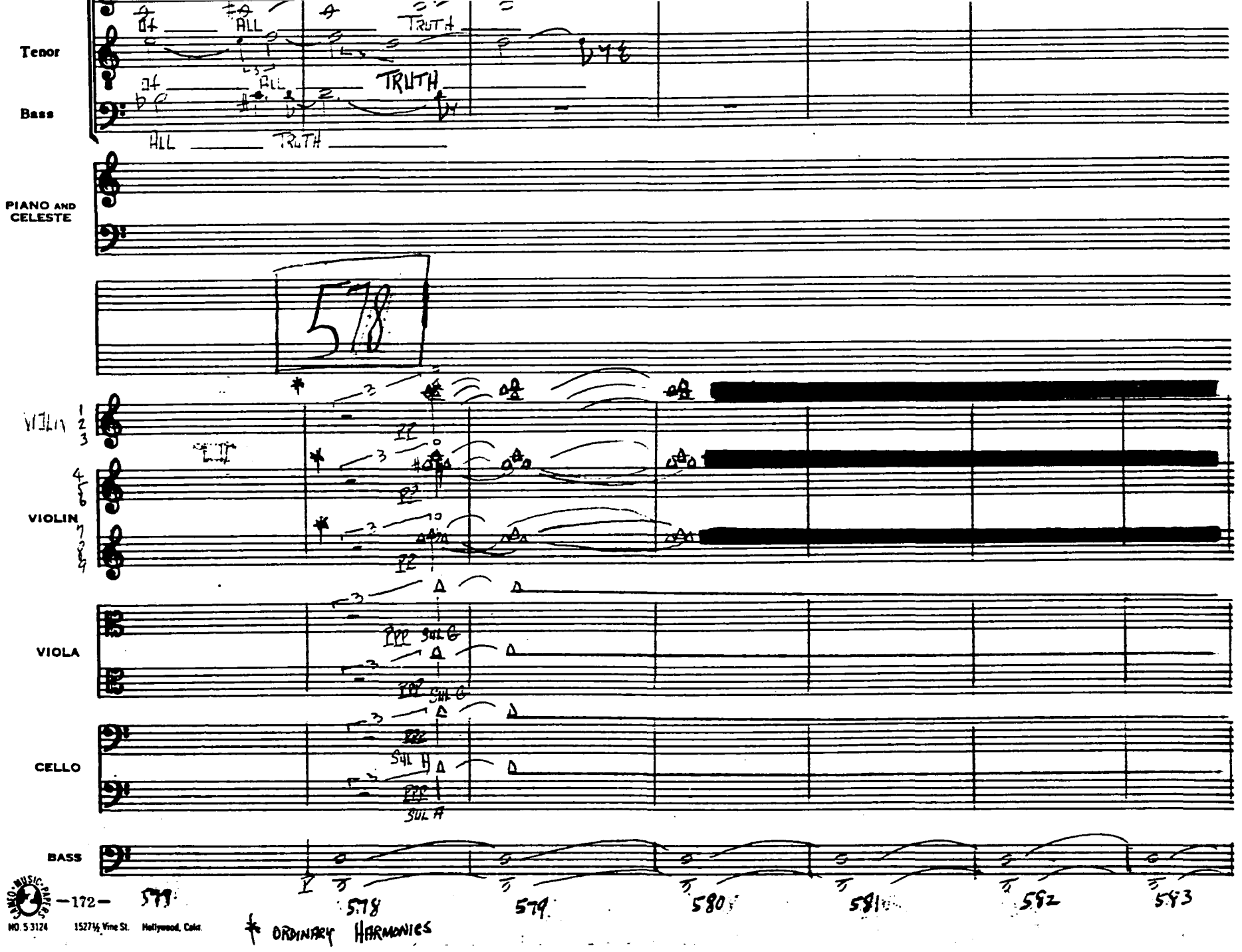

FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES
TUBA


TUBA
TIMPANI ETC.
VIBRAPHONE
CHIMES
HARP
Soprano I
Soprano II
Alto
Tenor
Bass
TRUTH
ALL
TRUTH
Soprano I
Soprano II
Alto
Tenor
ALL
TRUTH
ALL
TRUTH
ALL
TRUTH
ALL
TRUTH



