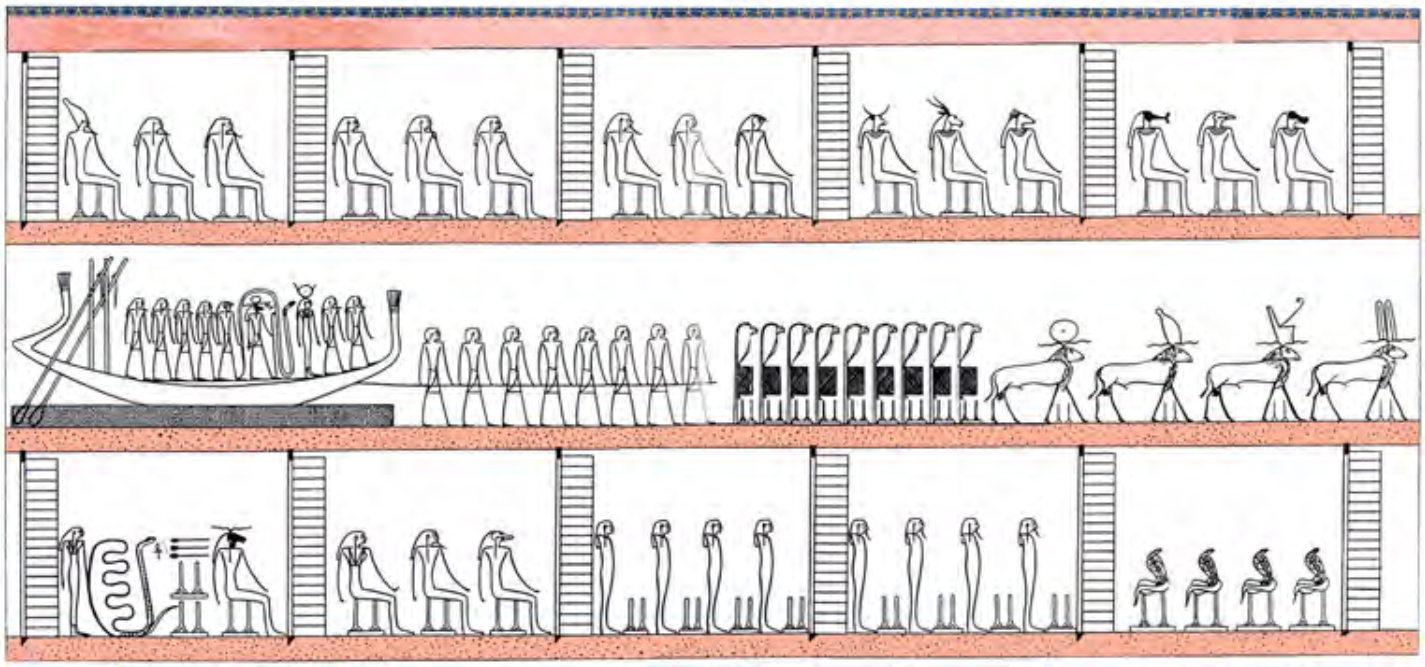
Dave Soldier

The Eighth Hour of Amduat

An opera for mezzsoprano, chorus, improvisers, electronics & orchestra

December 26, 2016

bees cymbals mourning bulls storm



tomcat roar of living war falcon's cry water birds, cacophony of the marsh

Adapted from the earliest surviving illustrated book and score score, "The Book of the Amduat". Heiroglyphs translated to Italian by Rita Lucarelli, Professor of Egyptology, University of California, Berkley

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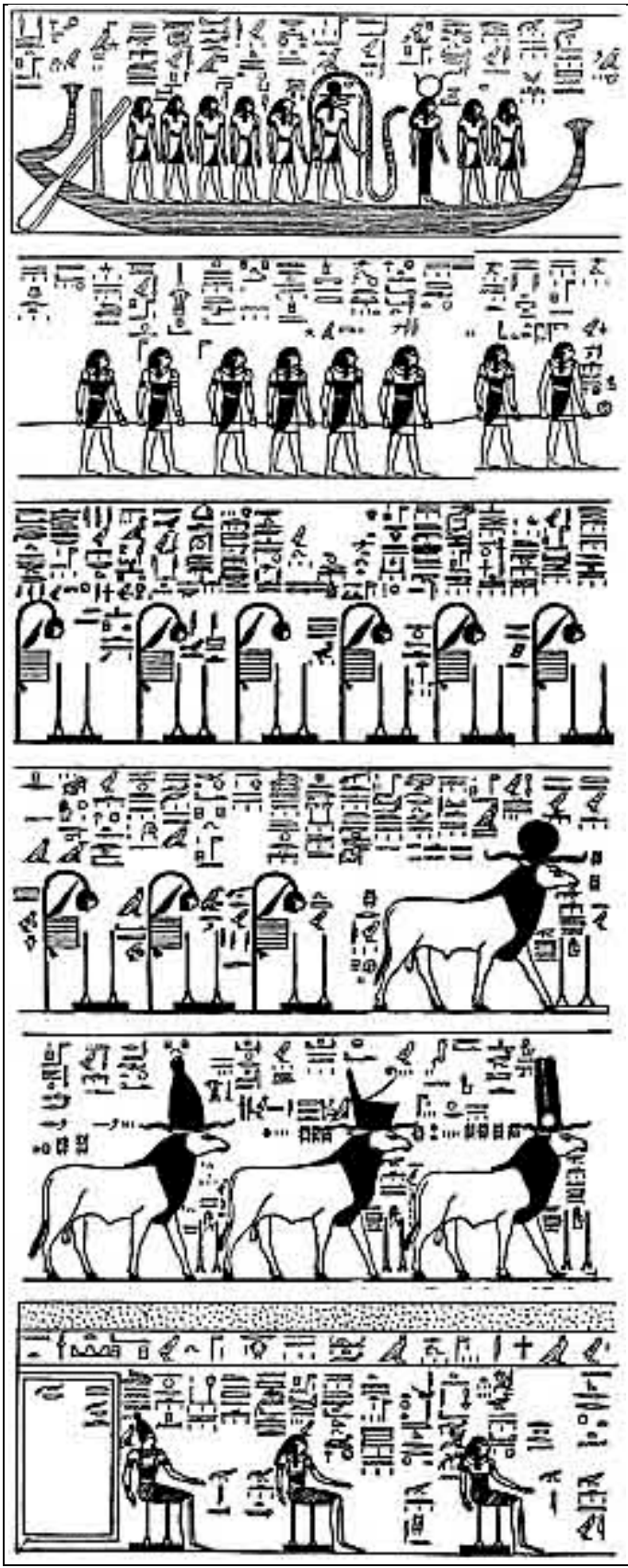


The middle register:

Image 1: The Boat of Af, the dead Sun-god, in the Eighth Hour.

Image 2: 8 gods who tow the boat

Image 3: Servants of the god Ra.

Image 4: (Left) Servants of the god Ra. (Right) First form of Tathenen.

Image 5: (Left) Second form of Tathenen. (Center) Third form of Tathenen. (Right) Fourth form of Tathenen.

Image 6: The Circle Sesheta. the first of the upper caverns

Continuing with the rest of the upper (i.e., left) caverns:

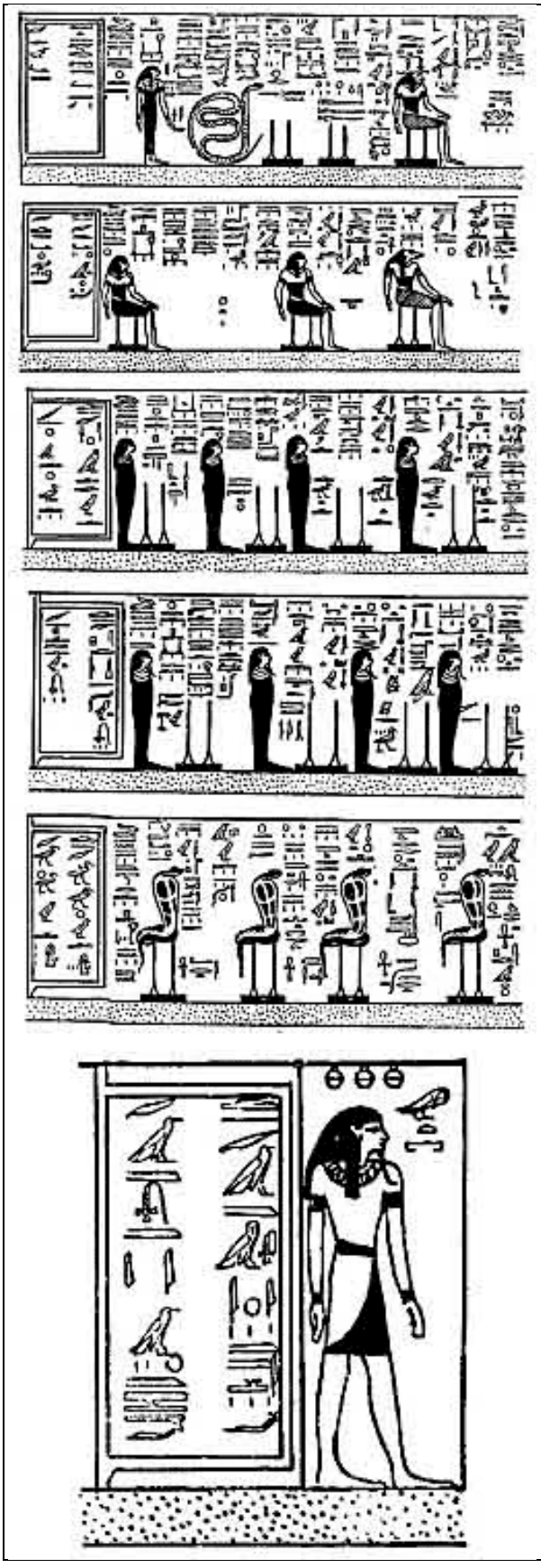
Image 1: The Circle Tuat

Image 2: The Circle As-neteru

Image 3: The Circle Aakebi

Image 4: The Circle Nebt-semu-nifu

Image 5: The door Tes-khaibitu-tuatiu



The lower (i.e., right) caverns:

Image 1: The Circle Hetepet-neb-s

Image 2: The Circle Hetemet-khemiu

Image 3: The Circle Hap-semu-s

Image 4: The Circle Sehert-baiu-s

Image 5: The Circle Aat-setekau

Image 6: The door Tes-amem-mit-em-sheta-f.

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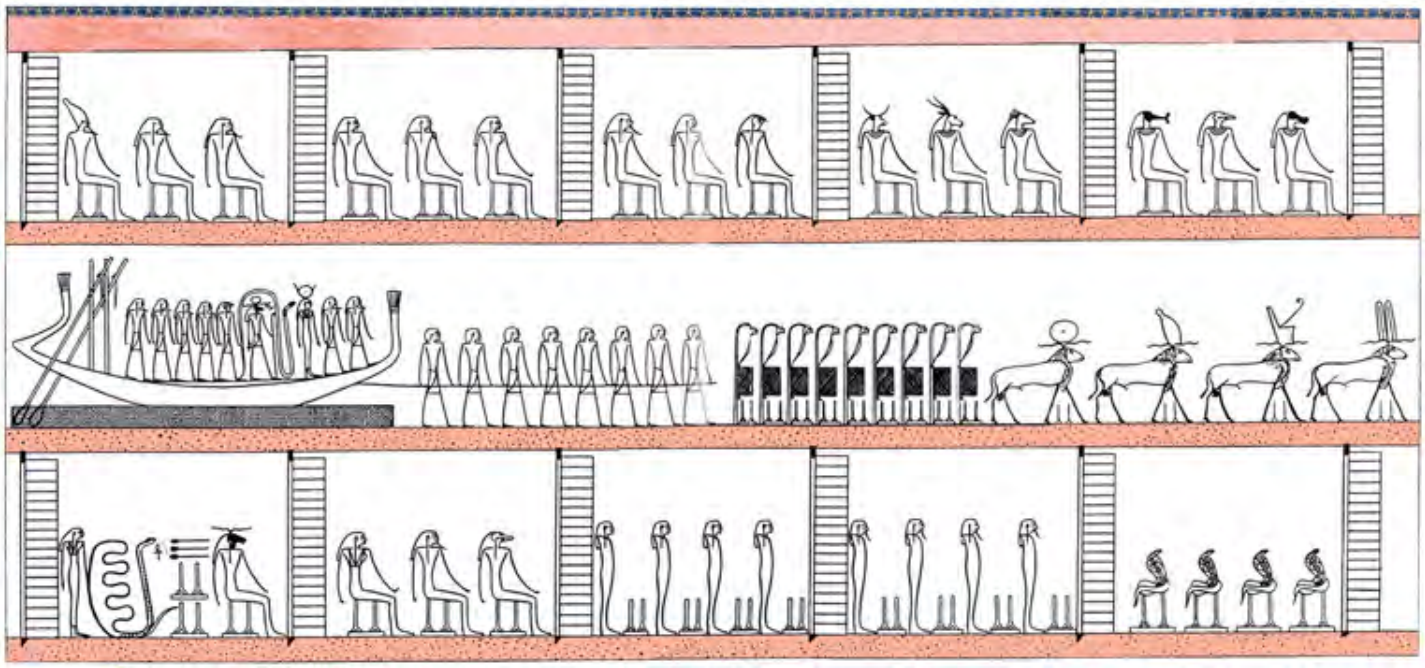
Dave Soldier composer, with collaboration by Rita Lucarelli, Egyptologist

version December 26, 2016

bees cymbals mourning bulls storm



tomcat roar of living war falcon's cry water birds, cacophony of the marsh

The piece is based on the earliest surviving illustrated book, and I believe sound score, the 8th hour in "The Book of the Amduat". The book is painted on walls in the tombs of the Valley of the Kings and many papyri. I use the version in Tuthmose III's tomb, who ruled Egypt from 1485-1431 BC. He is widely thought to be the Pharaoh of Exodus: if it wasn't him, it was a close relative. He co-ruled at first with the female Pharaoh, Hatsepsut, and was great grandfather to Akhenaten. He built the obelisks known as Cleopatra's Needle, one of which is on the Thames in London, and the near East 81st street in Central Park in New York City.

I rely on David Warburton's English translation and Colleen Manassa's article Sounds of the Netherworld. *Translations of the arias to Italian and insights are from Rita Lucarelli, professor of Egyptology at the University of California, Berkley.*

Each morning, Sun Ra emerges from a hole in the east and sails on a river through our sky. After he descends he continue from west to east on the river through the underworld, Amudat, to reemerge in the morning. Each night he dies, but is reborn in the 6th night hour when he unites with Osiris and defeats the serpent, Apep.

During the 8th hour of Sun Ra's transit through Amduat, he and his fellow gods on the solar bark are clothed in the city Tebat-Neteru-S (Sarcophagus of Her Gods). The sounds of Tebat-Neteru-S are described in the text.

Each verson of the Book of Amduat has the same order of caverns, but in contrast to the typical plan shown above, in Tuthmose III's tomb, the left (upper) and right (lower caverns) don't change simultaneously. In that version the caverns are juxtaposed as in the opera:

A. 1-6 minutes	B. 5-12	C. 12-23	D. 23-30	E. 30-36	F. 36-48	G. 48-50	H. 50-57	I. 57-60
	L1. bees	L2. cymbals	L3. mourning	L4. bull	L5. storm			
entry & prayer		towing gods sing		the 9 knives	the 4 rams		gift of the diadem	exit
	R1. cats			R2. roar	R3. war	R4. falcon	R5. waterbirds	

The piece takes place during the 8th hour of the night, "Mistress of deep night", in the city of the 8th hour, known as "Sarcophagus of her gods".

Amduat resembles the **Grotte di Frasassi** with spectacular formations and caverns.

There are three parallel scenes or registers: 5 caverns on the Left Bank, the river in the middle, and 5 caverns on the Right Bank. The prerecorded electronic sections of the opera are played from speakers placed in each of the three registers, so that in total 3 pairs of stereo speakers should be used.

Actors or video or film screens represent the three registers: or these can be televisions, each of which is dark until that cavern is illuminated by Ra. Ideally, the audience may walk through the middle, so the piece could be arranged in aisles in a theater.

Vocal parts:
Lady of the boat: mezzosoprano who plays the sistrum
9 mixed voice chorus members who tow the boat, any combination of voices
Isis, a soprano: this part could be doubled by the mistress of the boat

Sun Ra's instrument can be a conch shell, saxophone, trumpet, raita, oboe electronic wind instrument, clarinet, or other, or a set of instruments: the point is that he can gesture with it

Gods with instruments on the boat with Sun Ra:
Wepwawet (Opener of the ways: a.k.a Ap-uat, the scout), trombone
Sia (Percipience) guitar (can double on banjo, or gmbri), with cello bow
Lady of the Boat, as above, mezzo soprano with a sistrum
Horus of Fragrance (Heru-Hekenu) violin, can double on sarangi/sarinda or north African fiddle
Bull of Mat, hand held bass drum
Nehes, i.e., the "Look-out" or Vigilant One, clarinet, can double on or oboe or raita
Hu (Utterance), tuba
the Steersman (Guide of the Boat), snare drum

The boat gods play memorized scored parts and improvise. It is important that the improvisations are not formless: the patterns should be worked out in rehearsal and the improvisations should have an emotional and narrative point, interpreting the section of the story.

Orchestra:
string quartet (minimum: string section preferred)
harp (the harp is Egyptian and very much preferred, but if impossible, the part can be performed on an keyboard with harp sounds)
percussionist with two large glass bowls of water and a waterphone

Electronics cues:

There are 15 cues to be played over speakers at Cues 1-2, 3-5, 6-7, 8, 9-11, 12, 13, 15-29, 20, 21-22, 23-25, 26, 27-31, 33, 35

Part A

Left and Right registers *are dark*
(cue 1, on score and contents page) 0:00 Open Middle River Gate named "Which stands without getting tired"
the boat begins to enter through the gate
(2) 0:04 Middle: ***Enter First 3 Gods*** in the front of the boat: the rest of the gods are not yet seen

note: the gods in the boat are listed from right to left, as they enter: all other lists of characters are left to right

1) **Wepwawet** (Opener of the ways: a.k.a. Ap-uat, the scout, associated with the wolf) on trombone
2) **Sia** (Percipience) on guitar (or banjo, or gmbri) with a cello bow
3) **Lady of the Boat**, mezzo soprano with sistrum

they play an ancient **Egyptian River Theme**, starting softly as if entering from far away and growing louder: there are already some electronic robotic sounds

(3) 0:47 Mistress Prayer part 1
The Lady of the Boat, a soprano, stands in front of the platform and sings in highly emotional operatic voice (think Caruso), slowly with the orchestra in the pit, and trombone and guitar from the other two gods.

O tu dio, vieni
alla tua immagine nascosta,
o nostro dio, e a tutte le tombe di Khenti-amenti,
unisciti fortemente ad esso,
e possa tu essere supplicato
a illuminare l'oscurita di coloro
che sono sulla propria sabbia.

O thou god, come thou to thine hidden image,
O our god, and to all the sepulchres of Khenti-amenti.
Unite thyself strongly to it
and mayest thou be entreated to lighten the darkness
of those who are on their sands.

(4) 3.14 Enter Sun Ra and the other boat gods on the boat, behind the first 3 gods:
Sun Ra, wearing a diadem in a shrine. Ra is covered by **Mehen**, the serpent. When Mehen, who can be a Chinese New Year's dragon, moves and reveals Sun Ra momentarily, he emanates a bright light in the darkness.
Behind Ra, the rest of the entourage:

1) **Horus of Fragrance**, Heru-Hekenu, violin or north African fiddle
2) **Bull of Mat**, on hand held bass drum
3) **Nehes**, i.e., the "Look-out" or vigilant one, clarinet (or oboe and English horn, or raita)
4) **Hu** (Utterance), tuba
5) **the Steersman** (Guide of the Boat), snare drum

They are continuing the **Egyptian river theme**, now expanded to a funky New Orleans style. The volume increases.

(5) 3:56 River Revealed

Lights now reveal that the boat is towed by eight gods (as it is the 8th hour). More clearly, the audience sees that the boat is on a river, and that hell is full of stalactites and stalagmites in many designs and colors.
This combines electronic sounds with the orchestra percussionist (the dumbek player) playing the water bowls with hands, cups, and wooden spoons.

(6) 4:29 Mistress Prayer part 2
The **Lady of the Boat** picks up the aria with the boat and orchestra:

Ti imploriamo di venire e unire te stesso,
O Ra, a coloro che ti trainano lungo il percorso.

We beseech thee to come and to unite thyself,
O Ra, to those who tow thee along.

Part B

(7) 5:30 Boat continues down the river
Middle: Mystery sounds and lighting: Wepwawet and Sia are in the front of the boat and peeking ahead, perhaps with lights. They improvise with the sounds.
Water percussionist resumes with more variety: pours, sloshing, rim sounds, striking the side

(8) 6:30 Open the 1st Right gate known as "Half of the earth" (TET-SEM-ERMEN-TA)
and 1st Left Gate, known as "Lord of sanctity"
Water percussionist out.

(9) 6:56 Ra illuminates the 1st right cavern named ""Satisfying her Lord" (HETEPET-NEB-S).
In it are:

1. a goddess, Maiden (AMEM ?): Manassa thinks she is a female cat god, Nebethetepet.
2.the coiled Mehen-serpent, (MEHEN-TA) World Encircler
three arrows over two signs for clothing which are called "the arrows of Ra",
3. a ram-headed god sitting on the sign for clothing, lord of the Rekhyt-people (NEB-REKHIT).

When Ra illuminates them, they reply with the cries of a tomcat: along with animal cries, I use human sexy vocals.
Both caverns play together and with the musicians in the boat who join in as improvisation. In this case:

Wepwawet on trombone and Hu on tuba "jam" with the 1st right cavern (the phrases are from a Stuff Smith 1940's record, Onyx Stomp, slowed down) that can be used for material.

(10) 7:10 Ra Sun Ra gestures with his instrument and illuminates the 1st Left cavern named "Mysterious" (Sesheta).
In it sit three gods (*left to right, as are all the lists of gods in the caverns*): they should appear from the sands. to which they will also return:

1. Tem (or Atum) wears the White Crown (of Lower Egypt).
2. Khepri,
3. Shu
They sit on clothes-making, or sewing machines. They give the boat gods clothes, and the boat people can remove burial mummy linens.

When Ra illuminates them, they respond with the humming of a swarm of honeybees.

(11) 11:00 Close 1st left cavern Gate, and the cavern goes dark and the bee sounds go silent as the gods in that cavern return to the sand on the banks until tomorrow night,
while the cats and sexual sounds of the 1st right cavern continue with Hu and Wepwawet still playing, though not too much!

The boat moves on as the 8 gods towing the boat are revealed. *Water percussionist resumes.*

Part C

(12) 11:57 Tower's Prayer Part 1
Middle: The towing gods stop and sing to Ra, which stops the cats from howling for the time being

Vieni dunque alle tue immagini,
nostro dio a te
"coloro che appartengono alla tomba" che sono a Ovest,
che tu possa riposare nelle tue forme nella Citta' Piu' Grande.

Come indeed to your images,
our god to you
"Those who belong to the tomb" who are in the West
that you rest in your forms in the Greatest City.

(13) 15:21 The cats resume, the trombone and tuba boat gods improvise with them, now with Horus of Fragrance on violin, but stop when the Tower's Prayer resumes

(14) 17:14 Tower's prayer Part 2

The towers continue:

E' dunque (Ra), colui che gli abitanti delle caverne adorano.
Quando tu illumini l'oscurita' di coloro che sono sulla loro sabbia.
Vieni dunque a te, che tu possa riposare in Ra,
che e' trascinato, Signore del trascinare.

It is (Re) indeed, whom the cavern-dwellers revere.
When you illuminate the darkness of those upon their sand.
Come indeed to yourself, that you may rest Re, who is towed, Lord of towing!

(15) 19:40 Open gate to 2nd Left Cavern, known as "Standing one of Tatenen" (Tes-aha-Tathenen)
the sounds from the 1st right cavern return, now with more development of the Stuff Smith melody

(16) 19:49 Sun Ra illuminates the left 2nd cavern, named "Netherworld" (Tuat).
In it are
1, the goddess Tefnut or Tefnet
2. a god, Geb or Seb
3. the godess Nut
When Ra illuminates them, they respond with striking cymbals (Manassa thinks metal castanets) inspired by Gnawa music
The Bull of Mat on bass drum, the Steersman on snare, and the Mistress of the Boat on sistrum jam with them
Right: still the 1st cavern with cats howling, which resumes after the Tower's Prayer Part 2, still with the trombone and tuba and Horus of Fragrance who jams on a fiddle with the Stuff Smith lick

(17) 22:51 2nd Left and 1st Right gates shut and the gods disappear into the sands as both caverns go to darkness

Water percussionist resumes and continues through 18

Part D

(18) 23:28 The gate to the Left 3rd cavern opens, known as “with hovering Ba-souls” (Tes-Akhem-Baiu**)**

(19) 23:42 Ra illuminates the left 3rd cavern, named “Tomb of the gods” (As-neteru). In it are seated
1. the god Osiris
2. the goddess Isis
3. the hawk-headed god Horus

When illuminated by Ra, they make the sounds of “people when they mourn” (Manassa)
the music, only from the left bank, uses weeping sounds and can be a solo improvisation spot for Horus of Fragrance, who can try for a sarangi-like improvisation: wait for a while before entering
the Horus of the third cavern ought to answer also on a bowed string instrument, including a North African violin
This fades into the Bacarolle

(20) 27:30 Barcarolle sung by Isis: towers can provide chorus and make rowing sounds on strong beats *from the Berlin Papyrus* (this is the only section not from the Amduat):

Isis:
Gli dei insieme agli uomini sono con te;
Nessun pericolo viene loro dal tuo splendore,
ne' dal tuo viaggio nella barca celeste.
I tuoi nemici hanno cessato di esistere,
poiche' ti sto proteggendo, o Ra, signore!

Trio (or more) of towers:
Li' procede da te il forte Orion
il forte Orion
in cielo di sera,
alla fine di ogni giorno!

short interlude of river sounds

Isis:
Vieni a noi come bambino
da noi che ti ammiriamo
Non ti allontanare

Gods together with men are with thee;
No harm cometh unto them from thy shining
Nor from thy journeying in the celestial boat above.
Thy enemies have ceased to be, for I am protecting thee, oh Ra, lord!

Come thou to us as a babe
Depart not from us who behold thee
There proceeds from thee the strong Orion in heaven at evening,
at the resting of every day!

Right bank*: a passageway (can be a real passageway), dark and no events, as there is an actual passageway in the version we are adapting.*

(21) 31:50 the gate shuts on 3rd left cavern and the gods return to the sand

Part E

(22) 31:54 Knives at War
Middle: The boat and towing gods pass within the river in the middle register, 9 large knives sitting on weaving machines. These are nine Shemes-signs, personified signs for the jurisdiction of Ra and his retinue; each of them is again provided with a small hieroglyph for clothing. Each holds a human head (their own?). They kill Ra's enemies, and they also may give him and his fellow travelers clothes. They are known as "Those who belong to the tomb".

Ra calls to each of them by their names, as follows (left to right). *If the actor playing Ra can project vocally, these names can be yelled/sung during the orchestral portion. If not, his instrument will suffice. The names are not placed in the score, so they can be determined by actor and director and do not require reading music.*

This is a feature for Nehes on clarinet, oboe, or raita to improvise: Alternatively, Horus of Fragrance can improvise solos on violin.

1) Hetep-Ta (Who rests in the earth)
2) Sekhen-Khaibit (concealer)
3) Mathenu (who make the Ba-souls secret)
4) Amen (who brings the shadows to rest)
5) Neb-Er-Tcher (lord of all)
6) Metrui (offering jar)
7) Sesheta-Baiu (road-guide?)
8) Mennu (witness)
9) Peremu (judge?)

When Ra calls to them by their names, they become alive, and the heads emerge from their images. They then plant knives into the enemies of Ra.

(23) 33:54 open gates for the 4th left cavern, known as "belting of the gods" (THEHEN-NETERU) and **the 2nd Right cavern** known as "Which drives off his enemies" (TES-RA-KHEFTIU-F)

(24) 34:11 Ra illuminates 4th Left cavern named "the cavern is Mourning" (AAKEB),
Three animal headed gods are seated:
1. bull headed, "The bull of the West" (KA-AMENTET)
2. ram headed /goat headed, "the noblest of the gods" (BA-NETERU)
3. rat headed named "The weeping one of the gods" (REM-NETERU)
When Ra illuminates them, they make the "sound of bulls and other male animals" (Budge), "the bull of bulls becoming pleased" (Manassa).

and Ra illuminates the Right 2nd right cavern named "She who annihilates the ignorant" (HETEMET-KHEMIU).
Three gods sit on the sign for clothing,
1. a goddess named Place
2. a god both personifying the region and the whole Netherworld (TA), named Earth
3, a crocodile-headed god (SEBEQ-HRA) named, Clever-faced
When Ra illuminates them, their sound is the: "roar of the living" which includes a divine lion, the war cry of the king and the bellowing of Apep (Manassa) inspired by loud "modern jazz". Warburton says "bleating of sheep".

Finally, all of the boat gods perform with both caverns: this is the section that can most sound like Sun Ra and his Arkestra: on the recording I am playing the violin solo in a live recording with William Hooker.

(25) 37:00 The gates on the Left 4th and Right 2nd close, their gods go back to the sands, and both caverns to darkness.
The knives swallow their heads and knives again after Ra passes them.

Part F

(26) 37:57 Ra calls to the Rams: (Ra and Rams aria)
Middle: The towers and boat are preceded by a procession of four rams. These are the first, second, third, and fourth image of Tatenen, the first manifestation of the rams who are in the earth, where Horus hid the gods. Left to Right:
1. the first wears a sun disc on his horns, the Solar disc
2. the second wears the White Crown, the crown of the South
3. the third wears the Red Crown, crown of the North
4. the fourth wears a pair of feathers

Again all are provided with the hieroglyph for clothing.
Ra calls to them after he has reached them, and they call to Ra with voices of mysterious rams. Ra is joyful at their voices.

Ra's call to the rams will be on his instrument or he could yell their names: with much masculinity and force, but also tenderness and joy. The recording accompanying includes nightingale songs and electronic nightingales, and a Florida mockingbird, i.e., the voices of mysterious rams that sing along with the orchestra.

(27) 40:59 Open gate to the 5th Left cavern, known as "Uniting darkness" (TENS-SMA-KEKIU)
the Left 5th cavern is named "Lady of Wind" (NEBT-SEMU-NIFU).
storm begins immediately
The cavern has three animal-headed gods
1) KHATRI, ichneumon-headed with the head of a mungo (?), named ichneuomon
2) AFFI, the head of a catfish, named catfish
3) ARI-ANB-FI, cynocephalus-headed the head of a hippopotamus named the one who belongs to his stems.
When Ra calls to them they "make supplication through terror" (Budge), "demand, whose raging is great" (Manassa): Manassa thinks likely storm winds. Warburton says "wailing, great in its force"

(28) 41:38 Open 3rd Right gate known as **"**with powerful forms" (TES-SEKHEM-ARU).
the RIght 3rd cavern is named "She who envelops her images" (HAP-SEMU-S).
Inside are four standing female mummies, each with the sign for clothing before them.
1. she who veils, HEBSET
2. the dark one, SENKET
3. she who decorates, TEBAT
4. she who puts together, TEMTET

sounds includes the collapse of glaciers, and a riff played by Gwar, who else?
There is s short repeated funerary phrase that the 2nd violin, viola, and cello can cue in and out during this section. Snare drum improvisation by the Steersman, and a bit of Bull of Mat on bass drum, although he should wait until it becomes very intense around 44 min.
Water percussionist plays violent sounds.

(29) 48:06 close 3rd right gate and gods return to sand

Part G

Middle: Rams continue
Left: still 5th cavern

(30) 48:21 Open 4th Right gate opens, known as "with pointed flames" (TES-SEPT-NESUT),
the Fourth Right Cavern is "Removing her Ba-souls" (SEHERT-BAIU-S).
Hawks begin
Four standing male mummies with their clothing before them.
1. Darkness, KEKU
2. Butcher, MENHI
3. Who keeps off the Akh-spirits, TCHER-KHU
4. Hacker of the earth, KHEBS-TA.
When Ra calls, they respond as divine hawks/ falcon
19th Century drawing room, the mummies are financiers planning world take over through banks and industry

(31) 50:00 close 4th right gate

Part H

(32) 50:11 Ra dances with Rams
Middle: At these final caverns, there is a choreographed orchestral sequence with four divine rams. The music is again accompanied by nightingale and mockingbird recordings (the voices of the rams). First the clarinet has some bird-like solos, and then is joined by Horus of Fragrance on the violin, a dance between two can also be choreographed. Finally, all have a few birdcalls together that I arranged from Messiaen's piano catalog of birdcalls: that section can be choreographed.

During the dance, which has aspects of both African and club dancing with the bird song quotes, Sun Ra gives the rams his headdress (diadems – seems he will need 4 of them) before he moves on.
"But after he has passed by them, darkness envelops them. They receive the diadems of Re, whilst the Ba-soul of Tatenen rests in the earth."

Left: still 5th cavern

(33) 55:00 Right 5th gate opens, known as "With shining Akh-spirits" TES-KHU.
the Right (5th cavern) is named "Great of torches" (AAT-SETEKAU).
and waterfowl start
There are four uraeus-serpents on signs for clothing.
1. uraeus-serpent, AARET-ANKH
2. the sinuous one, RERIT-ANKH
3. the flaming one, NESERT-ANKHET
4. she who is sharp in attack, SEPTAT-ANKH

They respond to Ra with the sounds of nests of waterfowl (Budge), cry of the entire marsh (Manassa), loud cacophony of animals. Also "Then their darkness is illuminated by the (fire) which is in their mouth, without their coming forth from their cavern."
waterbowl solo with many techniques

Part I

(34) 58:11 the Ending March starts
The **Ending March** is with wordless singing by the rowers, the boat Maiden and anyone else available including any actors (if used) from the caverns. *Water percussionist resumes.*

(35) 58:27 Left 5th and Right 5th gate closes and storm and waterfowl fade out.
Then both caverns go to darkness, and the rams are enveloped in darkness.

Upper and Lower: After the final two caverns (not depicted on the simplified rendering), there are images of one majestic goddess on each sides: the one on the right is Nu:

Middle: The boat gods are leaving the room. First, there is a highly colored brightness like the sky illuminated as at sunset. We are glimpsing the start of the 9th hour.

The upper door is TES-KHAIBITU-TUATIU, beyond which is a goddess
The lower door is TES-AMEM-MIT-EM-SHETA-F, beyond which is the goddess Nu who is over a "chamber of destruction".

As the boat is finally out of sight, or nearly so, there is a "false dawn" as the music crescendos, in which there are rays of sun, but that disappears and the music fades a bit.

There are two obelisks that reflect brilliant sunlight for a bit and then dim.

on the second crescendo, the 9th hour begins as the sun rises brilliantly and completely from the east to illuminate the upper world, as it has every morning for millions of years
the obelisk tops are now quite brilliant

(depending on the style of set design, one could also show the Washington monument briefly, the world's largest obelisk)

(36) 60:00 end close final middle gate. "Which consumes the dead through (the serpents) which are in it" and all goes to black

The Eighth Hour of Amduat

Contents

Part A. (1) Open gate on the river that runs through the underworld into the city of the 8th hour. (2) Enter first three gods: Wepwawet on trombone, Sia on guitar, Lady of the Boat with sistrum, playing the *Egyptian River Theme*. (3) Lady of the Boat sings *Mistress Prayer* Part I, *O tu dio, vieni*. (4) Enter the other boat gods: Horus of Fragrance on violin, Bull of Mat on bass drum, Nehes on clarinet, Hu on Tuba, the Steersman on snare playing the *Egyptian River Theme* in New Orleans marching brass band style. (5) The river revealed (6) Lady of the Boat continues *Mistress Prayer* aria part II.

Part B. (7) The boat continues down the river, Wepwawet and Sia improvise with the sounds. (8) Open the 1st right gate. (9) Ra illuminates the 1st right cavern. The cavern plays the sound of tomcats, Wepawawet and Hu improvise with them. (10) Ra illuminates the 1st left cavern. The cavern plays the sounds of honeybees. (11) Close the 1st left cavern. The eight gods towing the boat are revealed.

Part C. (12) The towing gods sing the *Tower's Prayer* Part I, *Vieni dunque alle tue immagini*. (13) The tomcats from the 1st right cavern resume, with improvisation by Horus of Fragrance. (14) The towers continue the *Tower's Prayer* aria Part II. (15) Open the 2nd left gate. (16) Ra illuminates the 2nd Left cavern. The cavern plays drum music. They are joined by the Bull of Mat, Lady of the Boat on sistrum, and the Steersman, while Wepwawet, Hu, and Horus of Fragrance continue to improvise with the first Right cavern. (17) Close both the 1st Right and 2nd Left caverns. River sounds.

Part D. (18) Open gate to 3rd Left cavern. (19) Ra illuminates 3rd Left cavern. The cavern produces sounds of mourning. Horus of Fragrance improvises again. (20) From within the cavern Isis, joined by the towers, sings a *Barcarolle*, *Gli dei insieme agli uomini sono con te*. (21) Close the 3rd Left gate.

Part E. (22) *Knives at War*, 9 large knives in the river come to life and kill Ra's enemies. Ra calls them by name. Feature for Nehes to improvise. (23) Open gates for 4th Left cavern and 2nd Right cavern. (24) Ra illuminates the 4th Left cavern which makes the sound of bulls, and the 2nd Right cavern makes the "roar of the living", all boat musicians improvise with them. (25) Close the 4th Left and 2nd Right gate

Part F. (26) *Ra Calls the Rams*, who make the sounds of birds. (27) Open gate to 5th Left cavern which makes the sound of storms. (28) Open the 3rd right gate, which makes the sounds of war. Joined by improvising Bull of Mat and the Steersman. (29) Close 3rd Right cavern.

Part G. (30) Open 4th Right gate, sounds of hawks from the cavern. (31) Close 4th Right gate.

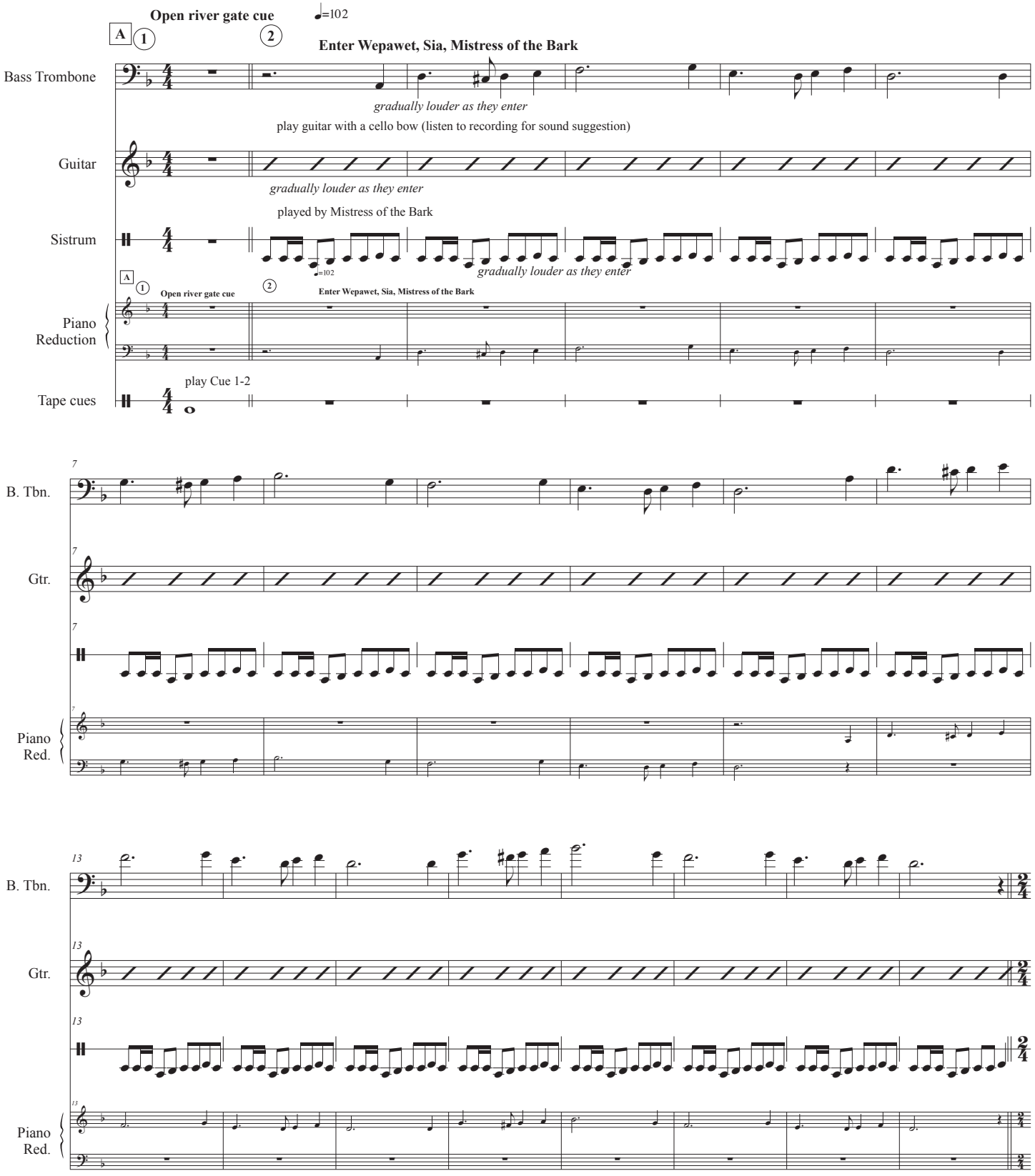
Part H. (32) *Ra dances with the rams*. The music uses bird calls, and there is a duo between Horus of Fragrance an Nehes. All of the boat gods with orchestra play bird calls. Ra gives his headdresses to the Rams. (33) Open 5th Right gate. The cavern makes sounds of the marsh.

Part I. (34) An *Ending March*, with a false dawn followed by a brilliant true dawn. Two goddesses are revealed. (35) Close the 5th gates and the gate on the river, to black.

version 12.26.16

The 8th Hour of Amduat

Dave Soldier



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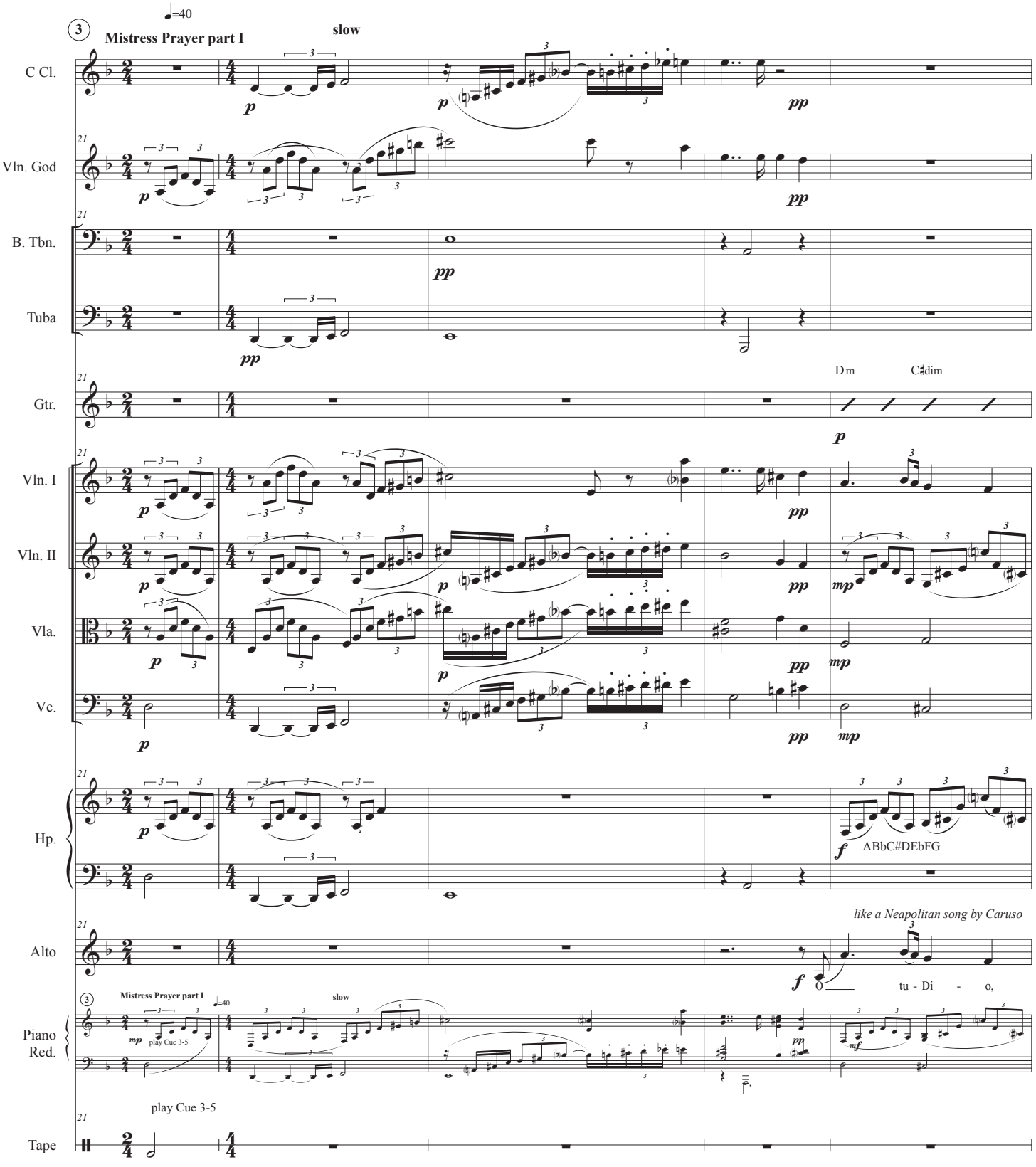
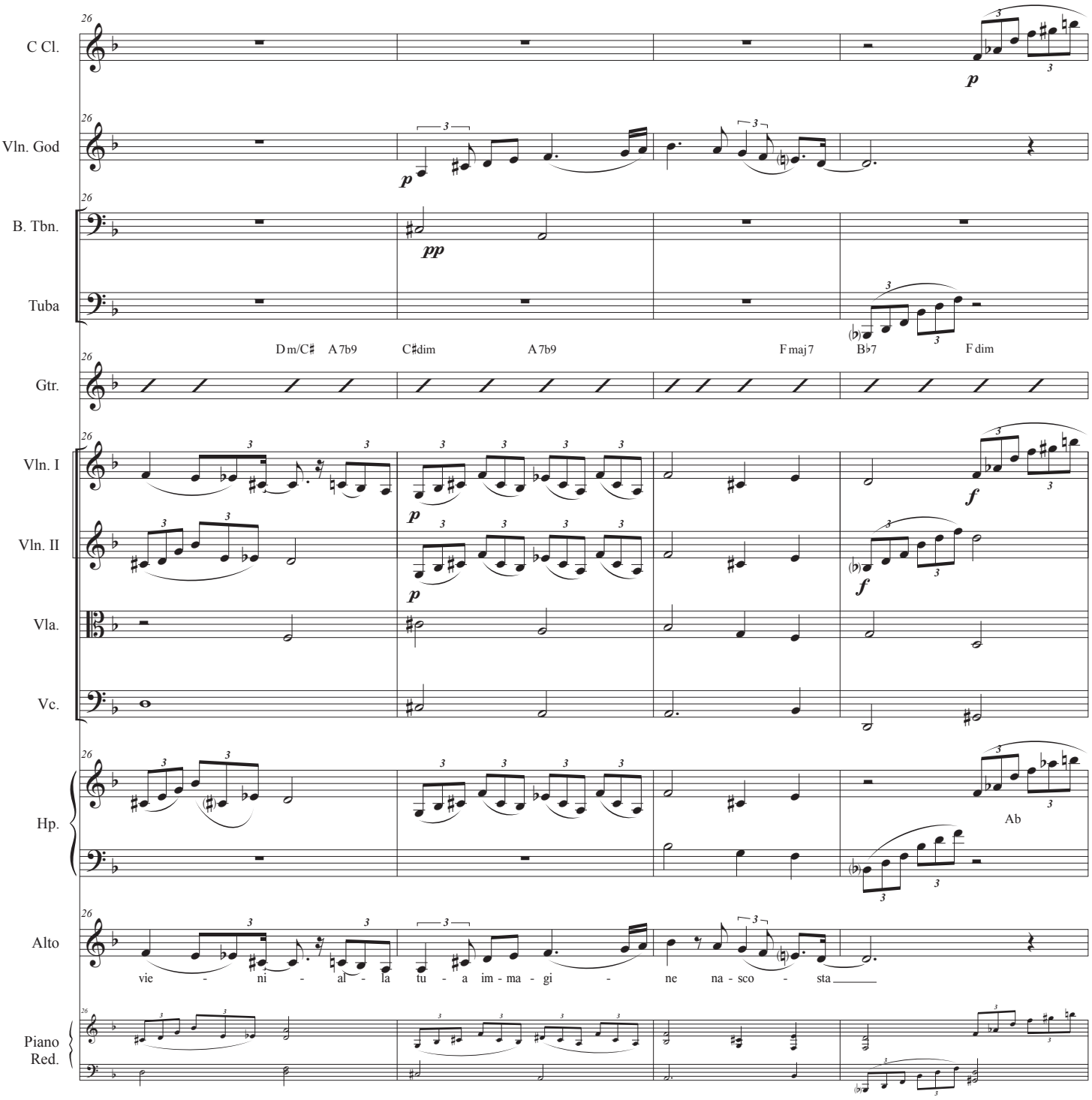
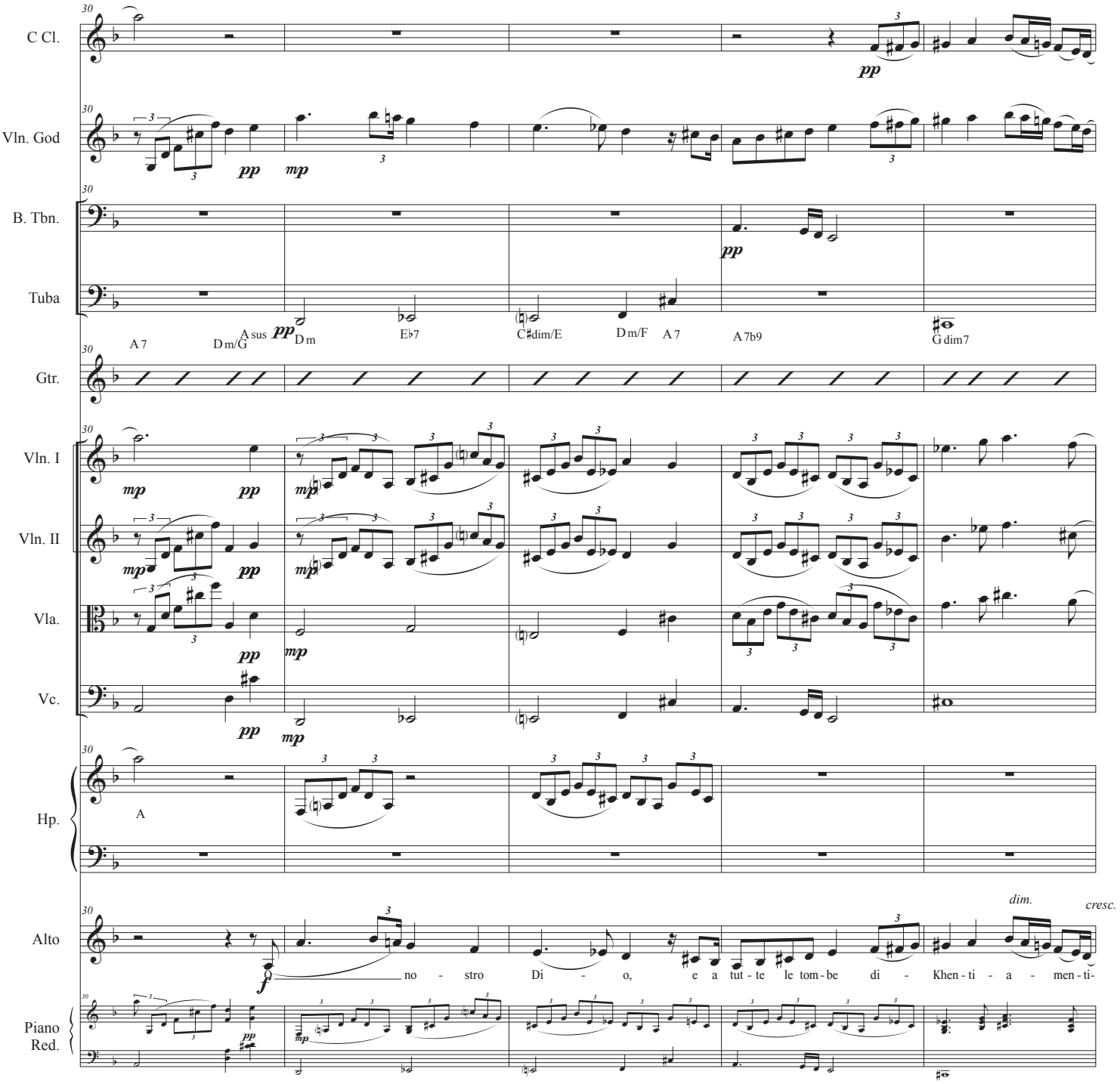
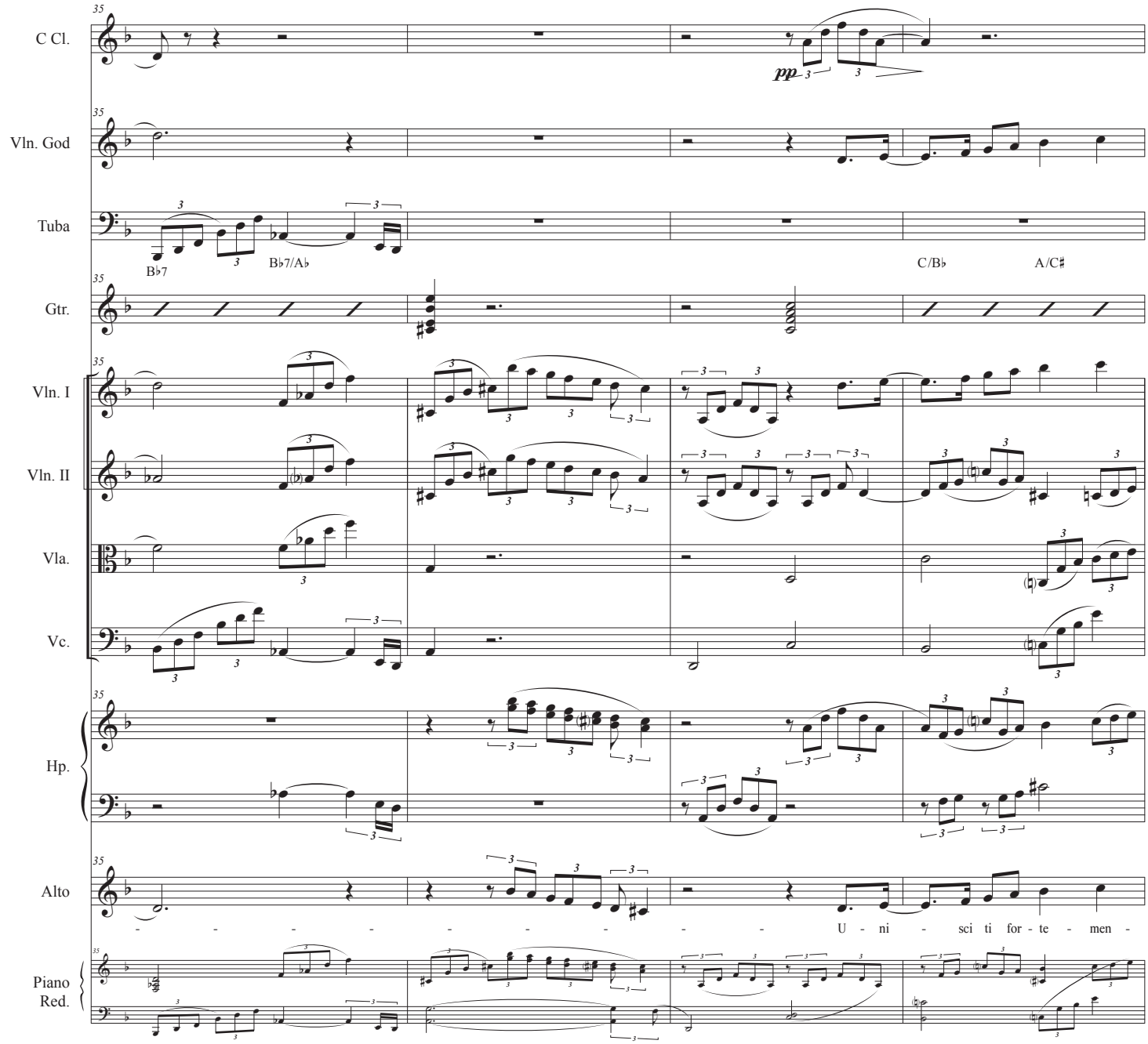
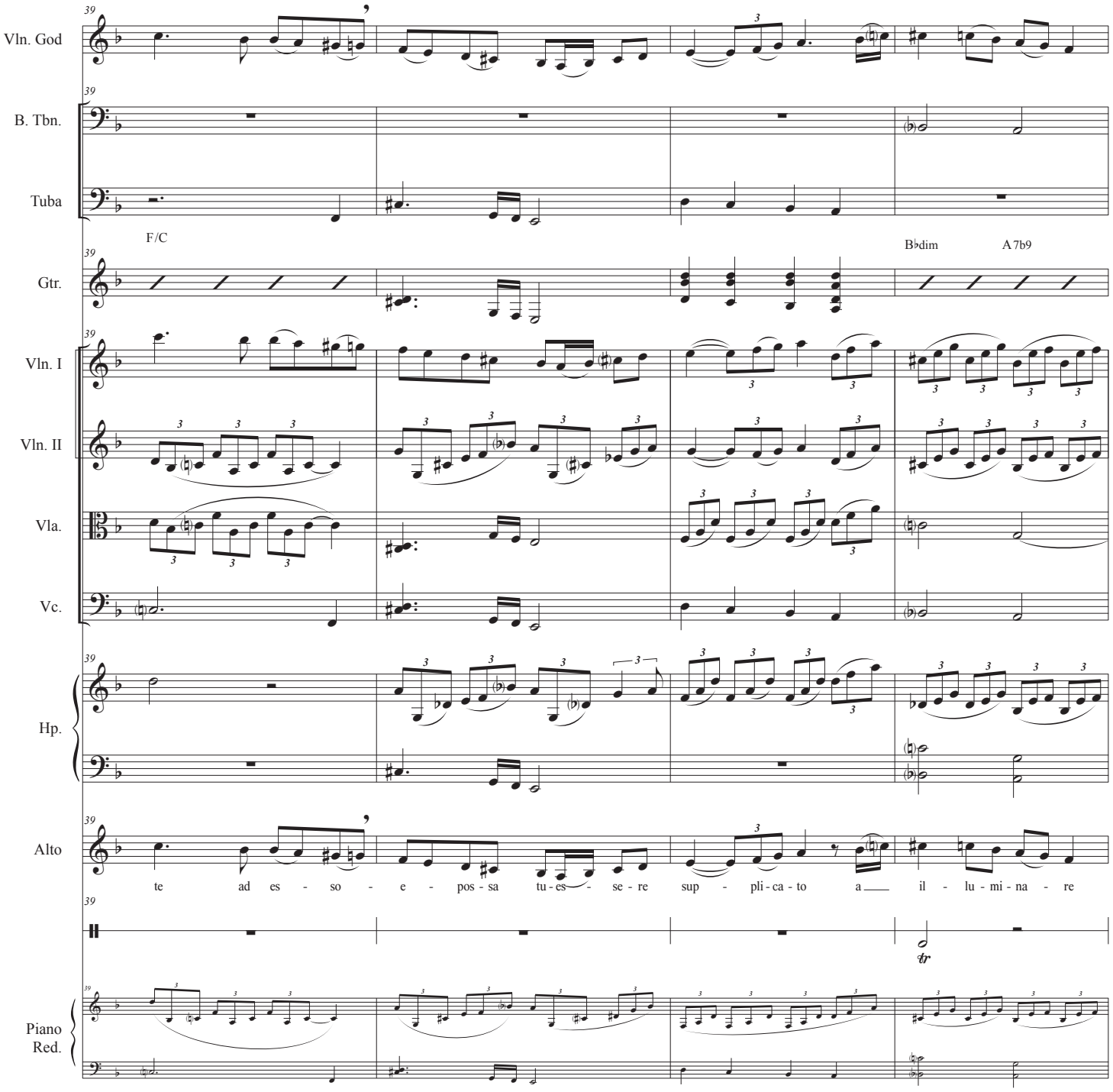
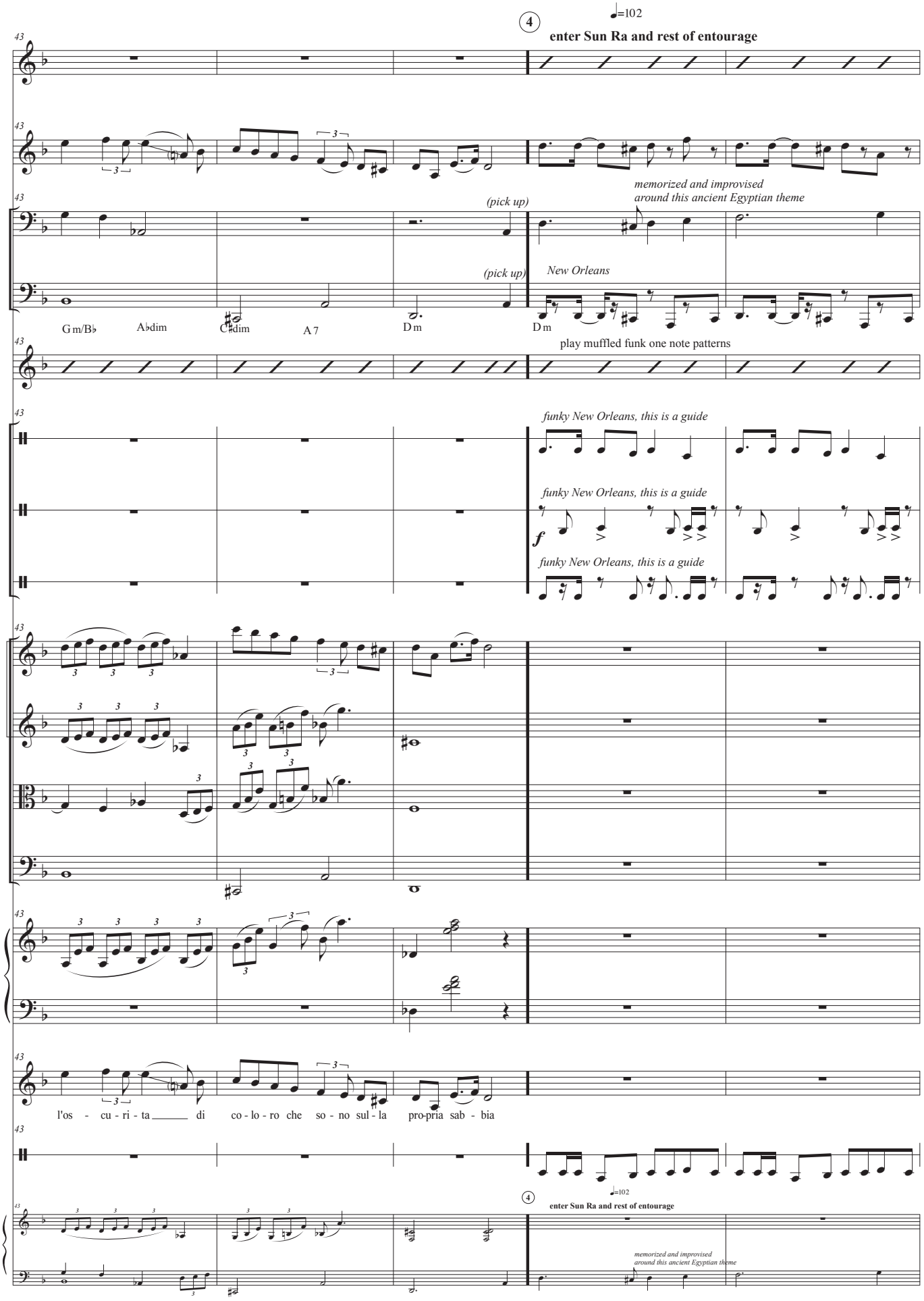

3
Mistress Prayer part I
♩=40
slow
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Dm
C♯dim
Vln. I
Vln. II
Vla.
Vc.
Hp.
ABbC#DEbFG
like a Neapolitan song by Caruso
Alto
O tu - Di - o,
Piano Red.
play Cue 3-5
Tape

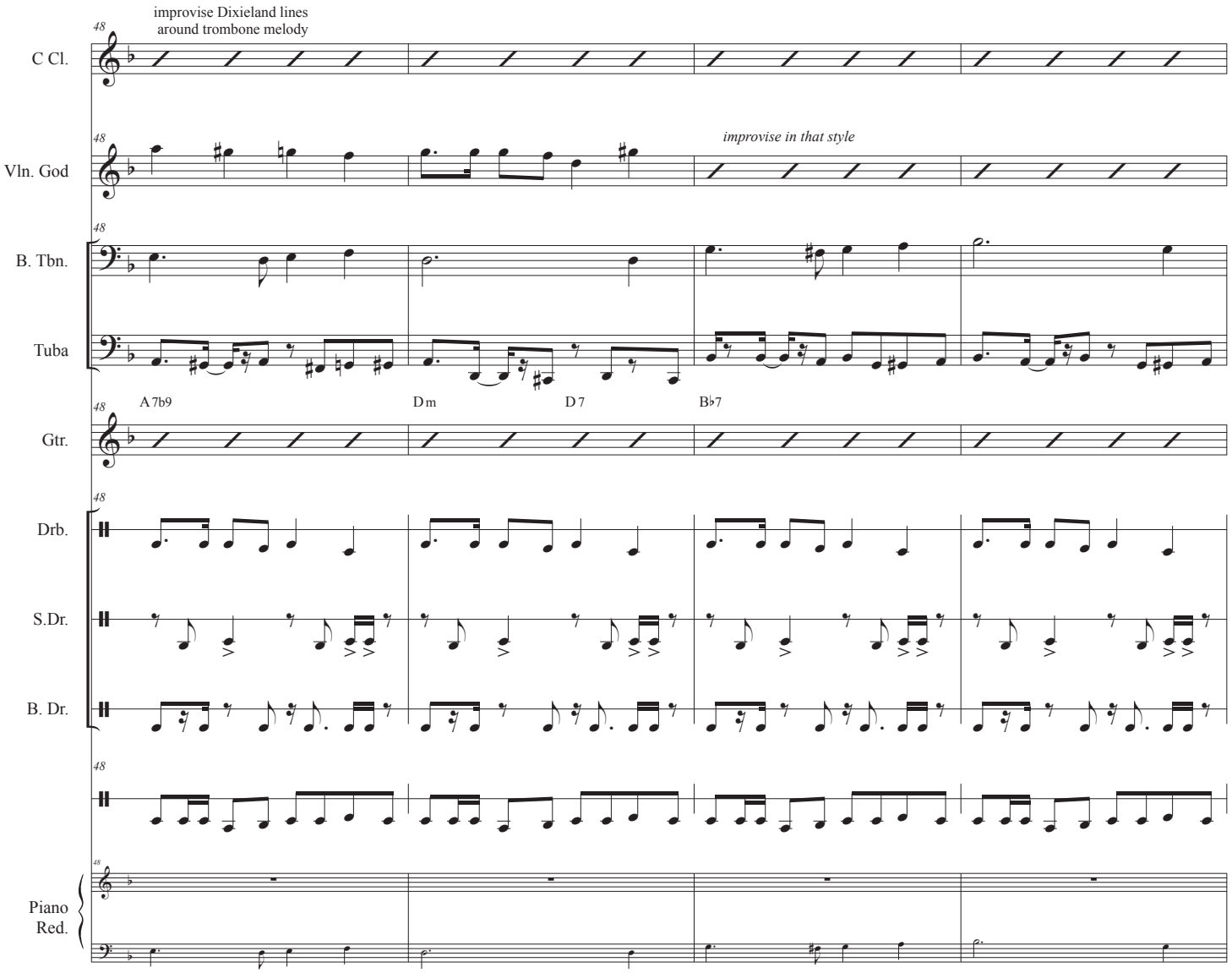

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Piano Red.
26
p
pp
f
Dm/C♯ A7b9 C♯dim A7b9 Fmaj7 B♭7 F dim
Ab
vie - ni - al - la tu - a im - ma - gi - ne na - sco - sta

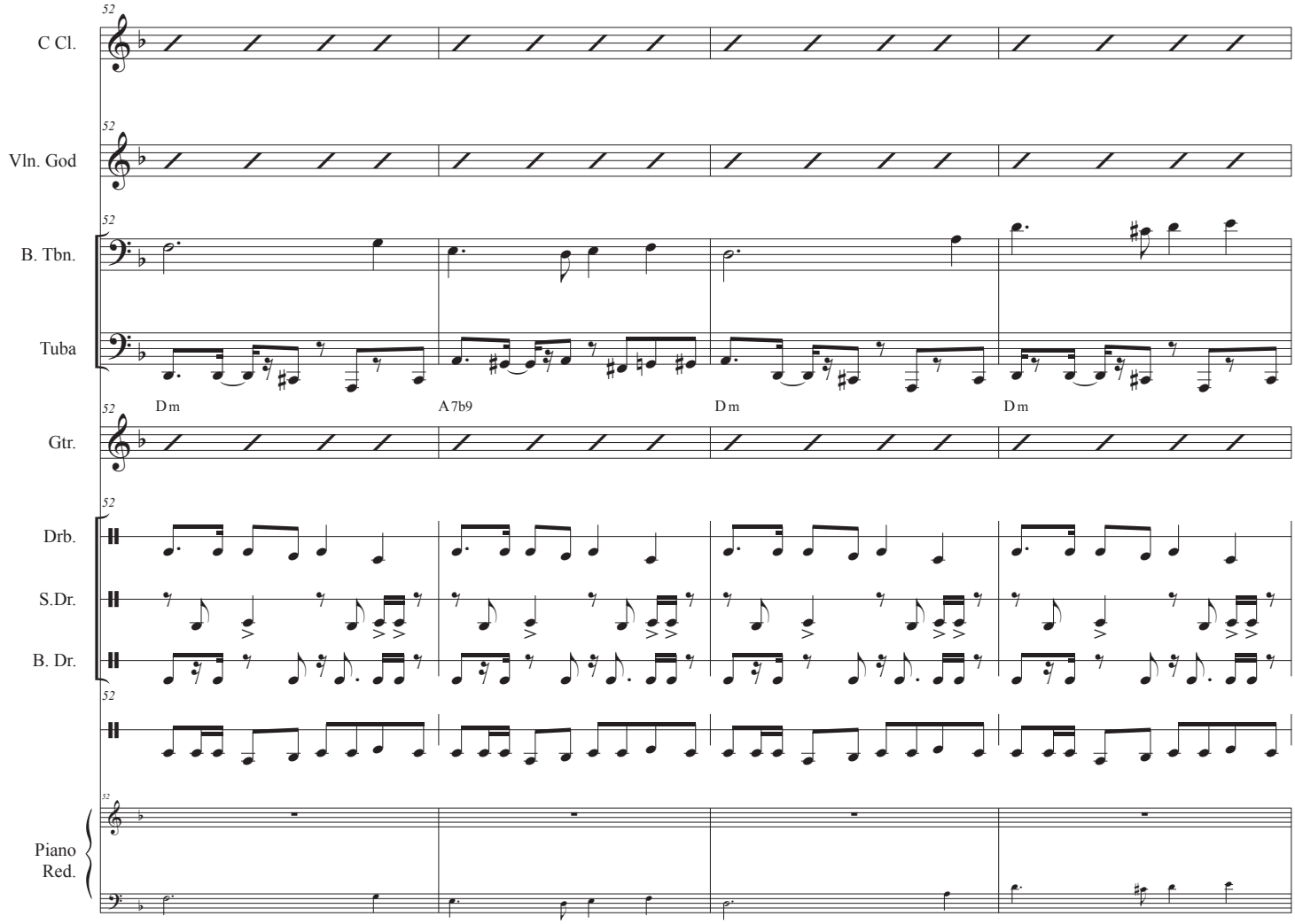

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Piano Red.
A 7
D m/G
A sus
D m
E♭7
C♯dim/E
D m/F
A 7
A 7b9
G dim7
A
dim.
cresc.
no - stro Di - o, e a tut - te le tom - be di - Khen - ti - a - men - ti-

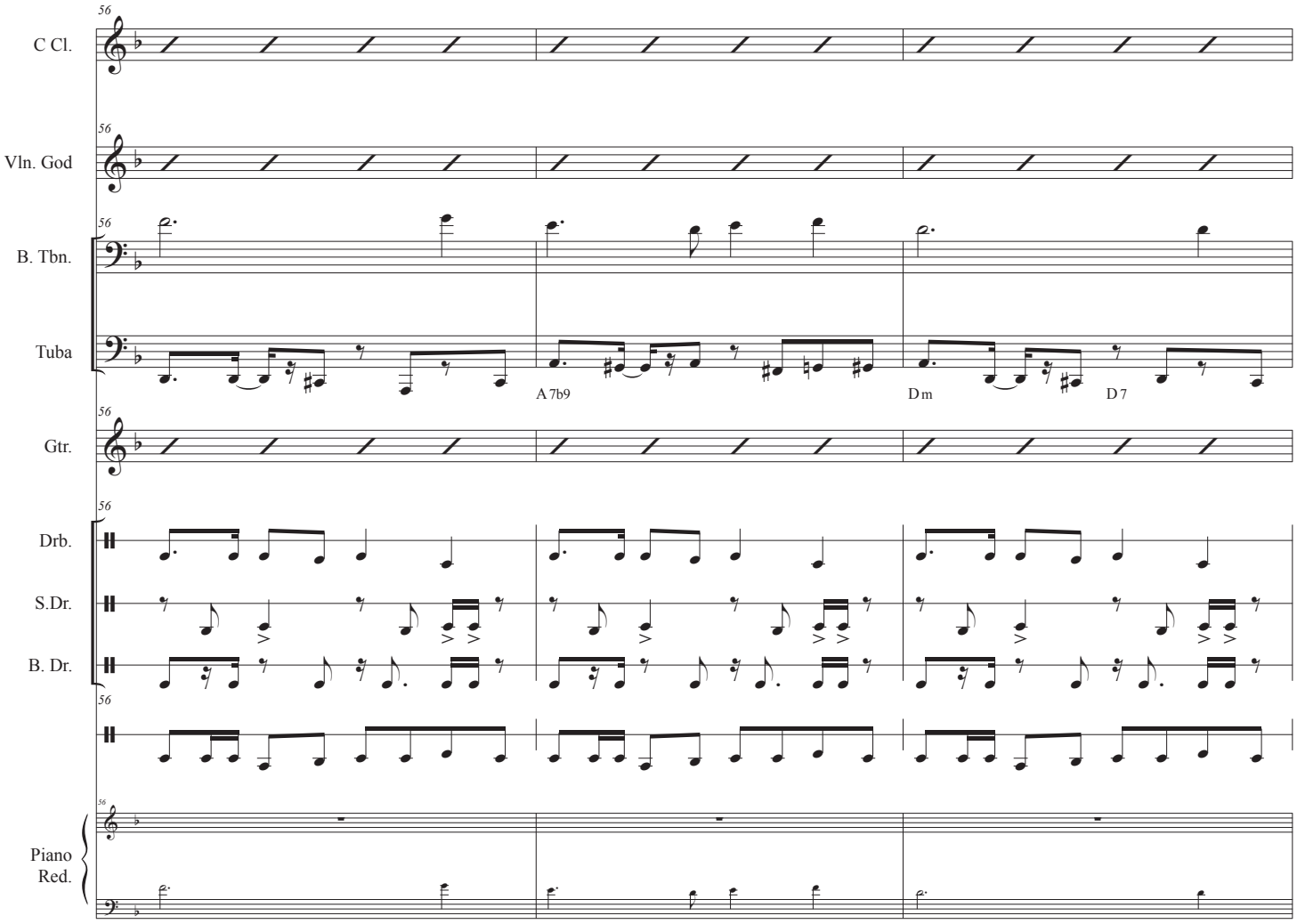

35
C Cl.
pp
Vln. God
Tuba
B♭7
B♭7/A♭
C/B♭
A/C♯
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
U - ni - sci ti for - te - men -
Piano Red.

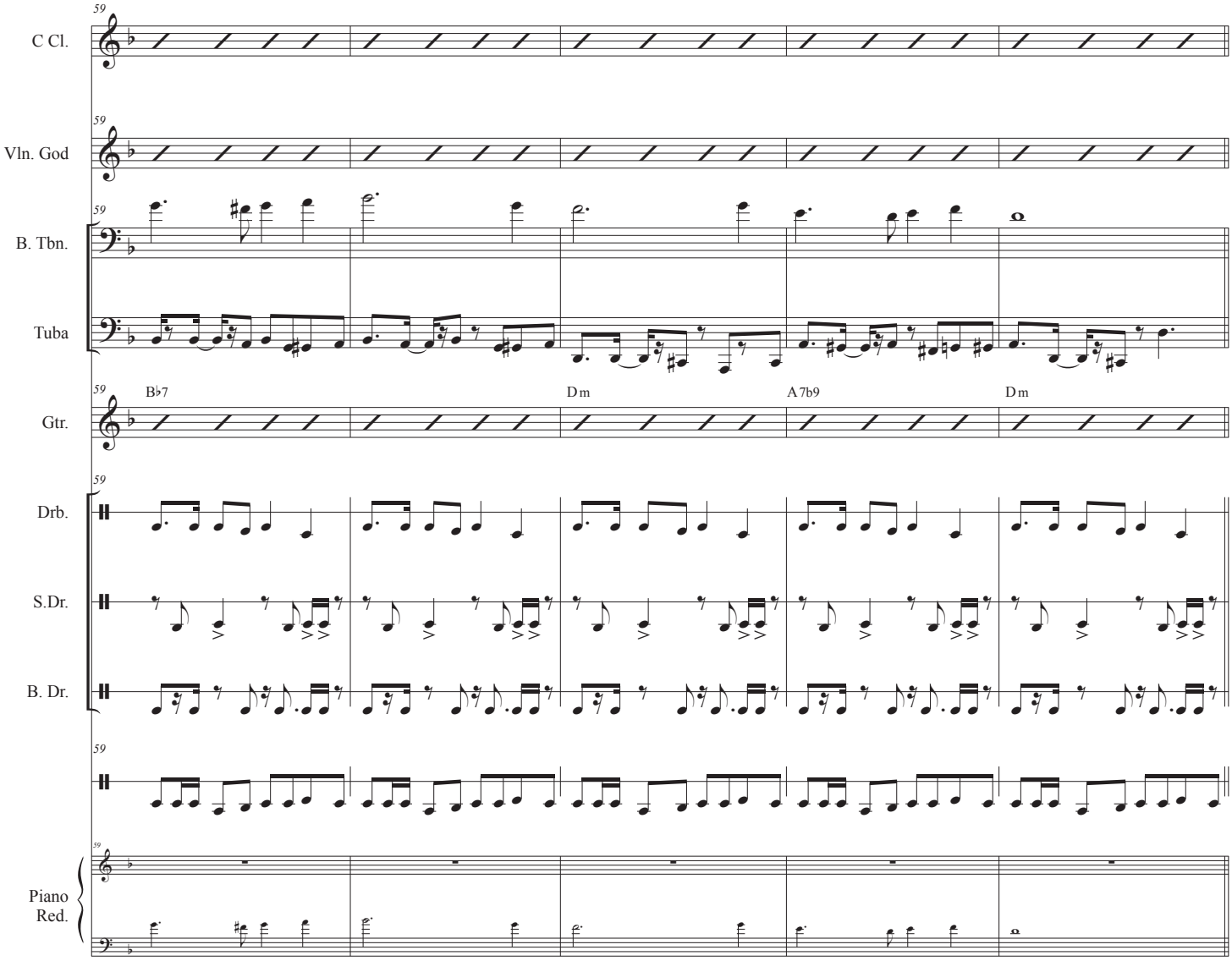

Vln. God
B. Tbn.
Tuba
F/C
B♭dim
A 7b9
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
te ad es - so - e - pos - sa tu - es - se - re sup - pli - ca - to a il - lu - mi - na - re
tr
Piano Red.

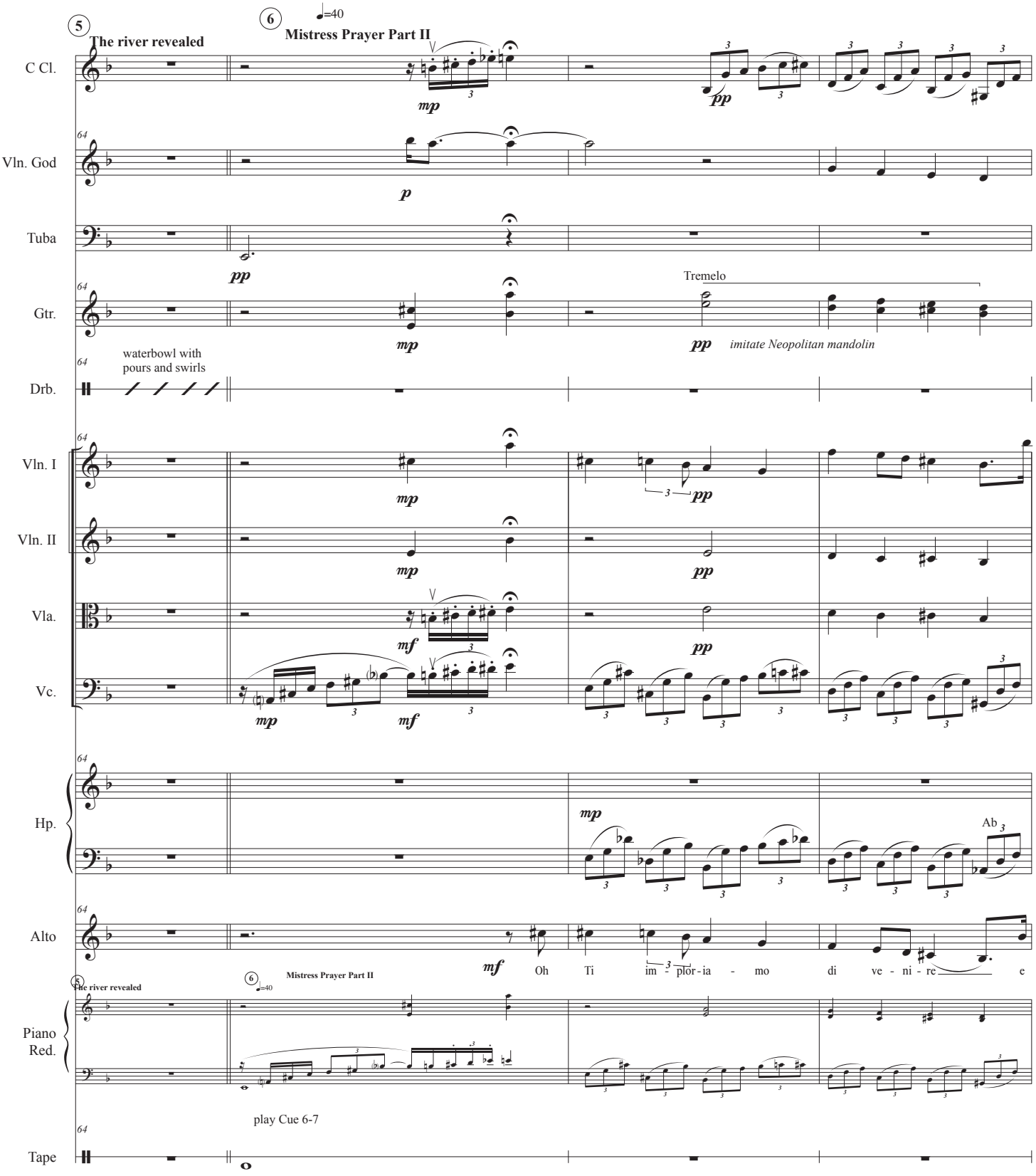

♩=102
4
enter Sun Ra and rest of entourage
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Piano Red.
memorized and improvised around this ancient Egyptian theme
(pick up)
New Orleans
G m/B♭
A♭dim
C♯dim
A 7
D m
play muffled funk one note patterns
funky New Orleans, this is a guide
f
l'os - cu - ri - ta di co - lo - ro che so - no sul - la pro-pria sab - bia

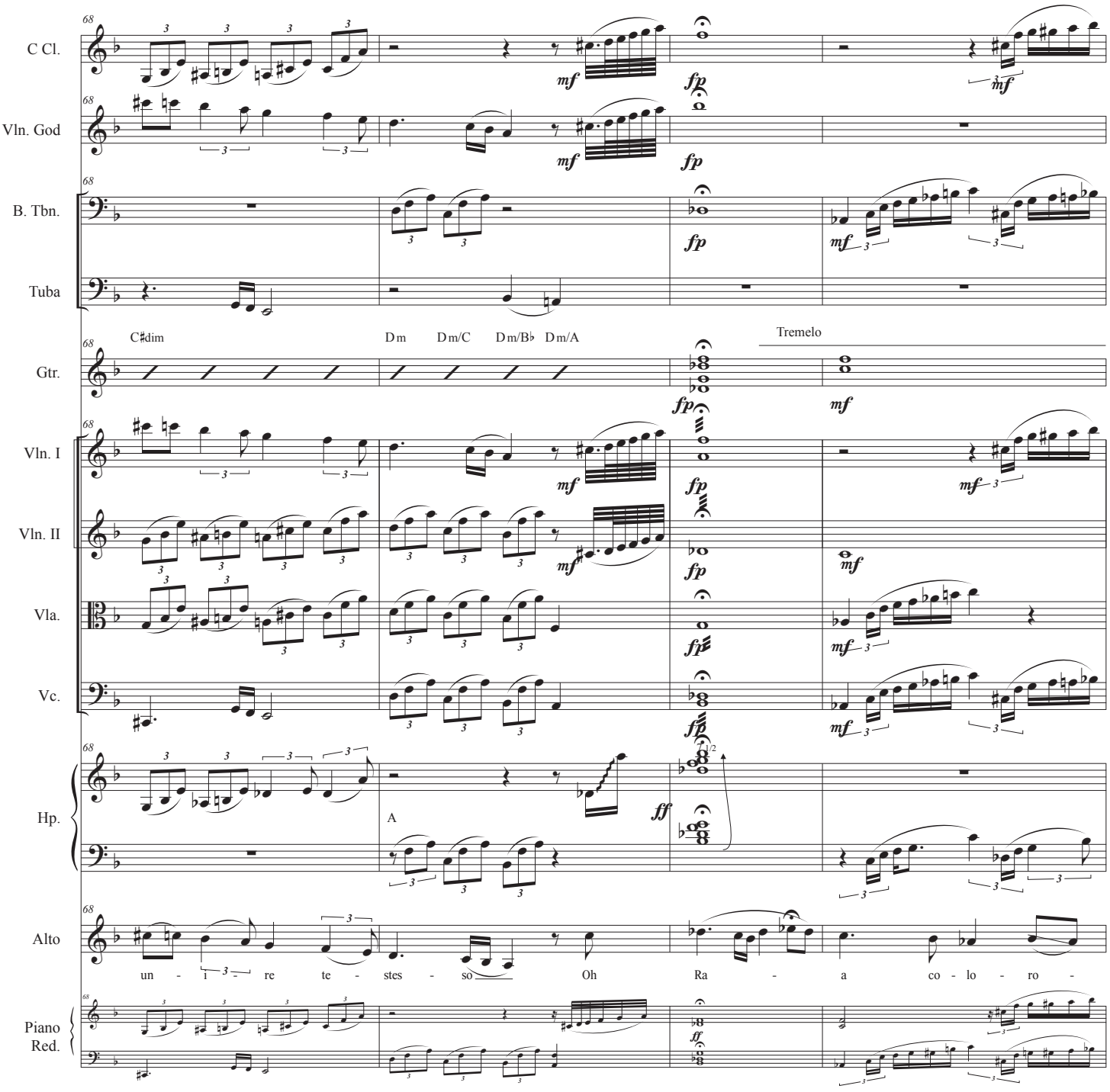

improvise Dixieland lines
around trombone melody
C Cl.
Vln. God
improvise in that style
B. Tbn.
Tuba
A 7b9
Dm
D 7
B♭7
Gtr.
Drb.
S.Dr.
B. Dr.
Piano
Red.

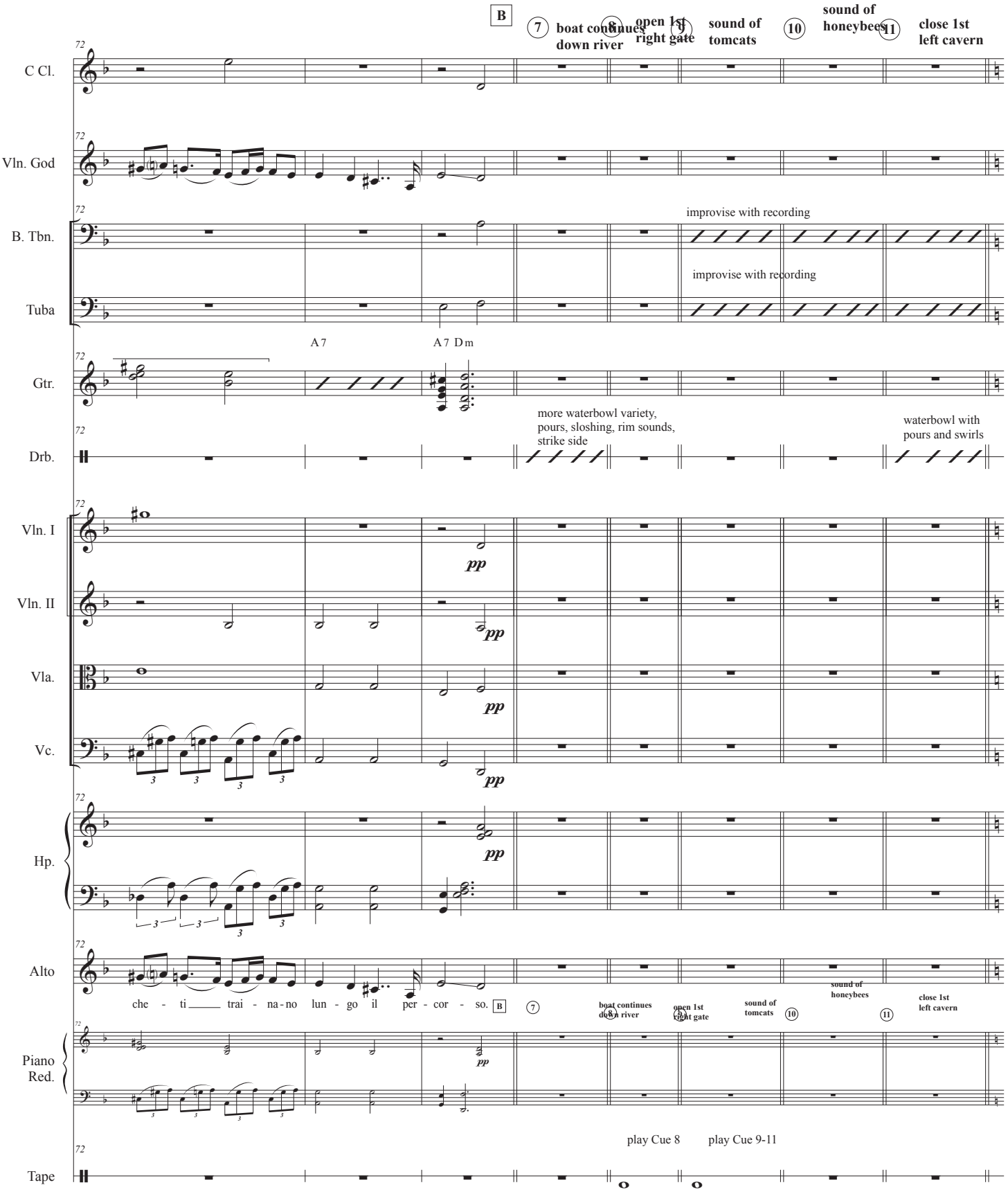

52
C Cl.
Vln. God
B. Tbn.
Tuba
Dm
A7b9
Dm
Dm
Gtr.
Drb.
S.Dr.
B. Dr.
Piano
Red.

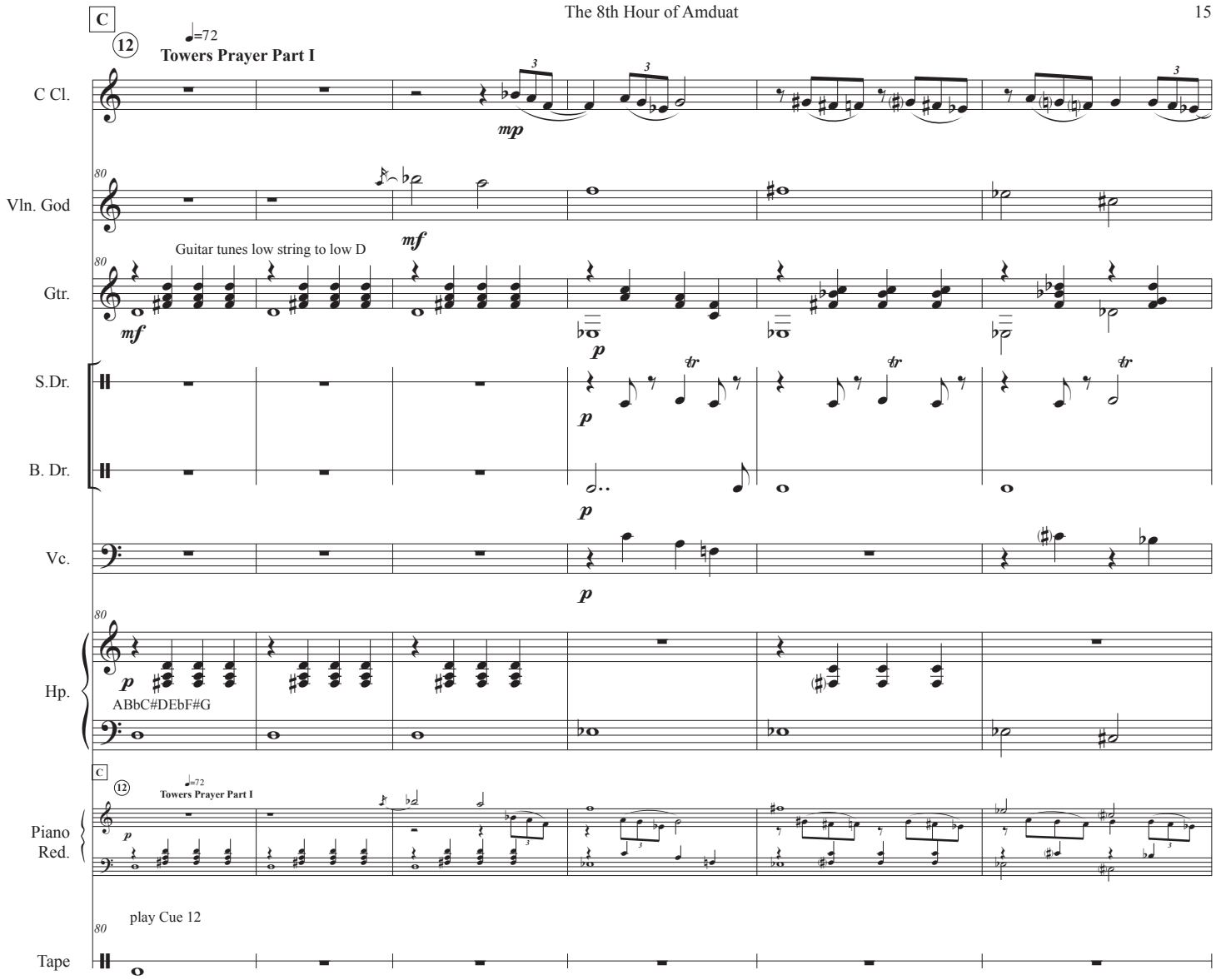

56
C Cl.
Vln. God
B. Tbn.
Tuba
A 7b9
D m
D 7
Gtr.
Drb.
S.Dr.
B. Dr.
Piano
Red.

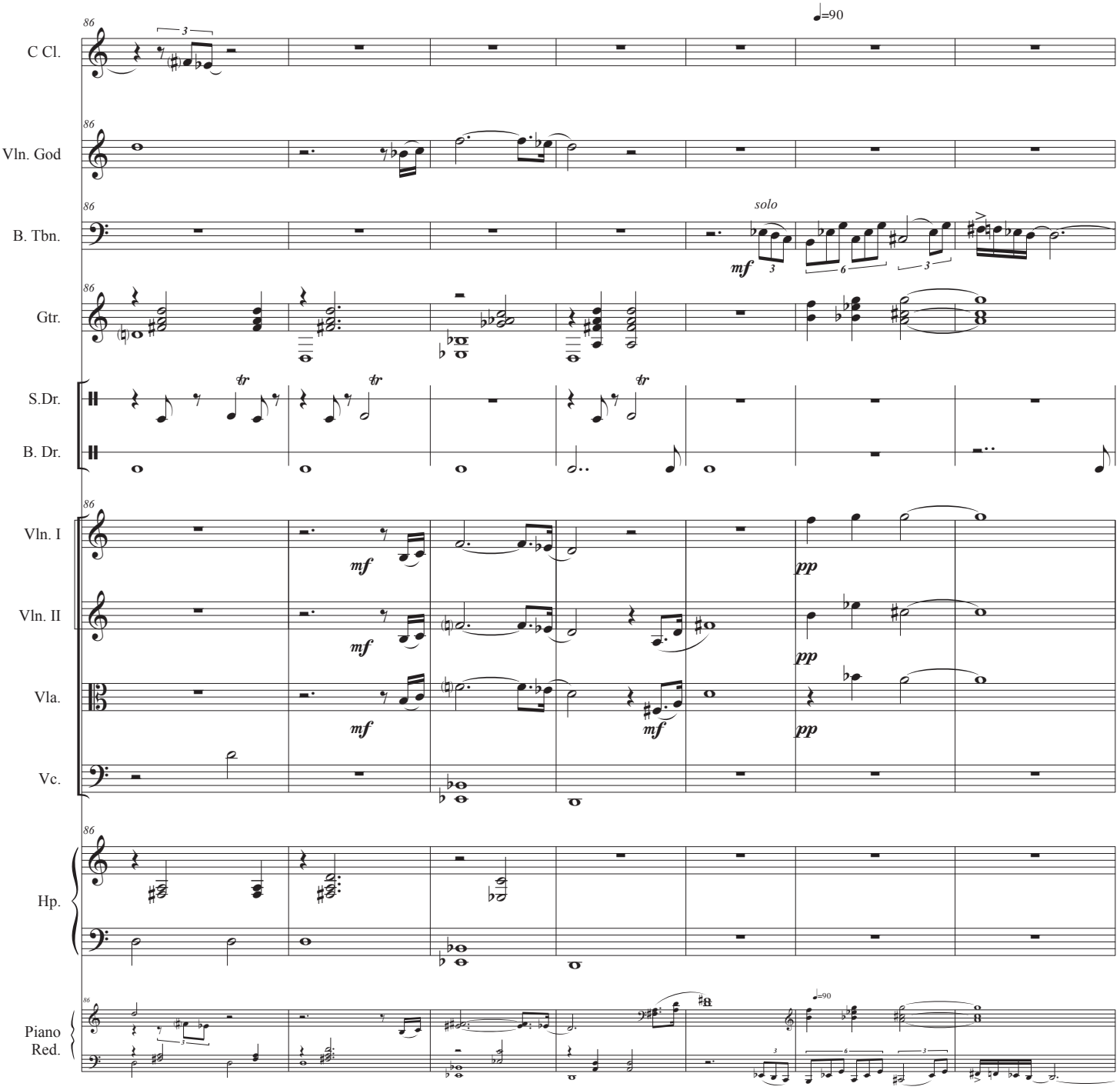

59
C Cl.
Vln. God
B. Tbn.
Tuba
B♭7
Dm
A7b9
Dm
Gtr.
Drb.
S.Dr.
B. Dr.
Piano
Red.

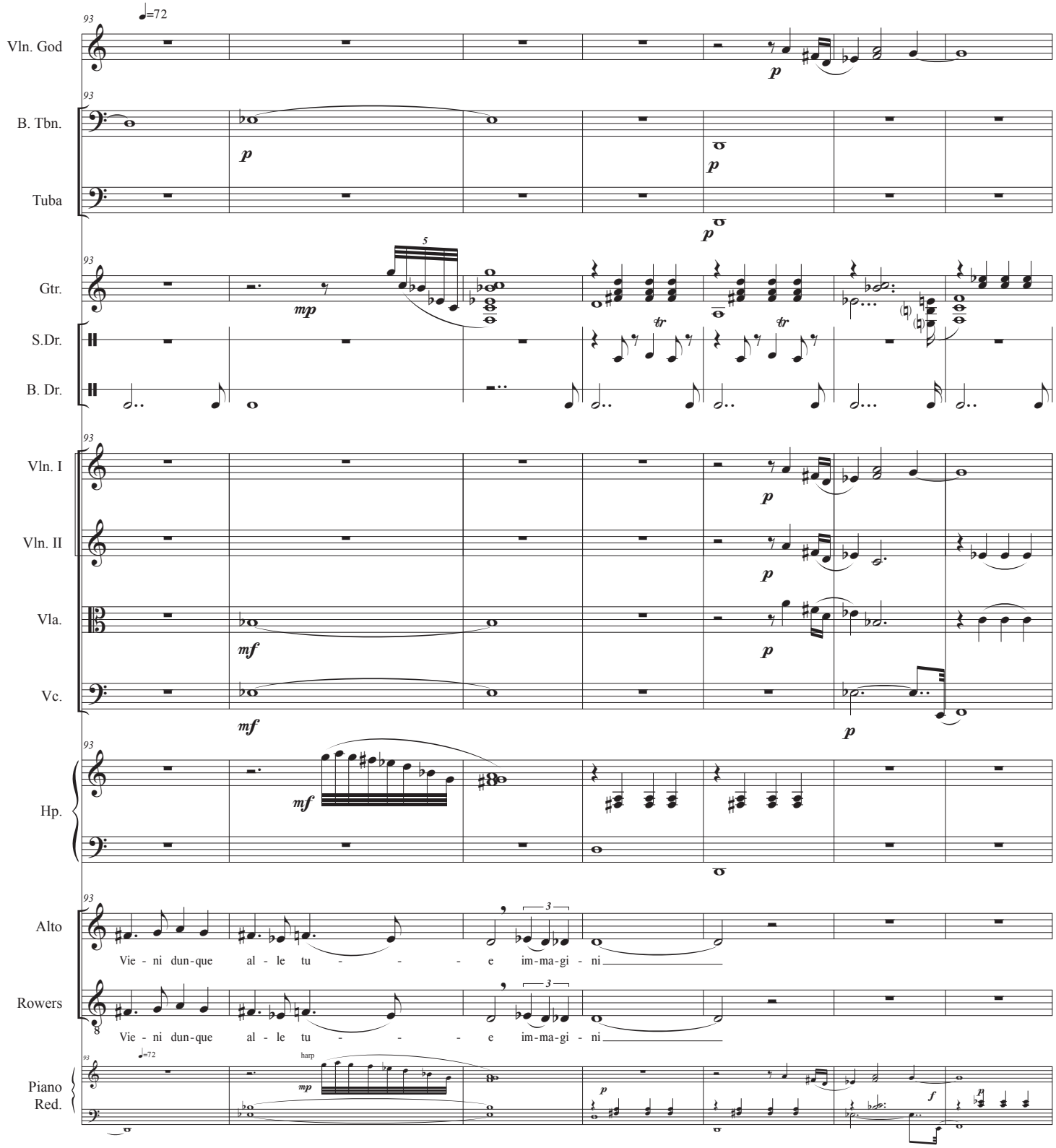

5
The river revealed
6
♩=40
Mistress Prayer Part II
C Cl.
Vln. God
Tuba
Gtr.
Tremelo
imitate Neopolitan mandolin
waterbowl with pours and swirls
Drb.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Ab
Alto
Oh Ti im - plor - ia - mo di ve - ni - re e
Piano Red.
play Cue 6-7
Tape