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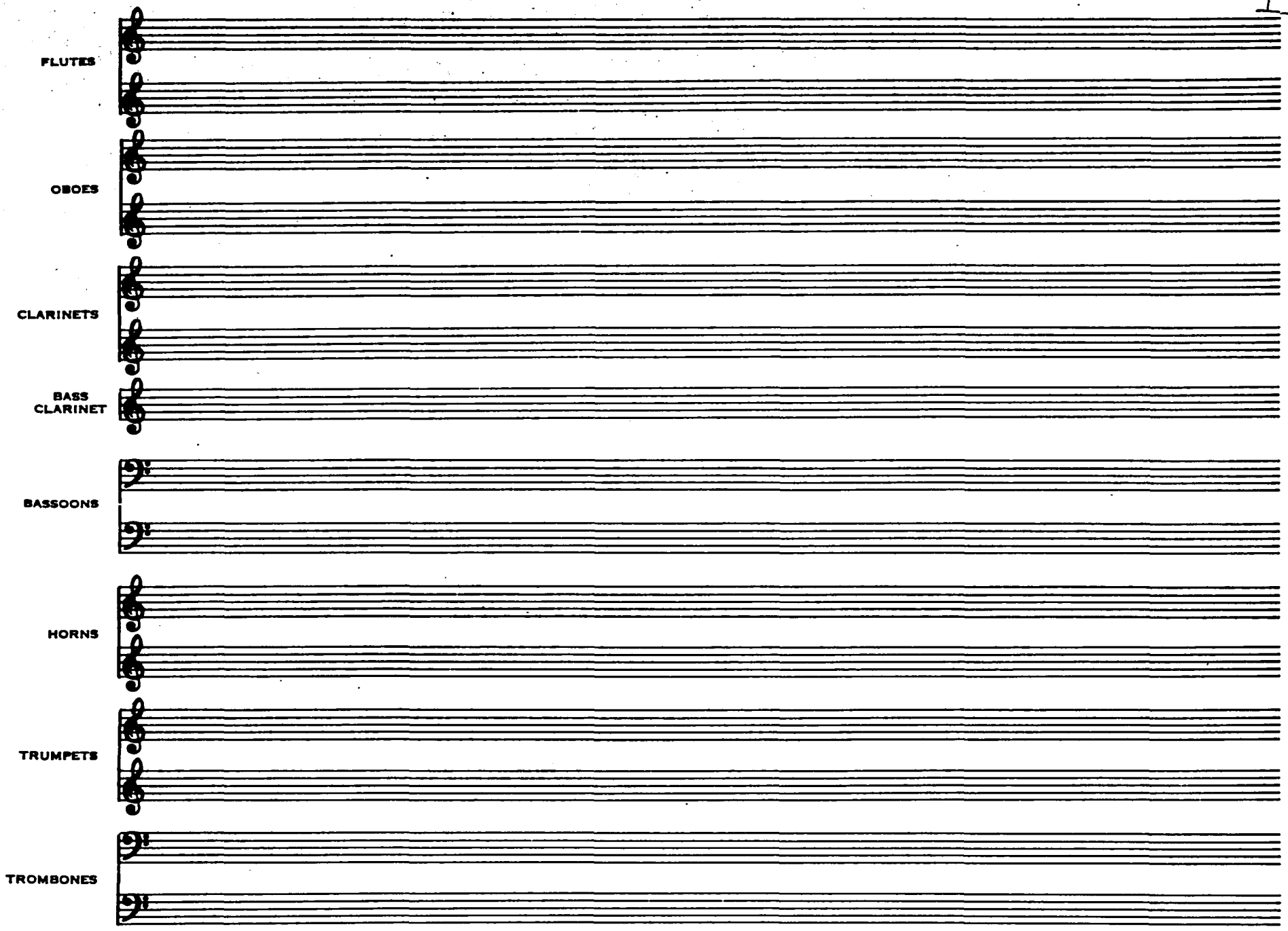
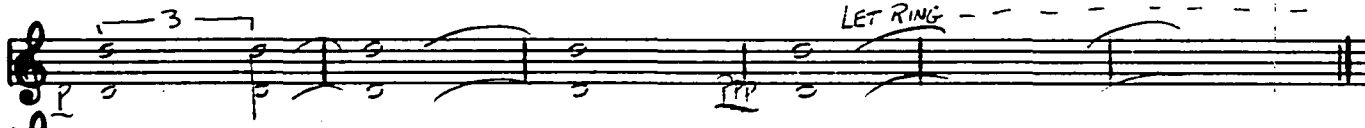
* ORDINARY HARMONICS


FLUTES
OBOES
CLARINETS
BASS CLARINET
BASSOONS
HORNS
TRUMPETS
TROMBONES

TUBA

TIMPANI
ETC.