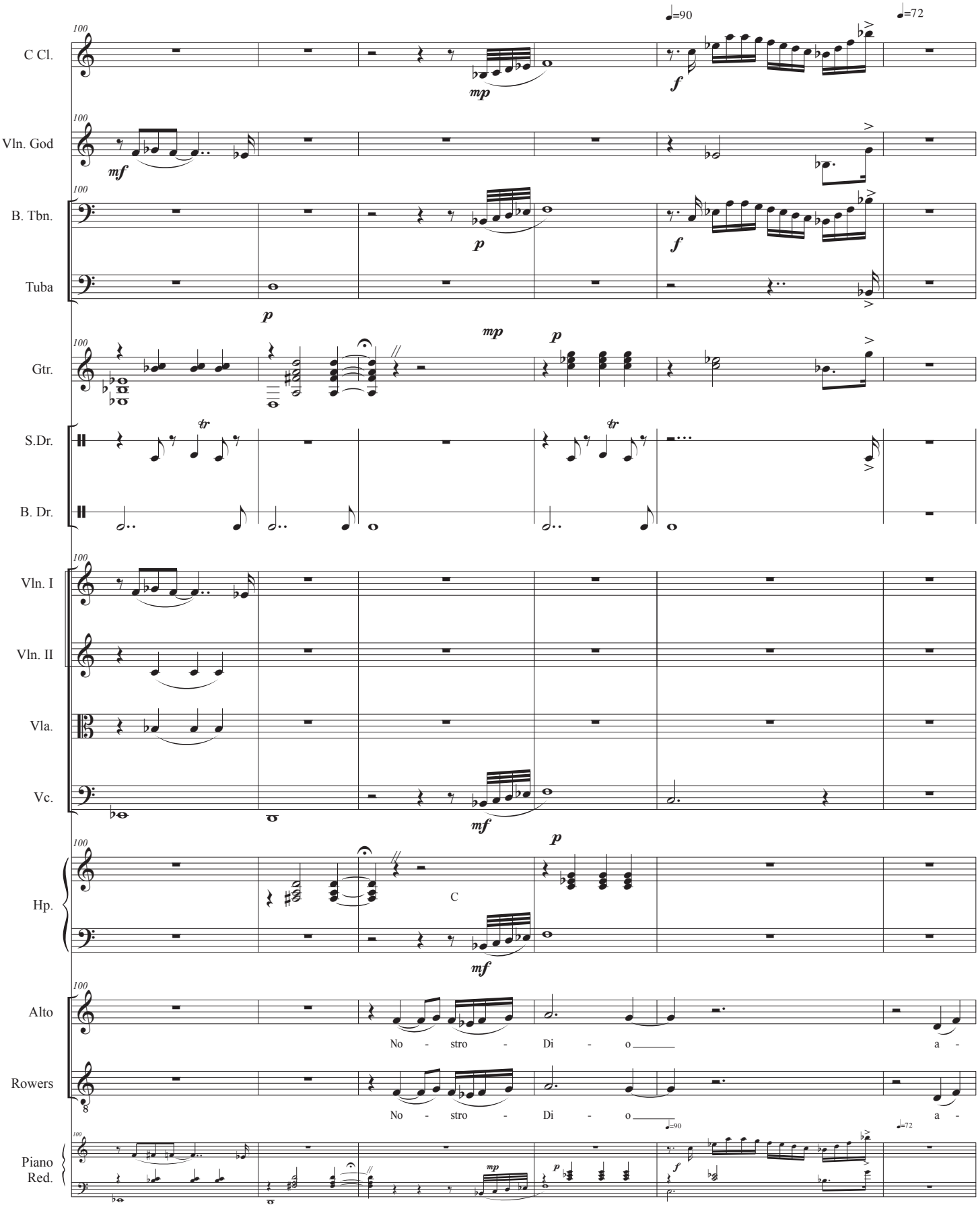

C Cl.
Vln. God
B. Tbn.
Tuba
C♯dim
Dm
Dm/C
Dm/B♭
Dm/A
Tremelo
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
A
Alto
un - i - re te - stes - so
Oh
Ra - a co - lo - ro -
Piano Red.

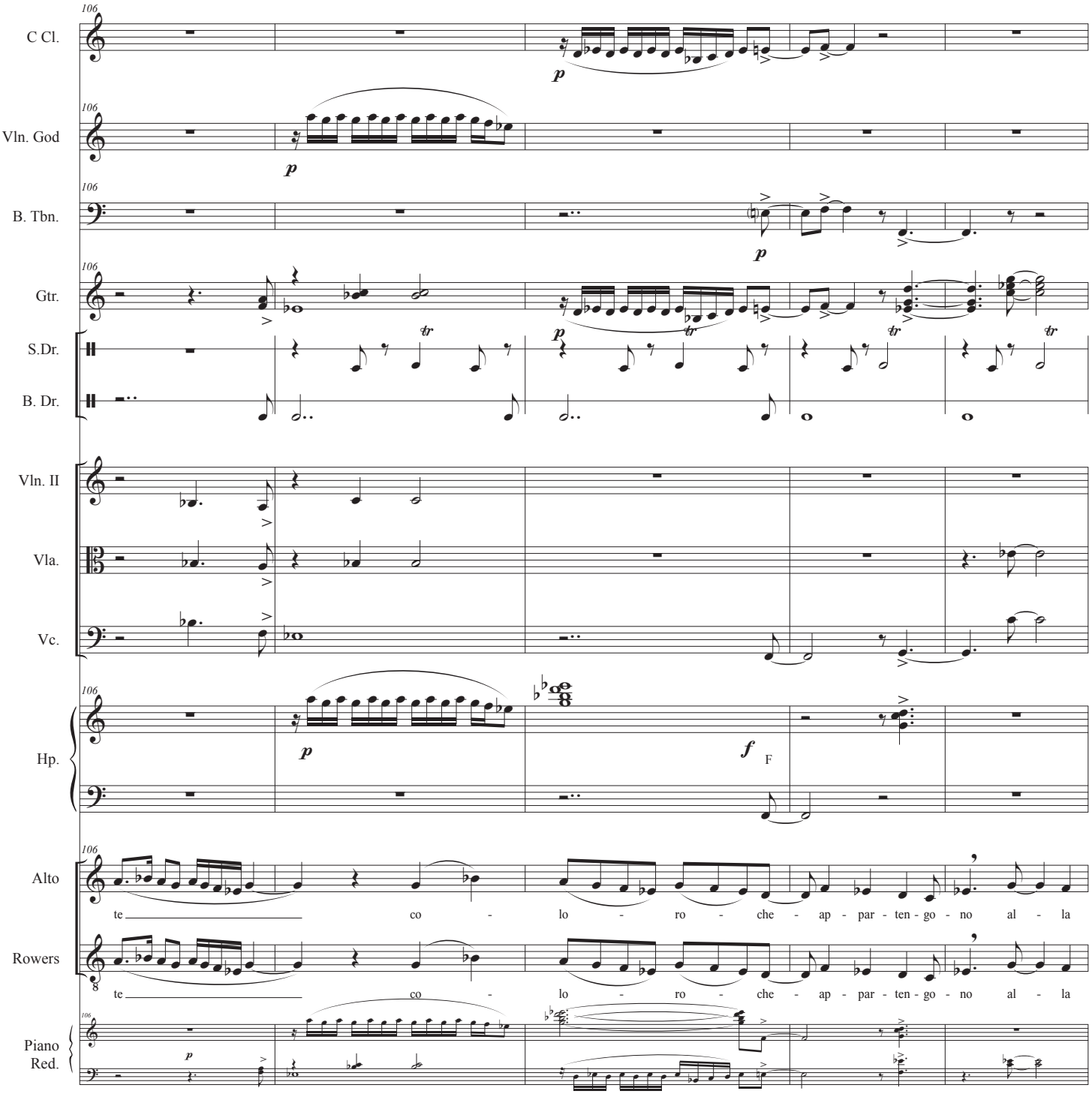

B
7 boat continues down river
8 open 1st right gate
9 sound of tomcats
10 sound of honeybees
11 close 1st left cavern
C Cl.
Vln. God
B. Tbn.
improvise with recording
Tuba
improvise with recording
A7
A7 Dm
Gtr.
Drb.
more waterbowl variety, pours, sloshing, rim sounds, strike side
waterbowl with pours and swirls
Vln. I
Vln. II
Vla.
Vc.
pp
Hp.
Alto
che - ti trai - na - no lun - go il per - cor - so.
Piano Red.
play Cue 8
play Cue 9-11
Tape

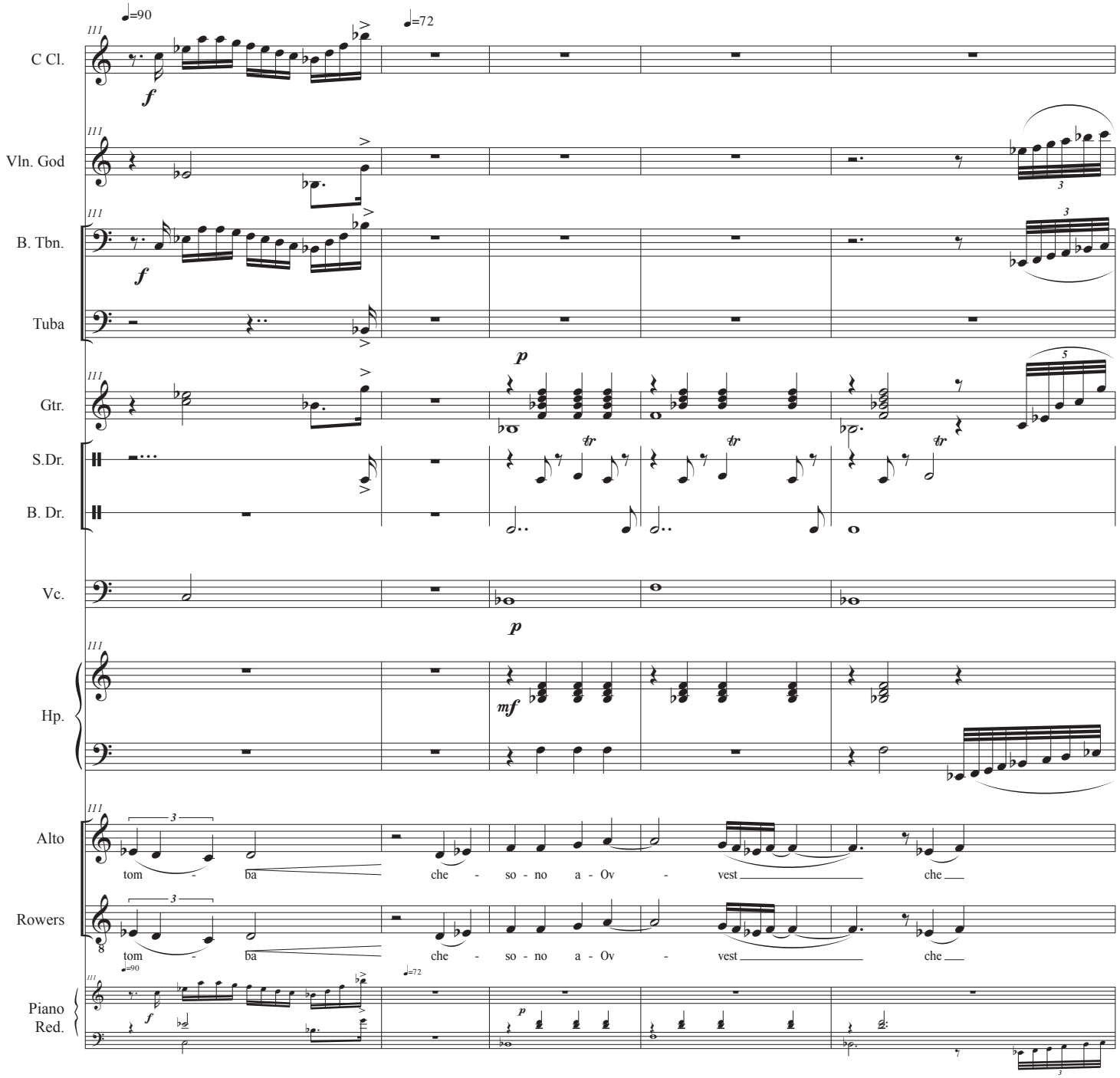

C
12
♩=72
Towers Prayer Part I
C Cl.
mp
80
Vln. God
mf
Guitar tunes low string to low D
Gtr.
mf
p
S.Dr.
p
tr
B. Dr.
p
Vc.
p
80
Hp.
p
ABbC#DEbF#G
C
12
♩=72
Towers Prayer Part I
Piano Red.
p
play Cue 12
80
Tape

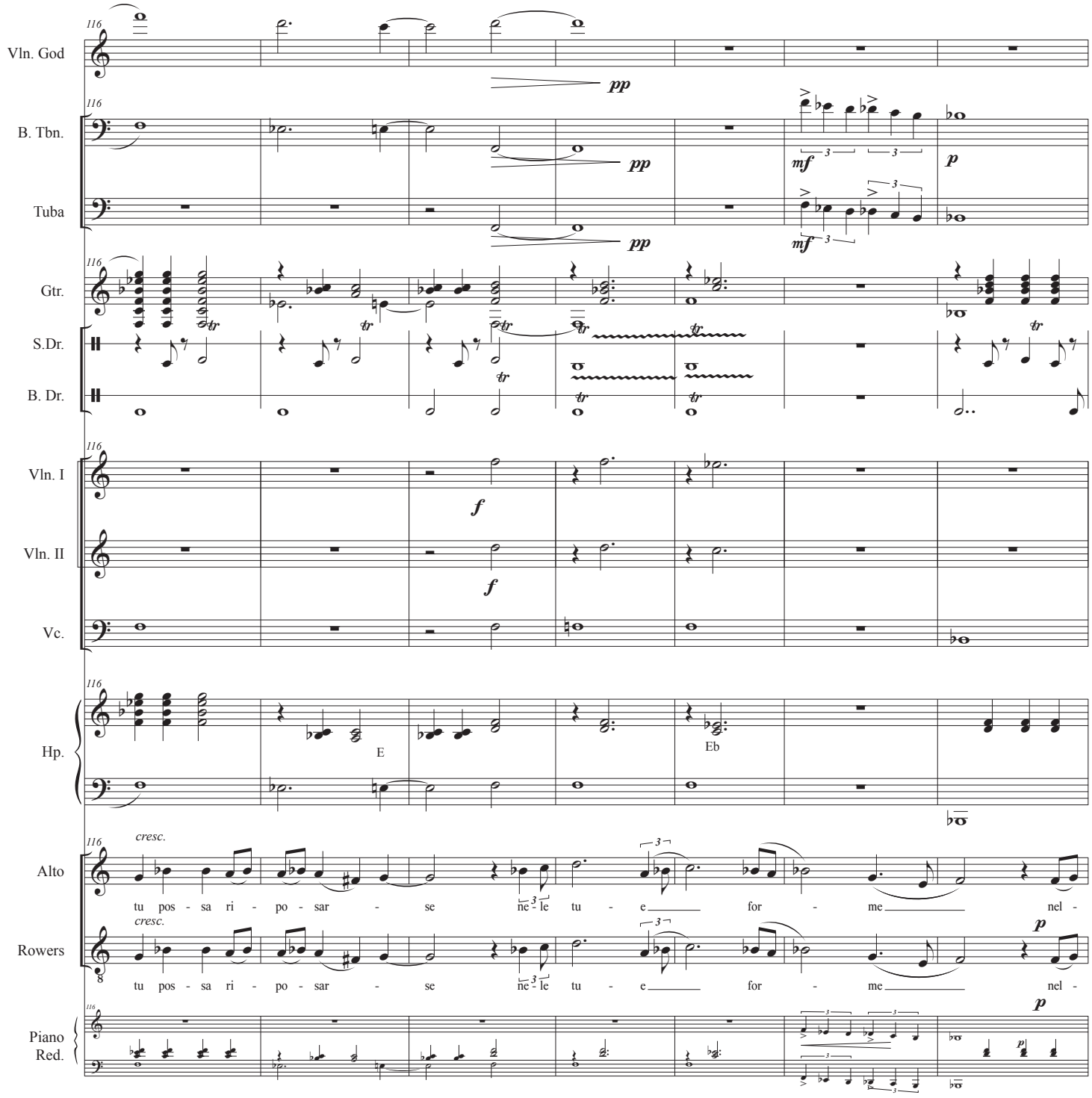

♩=90
C Cl.
Vln. God
B. Tbn.
solo
mf
Gtr.
S.Dr.
B. Dr.
tr
Vln. I
Vln. II
Vla.
Vc.
mf
pp
Hp.
Piano
Red.

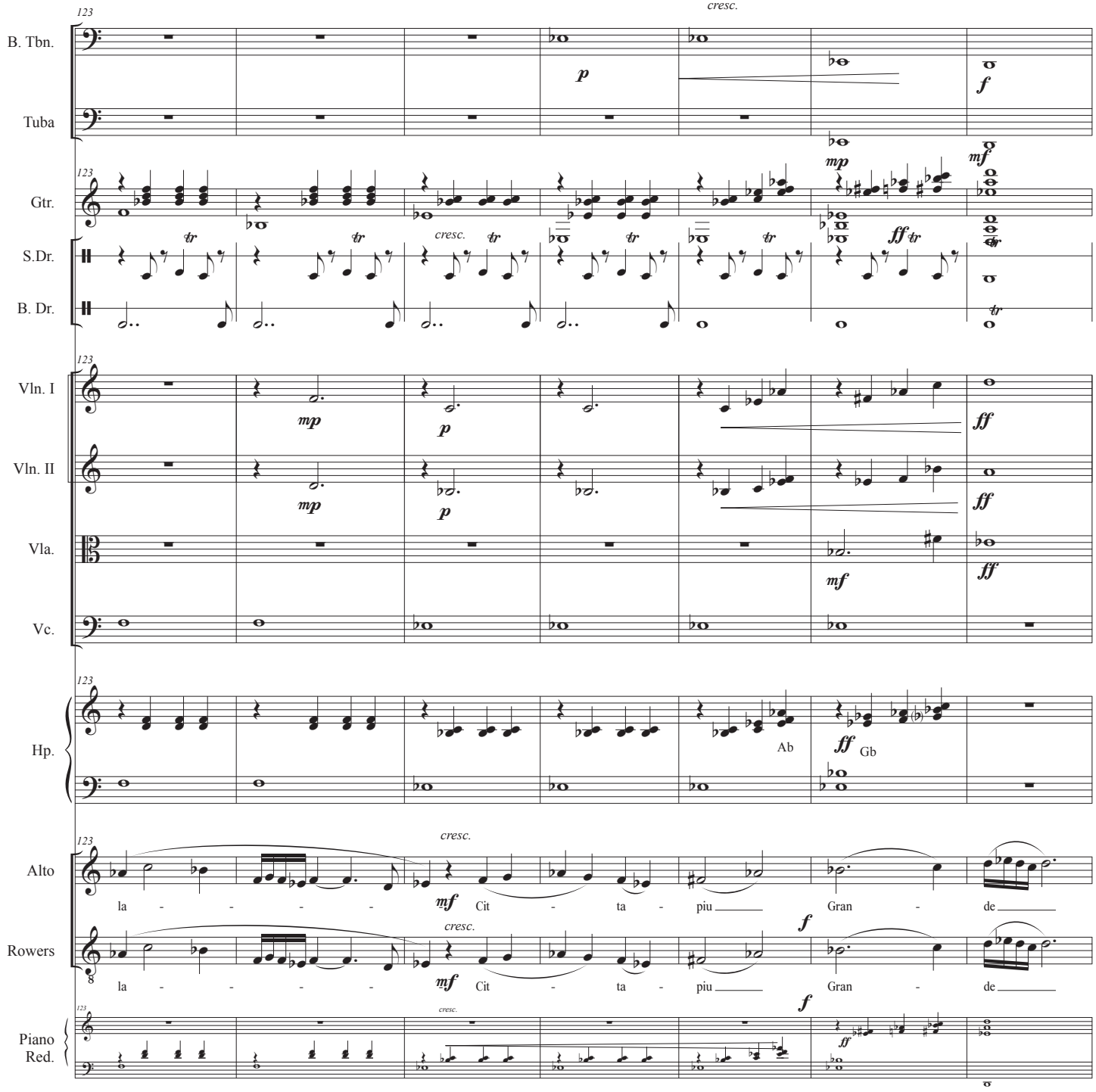

93
♩=72
Vln. God
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Rowers
Piano
Red.
p
mp
mf
f
tr
harp
Vie - ni dun-que al - le tu - - - e im-ma-gi - ni

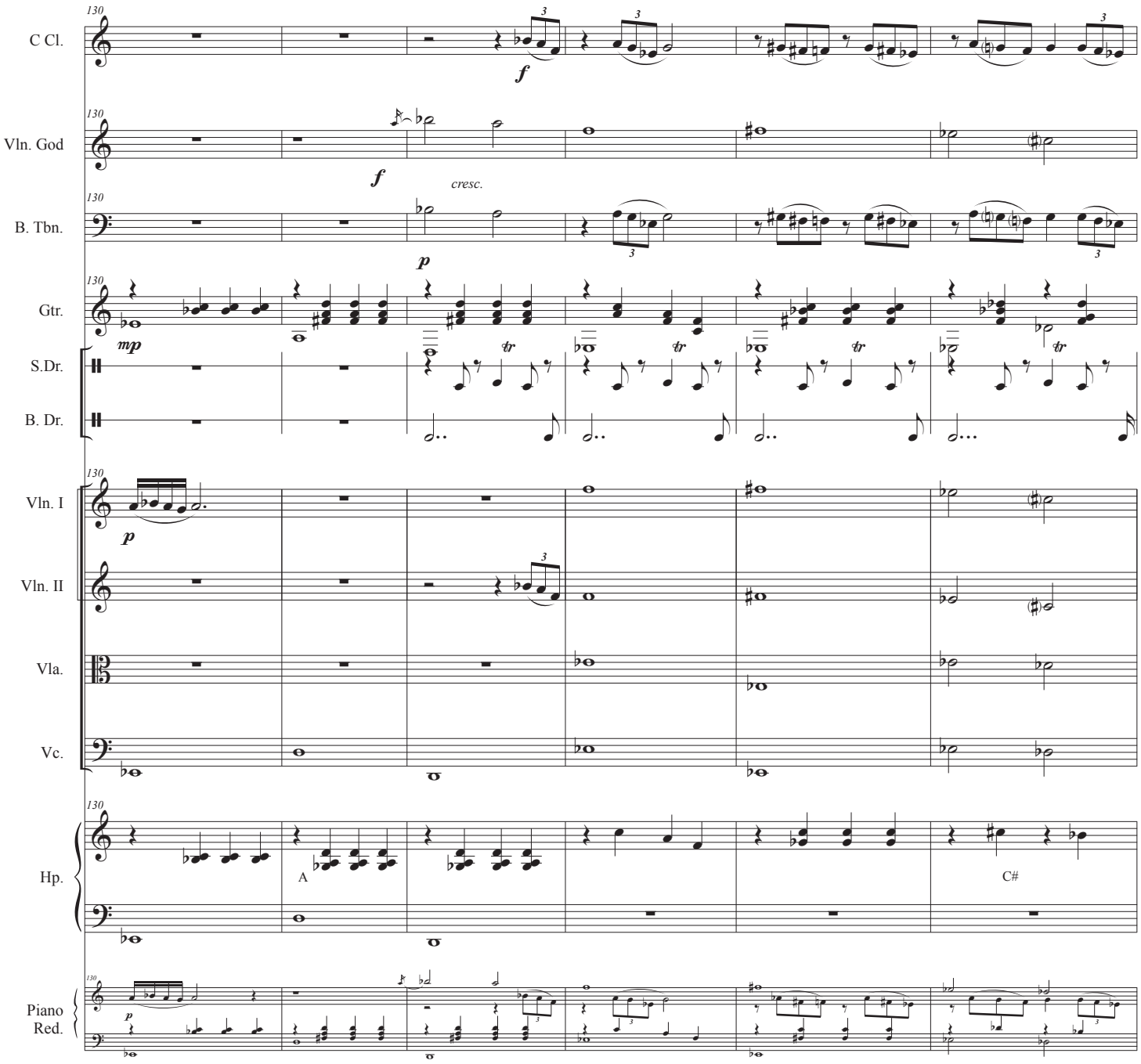

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Rowers
Piano Red.
100
♩=90
♩=72
mp
f
mf
p
tr
C
No - stro - Di - o a -

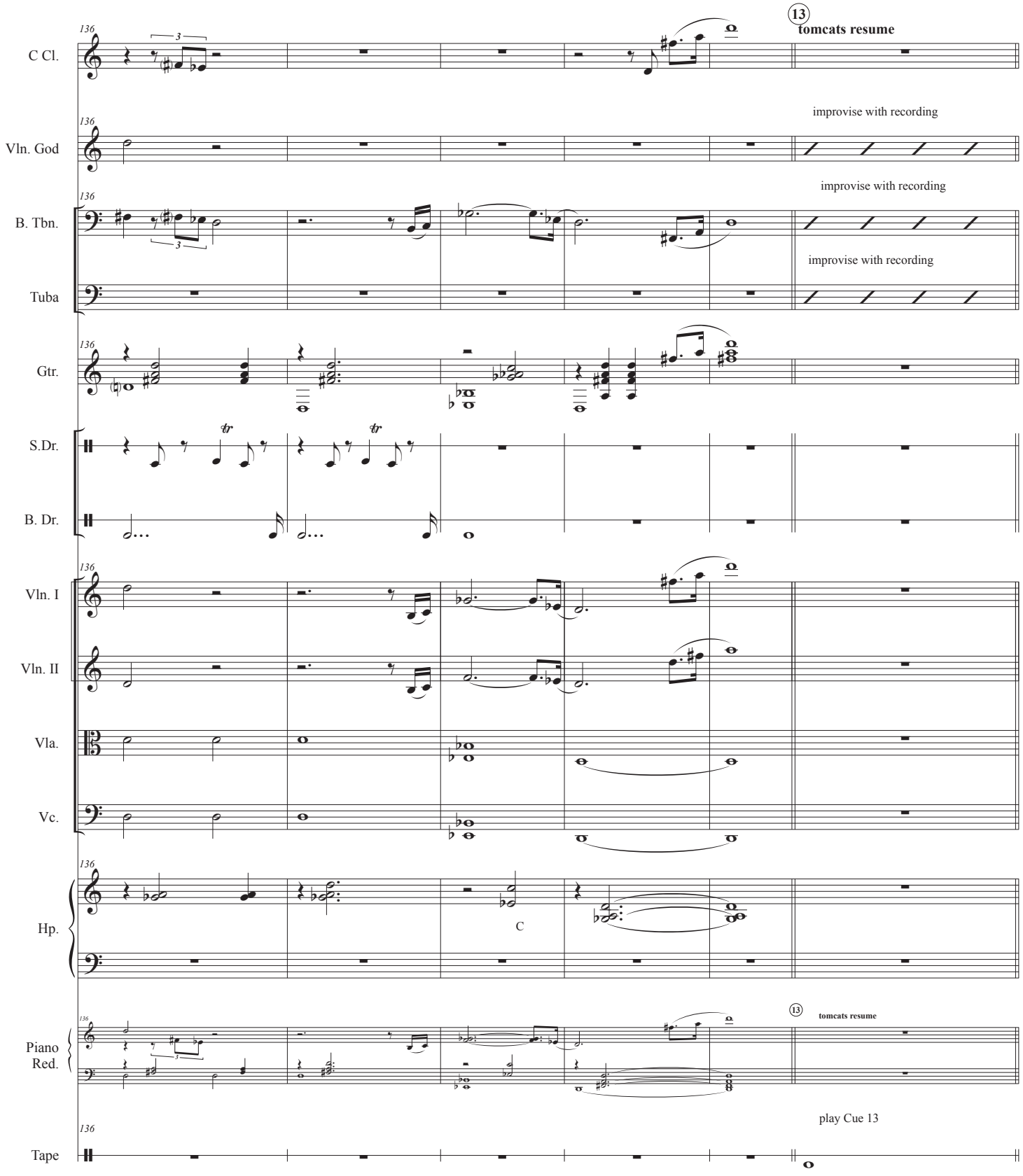

106
C Cl.
Vln. God
B. Tbn.
Gtr.
S.Dr.
B. Dr.
Vln. II
Vla.
Vc.
Hp.
Alto
Rowers
Piano Red.
p
f
F
tr
te co - lo - ro - che - ap - par - ten - go - no al - la

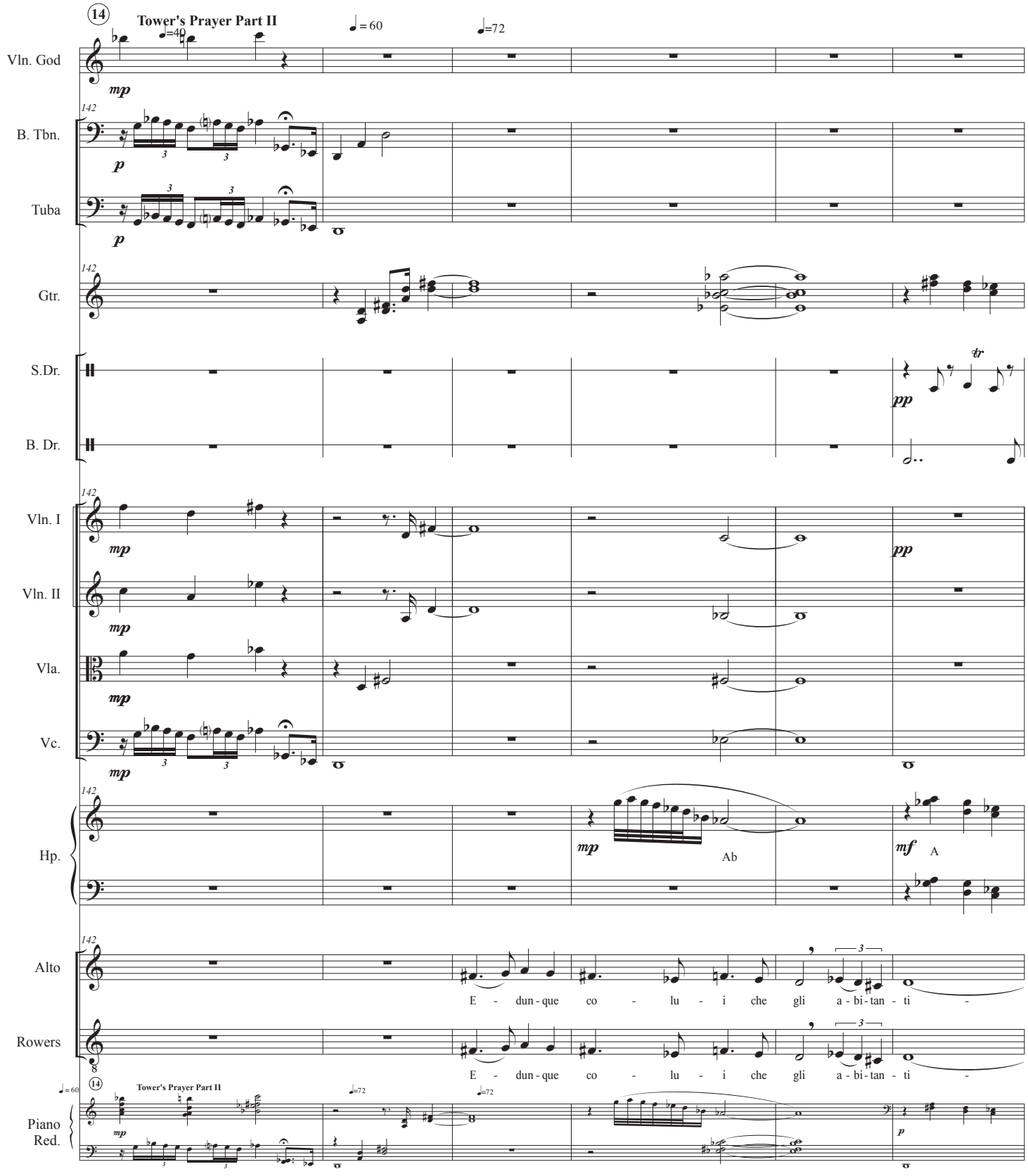

♩=90
♩=72
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vc.
Hp.
Alto
Rowers
Piano Red.
tom - ba che - so - no a - Ov - vest che
tom - ba che - so - no a - Ov - vest che

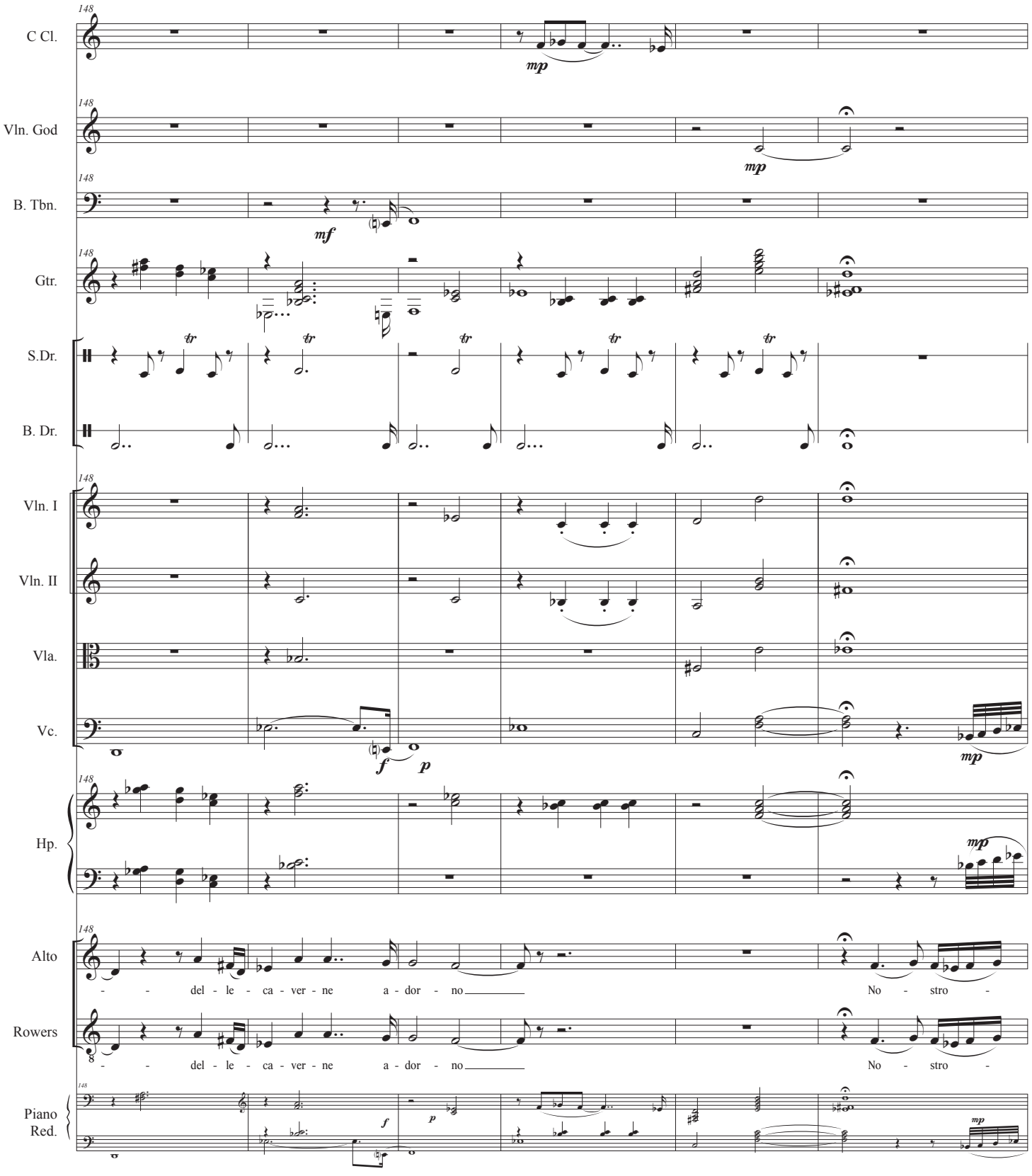

Vln. God
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vc.
Hp.
Alto
Rowers
Piano Red.
116
pp
mf
p
f
E
Eb
cresc.
tu pos - sa ri - po - sar - se ne - le tu - e for - me nel -

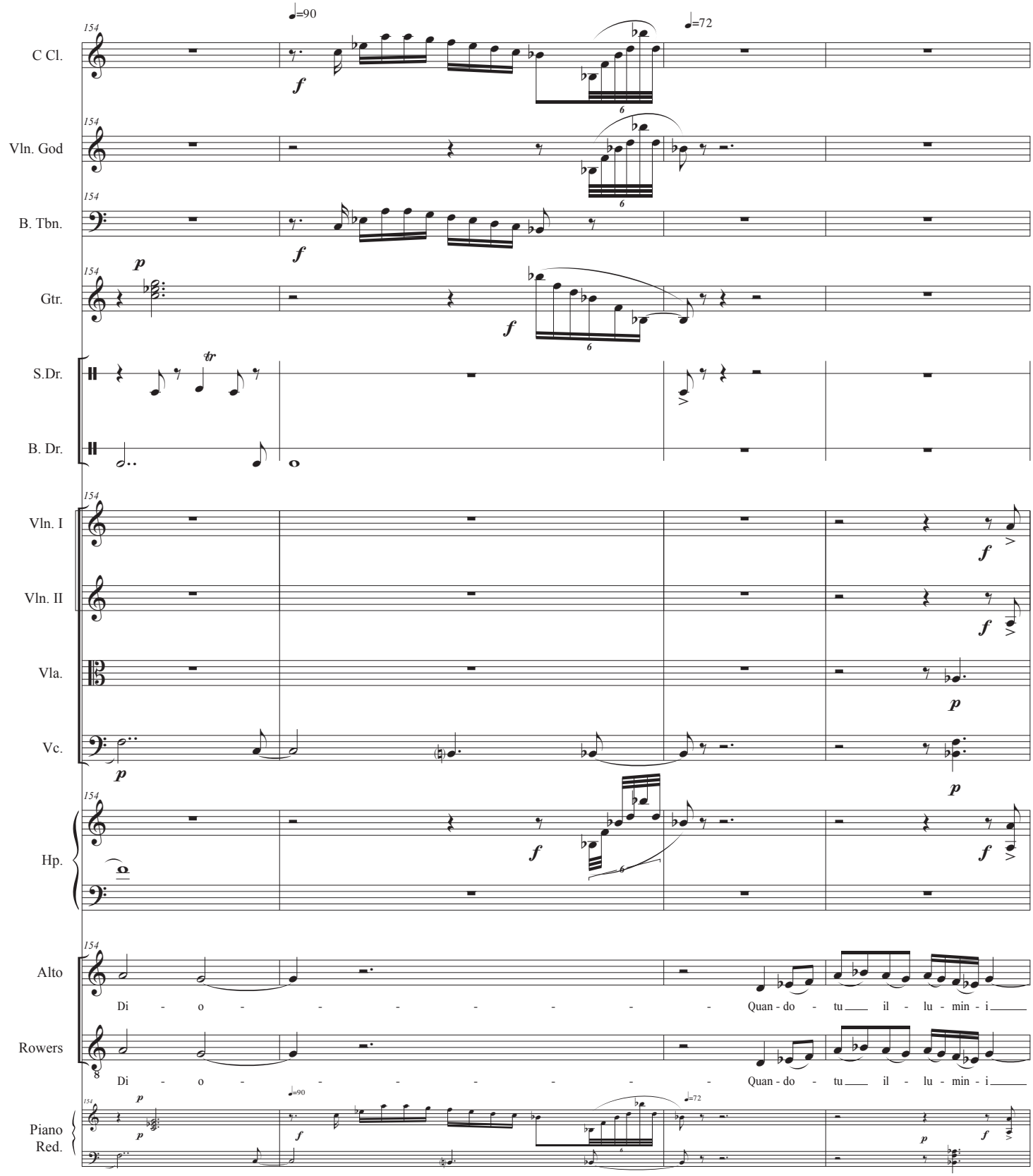

123
cresc.
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Ab
Gb
Alto
la - - - - -
Cit - ta - piu
Gran - de
Rowers
Piano Red.

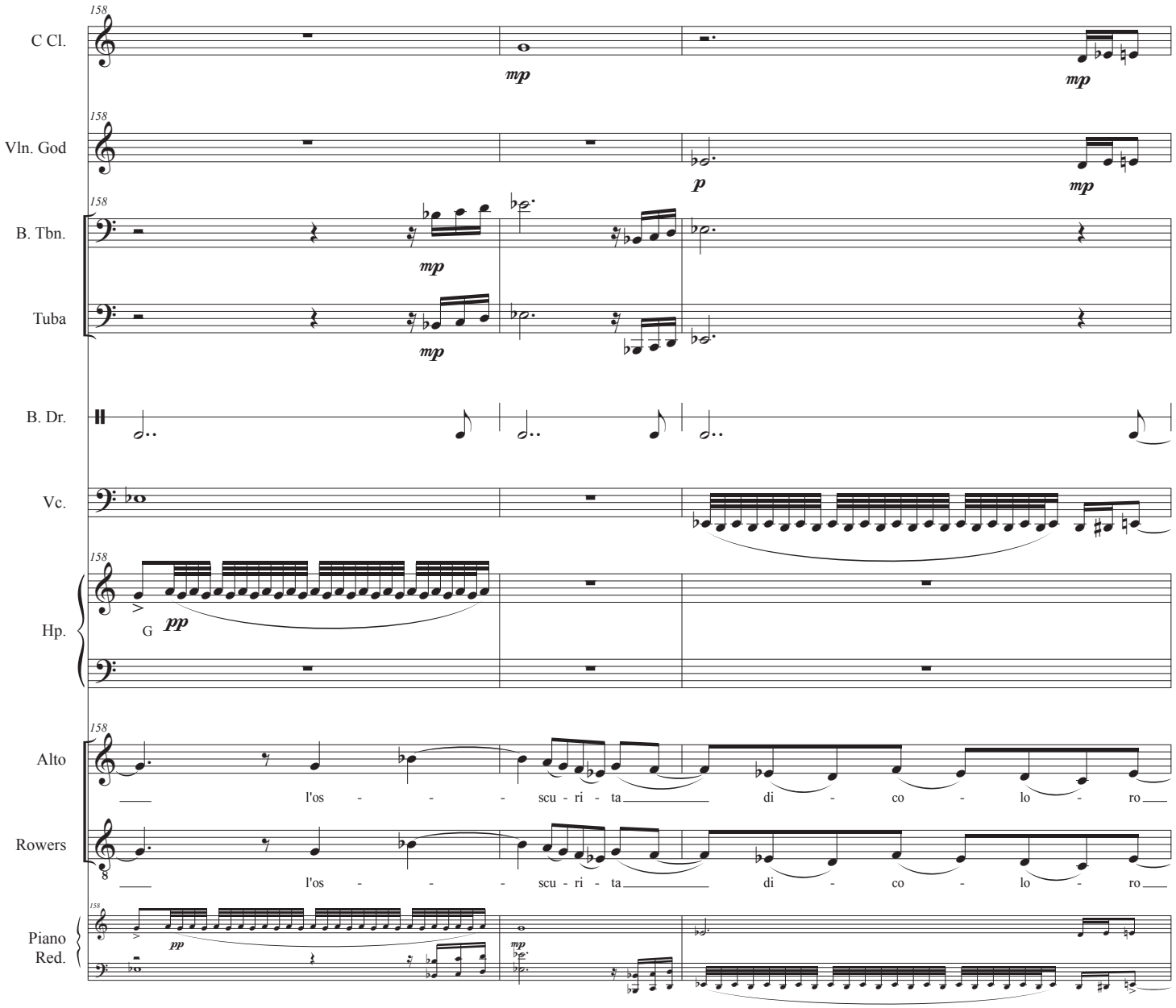

C Cl.
Vln. God
B. Tbn.
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
130
f
cresc.
p
mp
tr
A
C#

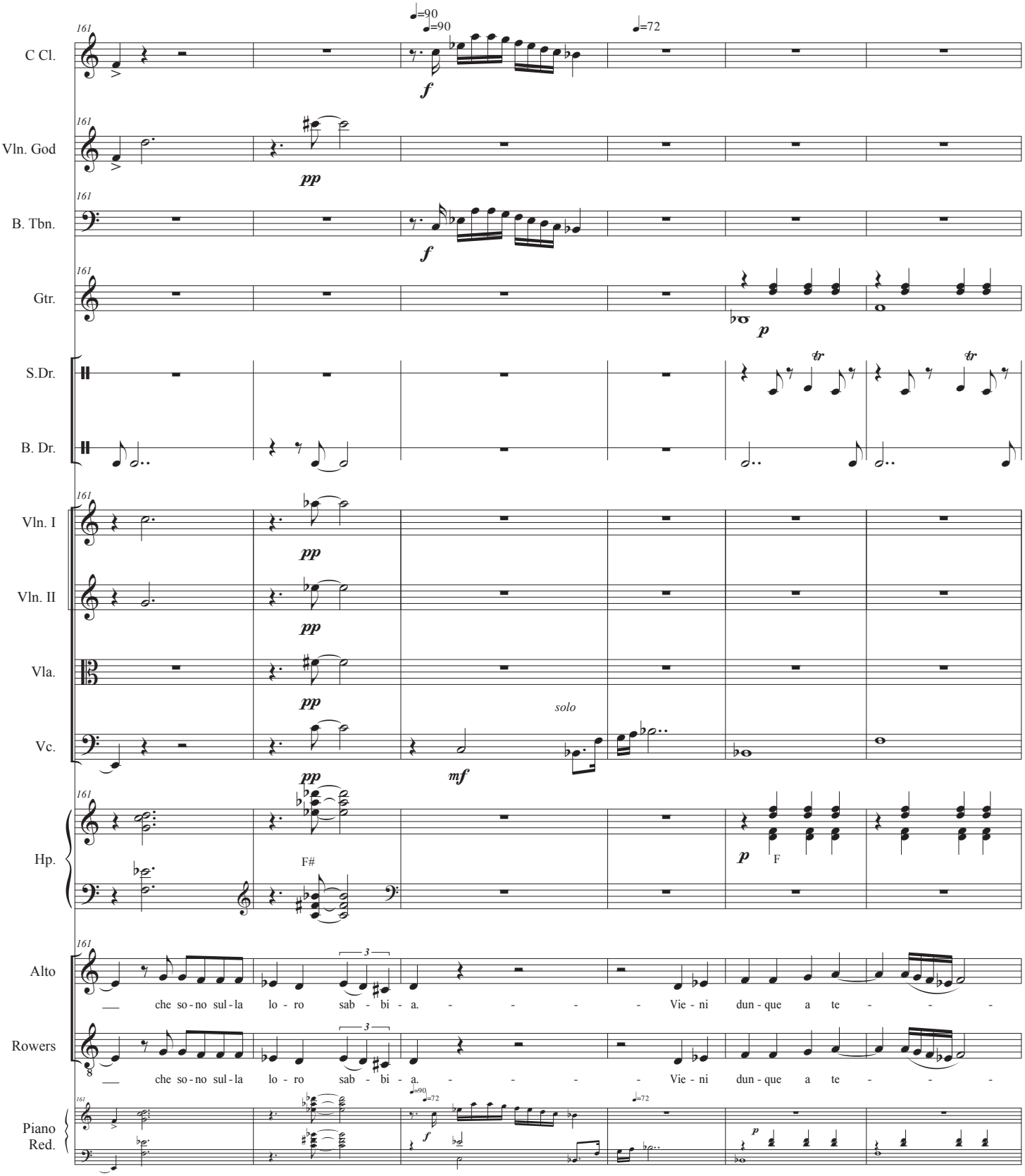

13
tomcats resume
C Cl.
136
improvise with recording
Vln. God
improvise with recording
B. Tbn.
improvise with recording
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
C
Piano Red.
13
tomcats resume
play Cue 13
Tape

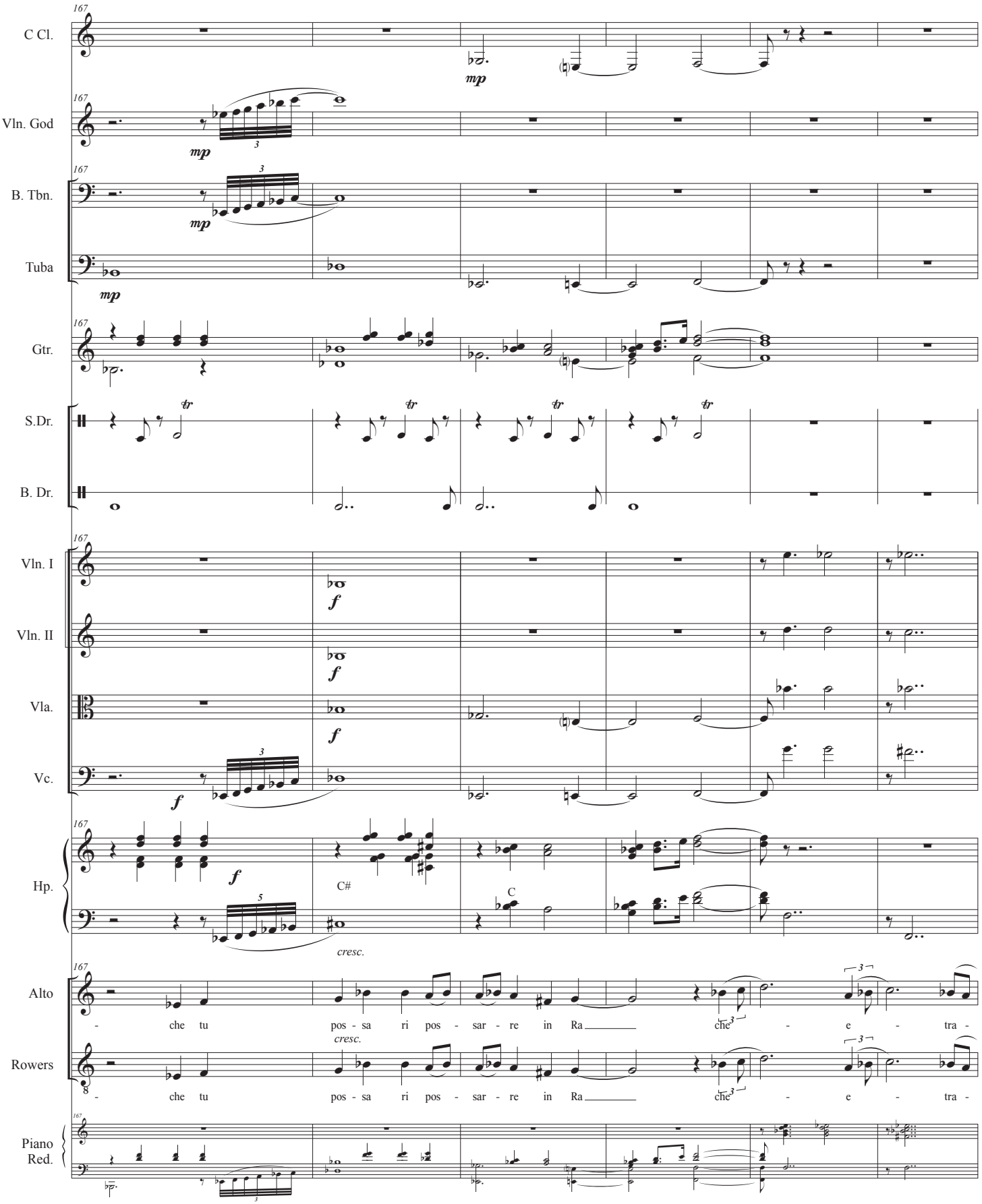

14
Tower's Prayer Part II
♩=40
♩= 60
♩=72
Vln. God
mp
142
B. Tbn.
p
Tuba
p
142
Gtr.
S.Dr.
tr
pp
B. Dr.
142
Vln. I
mp
pp
Vln. II
mp
Vla.
mp
Vc.
mp
142
Hp.
mp
Ab
mf
A
142
Alto
E - dun - que co - lu - i che gli a - bi - tan - ti -
Rowers
E - dun - que co - lu - i che gli a - bi - tan - ti -
♩= 60
14
Tower's Prayer Part II
♩=72
♩=72
Piano Red.
mp
p

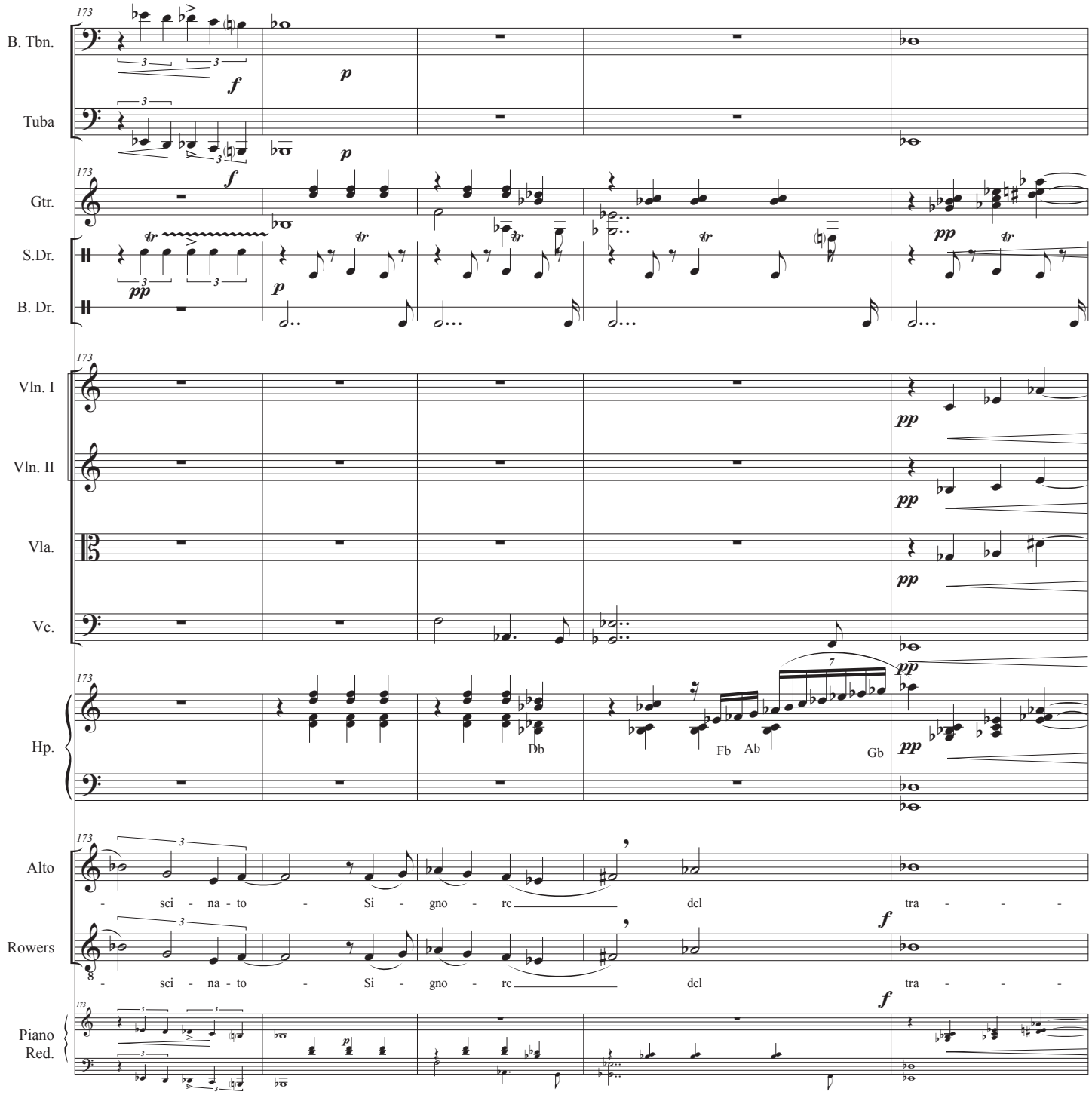

148
C Cl.
mp
148
Vln. God
mp
148
B. Tbn.
mf
148
Gtr.
S.Dr.
tr
B. Dr.
148
Vln. I
Vln. II
Vla.
Vc.
f
p
mp
148
Hp.
mp
148
Alto
- - del - le - ca - ver - ne a - dor - no
No - stro -
Rowers
8
- - del - le - ca - ver - ne a - dor - no
No - stro -
148
Piano Red.
f
p
mp

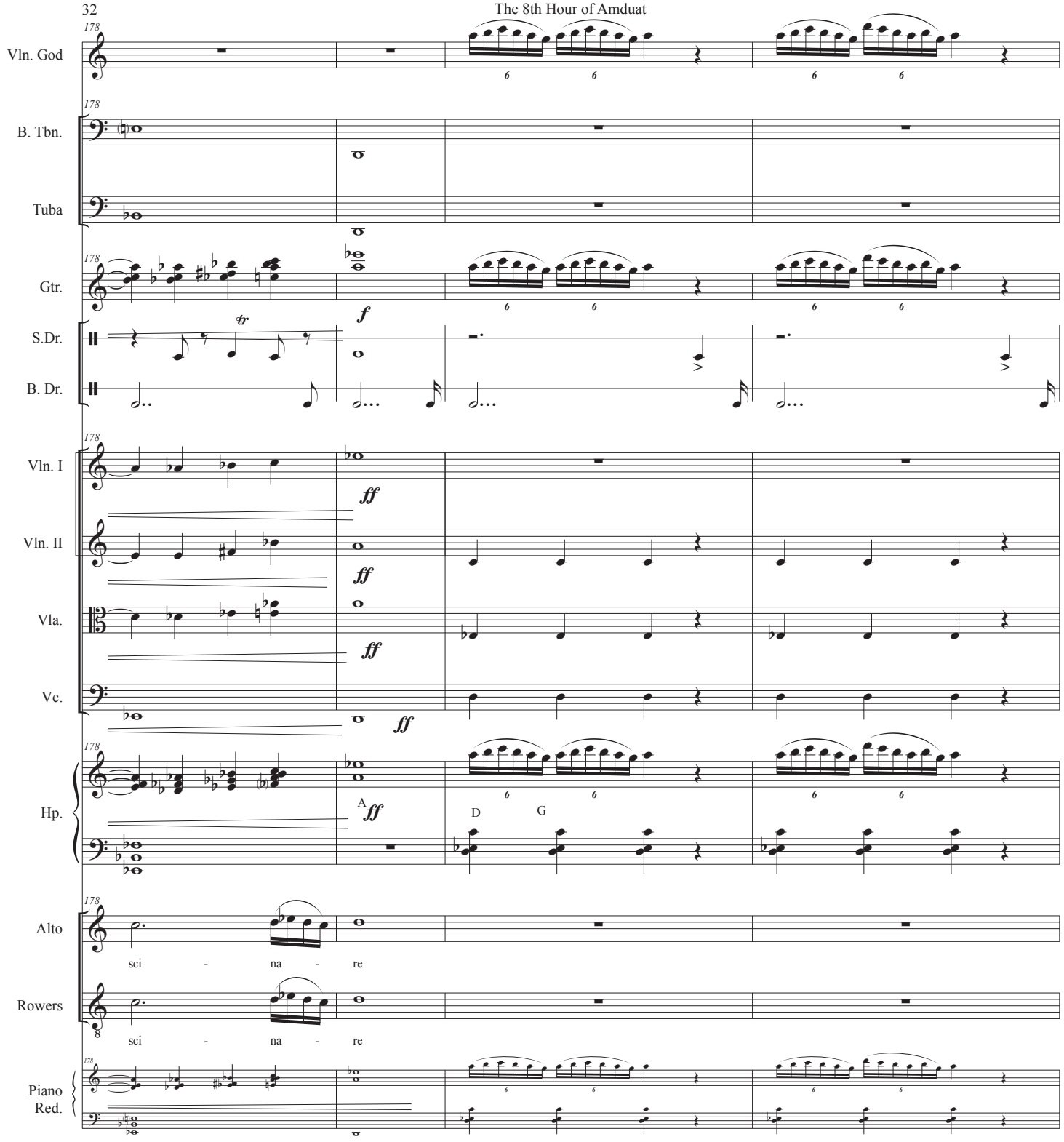

154
C Cl.
Vln. God
B. Tbn.
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Rowers
Piano Red.
♩=90
♩=72
Di - o - - - - - - - Quan - do - tu il - lu - min - i
Di - o - - - - - - - Quan - do - tu il - lu - min - i

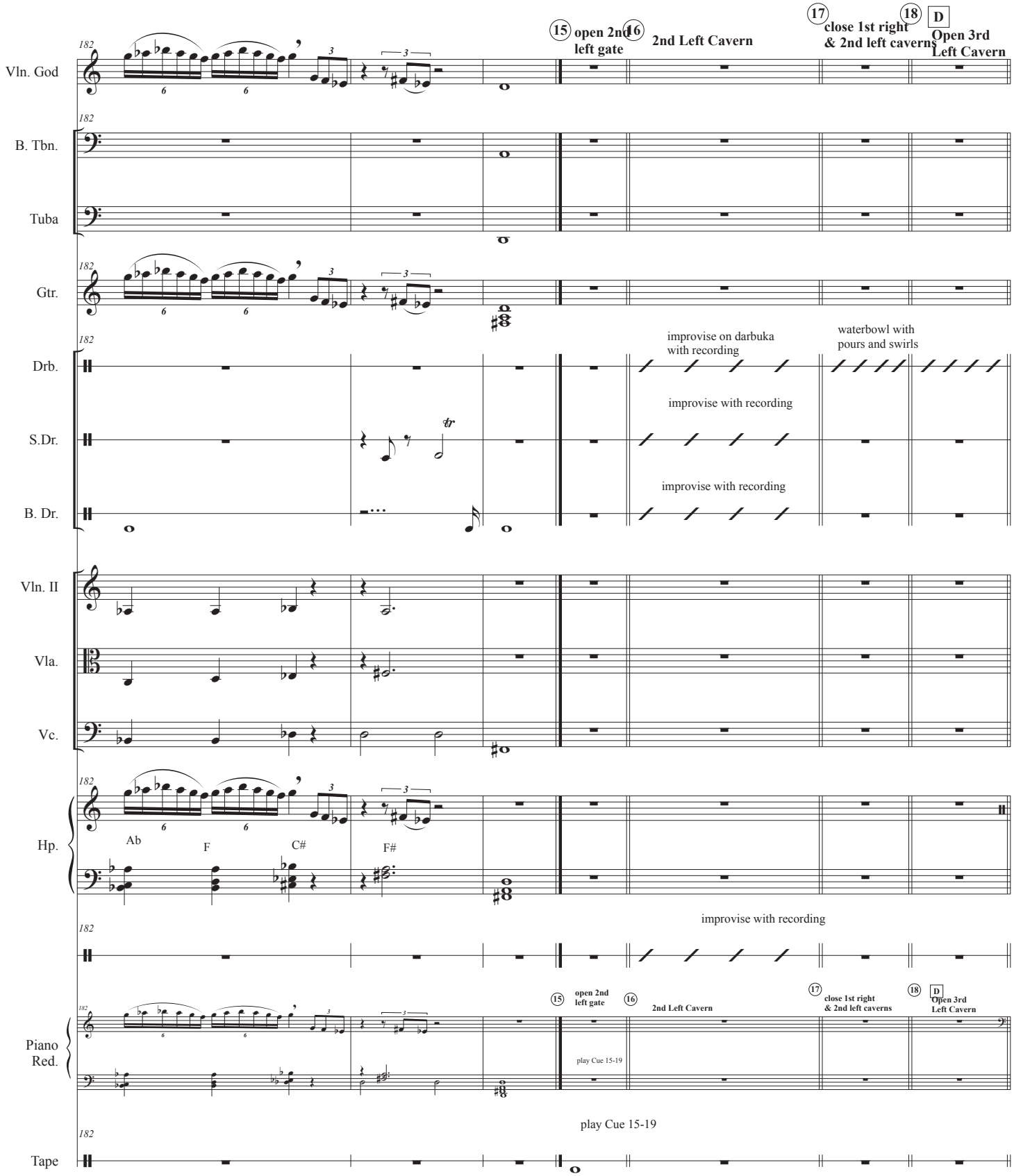

158
C Cl.
mp
mp
158
Vln. God
p
mp
158
B. Tbn.
mp
Tuba
mp
B. Dr.
Vc.
158
Hp.
G
pp
158
Alto
l'os - - - scu - ri - ta di - co - lo - ro
Rowers
l'os - - - scu - ri - ta di - co - lo - ro
158
Piano Red.
pp
mp

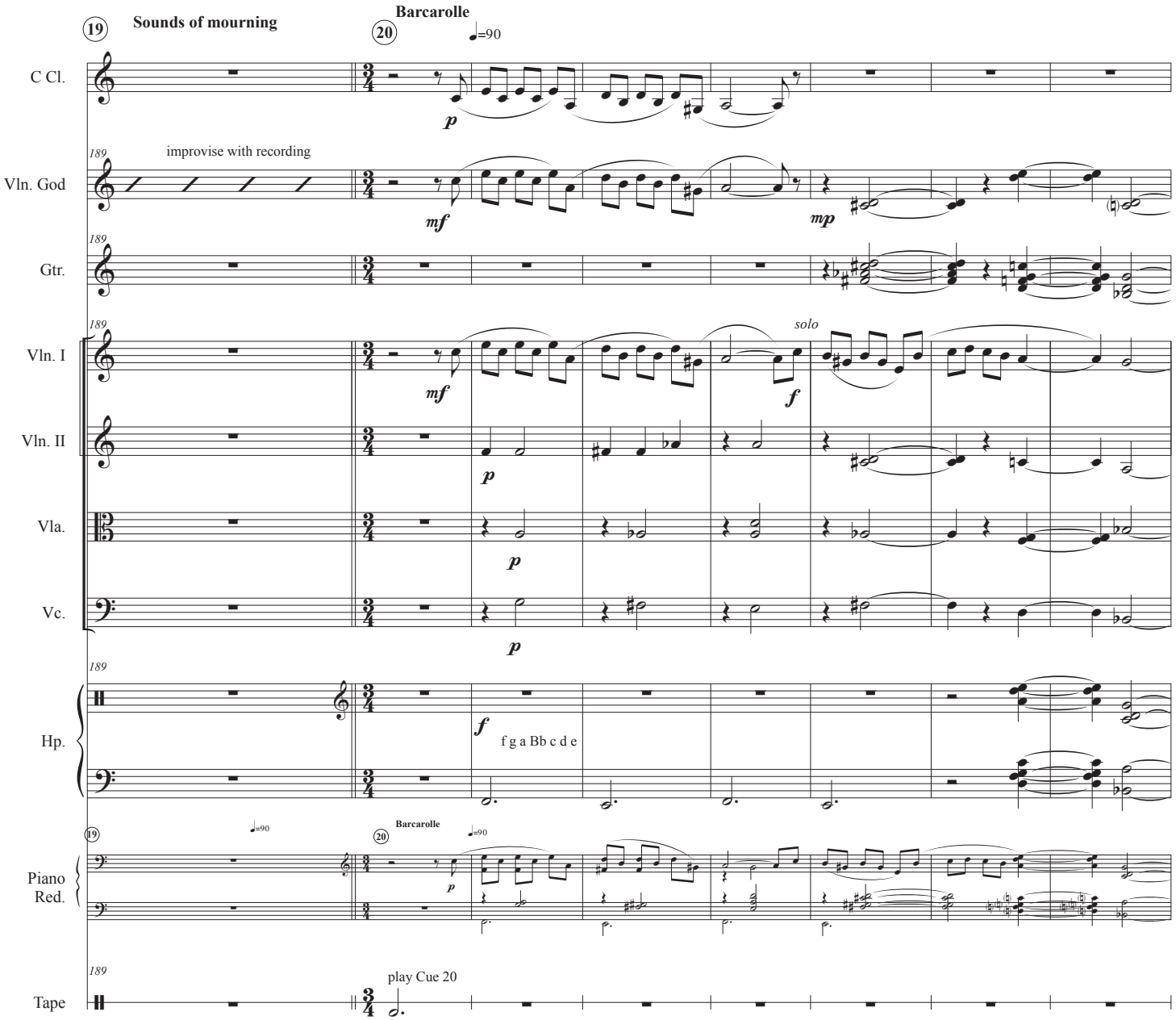

C Cl.
Vln. God
B. Tbn.
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Rowers
Piano Red.
161
♩=90
♩=72
f
pp
p
mf
tr
solo
F#
F
3
che so-no sul-la lo-ro sab-bi-a. - - - - Vie-ni dun-que a te - - -

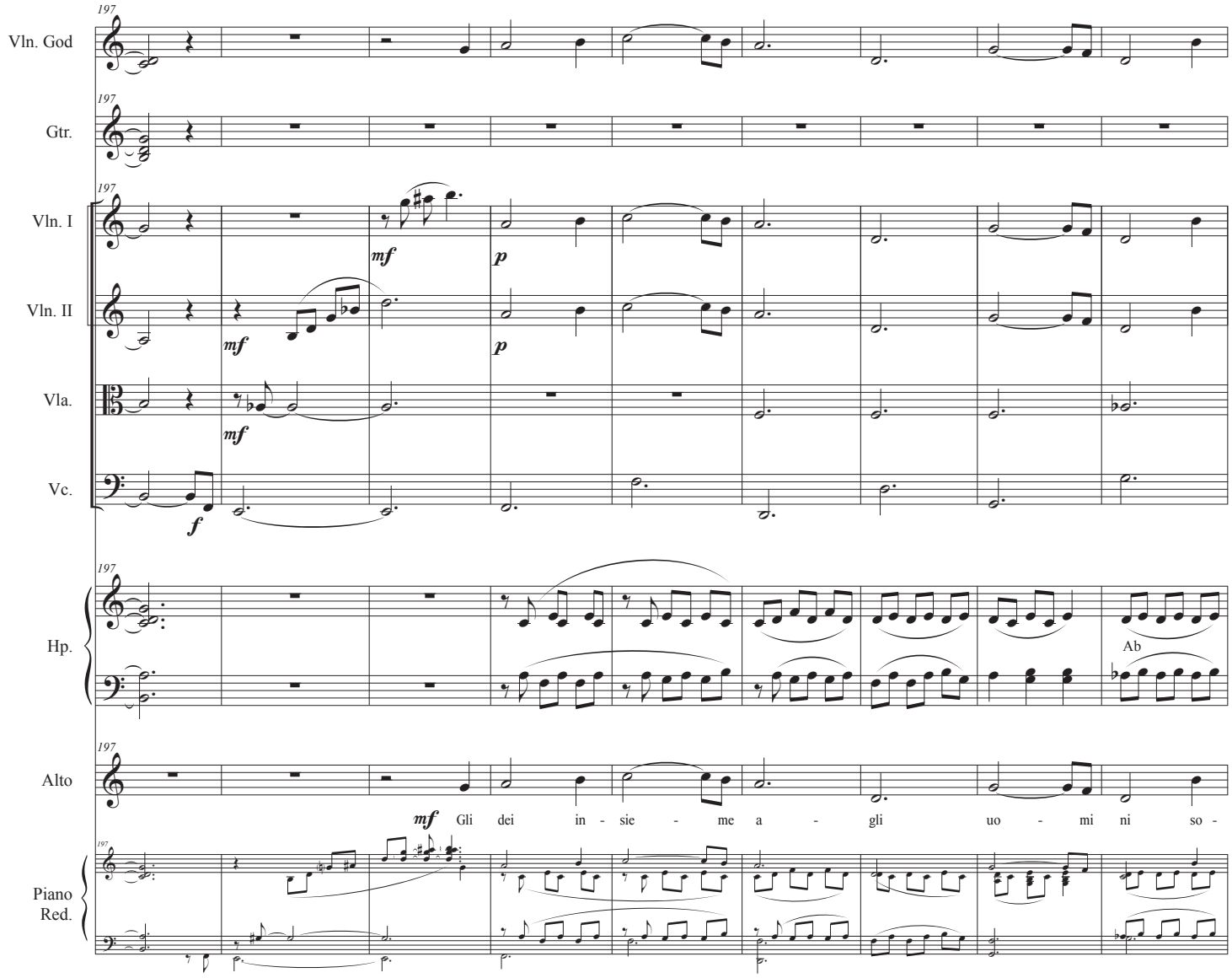

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Rowers
Piano Red.
167
mp
f
tr
C#
C
cresc.
che tu pos - sa ri pos - sar - re in Ra che - e - tra -

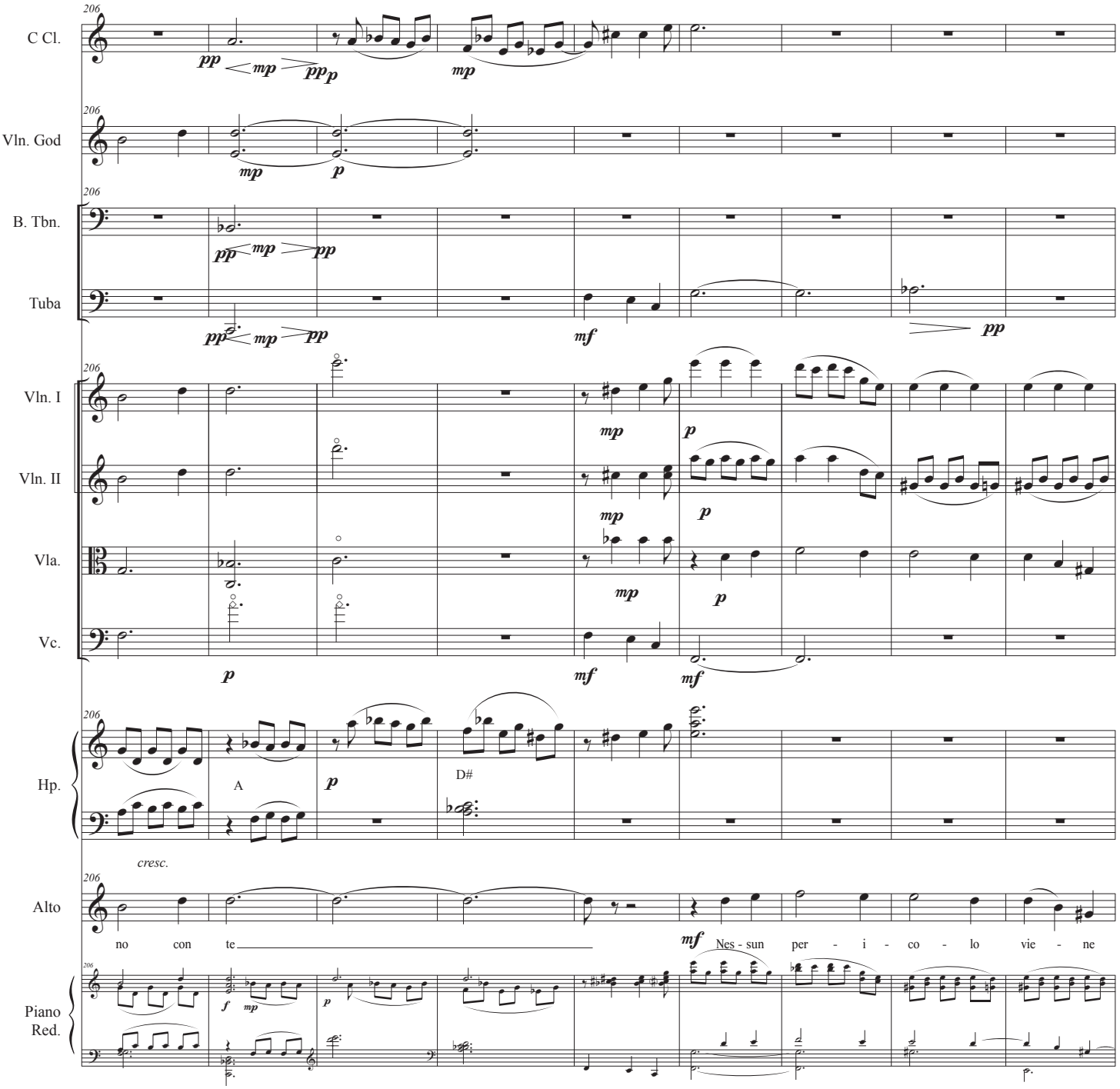

173
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Db
Fb
Ab
Gb
Alto
Rowers
- sci - na - to - Si - gno - re del tra - - -
Piano Red.

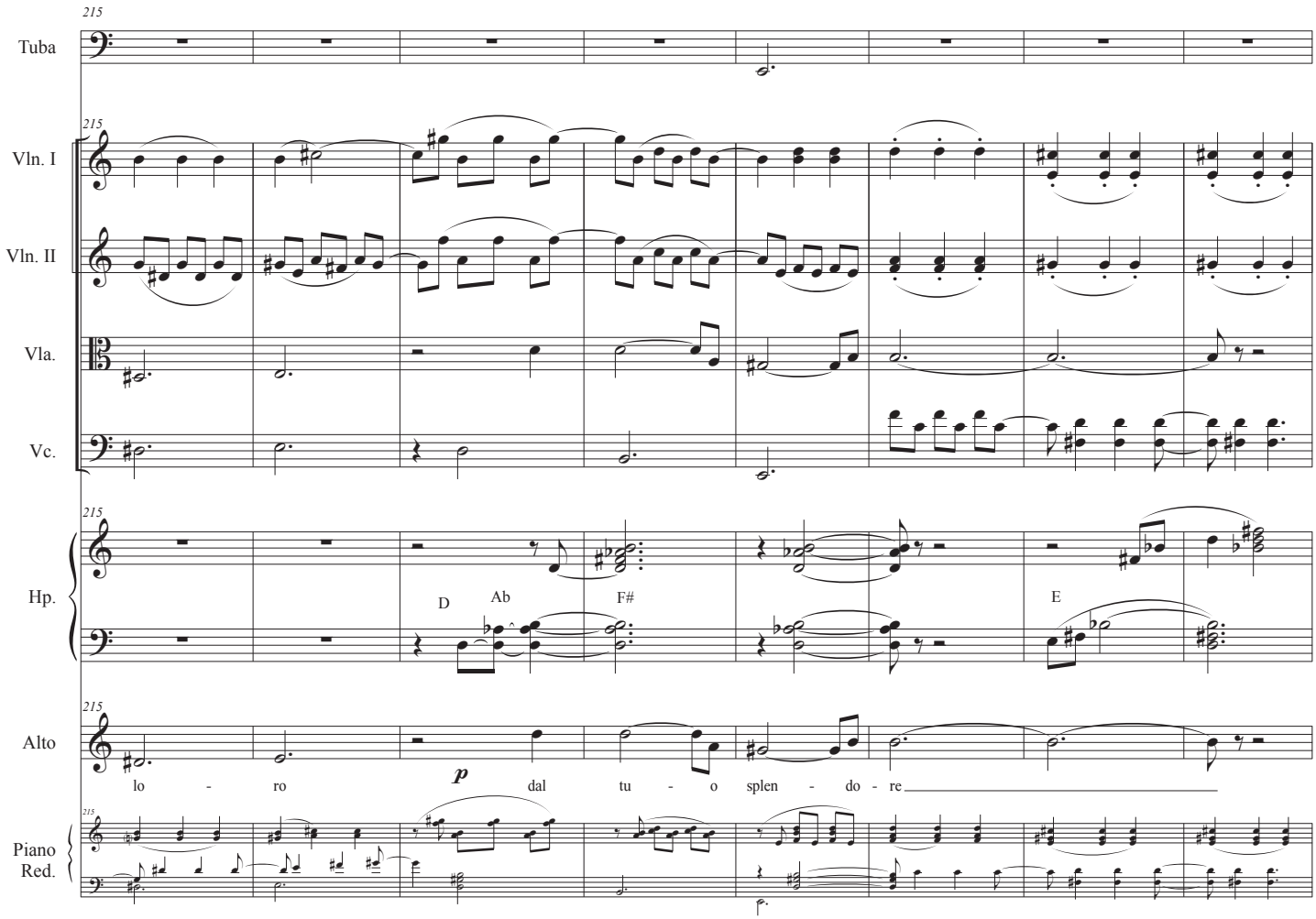

178
Vln. God
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Rowers
Piano Red.
f
ff
A
D
G
sci - na - re
sci - na - re

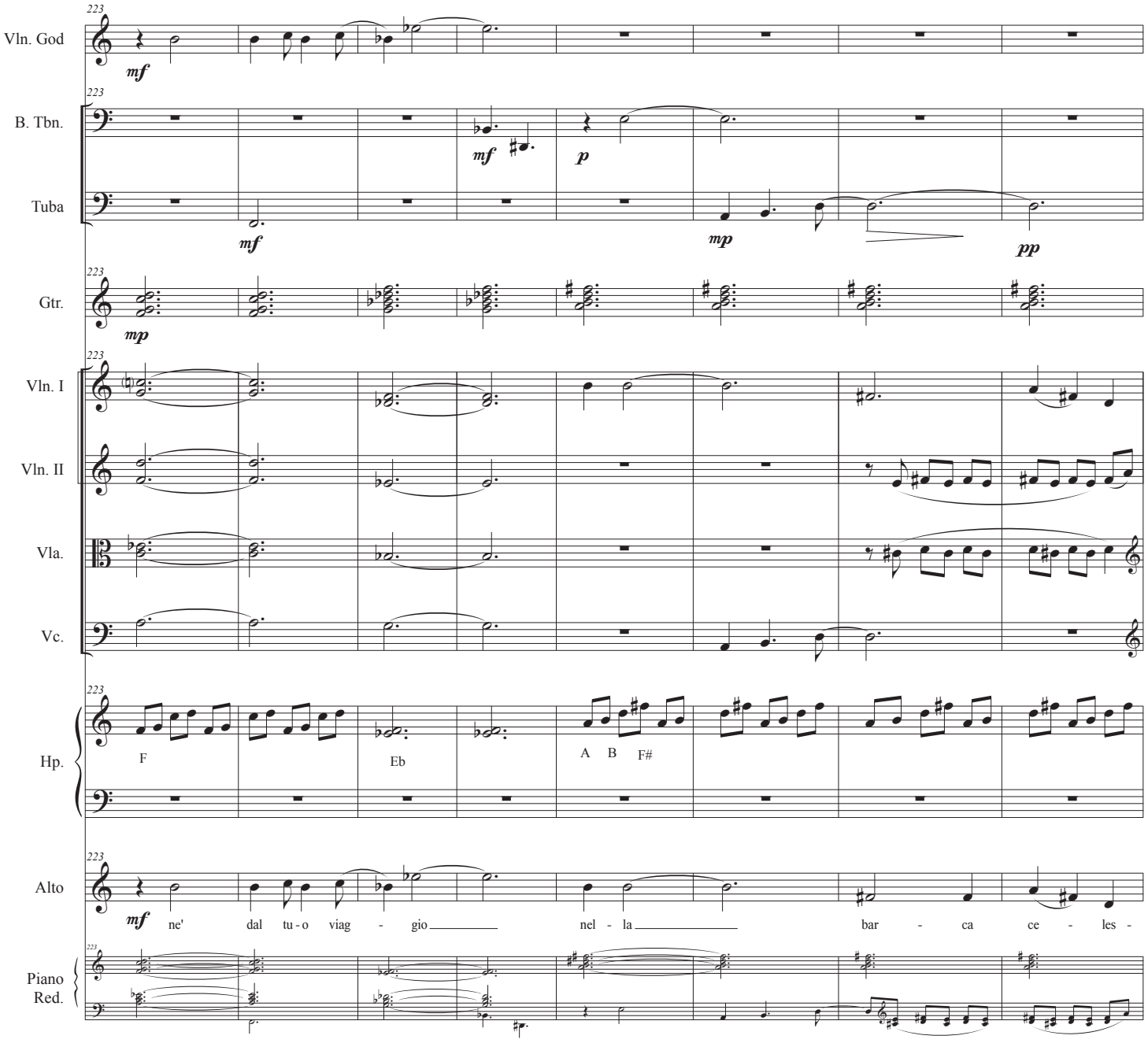

15 open 2nd left gate
16 2nd Left Cavern
17 close 1st right & 2nd left caverns
18 D Open 3rd Left Cavern
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
improvise on darbuka with recording
waterbowl with pours and swirls
S.Dr.
improvise with recording
B. Dr.
improvise with recording
Vln. II
Vla.
Vc.
Hp.
Ab
F
C#
F#
improvise with recording
Piano Red.
play Cue 15-19
play Cue 15-19
Tape

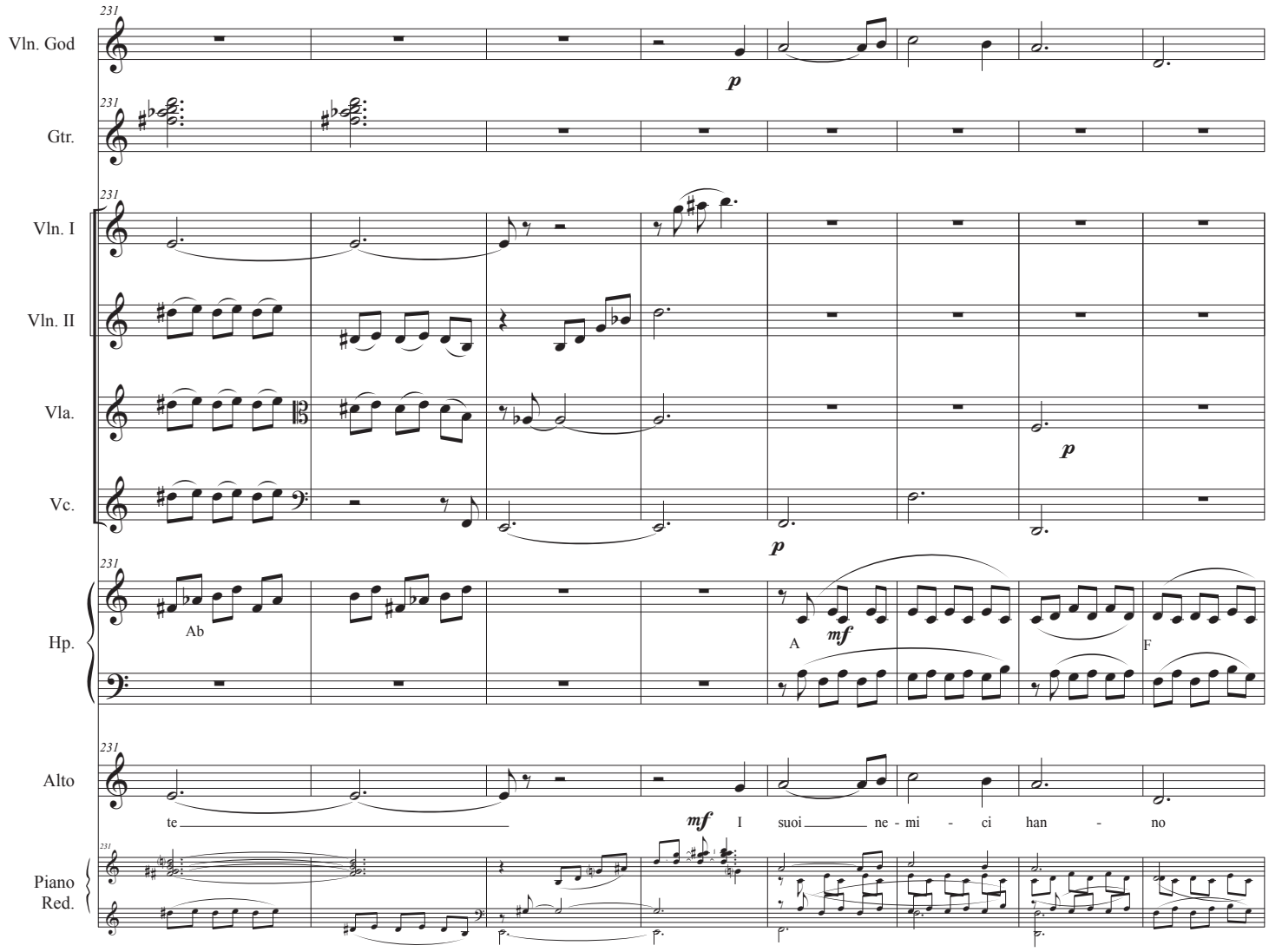

19
Sounds of mourning
20
Barcarolle
♩=90
C Cl.
p
189
improvise with recording
Vln. God
mf
mp
189
Gtr.
189
solo
Vln. I
mf
f
Vln. II
p
Vla.
p
Vc.
p
189
Hp.
f
f g a Bb c d e
19
♩=90
20
Barcarolle
♩=90
Piano Red.
p
189
play Cue 20
Tape

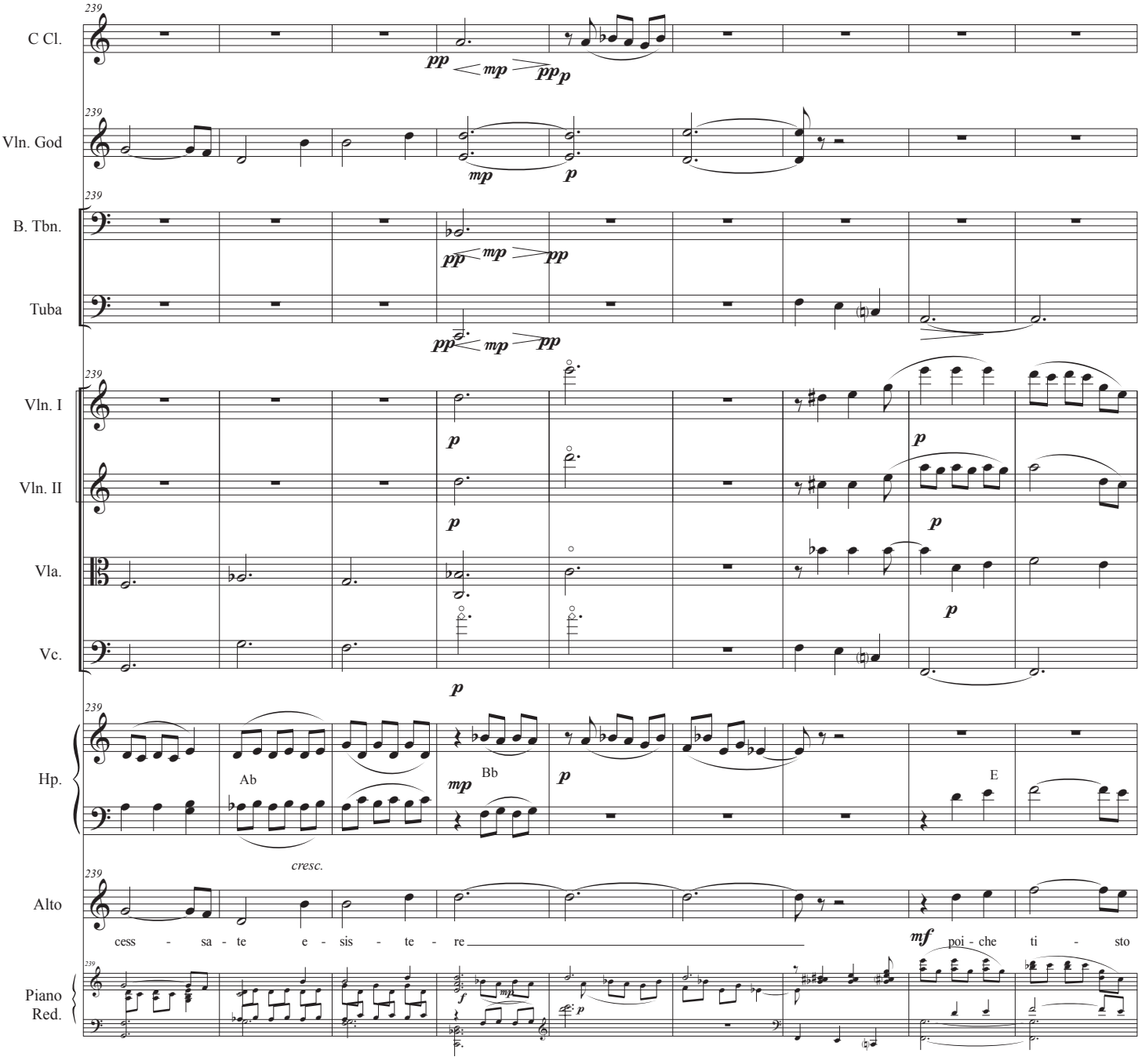

197
Vln. God
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Piano Red.
mf
p
f
Ab
Gli dei in - sie - me a - gli uo - mi ni so -

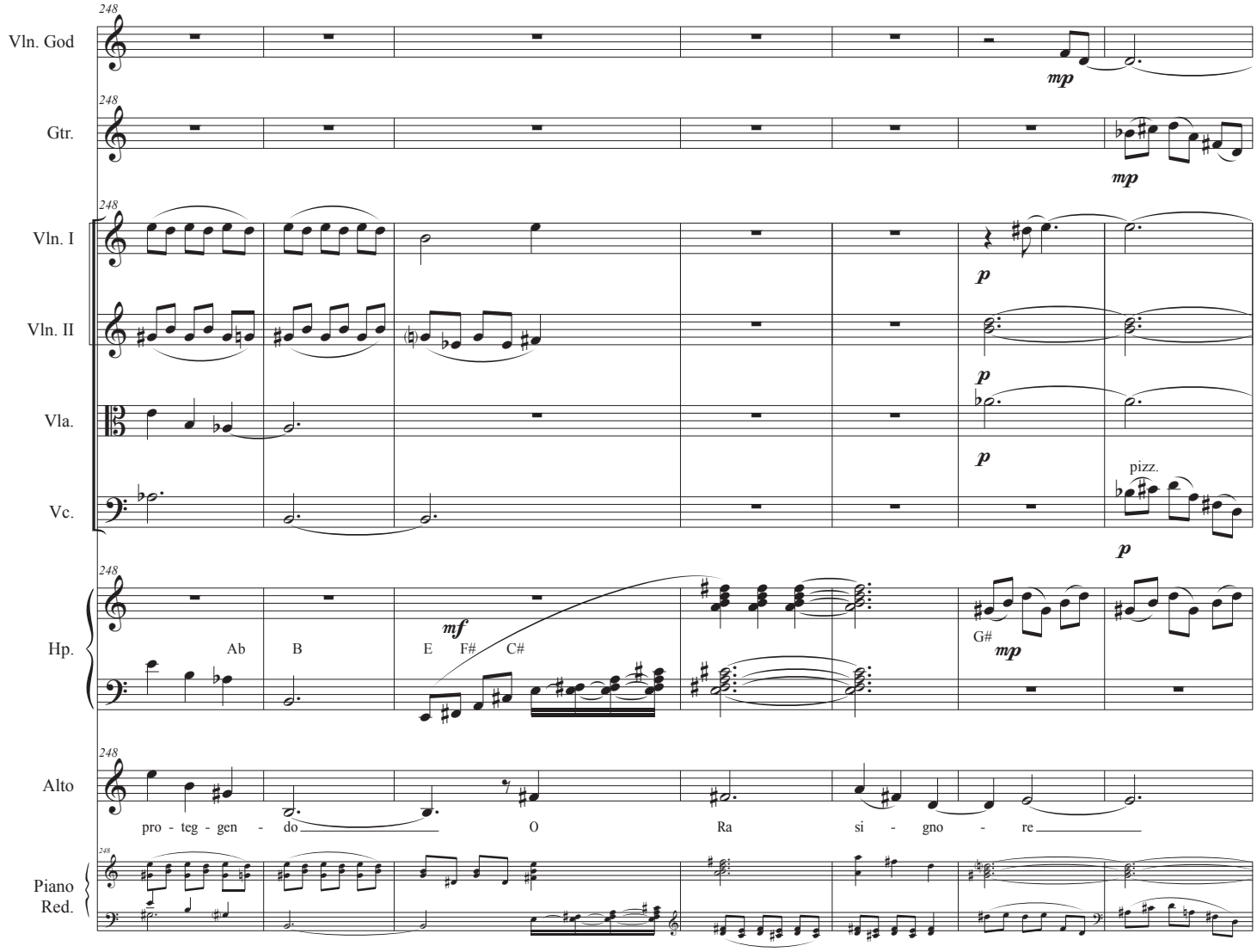

206
C Cl.
pp mp pp p
mp
Vln. God
mp p
B. Tbn.
pp mp pp
Tuba
pp mp pp
mf
pp
Vln. I
mp p
Vln. II
mp p
Vla.
mp p
Vc.
p
mf mf
Hp.
A
p
D#
cresc.
Alto
no con te
mf
Nes - sun per - i - co - lo vie - ne
Piano Red.
f mp
p