VIBRAPHONE



HARP

INFINE

Soprano
I

Soprano
II

Alto

Tenor

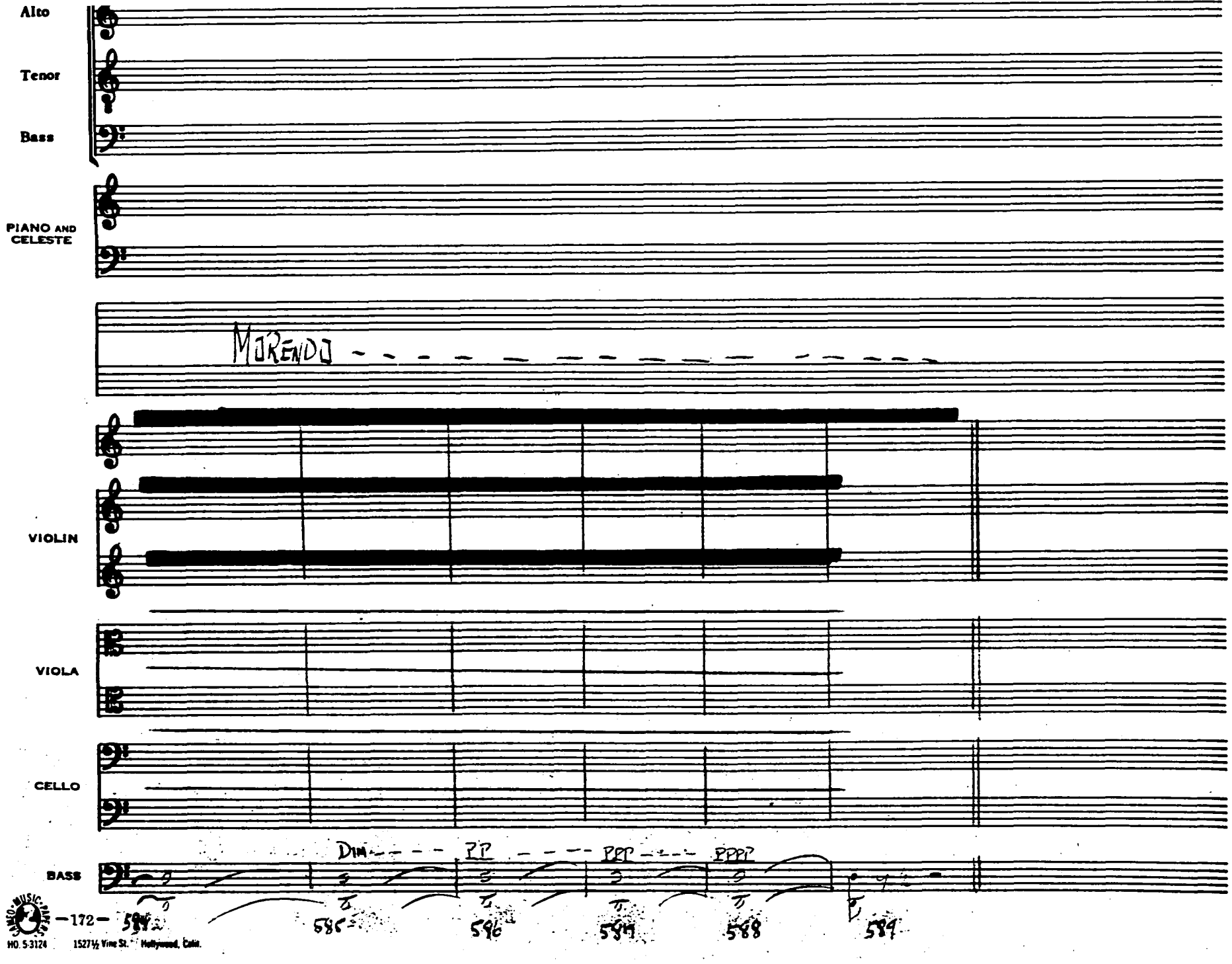
Bass

Soprano
I

Soprano
II

Alto

Tenor



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