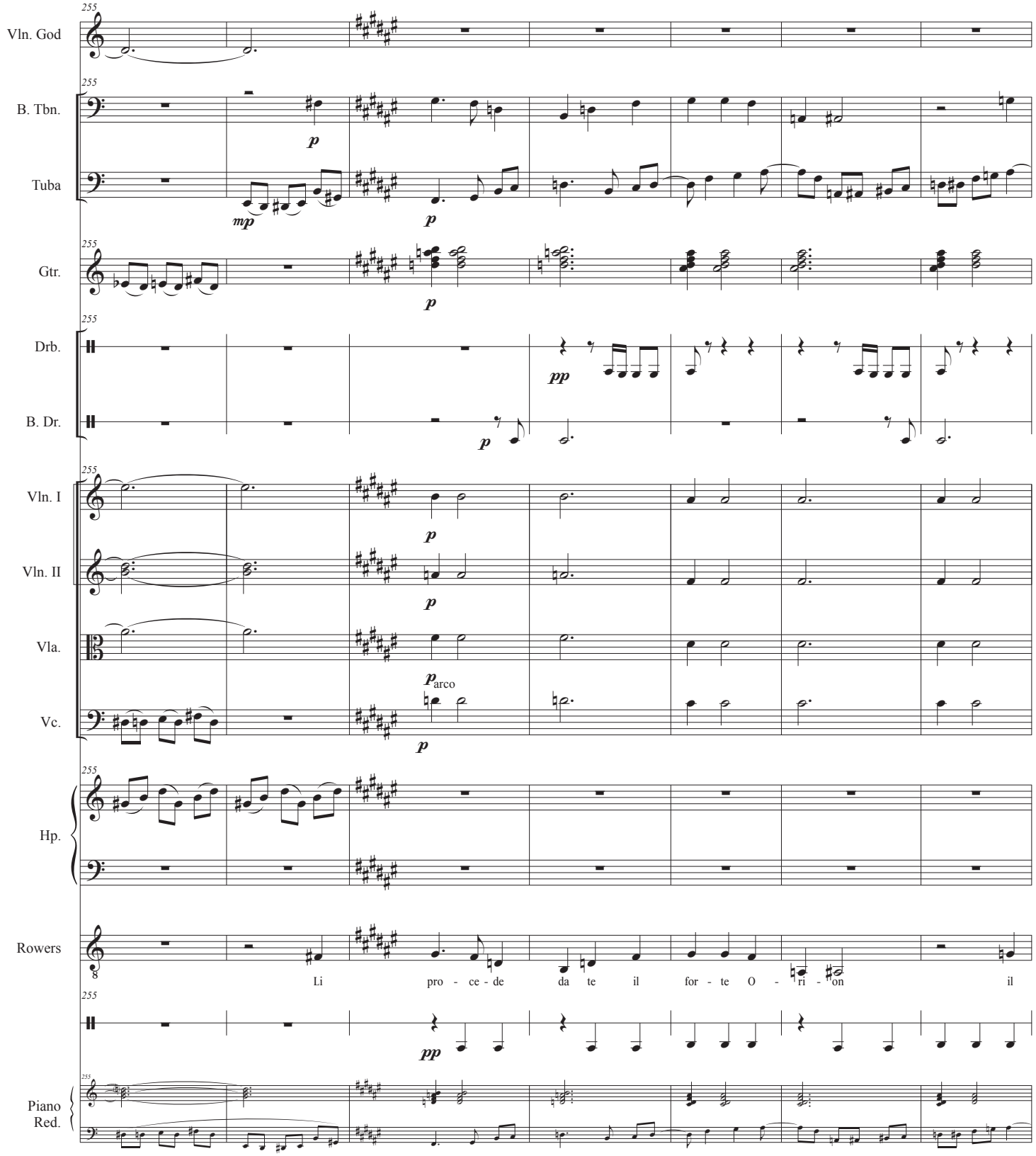

215
Tuba
Vln. I
Vln. II
Vla.
Vc.
Hp.
D
Ab
F#
E
Alto
p
lo - ro dal tu - o splen - do - re
Piano Red.

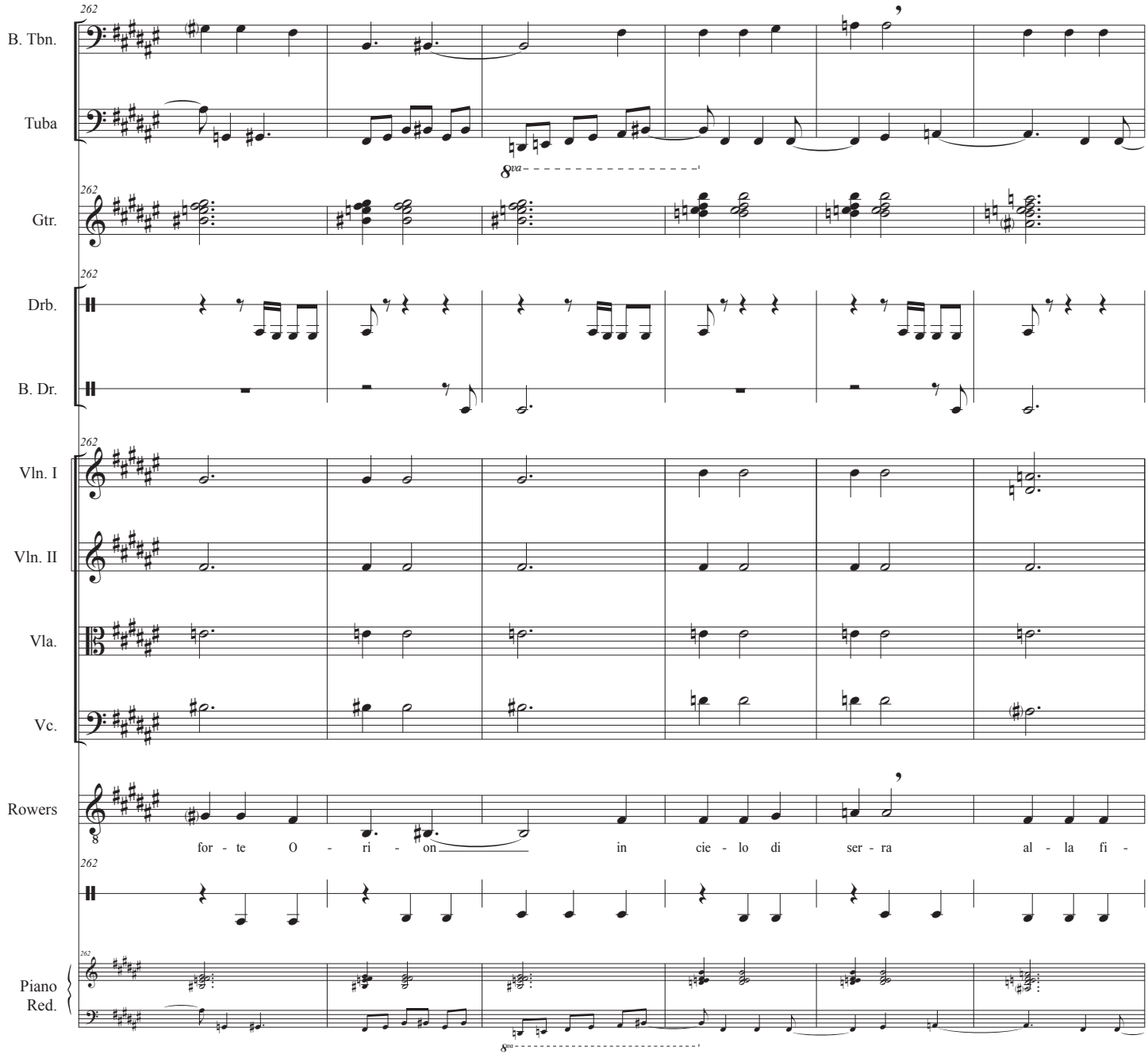

223
Vln. God
mf
B. Tbn.
mf
p
Tuba
mf
mp
pp
Gtr.
mp
Vln. I
Vln. II
Vla.
Vc.
Hp.
F
Eb
A B F#
Alto
mf
ne' dal tu - o viag - gio nel - la bar - ca ce - les -
Piano Red.

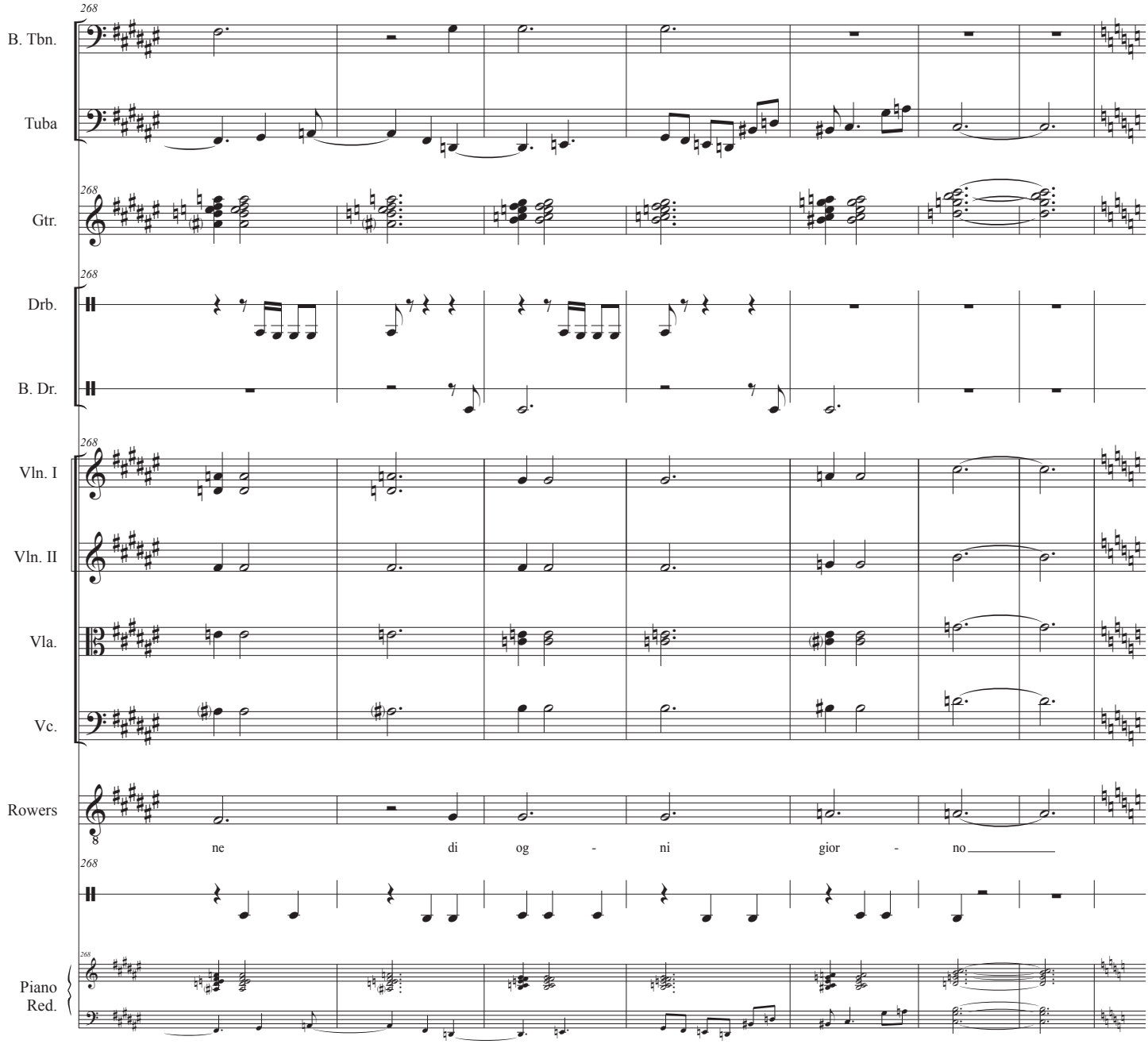

231
Vln. God
p
Gtr.
Vln. I
Vln. II
Vla.
p
Vc.
p
Hp.
Ab
A
mf
F
Alto
te
mf I suoi ne - mi - ci han - no
Piano Red.

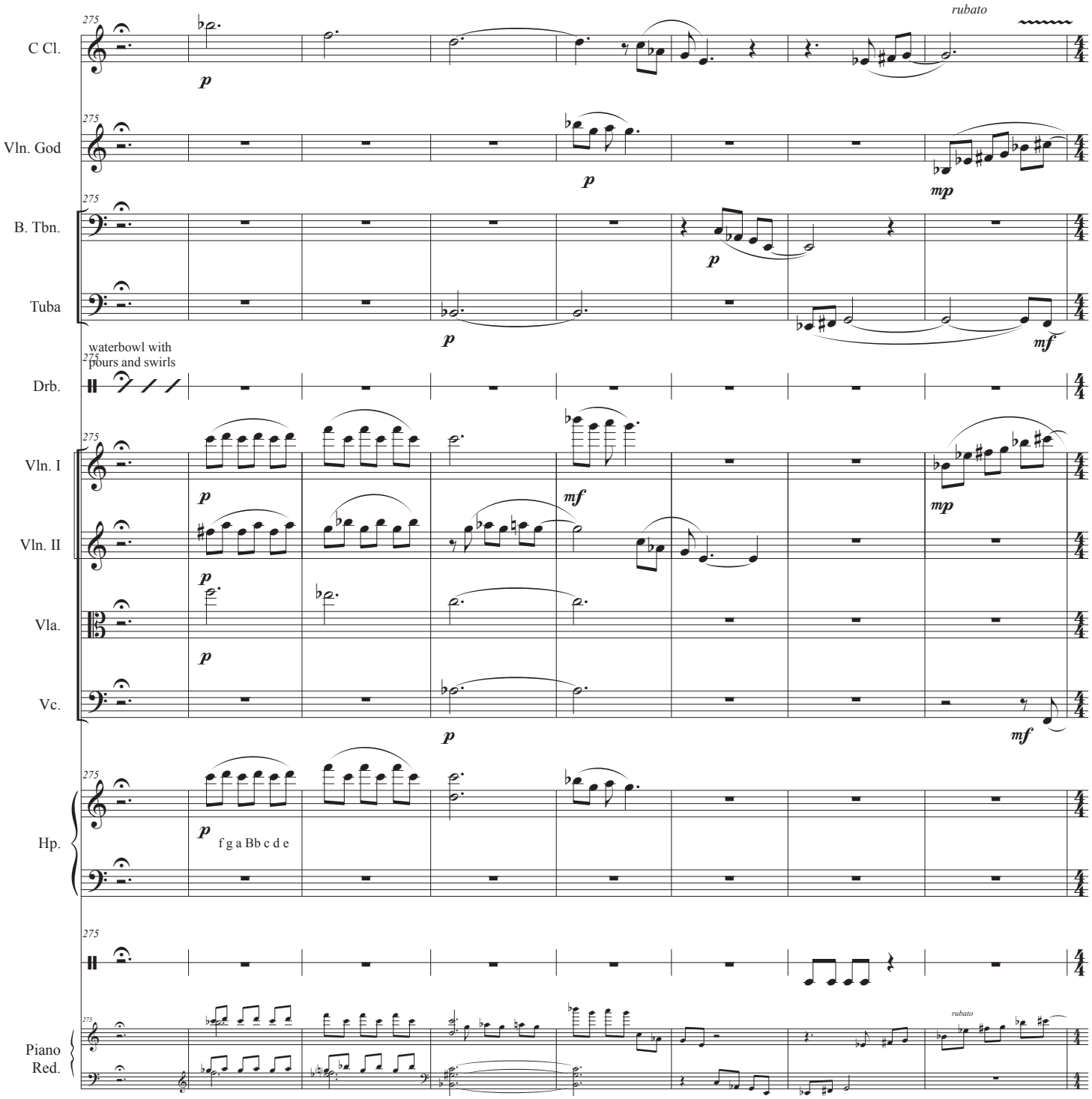

239
C Cl.
pp mp pp p
Vln. God
mp p
B. Tbn.
pp mp pp
Tuba
pp mp pp
Vln. I
p p
Vln. II
p p
Vla.
p
Vc.
p
Hp.
Ab
mp
Bb
p
E
cresc.
Alto
cess - sa - te e - sis - te - re
mf poi - che ti - sto
Piano Red.
f mf p

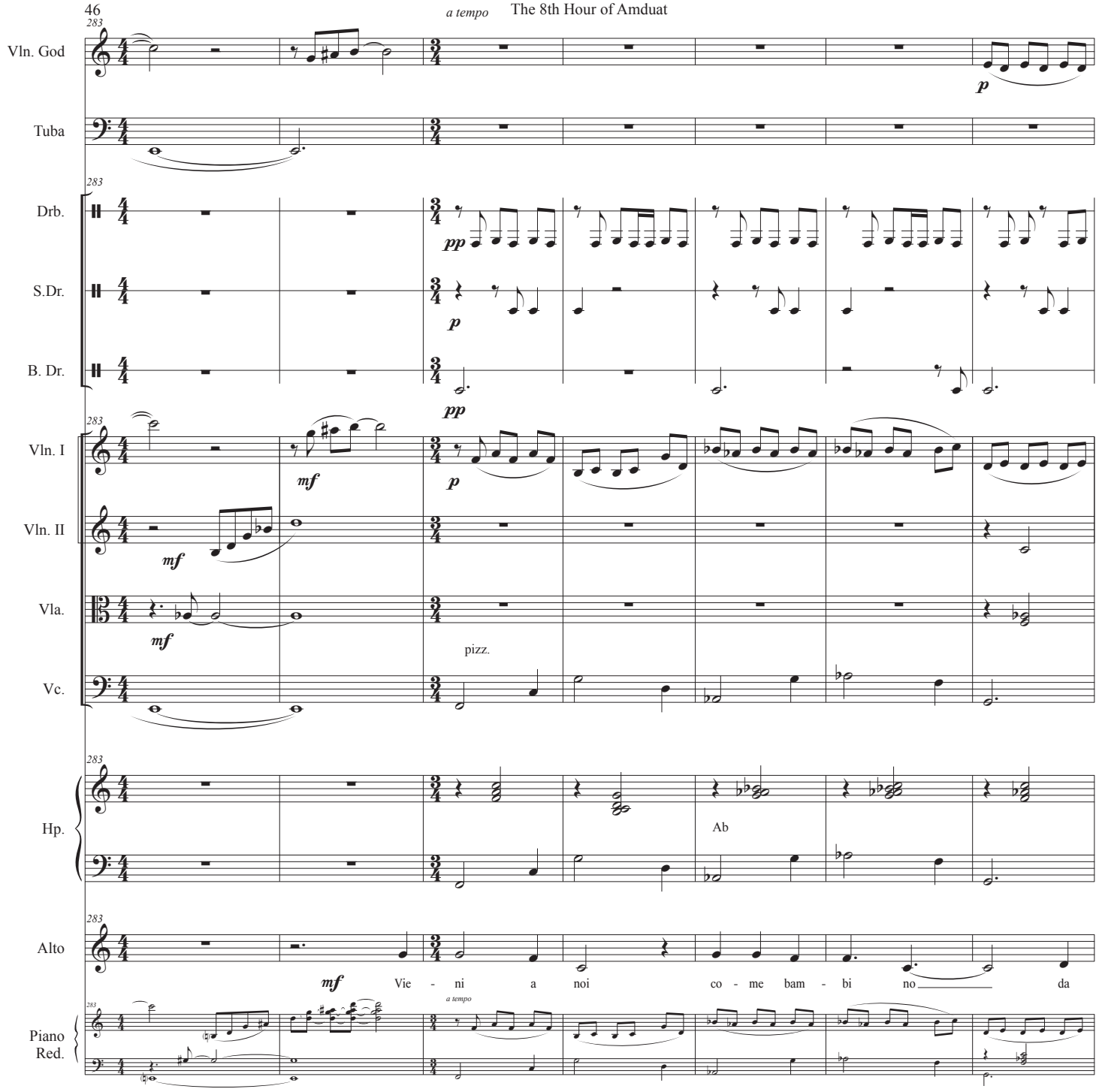

248
Vln. God
mp
Gtr.
mp
Vln. I
p
Vln. II
p
Vla.
p
Vc.
pizz.
p
Hp.
Ab
B
mf
E
F#
C#
G#
mp
Alto
pro - teg - gen - do
O
Ra
si - gno - re
Piano
Red.

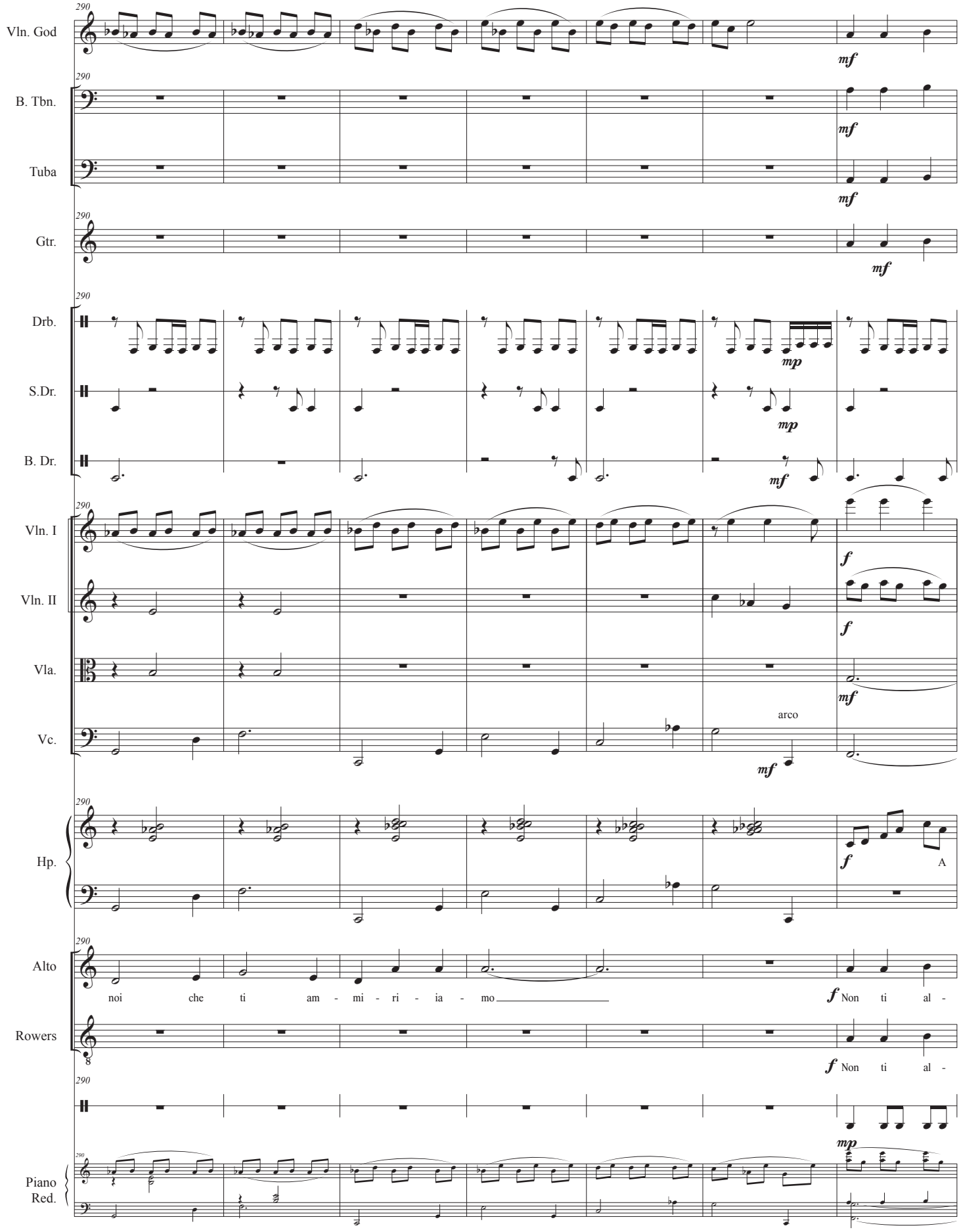

255
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Rowers
Piano Red.
p
mp
pp
p arco
8
Li pro - ce - de da te il for - te O - ri - on il

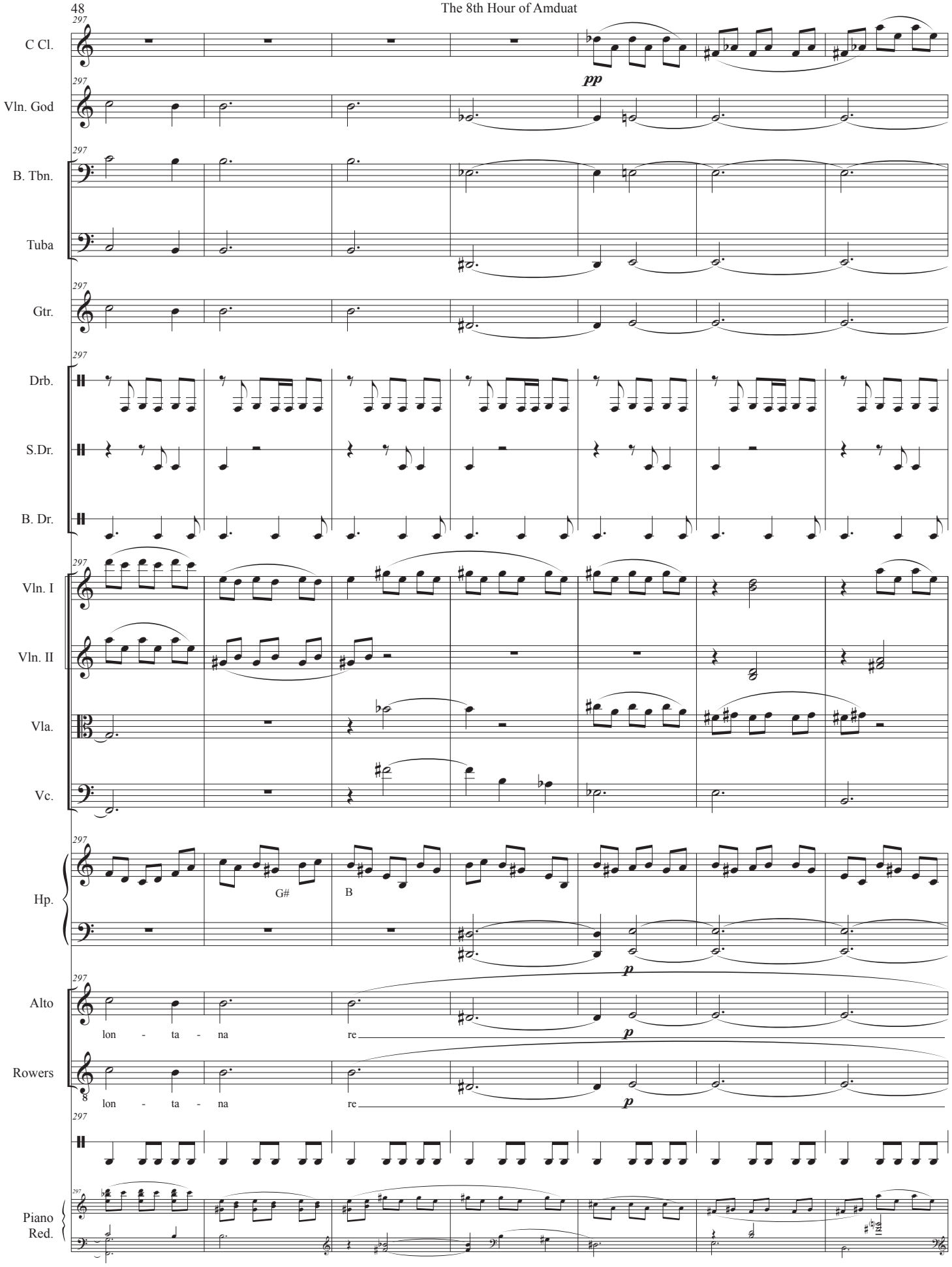

262
B. Tbn.
Tuba
8va
Gtr.
Drb.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Rowers
for - te O - ri - on in cie - lo di ser - ra al - la fi -
Piano Red.

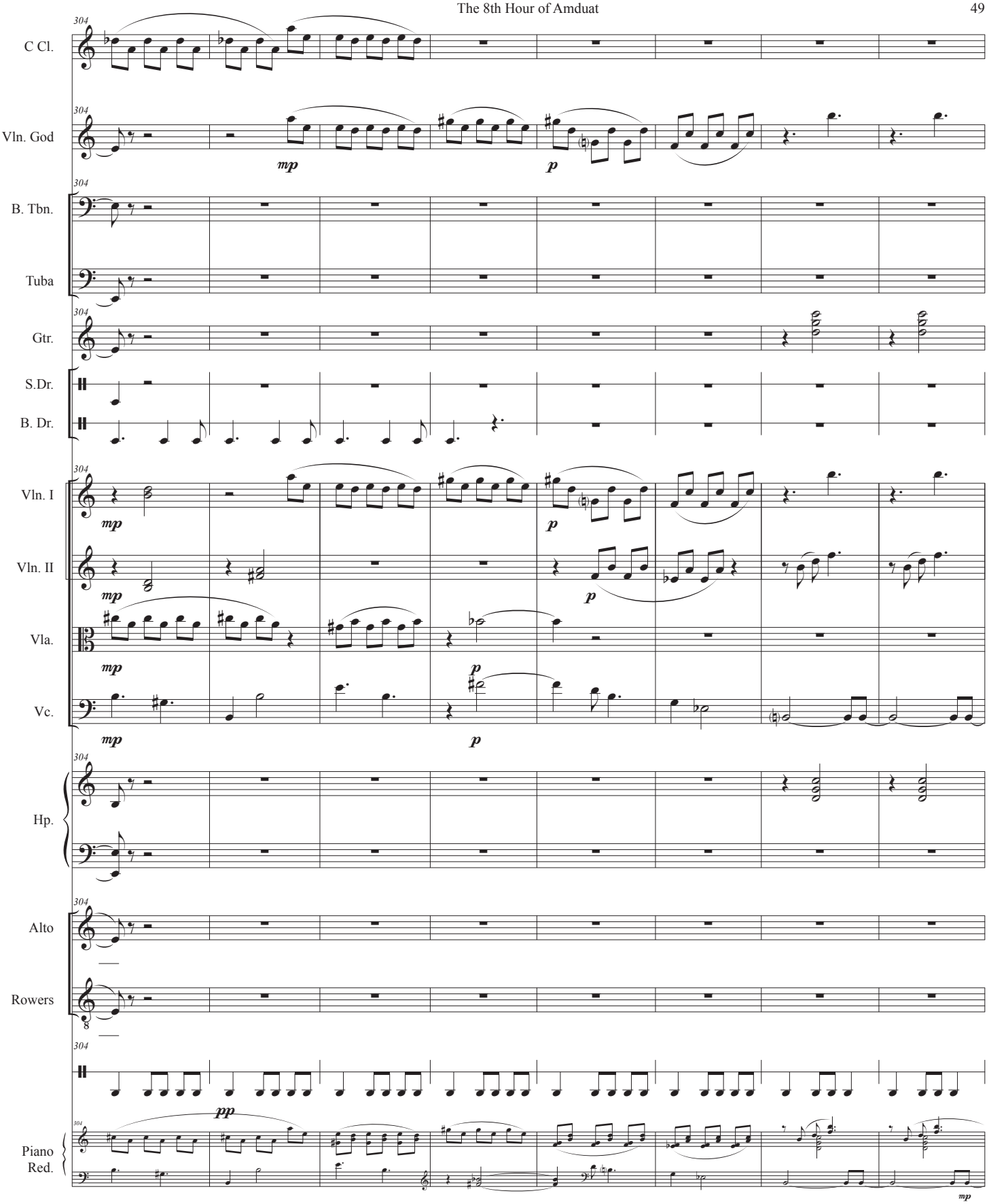

268
B. Tbn.
Tuba
Gtr.
Drb.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Rowers
ne di og - ni gior - no
Piano Red.

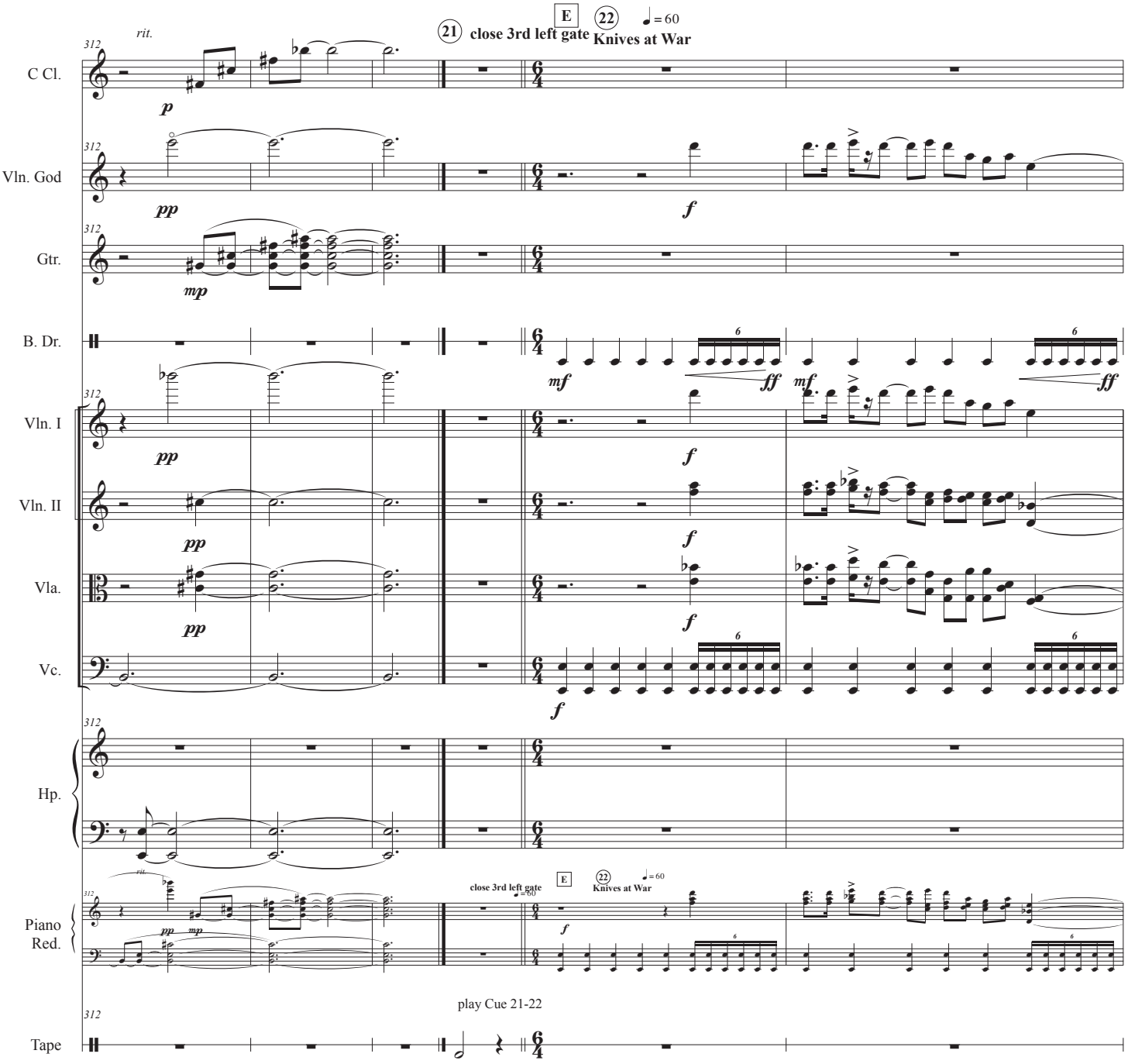

C Cl.
Vln. God
B. Tbn.
Tuba
Drb.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
275
rubato
p
mp
mf
waterbowl with pours and swirls
f g a Bb c d e

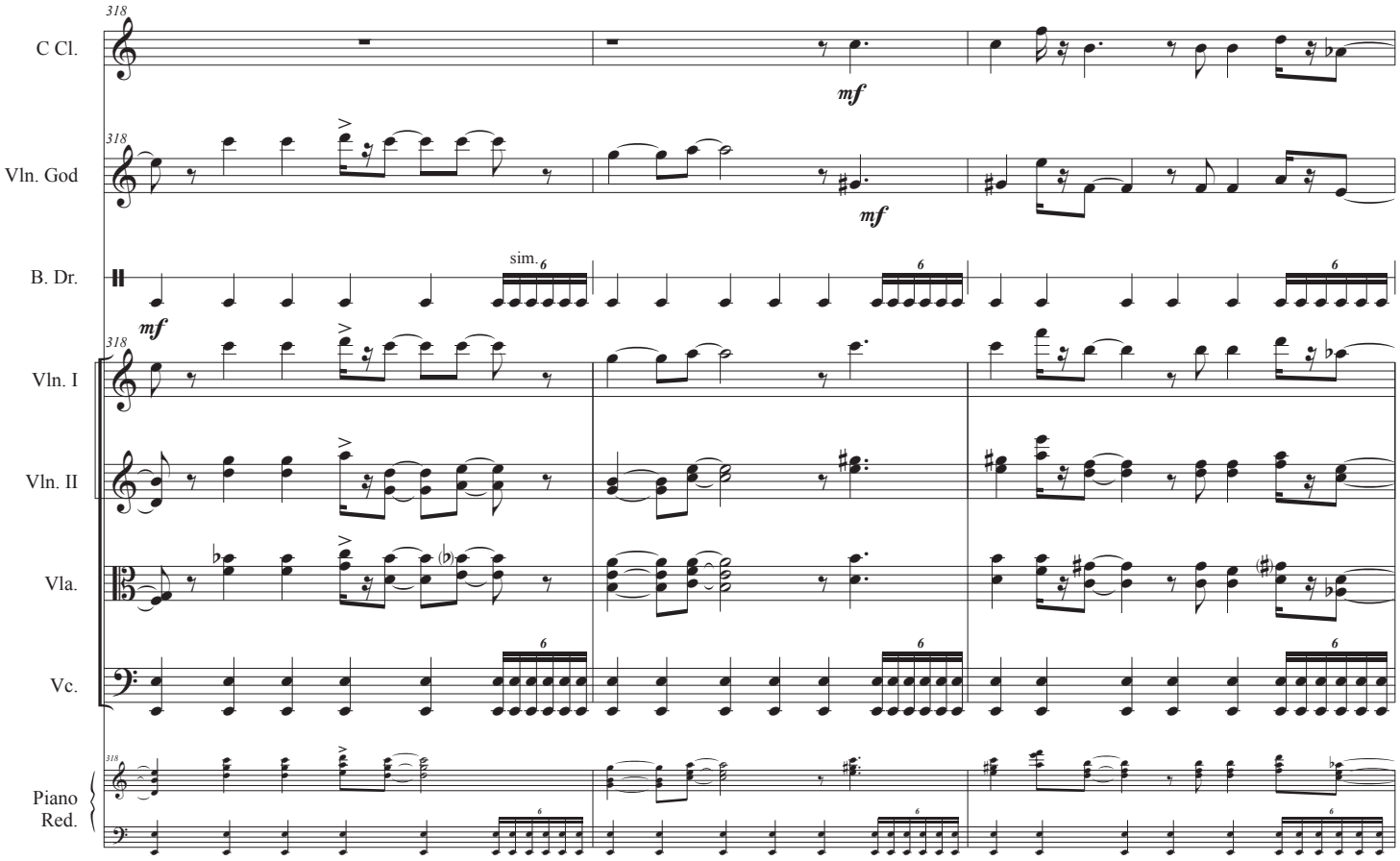

283
a tempo
Vln. God
Tuba
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Piano Red.
p
pp
mf
pizz.
Ab
Vie - ni a noi co - me bam - bi no da


290
Vln. God
mf
B. Tbn.
Tuba
Gtr.
Drb.
mp
S.Dr.
B. Dr.
Vln. I
f
Vln. II
Vla.
Vc.
arco
Hp.
A
Alto
noi che ti am - mi - ri - ia - mo
Non ti al -
Rowers
8
Piano Red.

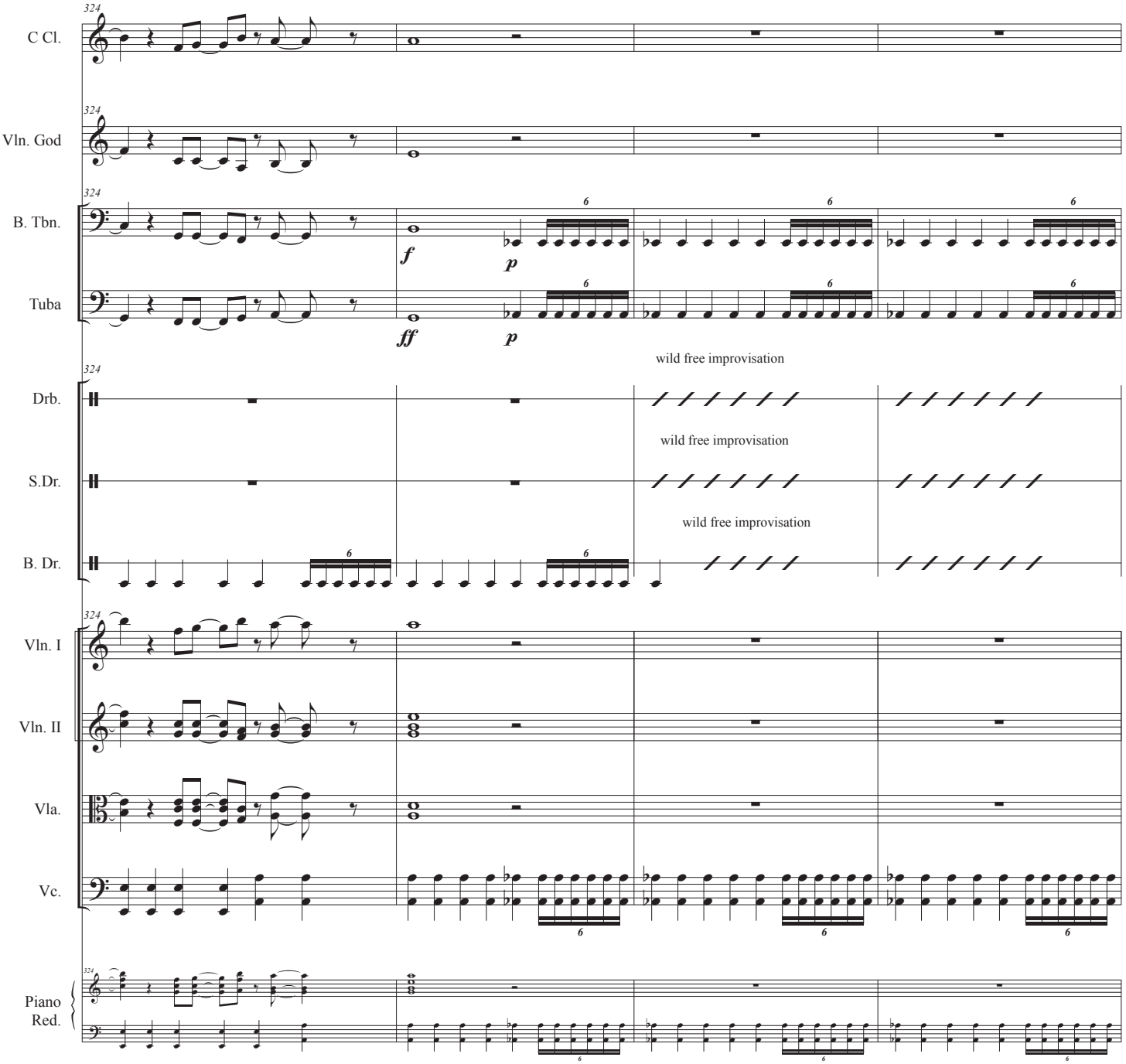

297
C Cl.
pp
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
G#
B
p
Alto
lon - ta - na
re
Rowers
Piano Red.

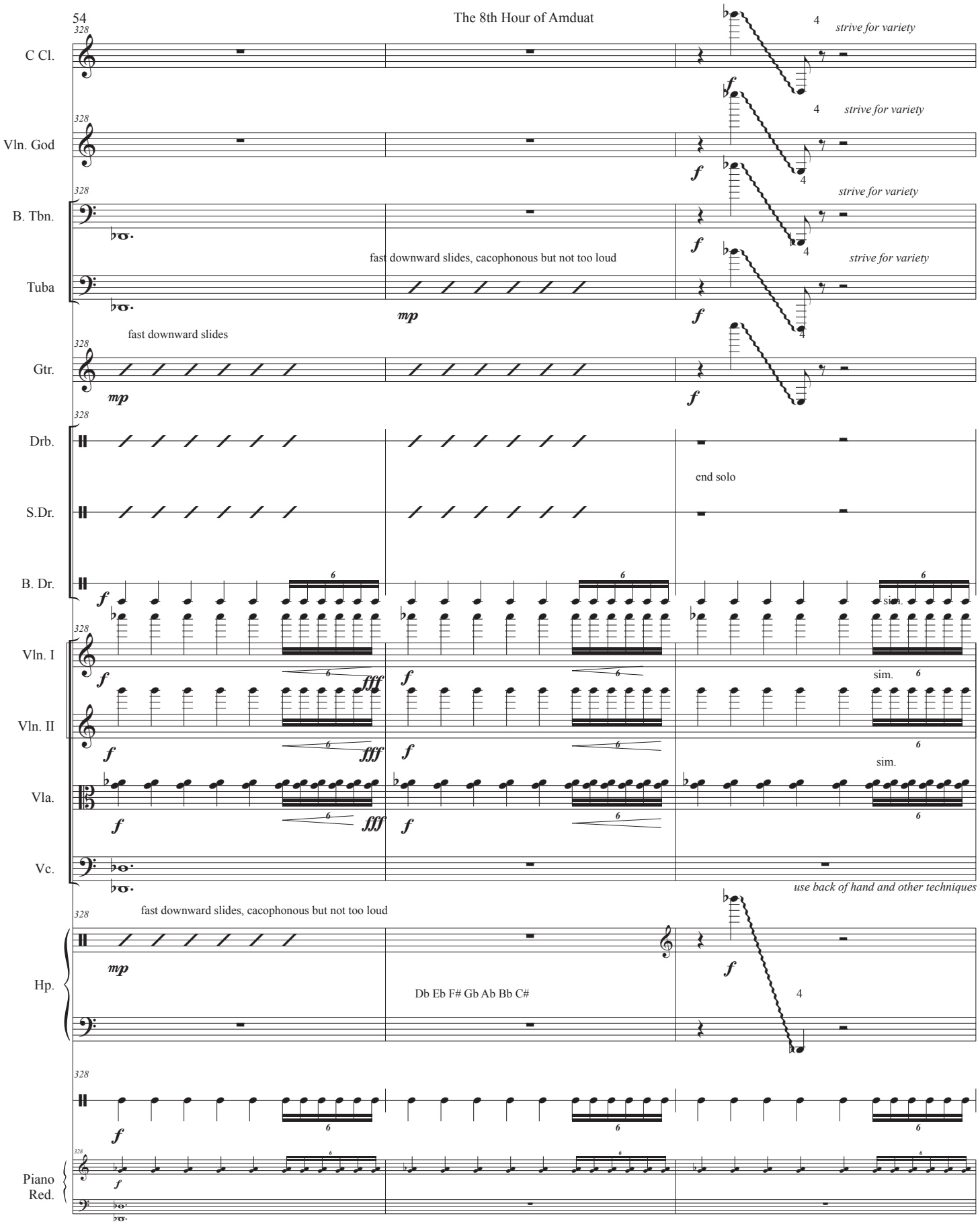

304
C Cl.
Vln. God
mp
p
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Alto
Rowers
8
pp
Piano
Red.
mp

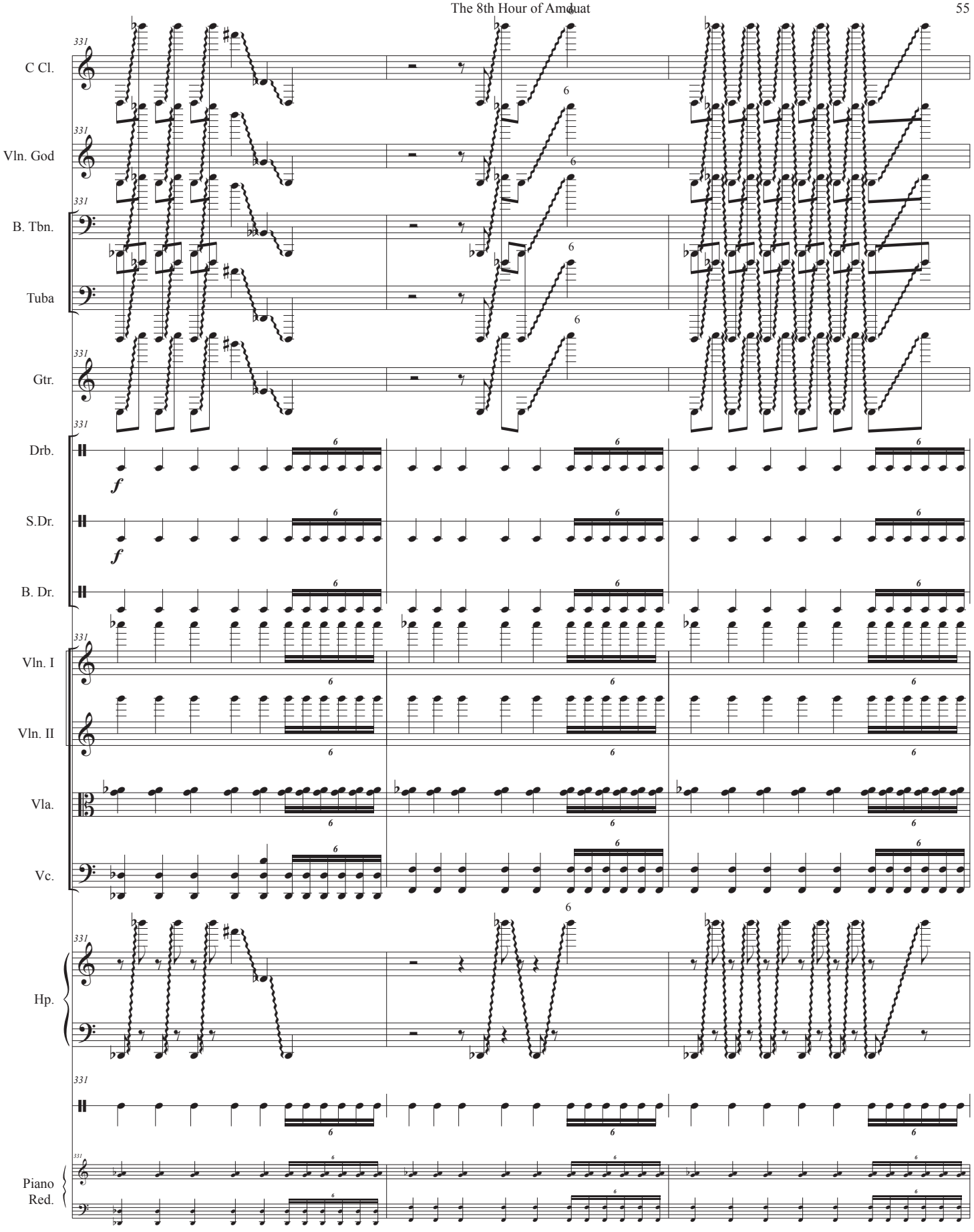

E
21 close 3rd left gate
22 Knives at War
♩= 60
rit.
C Cl.
Vln. God
Gtr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
Tape
play Cue 21-22

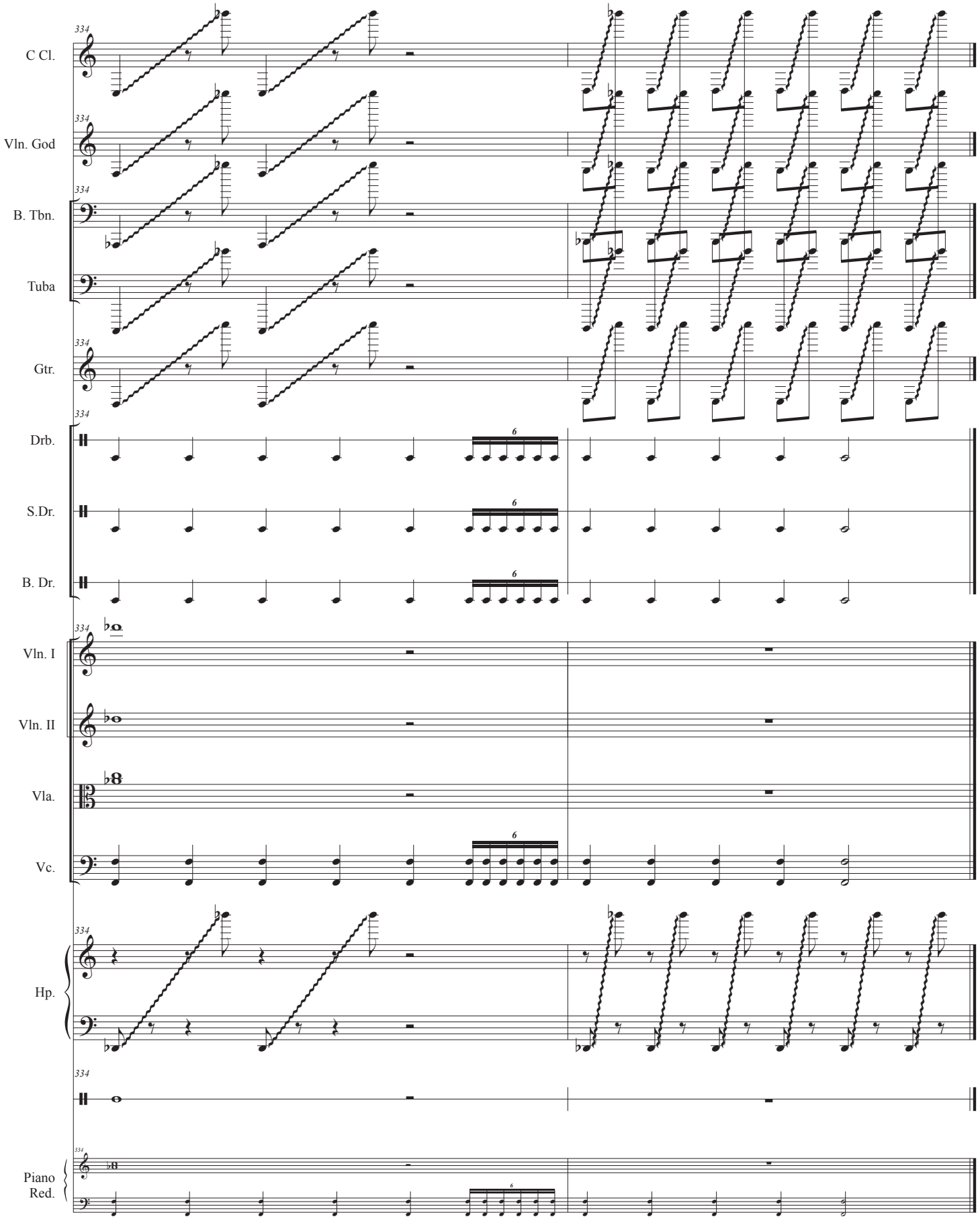

318
C Cl.
mf
318
Vln. God
mf
B. Dr.
sim.
6
mf
318
Vln. I
Vln. II
Vla.
Vc.
318
Piano
Red.

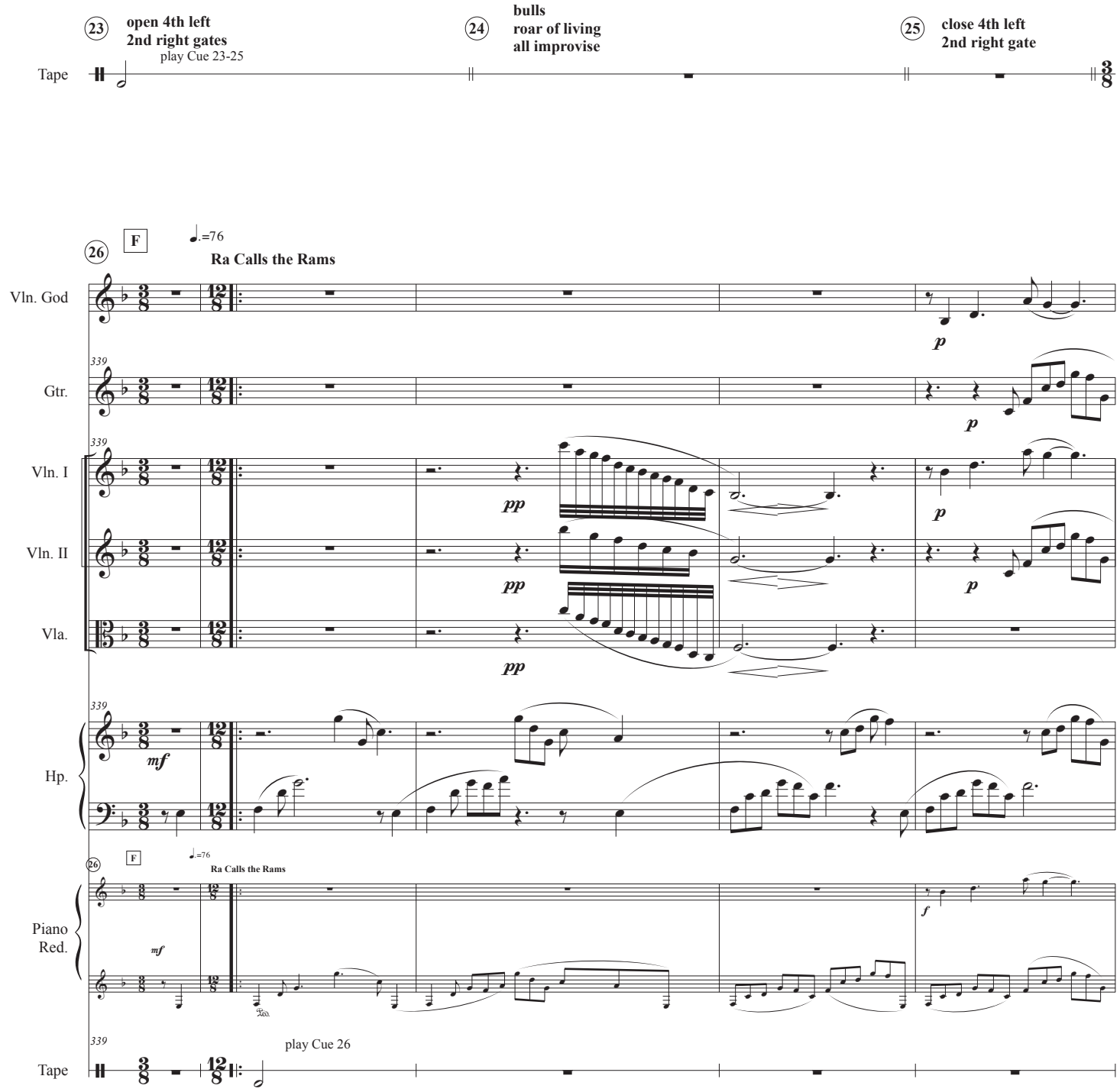
C Cl.
Vln. God
B. Tbn.
Tuba
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Piano Red.
fast downward slides, cacophonous but not too loud
mp
mf
mf

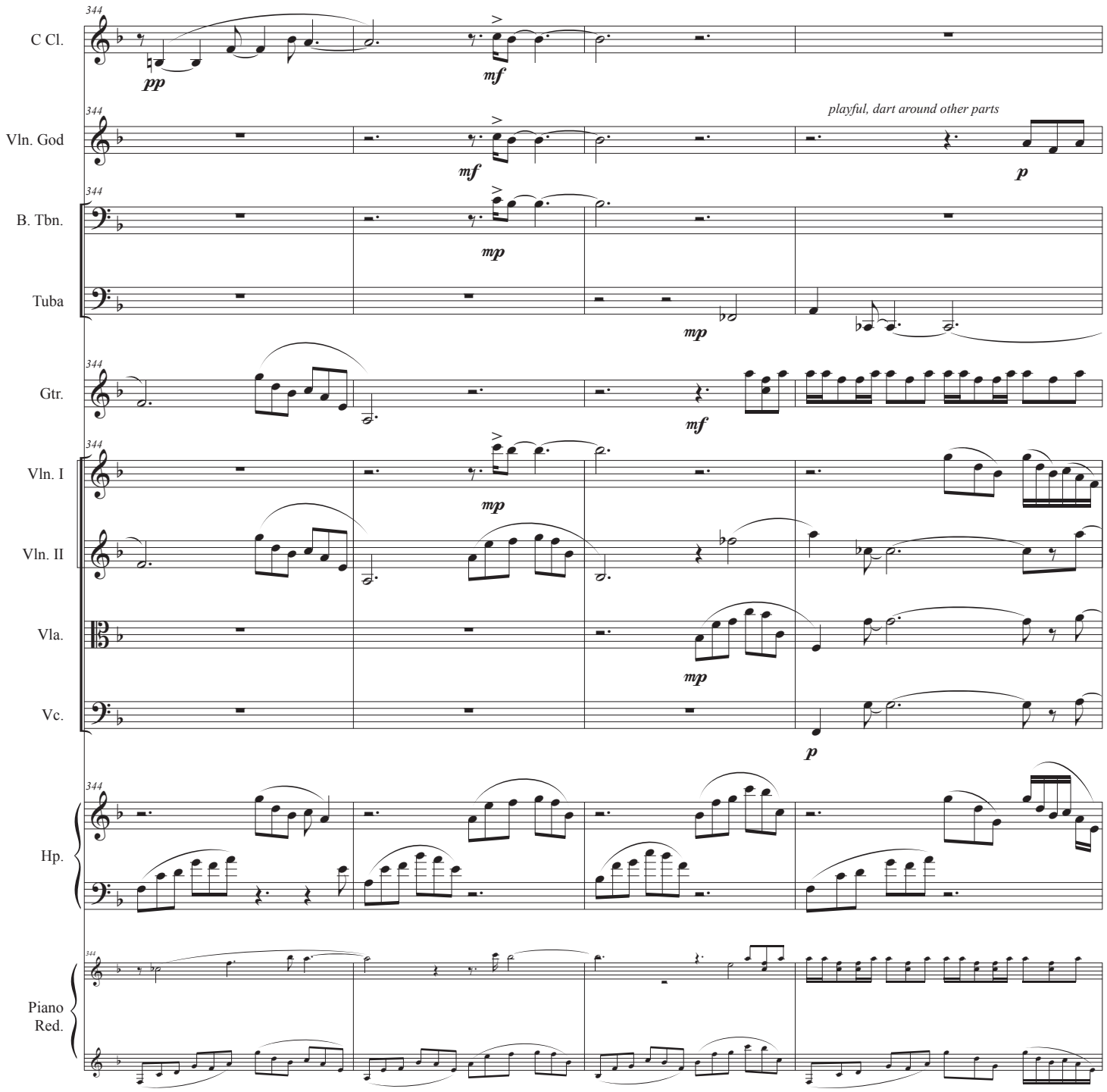

C Cl.
Vln. God
B. Tbn.
Tuba
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Piano
Red.
324
f
p
ff
wild free improvisation
wild free improvisation
wild free improvisation
6

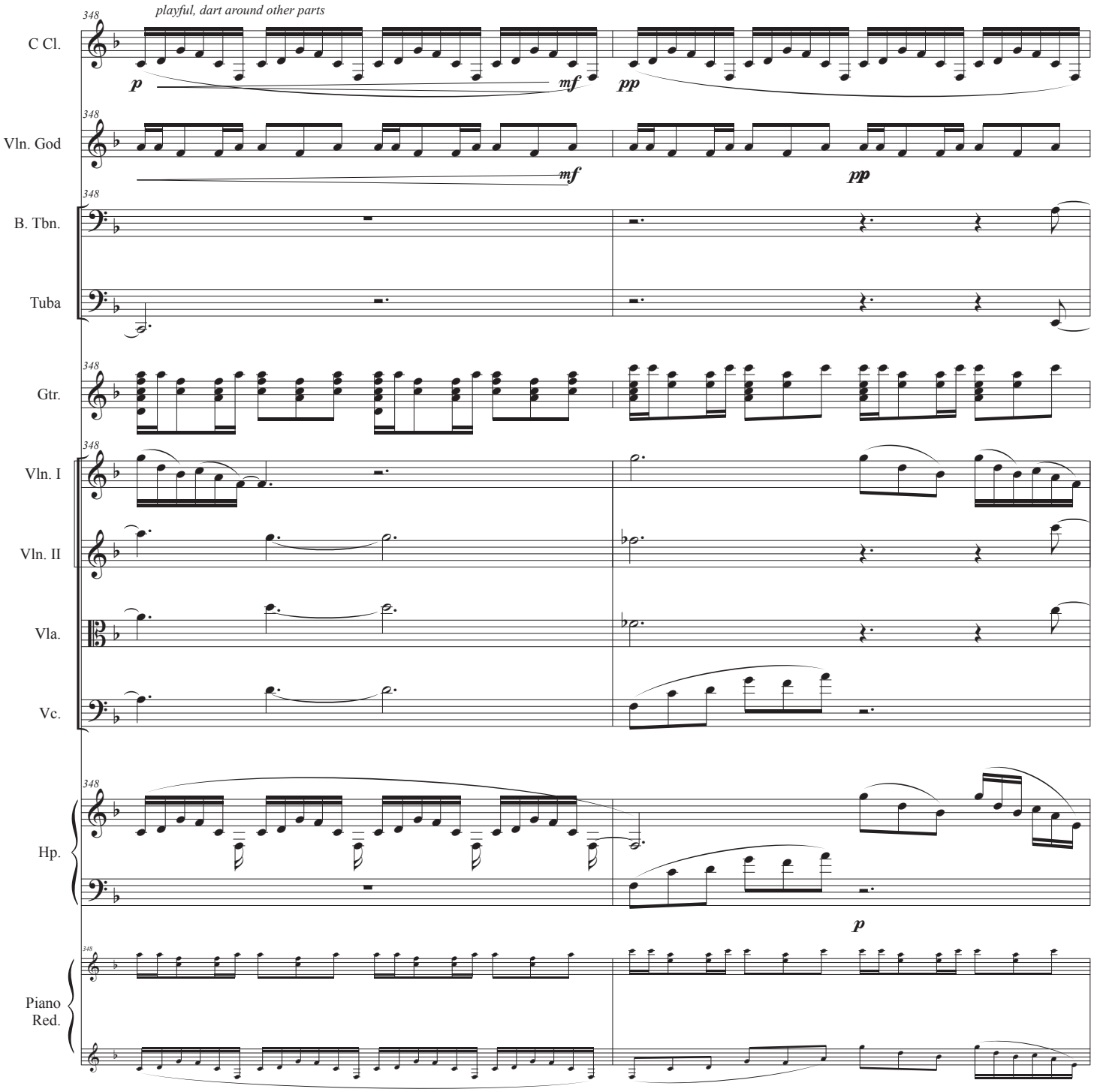

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
328
strive for variety
fast downward slides, cacophonous but not too loud
fast downward slides
end solo
sim.
use back of hand and other techniques at will, strive
Db Eb F# Gb Ab Bb C#

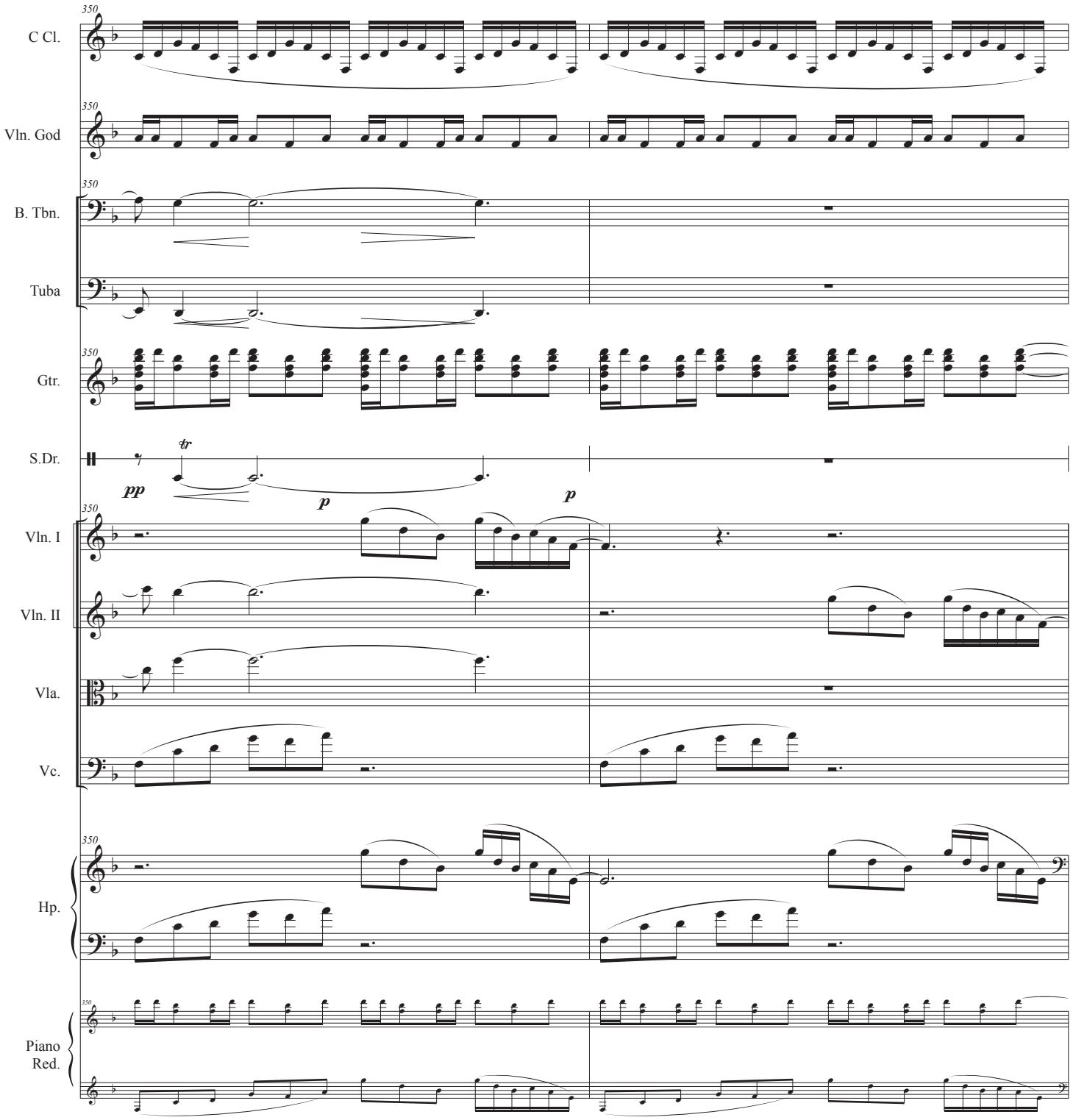

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
331
6
f

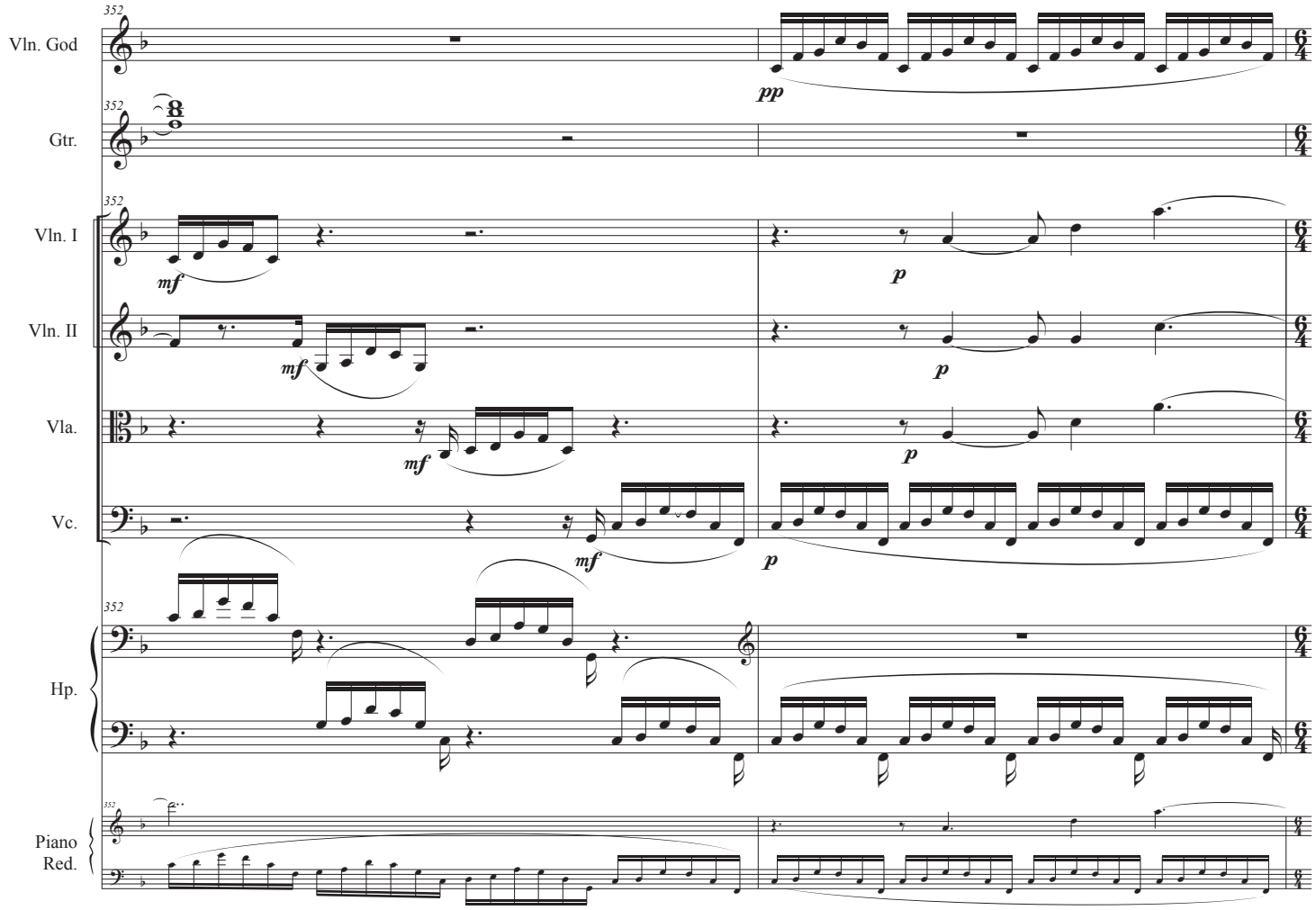

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.

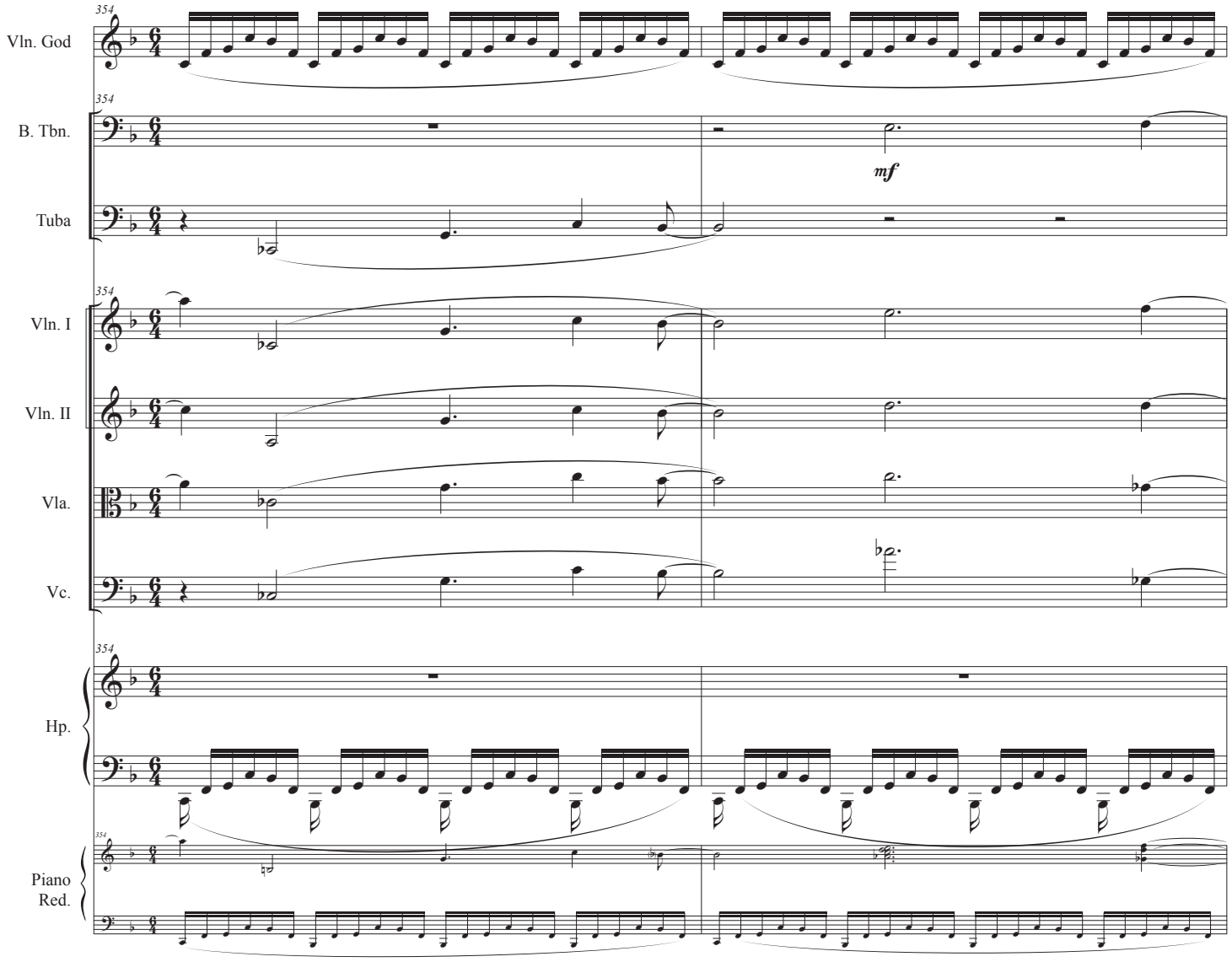

23 open 4th left
2nd right gates
play Cue 23-25
24 bulls
roar of living
all improvise
25 close 4th left
2nd right gate
Tape
26 F
♩.=76
Ra Calls the Rams
Vln. God
Gtr.
Vln. I
Vln. II
Vla.
Hp.
Piano Red.
Tape
play Cue 26

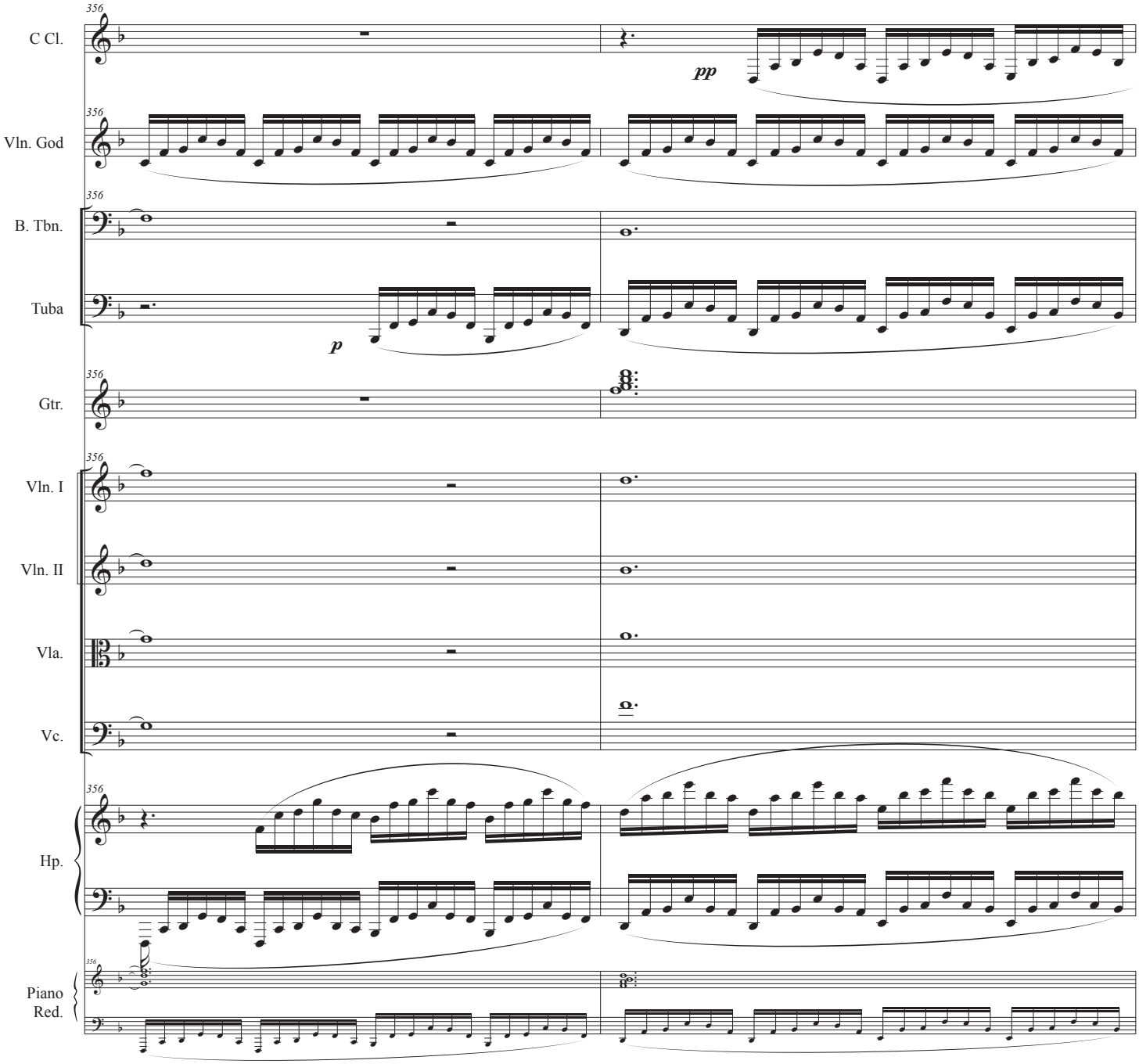

344
C Cl.
pp
mf
Vln. God
mf
playful, dart around other parts
p
B. Tbn.
mp
Tuba
mp
Gtr.
mf
Vln. I
mp
Vln. II
Vla.
mp
Vc.
p
Hp.
Piano Red.

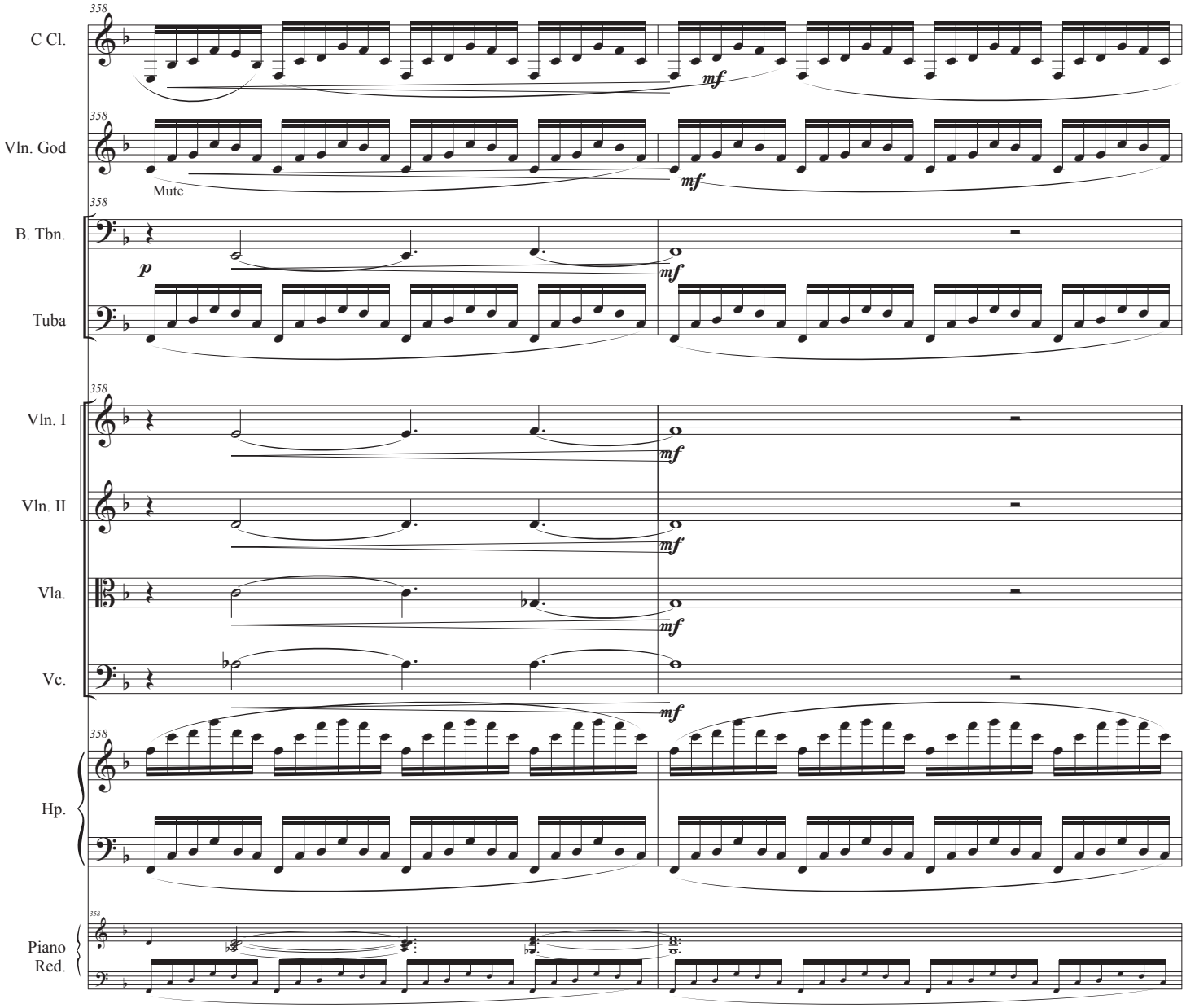

348
playful, dart around other parts
C Cl.
p
mf
pp
Vln. God
mf
pp
B. Tbn.
Tuba
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p
Piano Red.

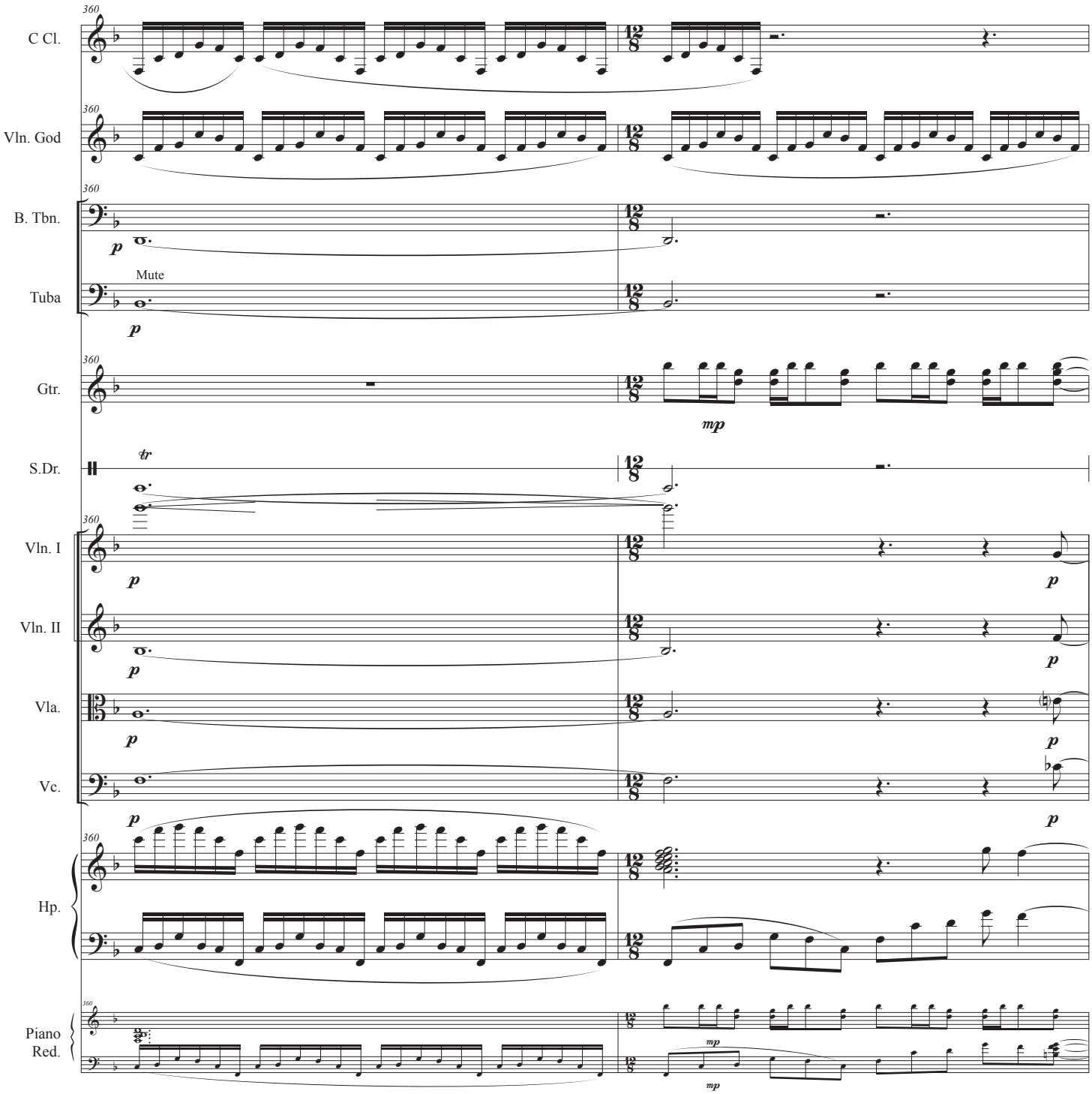

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
350
tr
pp
p
p

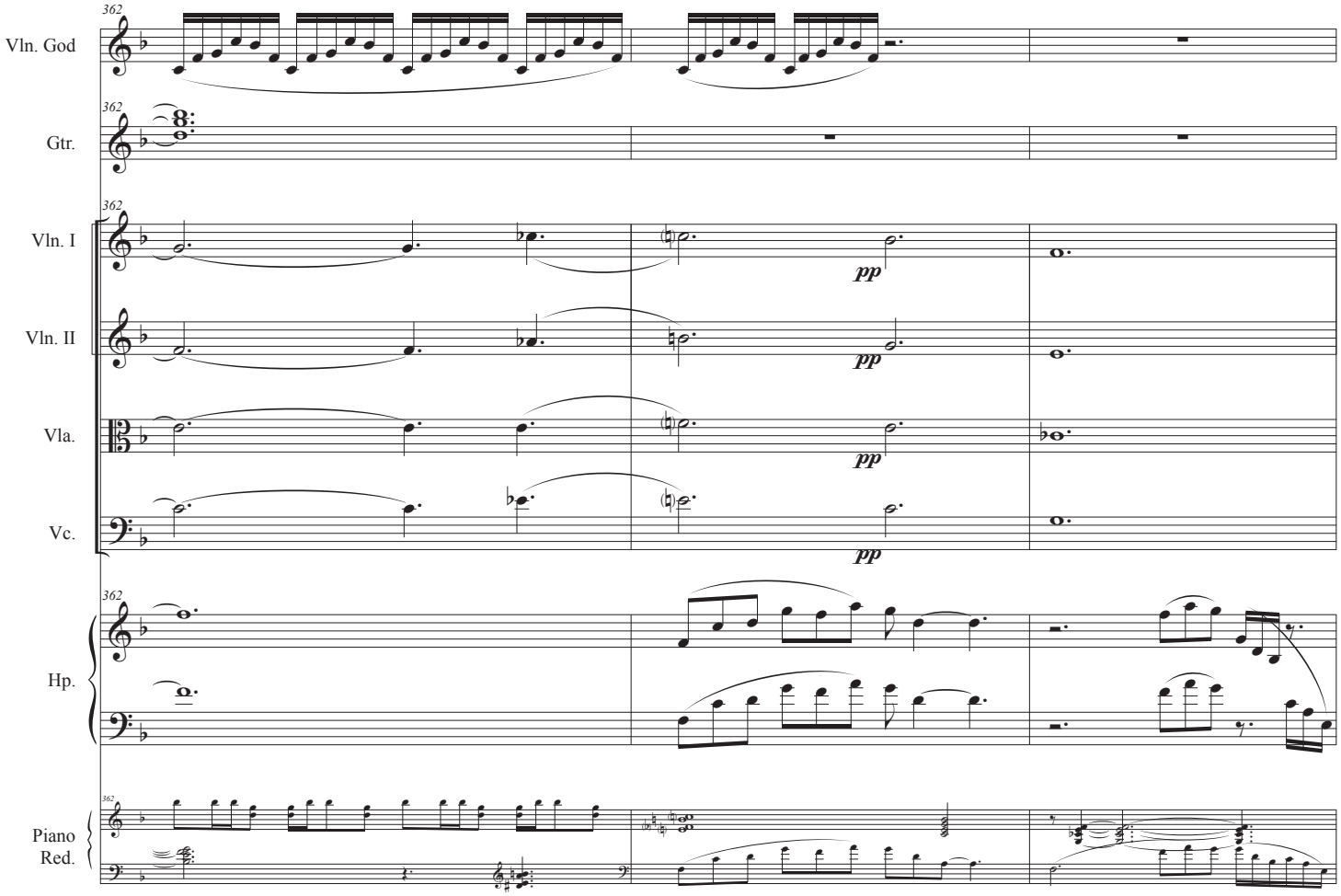

Vln. God
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
352
pp
mf
p

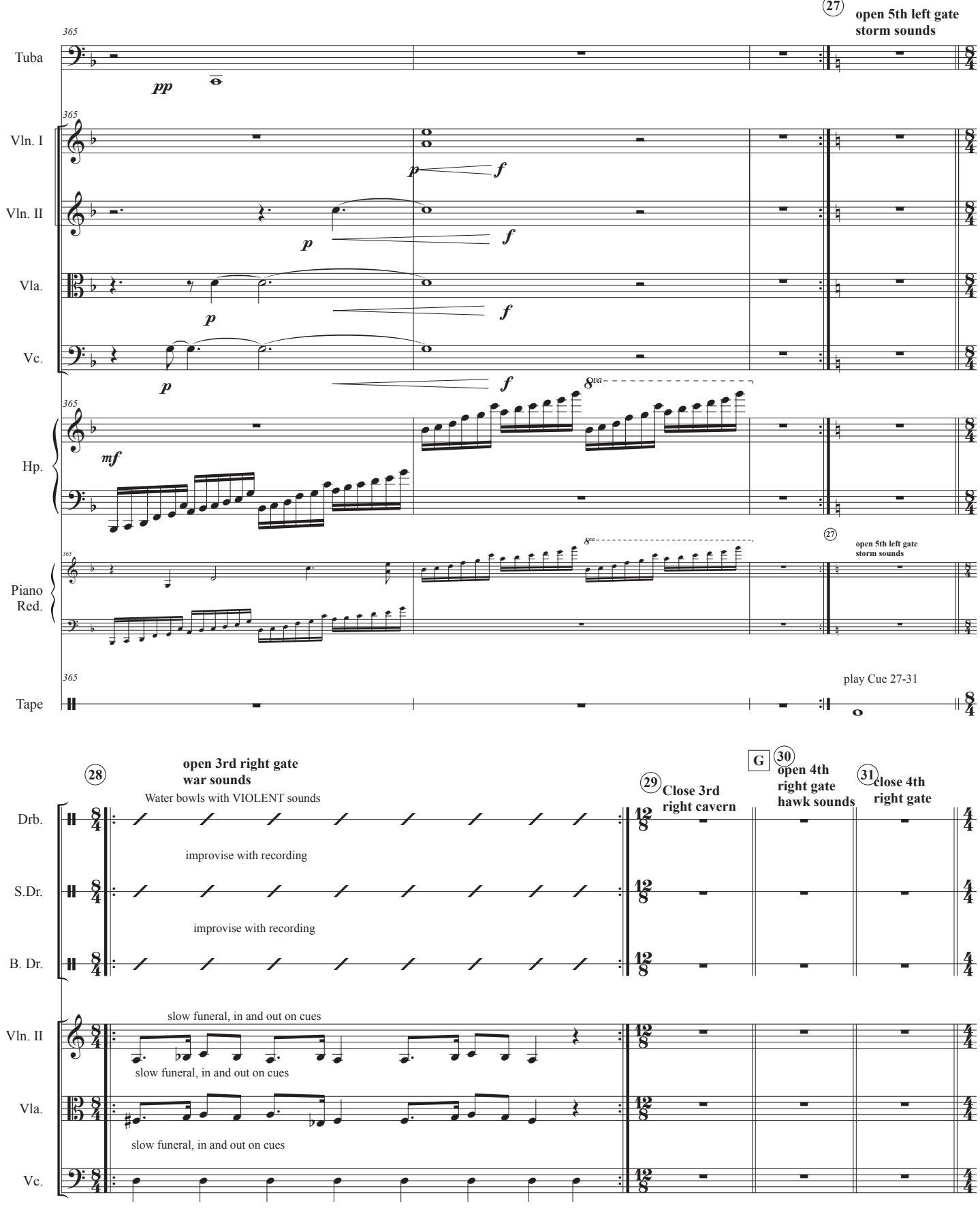

354
Vln. God
354
B. Tbn.
mf
Tuba
354
Vln. I
Vln. II
Vla.
Vc.
354
Hp.
354
Piano
Red.

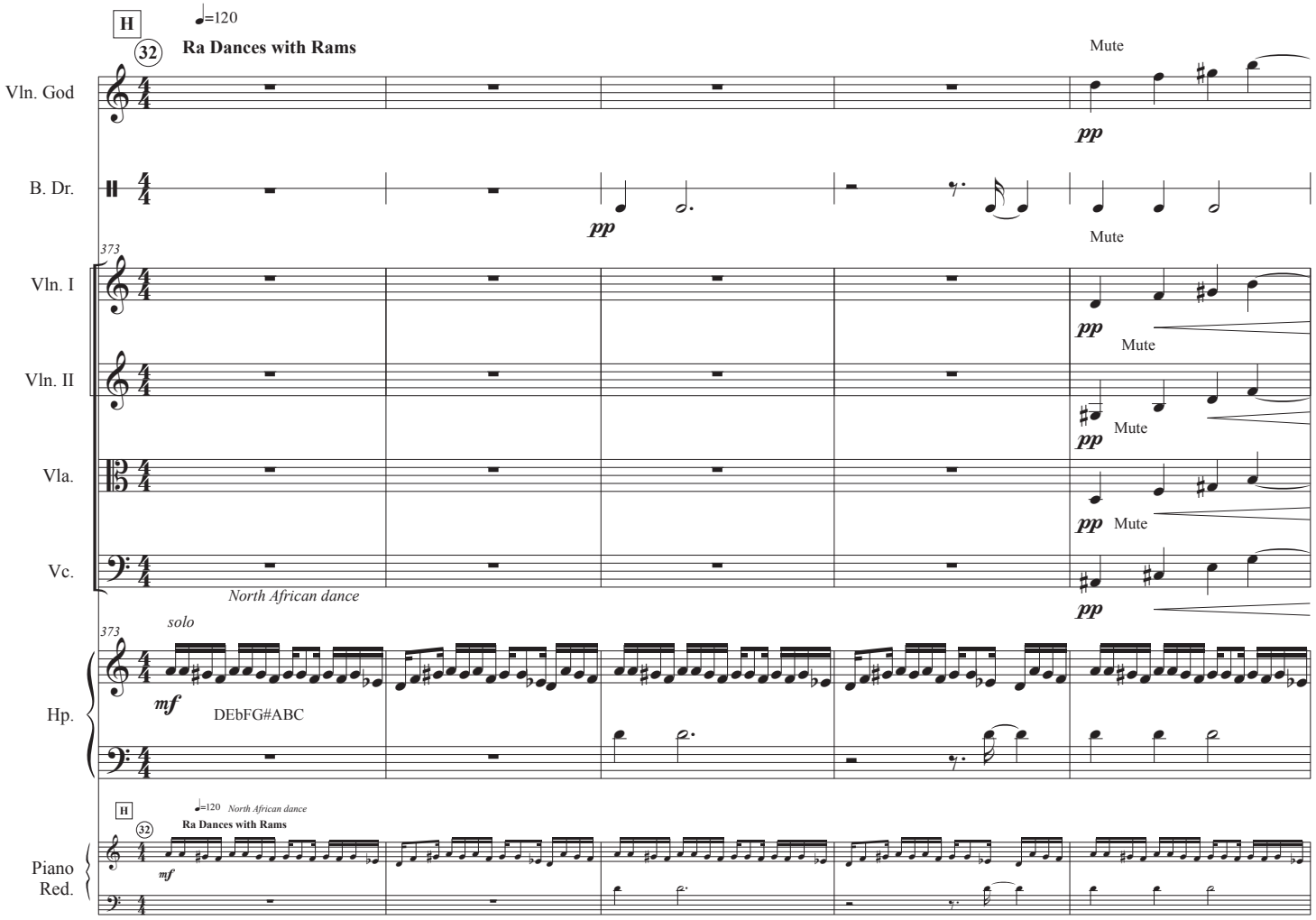

356
C Cl.
pp
Vln. God
B. Tbn.
Tuba
p
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.

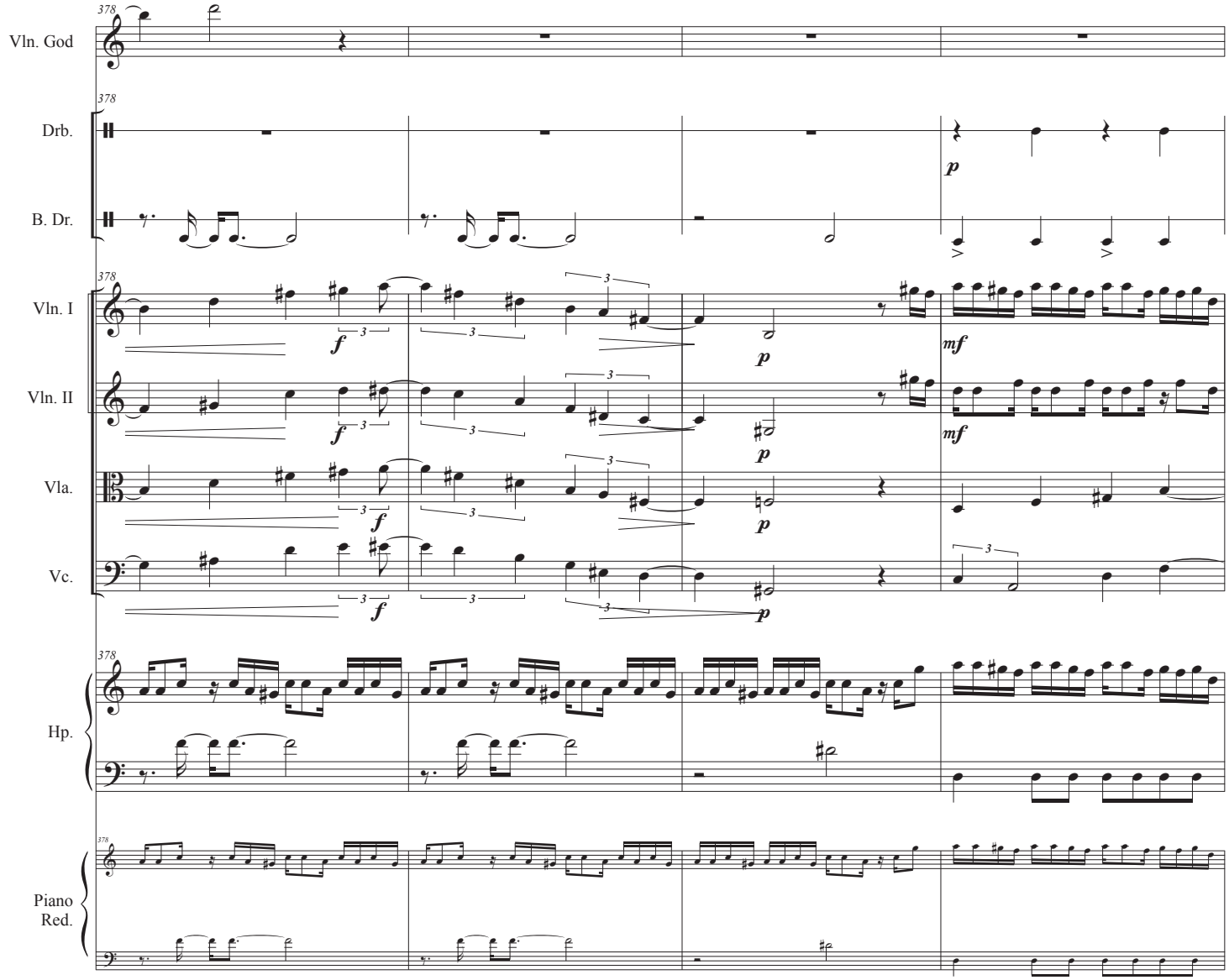

358
C Cl.
mf
Vln. God
Mute
mf
B. Tbn.
p
mf
Tuba
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Hp.
Piano
Red.

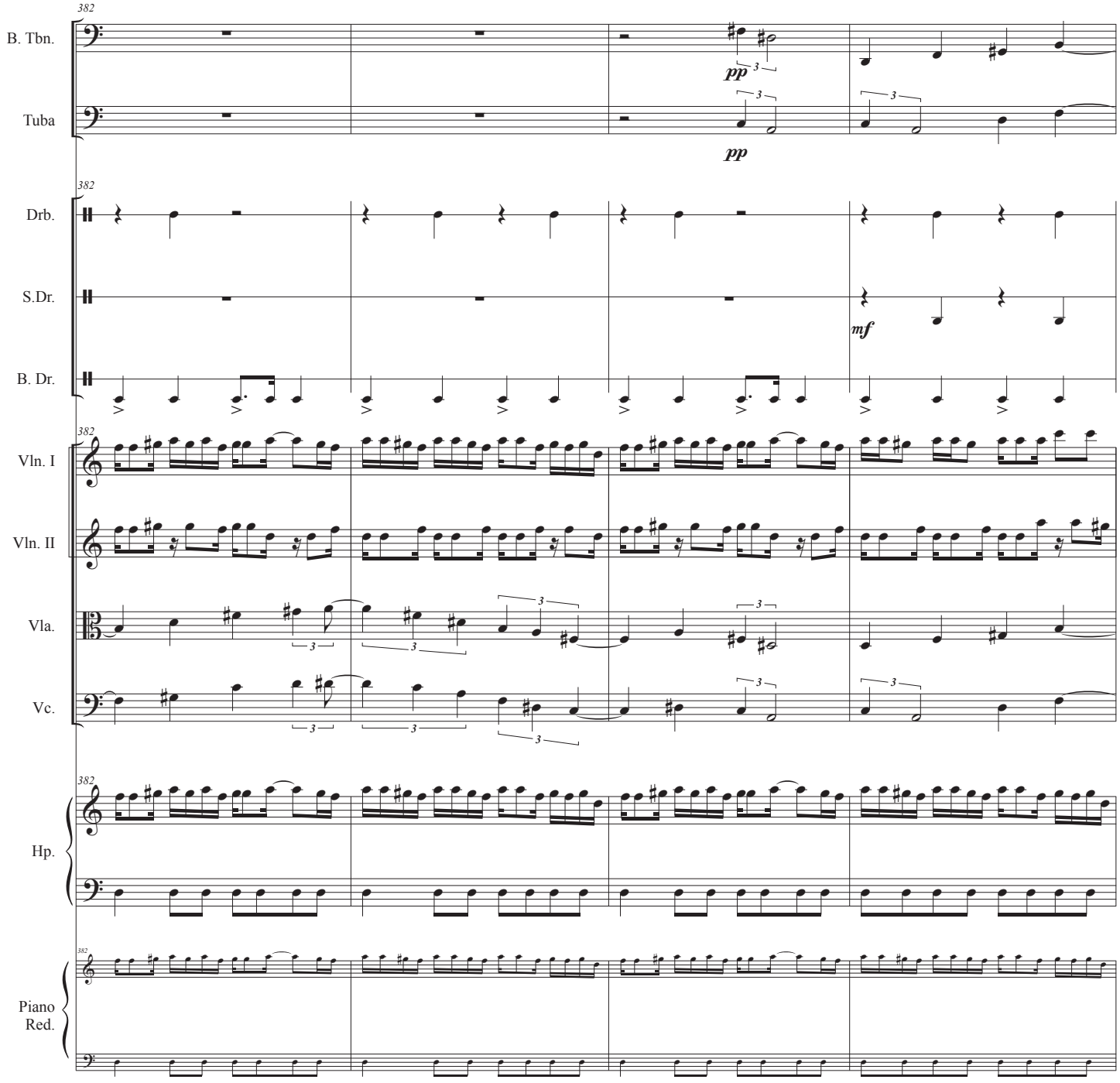

C Cl.
Vln. God
B. Tbn.
Tuba
Mute
Gtr.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
360
p
mp
tr

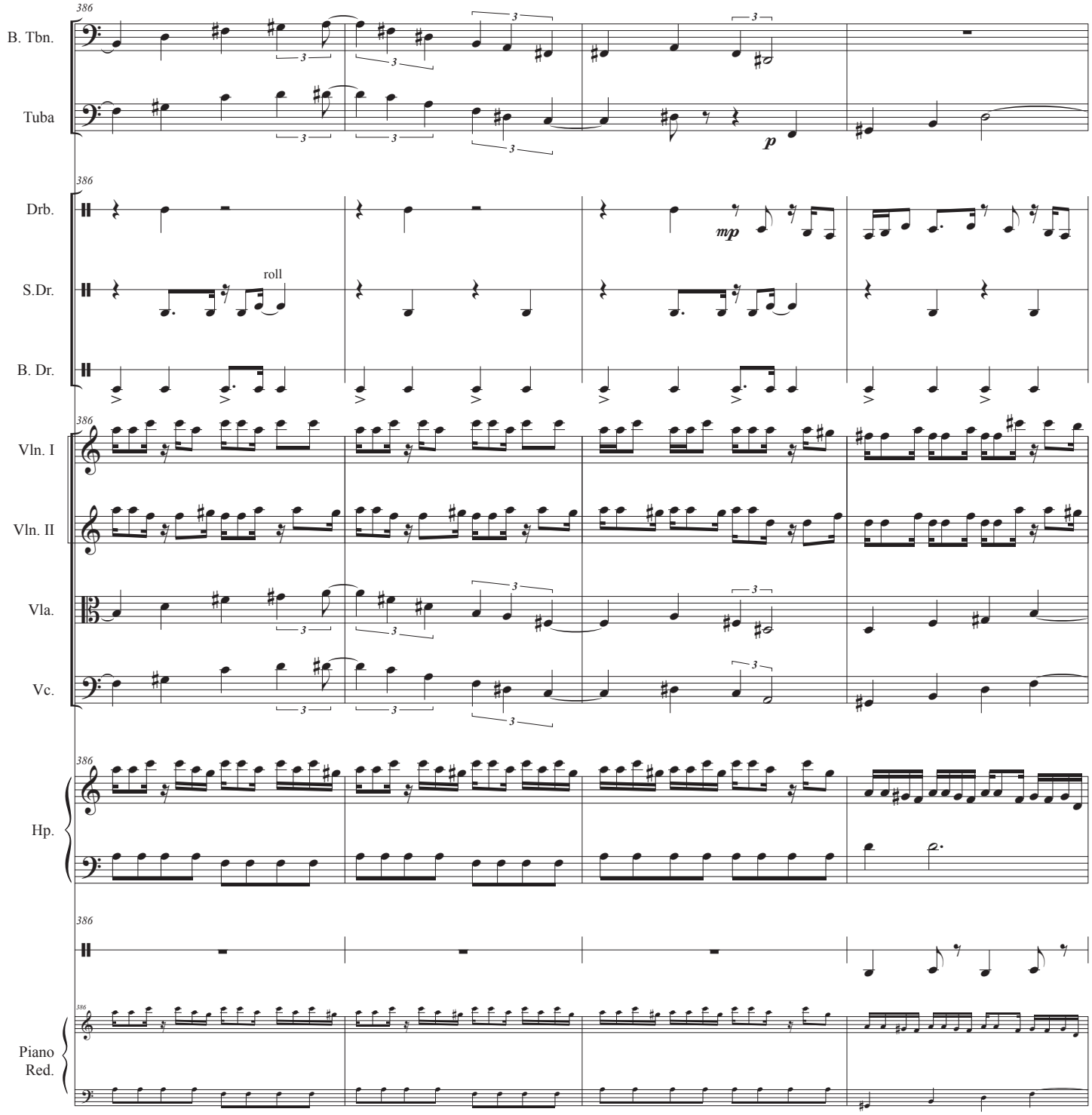

362
Vln. God
Gtr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.
pp

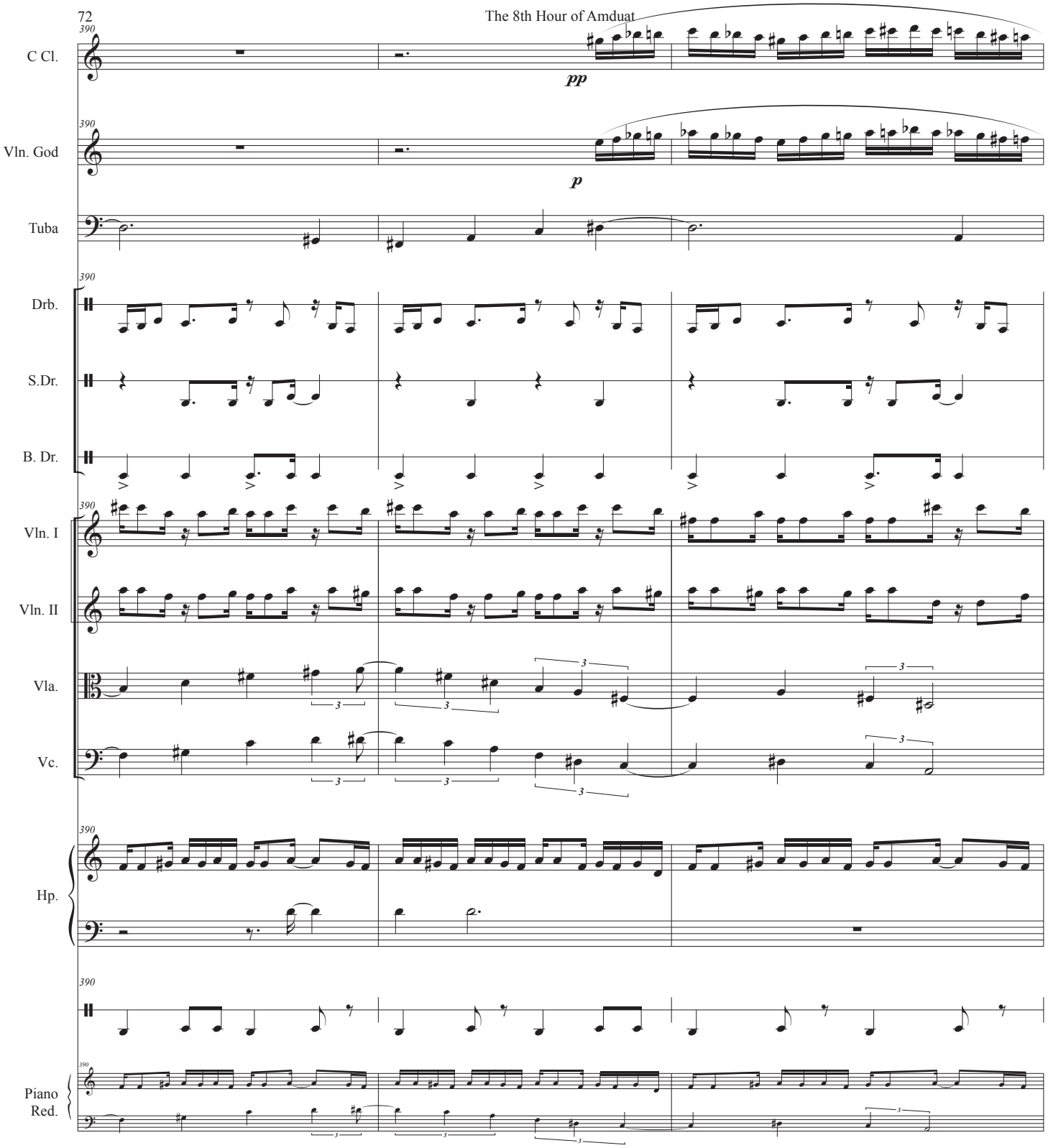

27
open 5th left gate
storm sounds
365
Tuba
pp
Vln. I
Vln. II
Vla.
Vc.
p
f
Hp.
mf
8va
Piano
Red.
play Cue 27-31
Tape
28
open 3rd right gate
war sounds
Water bowls with VIOLENT sounds
29
Close 3rd
right cavern
G
30
open 4th
right gate
hawk sounds
31
close 4th
right gate
Drb.
improvise with recording
S.Dr.
B. Dr.
slow funeral, in and out on cues

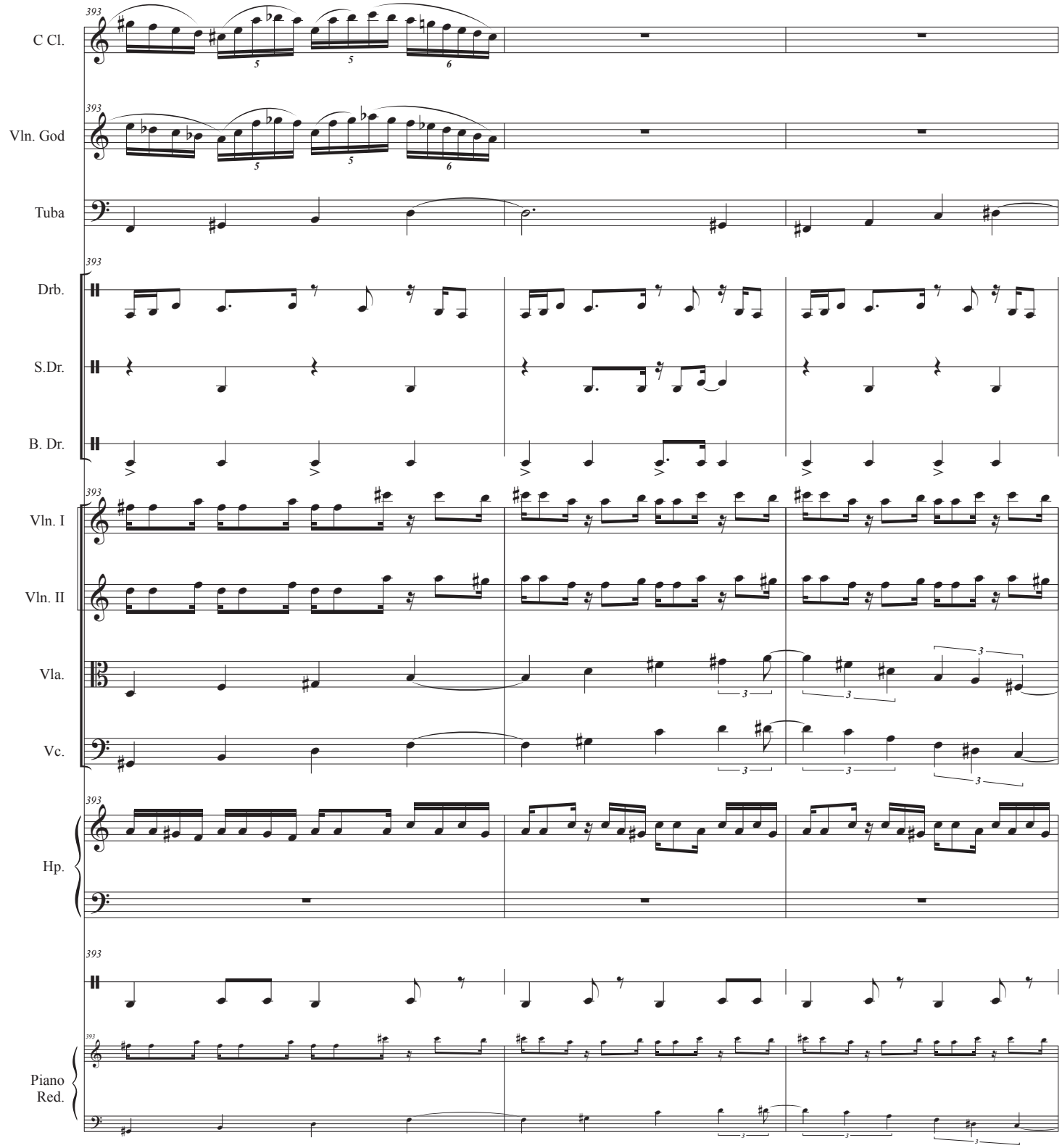

H
♩=120
32
Ra Dances with Rams
Vln. God
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
373
Mute
pp
North African dance
solo
mf
DEbFG#ABC
♩=120 North African dance

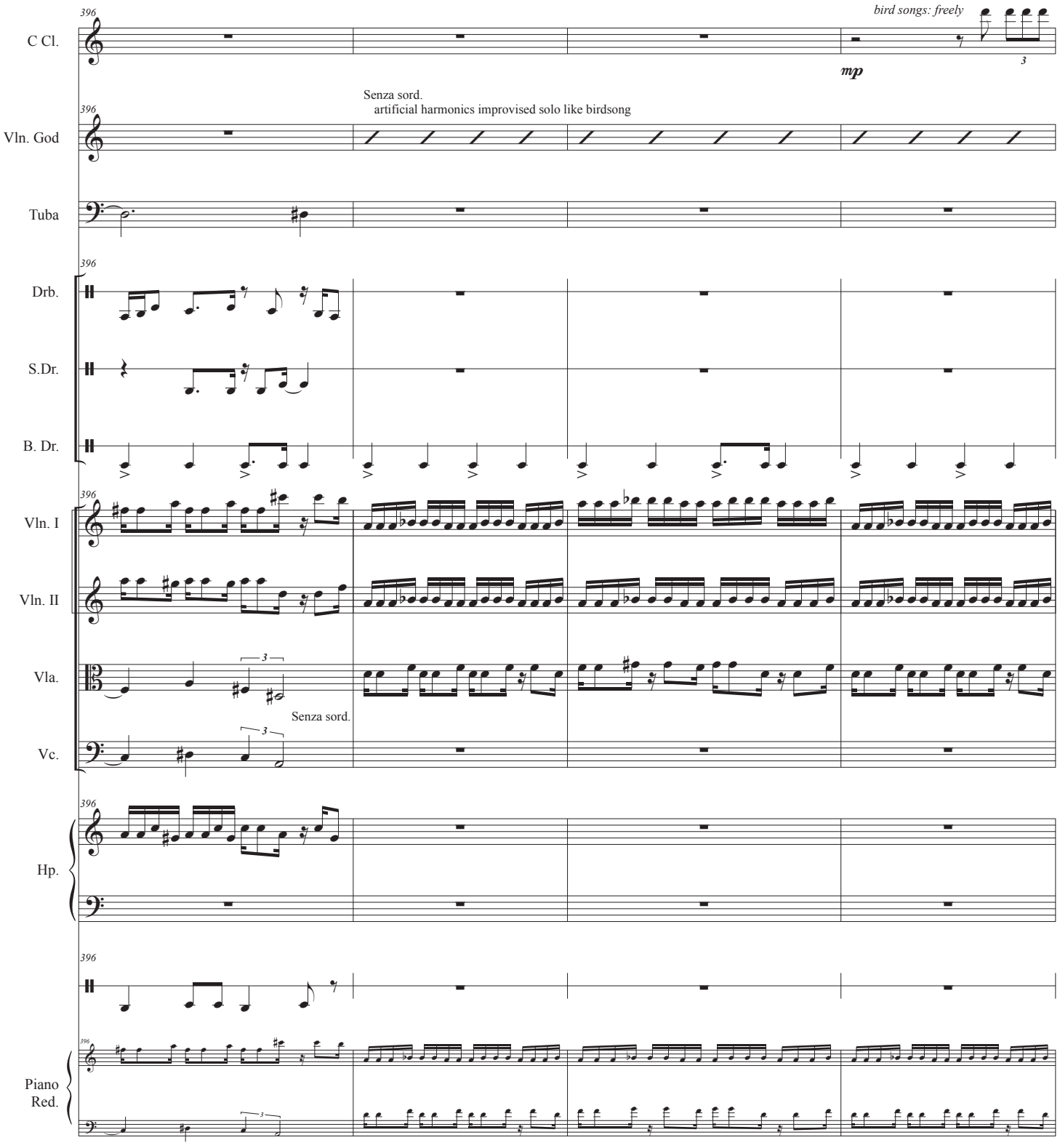

Vln. God
Drb.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
378
f
p
mf

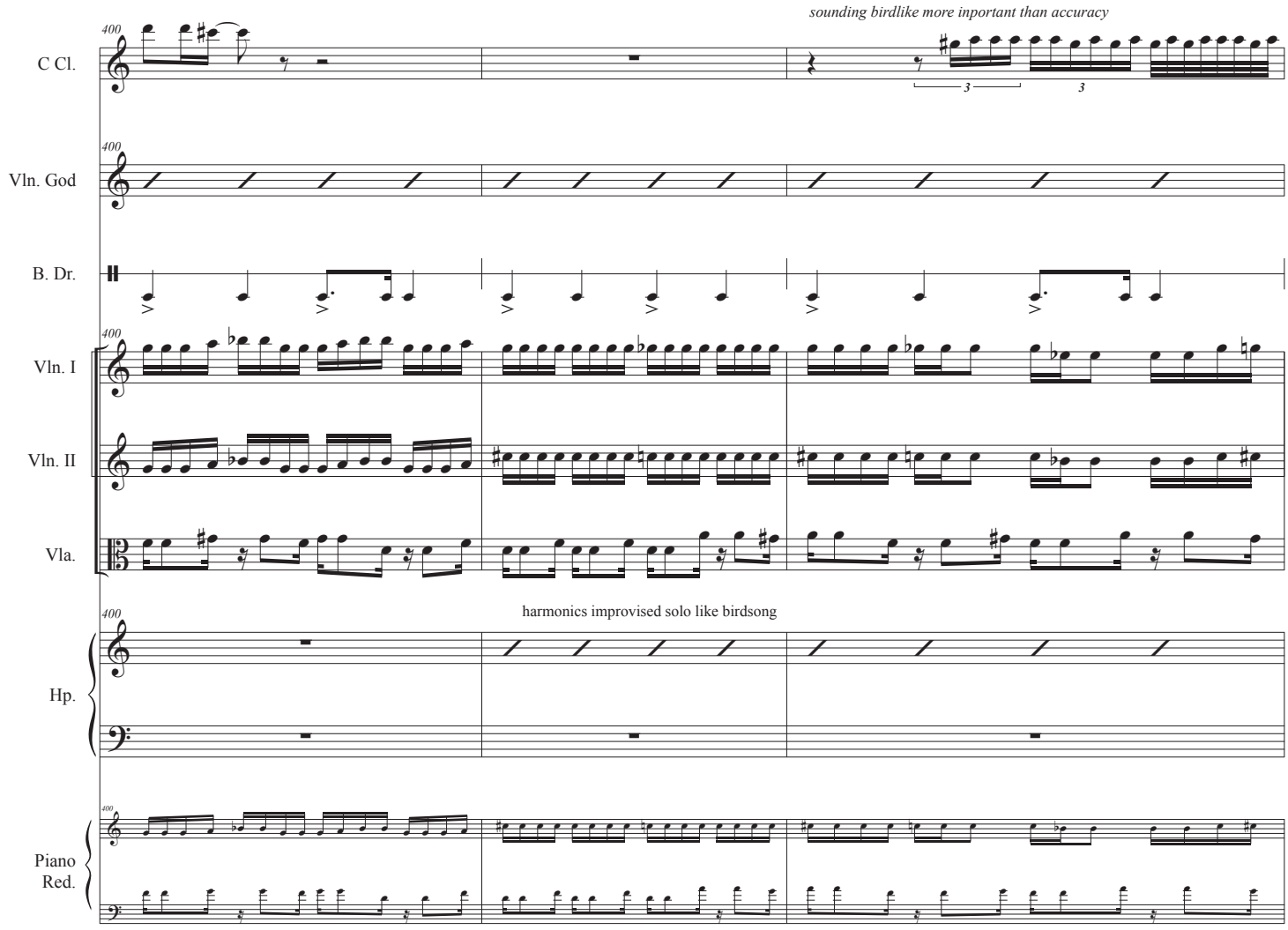

382
B. Tbn.
Tuba
pp
382
Drb.
S.Dr.
B. Dr.
mf
382
Vln. I
Vln. II
Vla.
Vc.
382
Hp.
382
Piano Red.

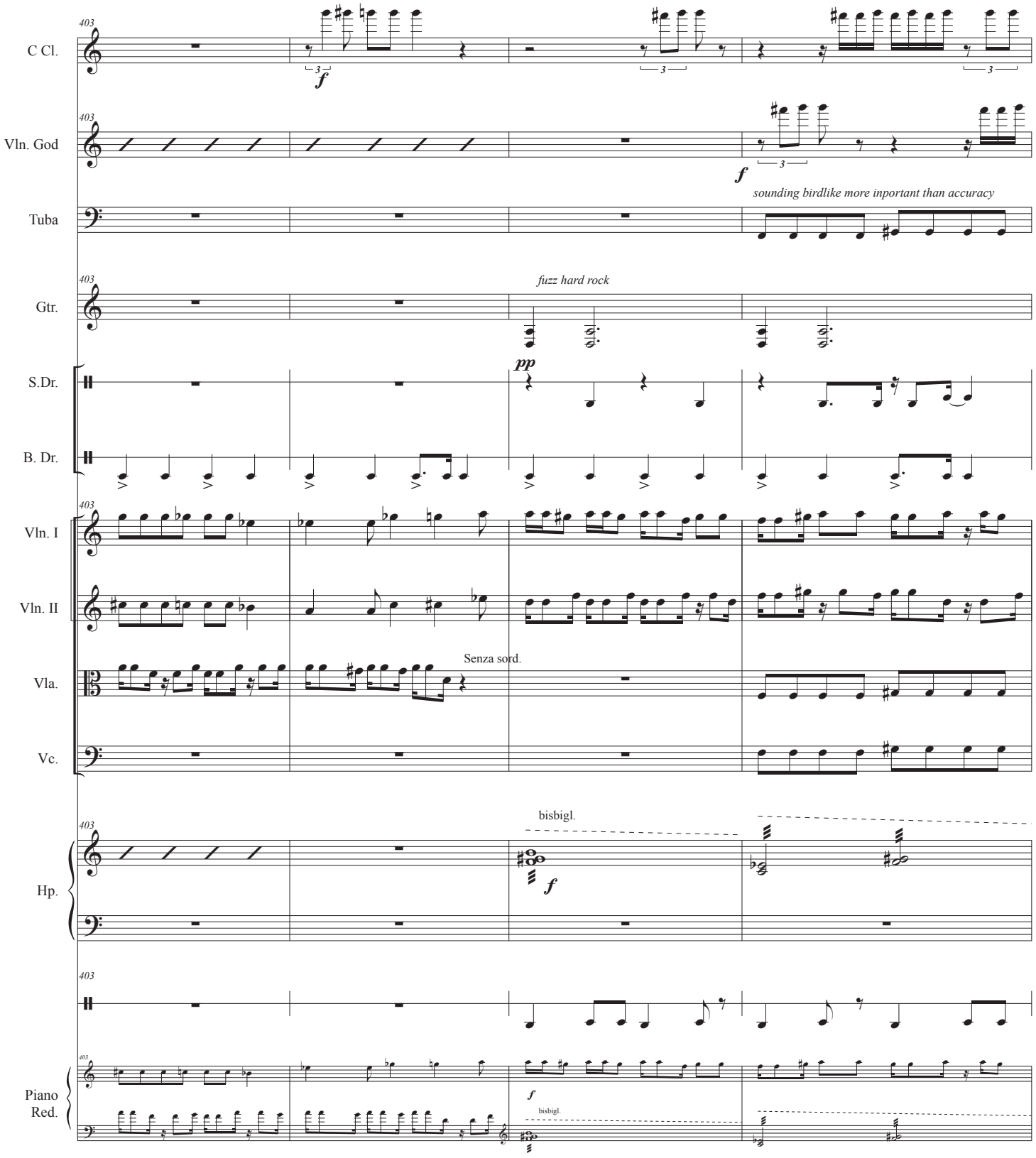

386
B. Tbn.
Tuba
p
Drb.
mp
S.Dr.
roll
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.

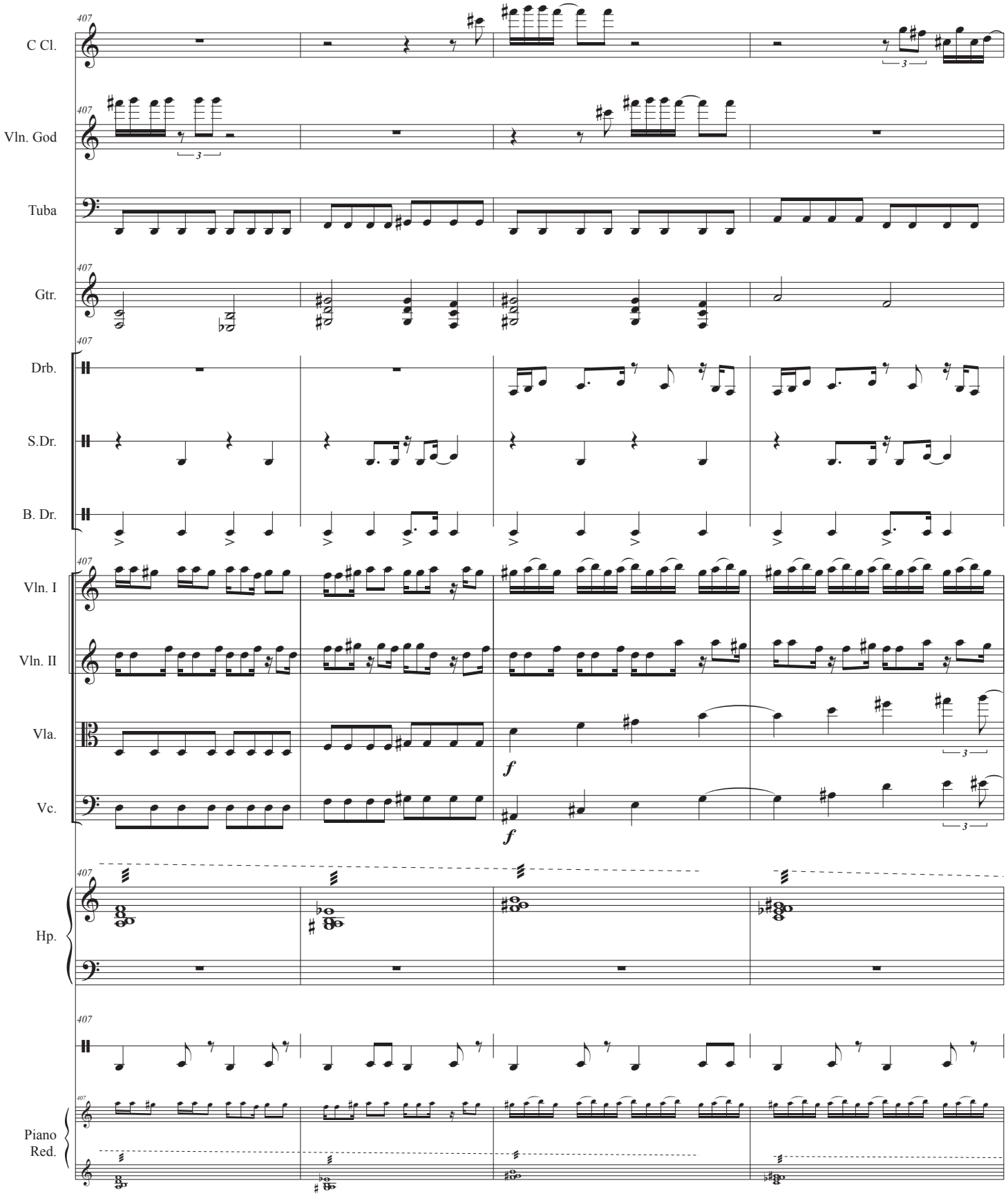

390
C Cl.
pp
390
Vln. God
p
Tuba
390
Drb.
S.Dr.
B. Dr.
390
Vln. I
Vln. II
Vla.
Vc.
3
390
Hp.
390
390
Piano
Red.

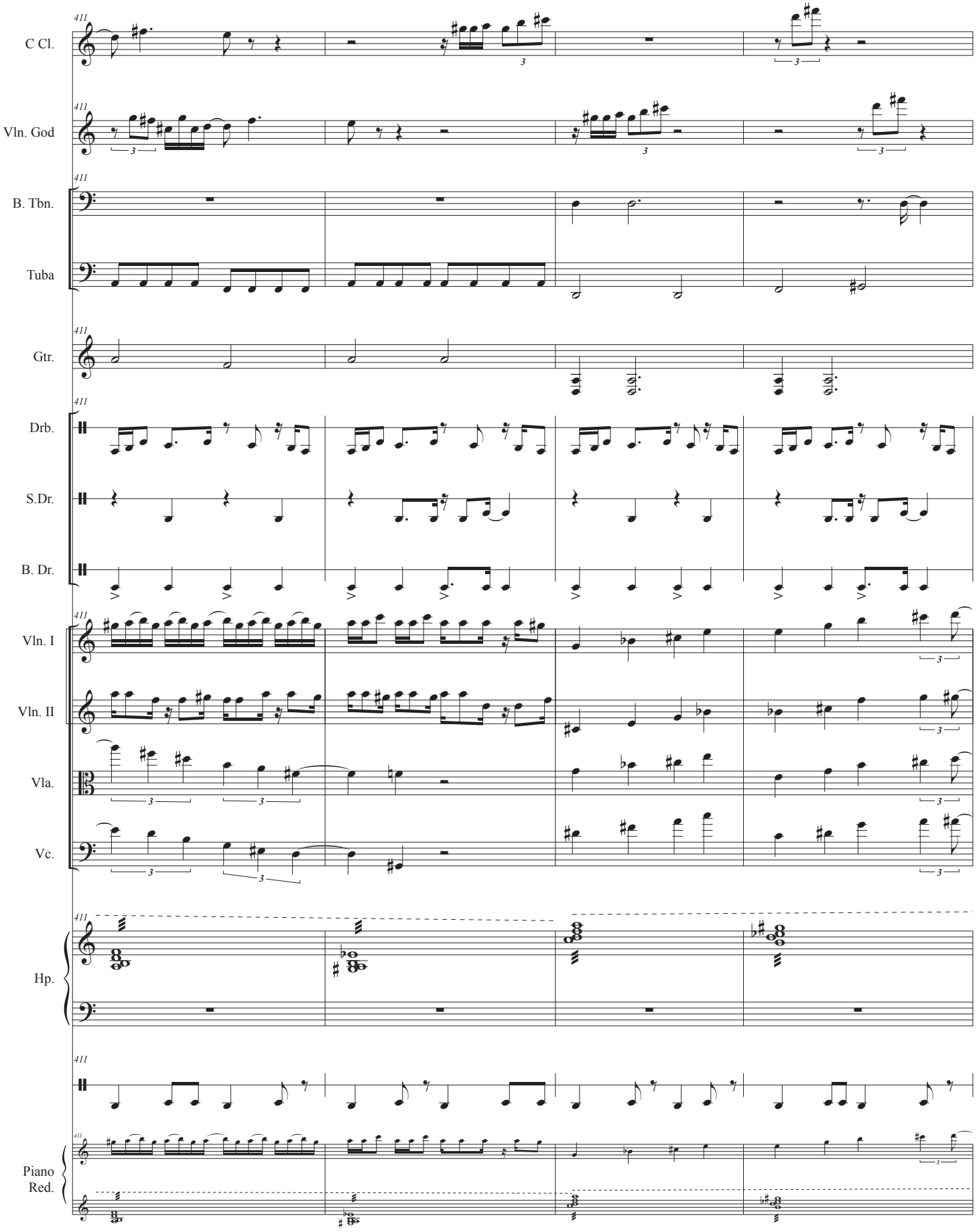

393
C Cl.
Vln. God
Tuba
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.

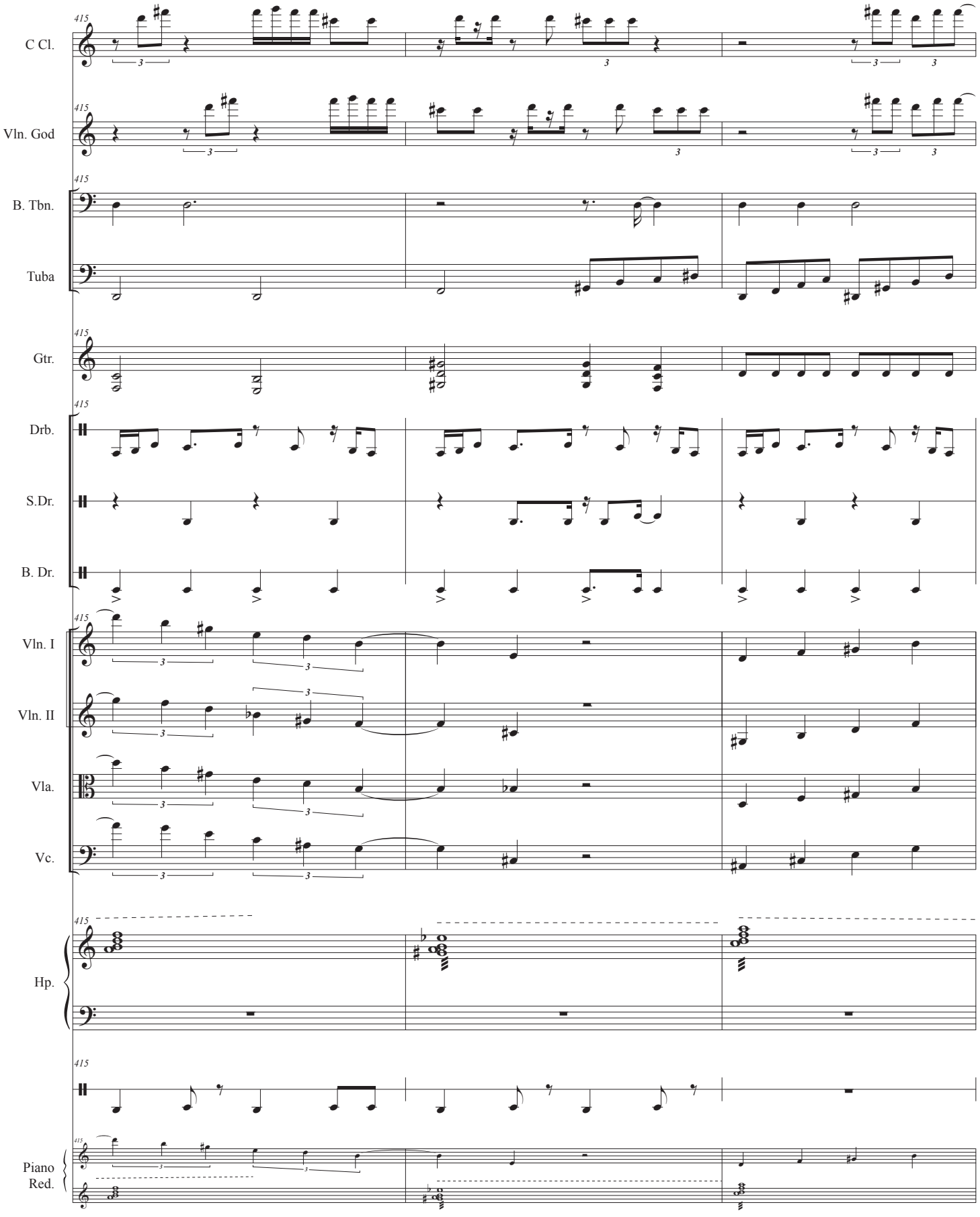

396
C Cl.
bird songs: freely
mp
3
Senza sord.
artificial harmonics improvised solo like birdsong
Vln. God
Tuba
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Senza sord.
Vc.
Hp.
Piano Red.

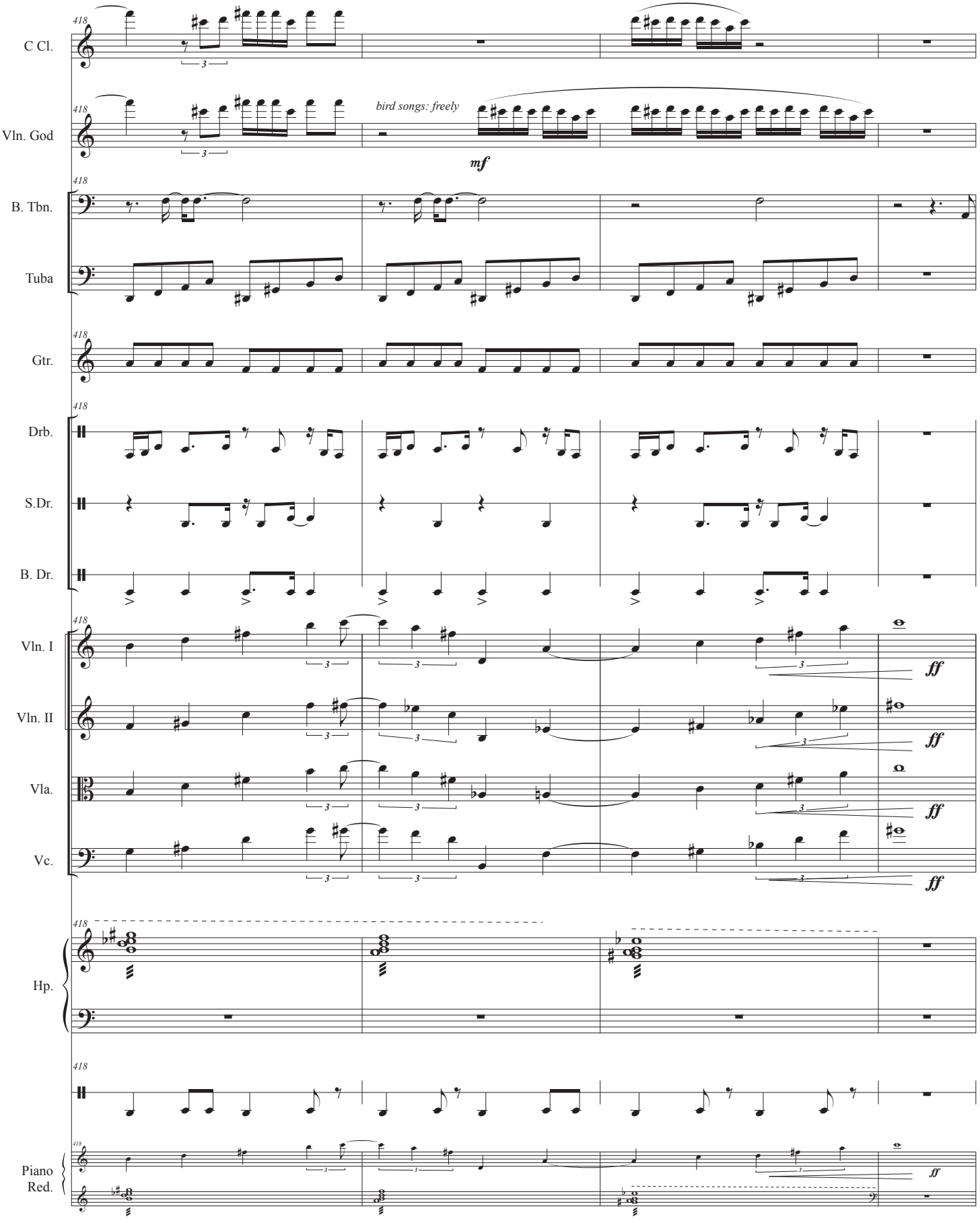

sounding birdlike more inportant than accuracy
C Cl.
Vln. God
B. Dr.
Vln. I
Vln. II
Vla.
harmonics improvised solo like birdsong
Hp.
Piano
Red.

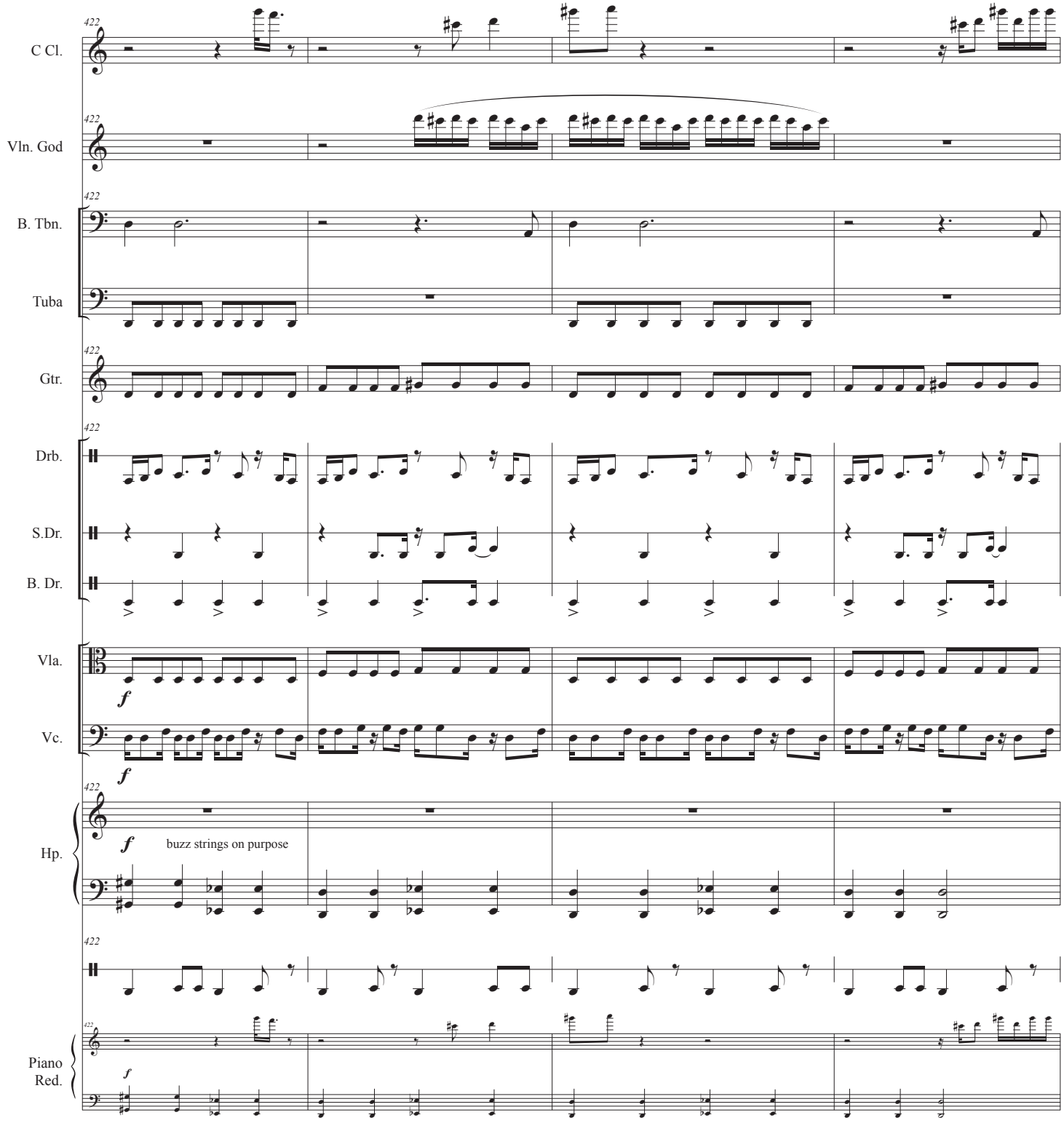

403
C Cl.
f
Vln. God
f
sounding birdlike more inportant than accuracy
Tuba
fuzz hard rock
Gtr.
pp
S.Dr.
B. Dr.
Vln. I
Vln. II
Senza sord.
Vla.
Vc.
bisbigl.
Hp.
Piano Red.

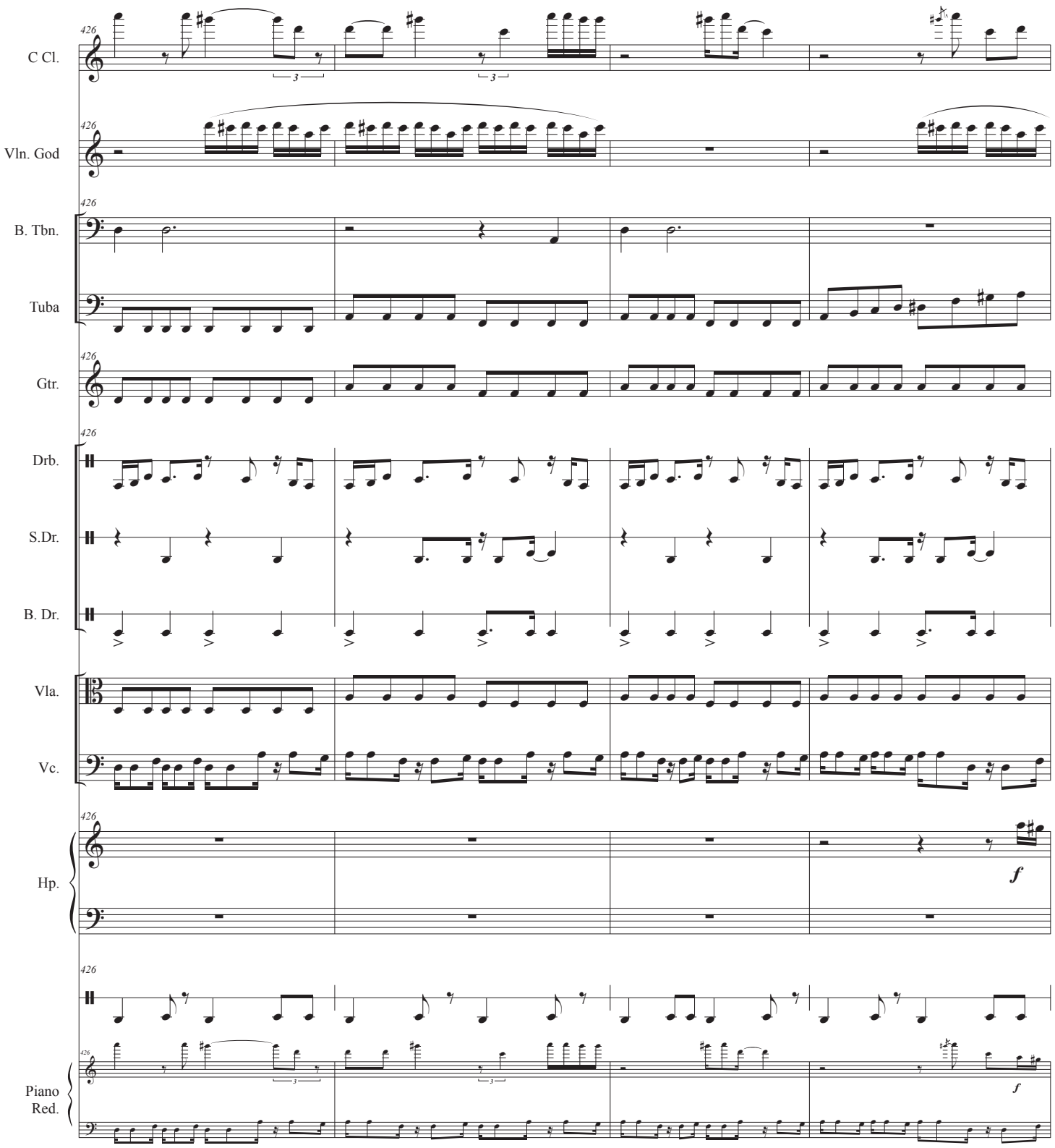

407
C Cl.
Vln. God
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
f
3

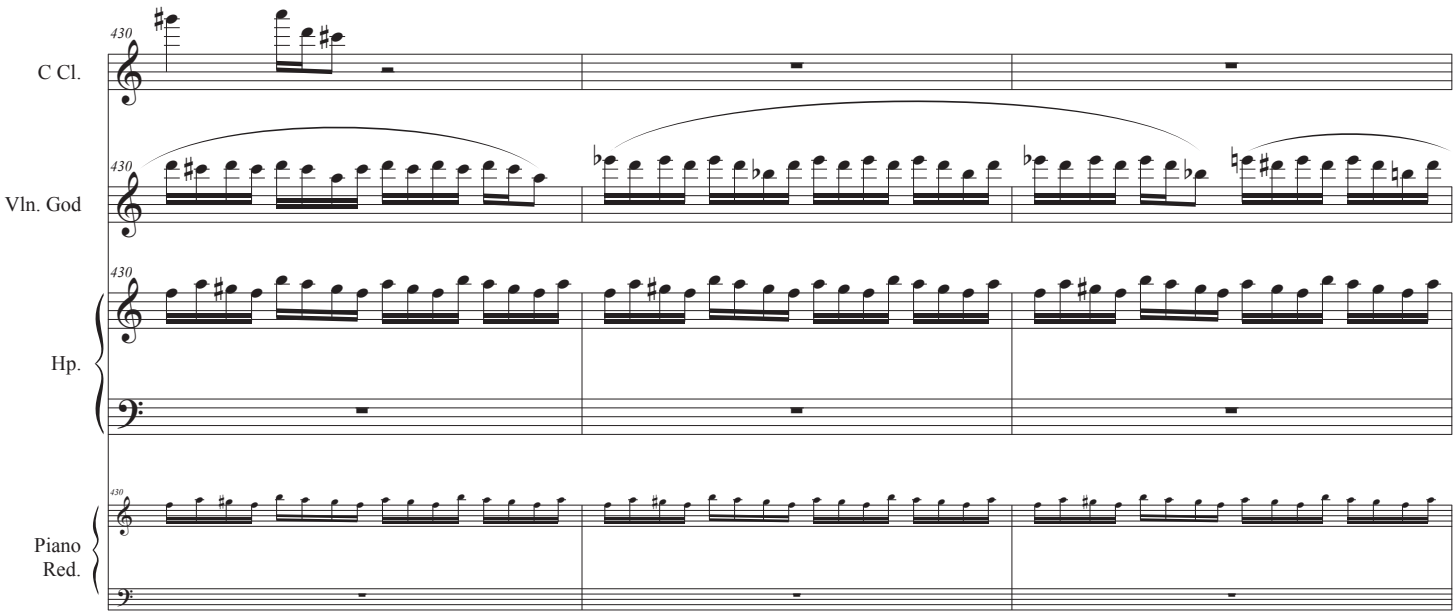

411
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.

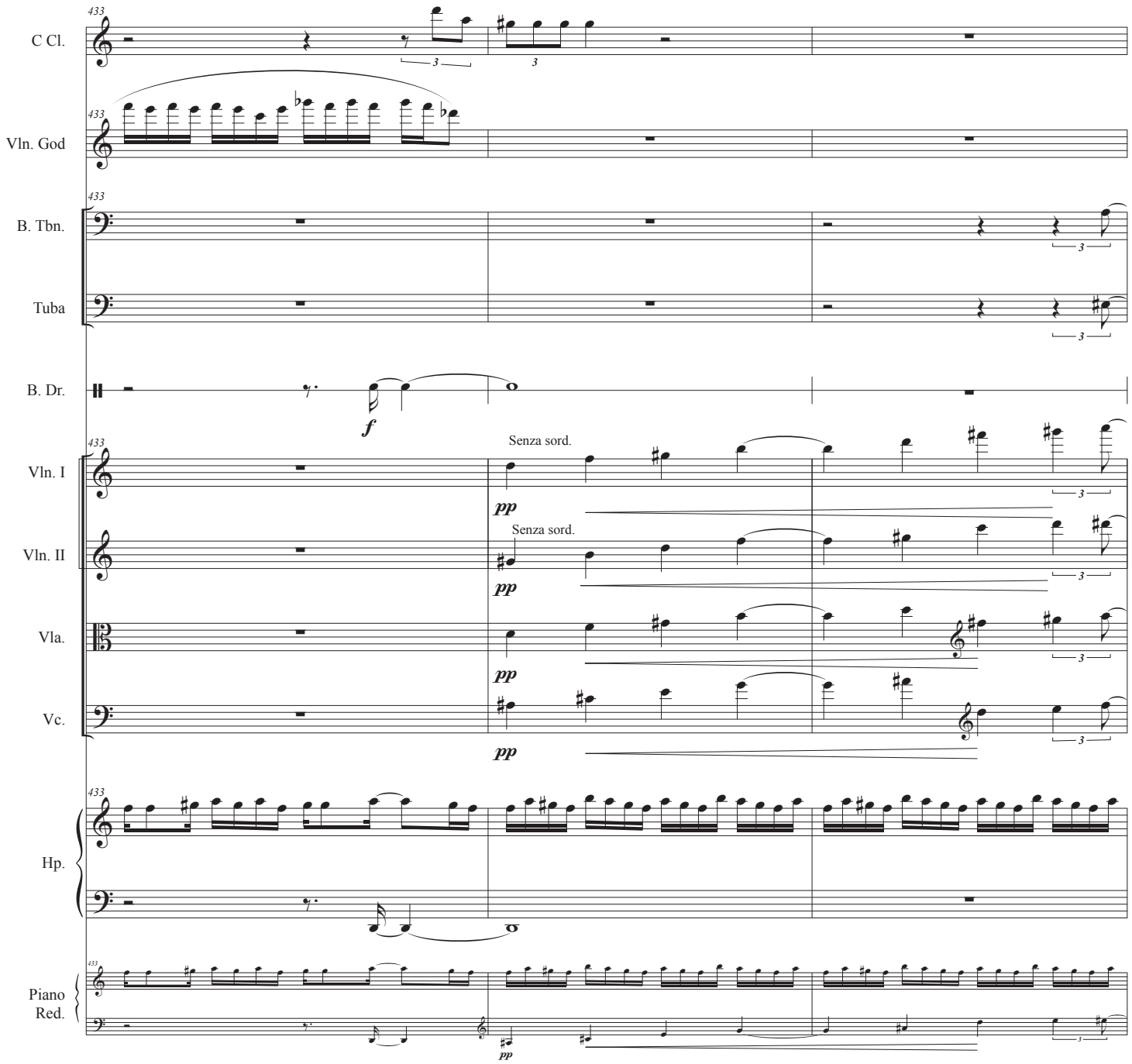

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
415

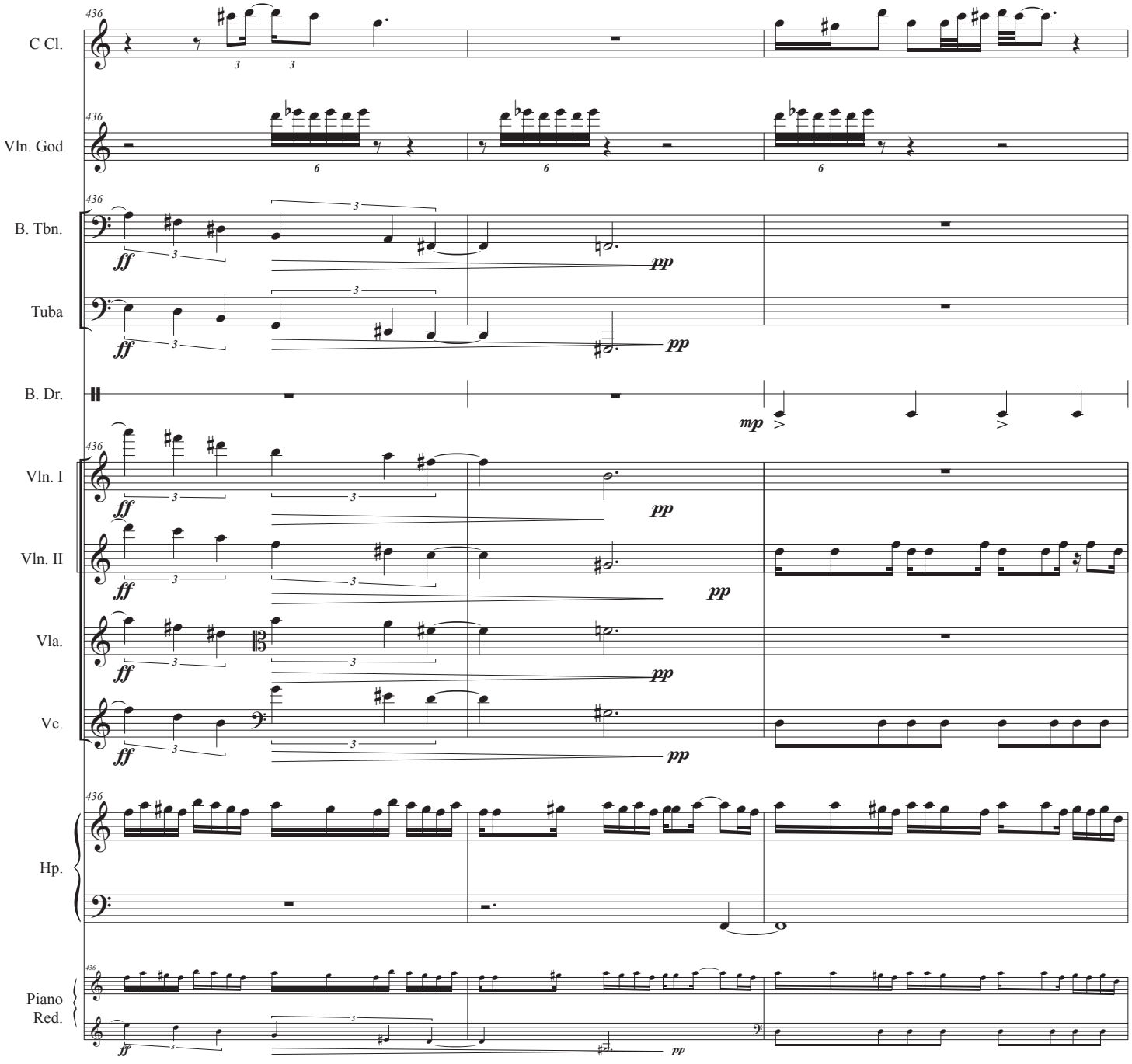

C Cl.
Vln. God
bird songs: freely
mf
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
ff
Hp.
Piano Red.

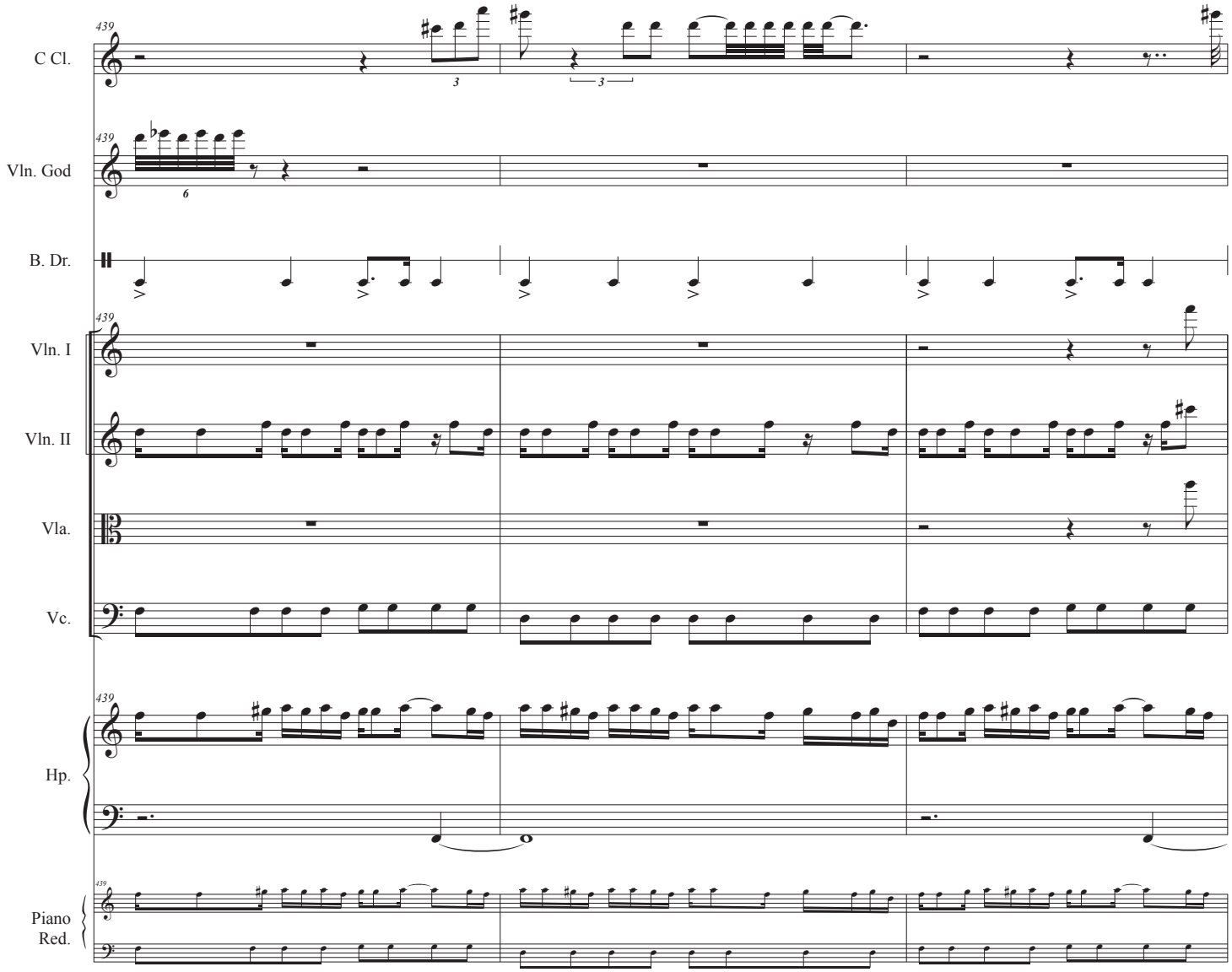

422
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vla.
Vc.
Hp.
buzz strings on purpose
Piano
Red.

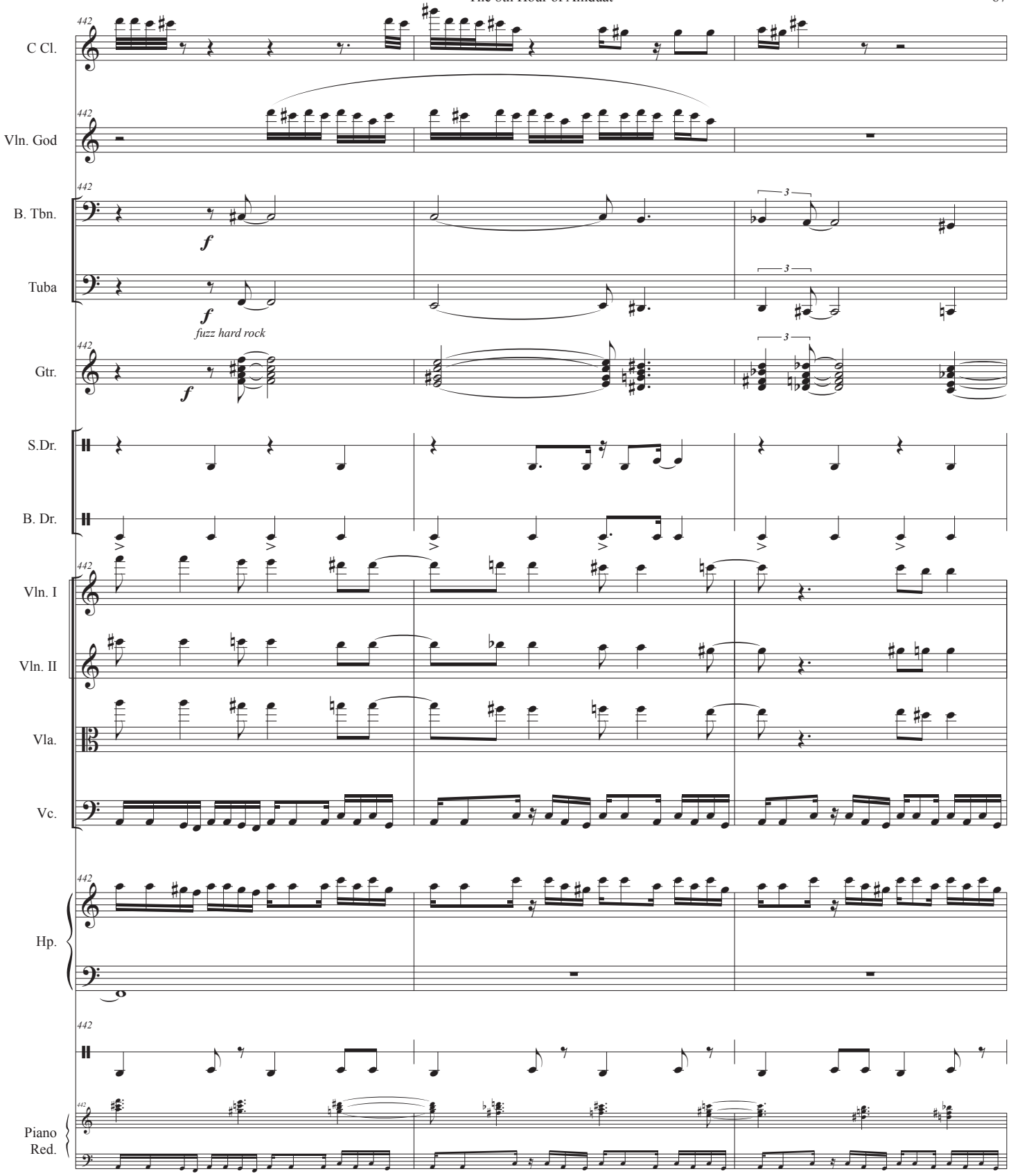

426
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vla.
Vc.
Hp.
Piano Red.
f

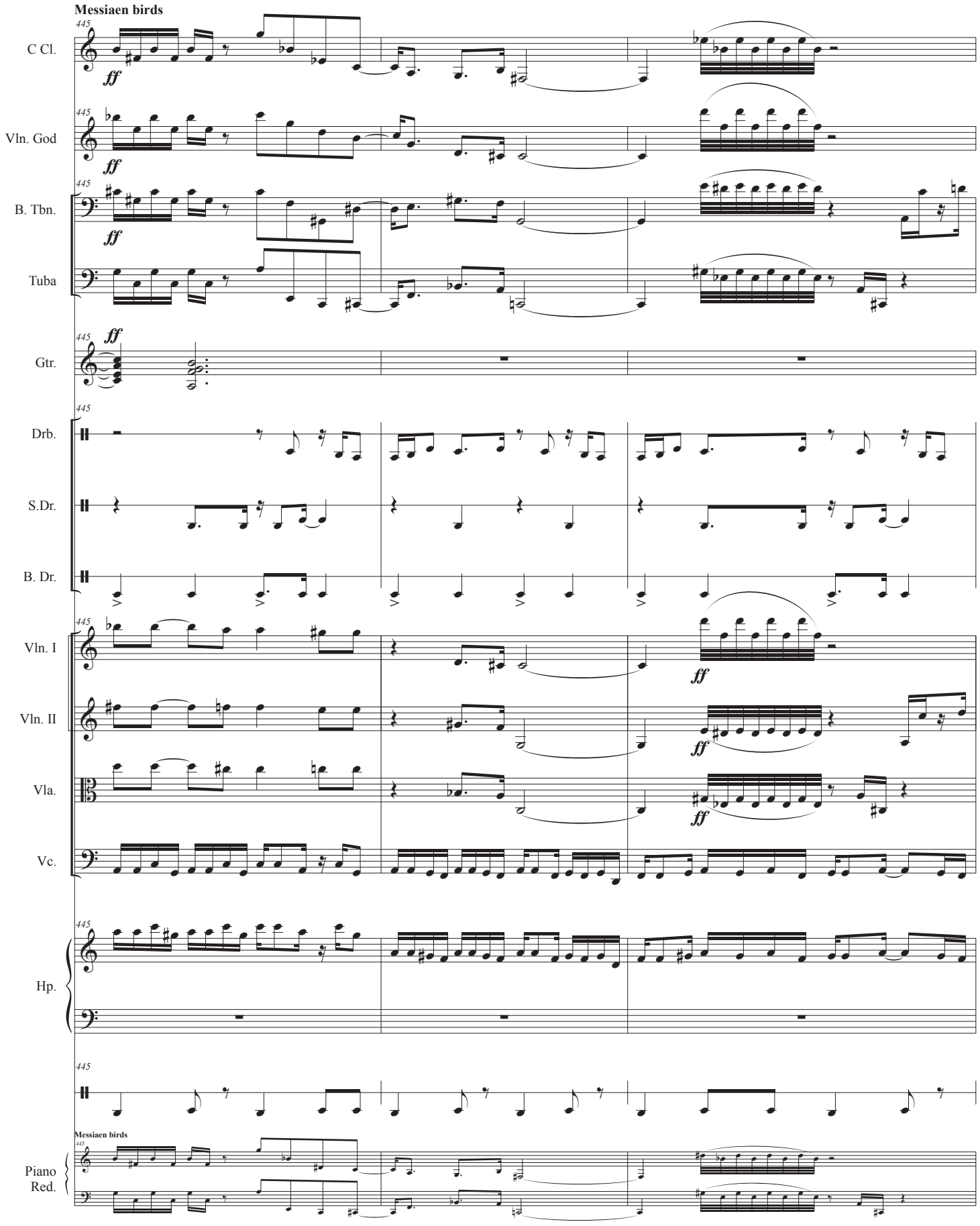

430
C Cl.
Vln. God
Hp.
Piano
Red.

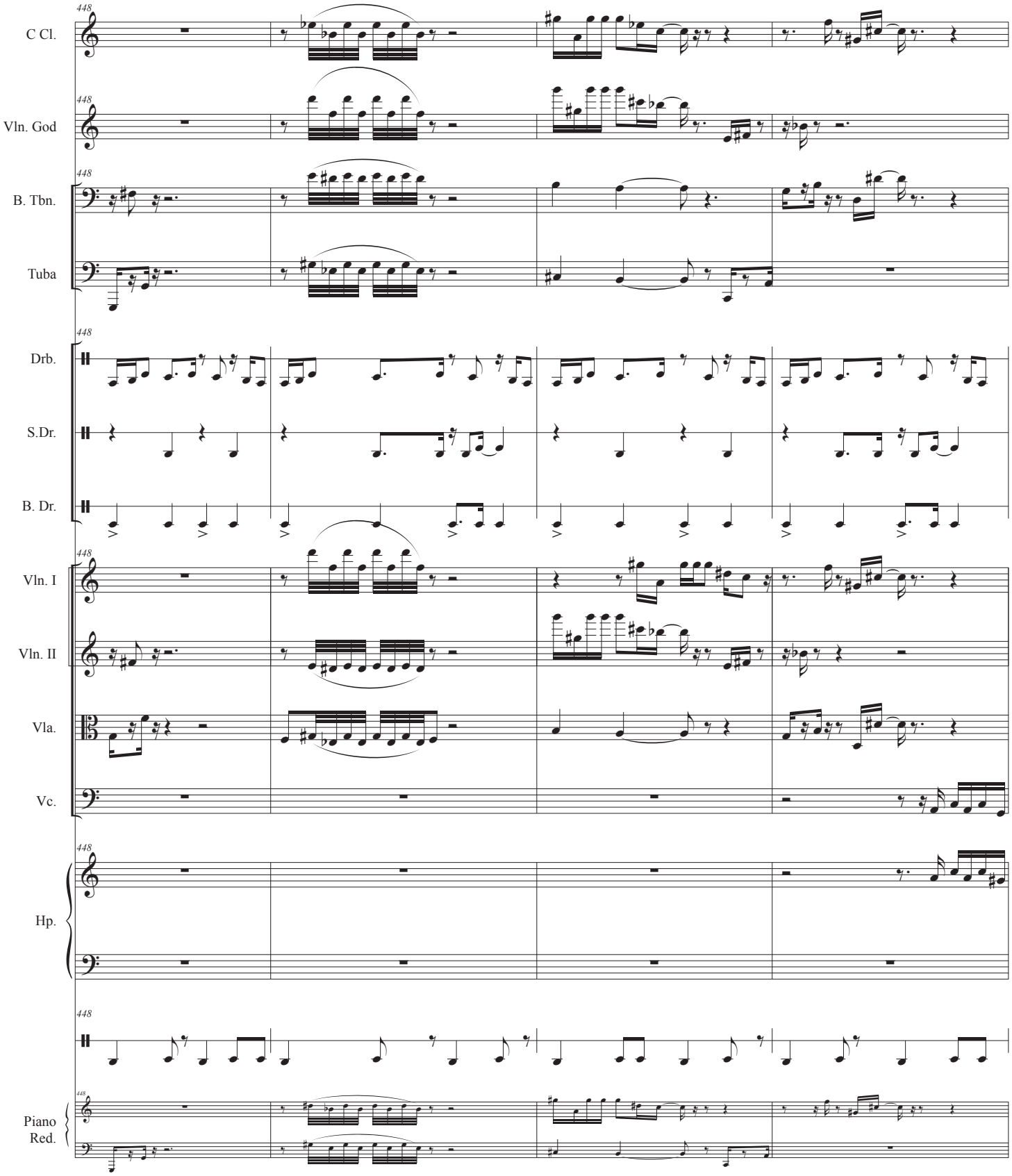

C Cl.
Vln. God
B. Tbn.
Tuba
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
433
f
pp
Senza sord.

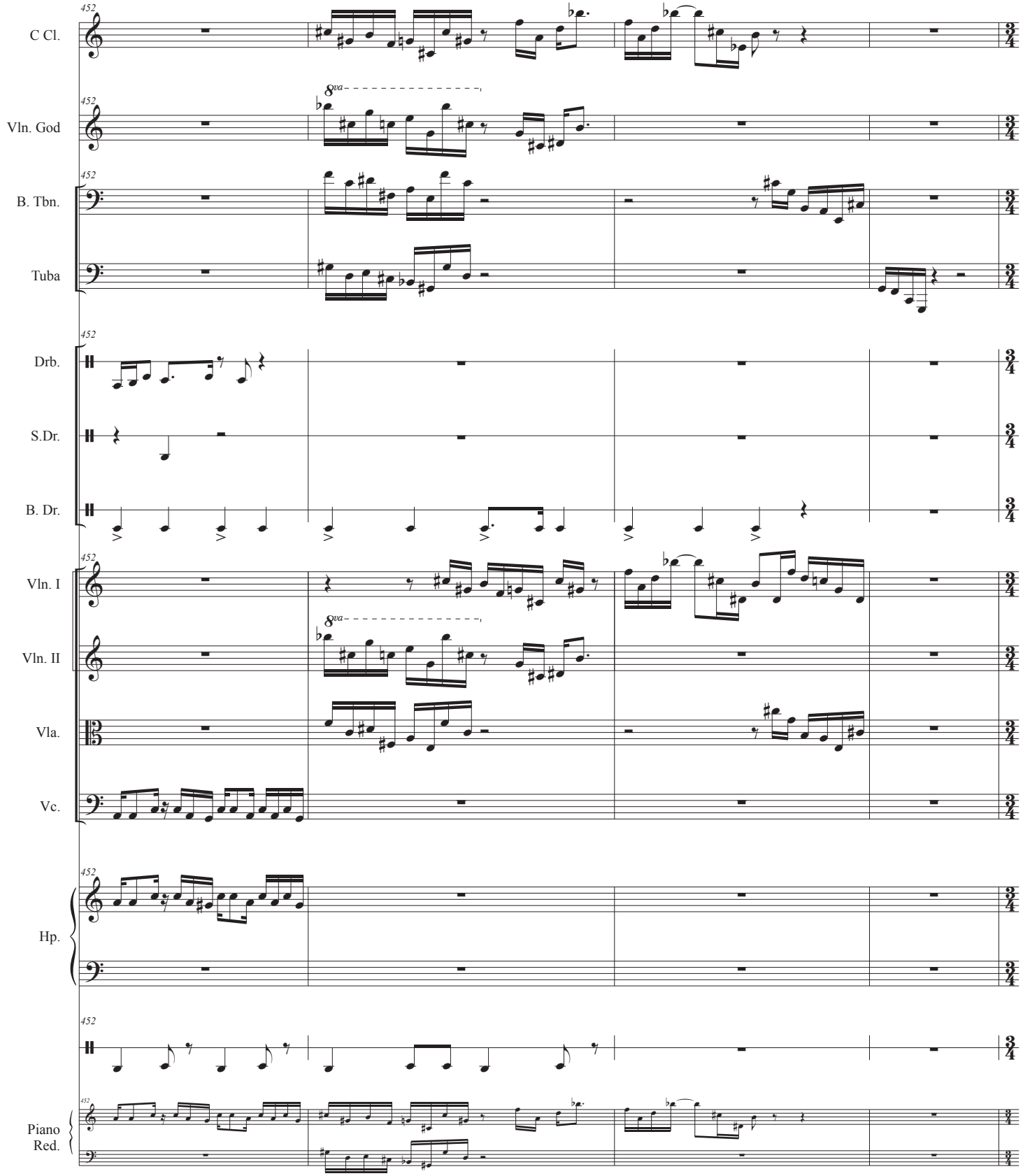

436
C Cl.
Vln. God
B. Tbn.
Tuba
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
ff
pp
mp

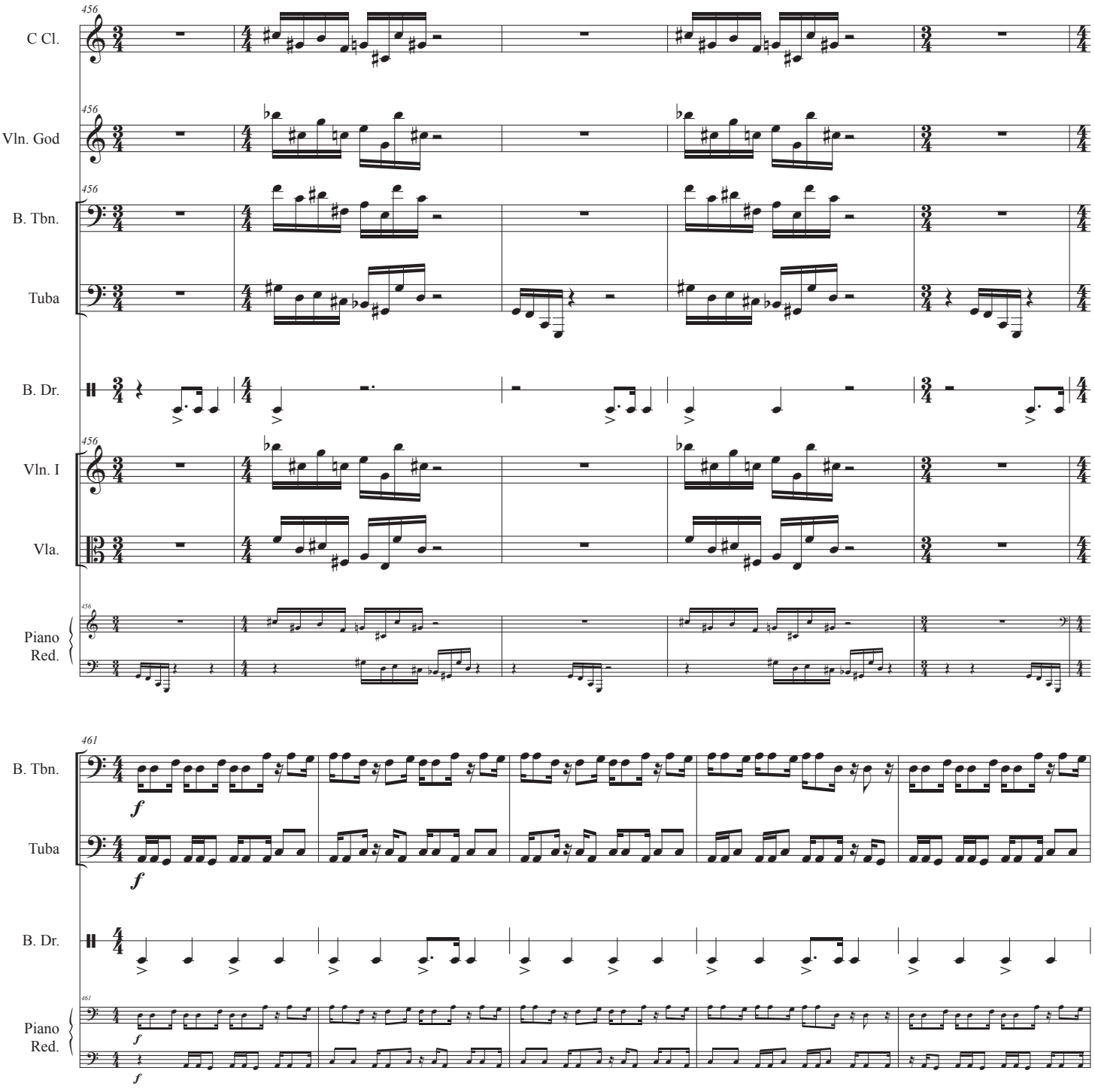

439
C Cl.
Vln. God
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.

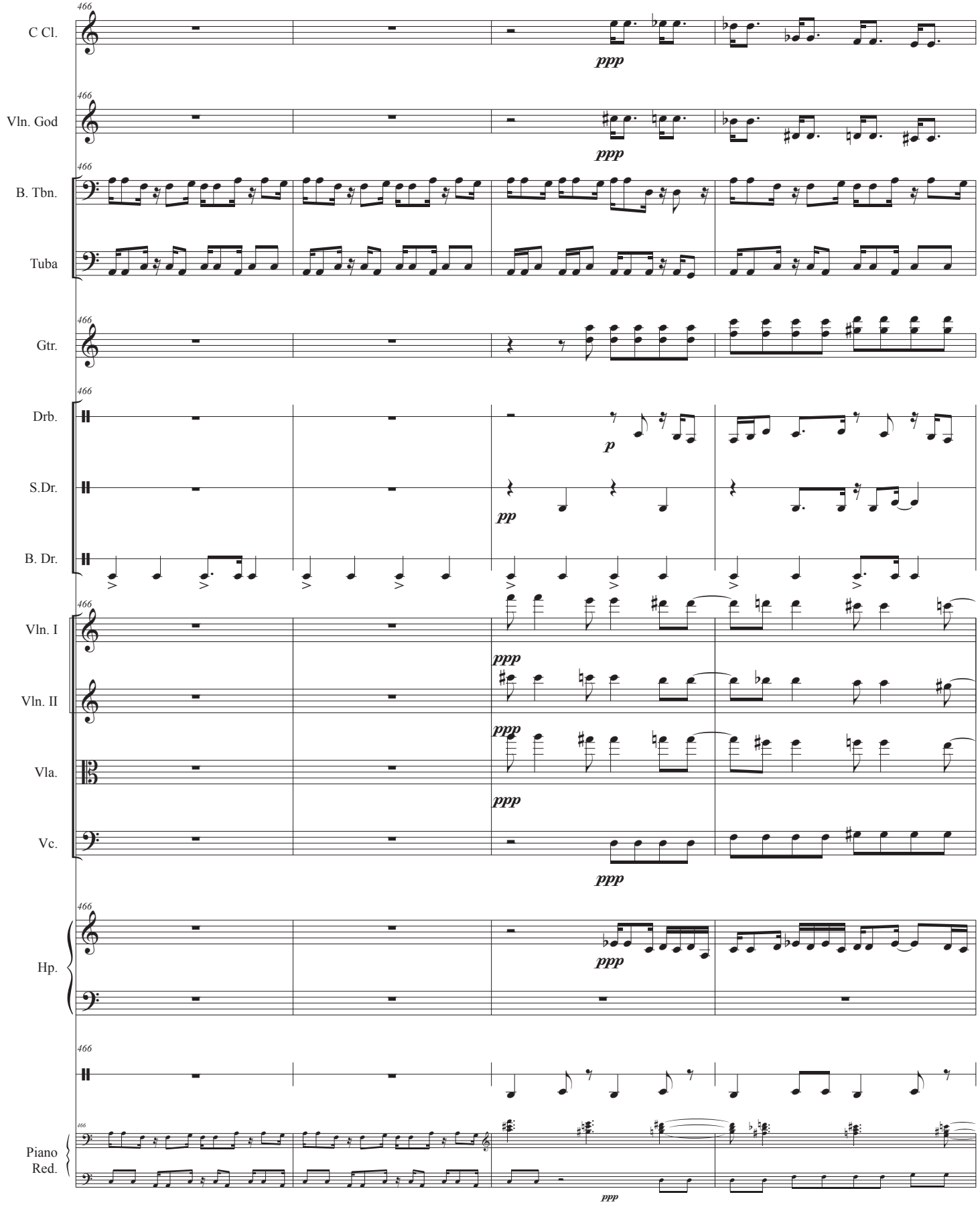

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
fuzz hard rock
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.
442
f
3

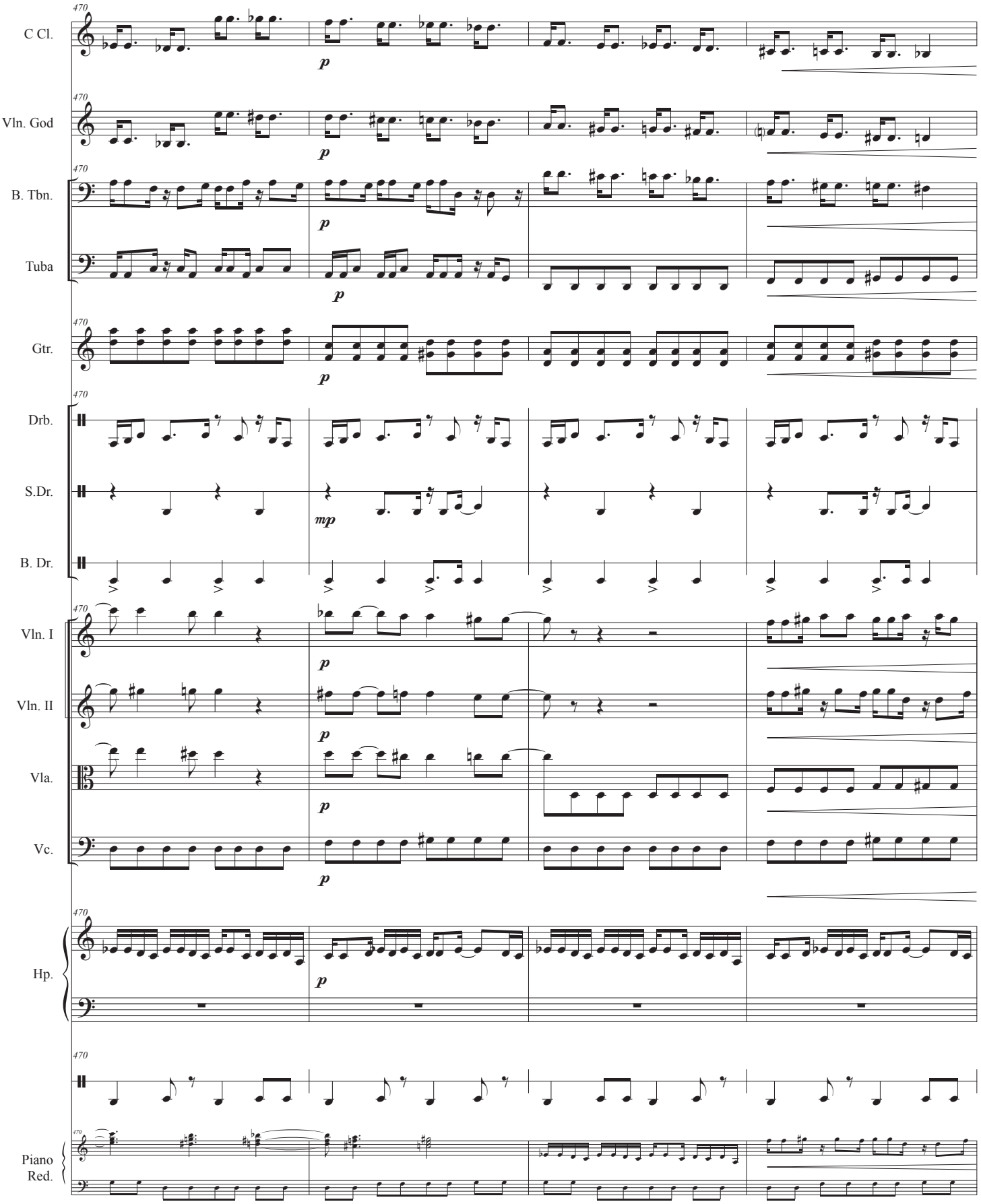

Messiaen birds
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
445
ff

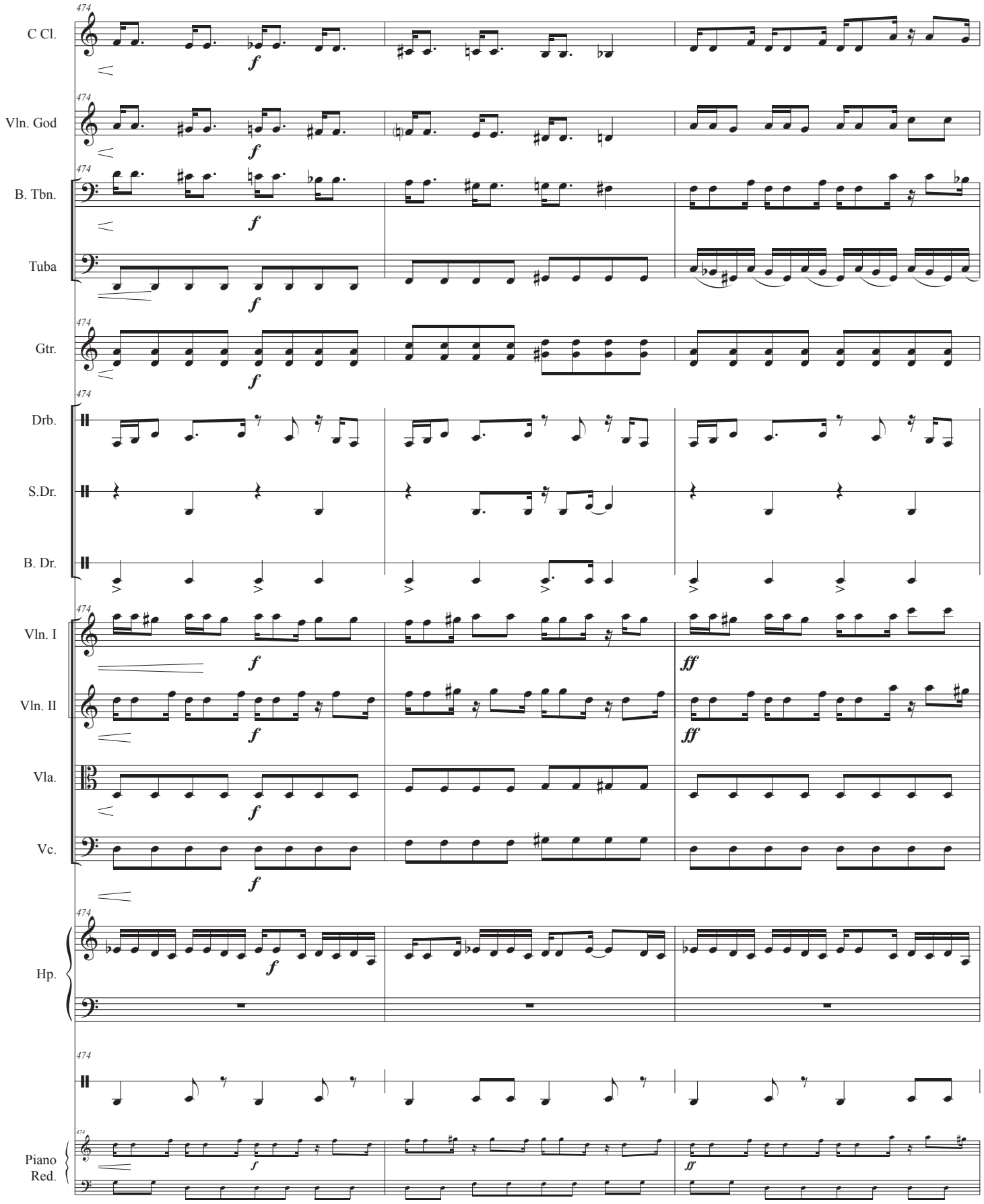

448
C Cl.
Vln. God
B. Tbn.
Tuba
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.

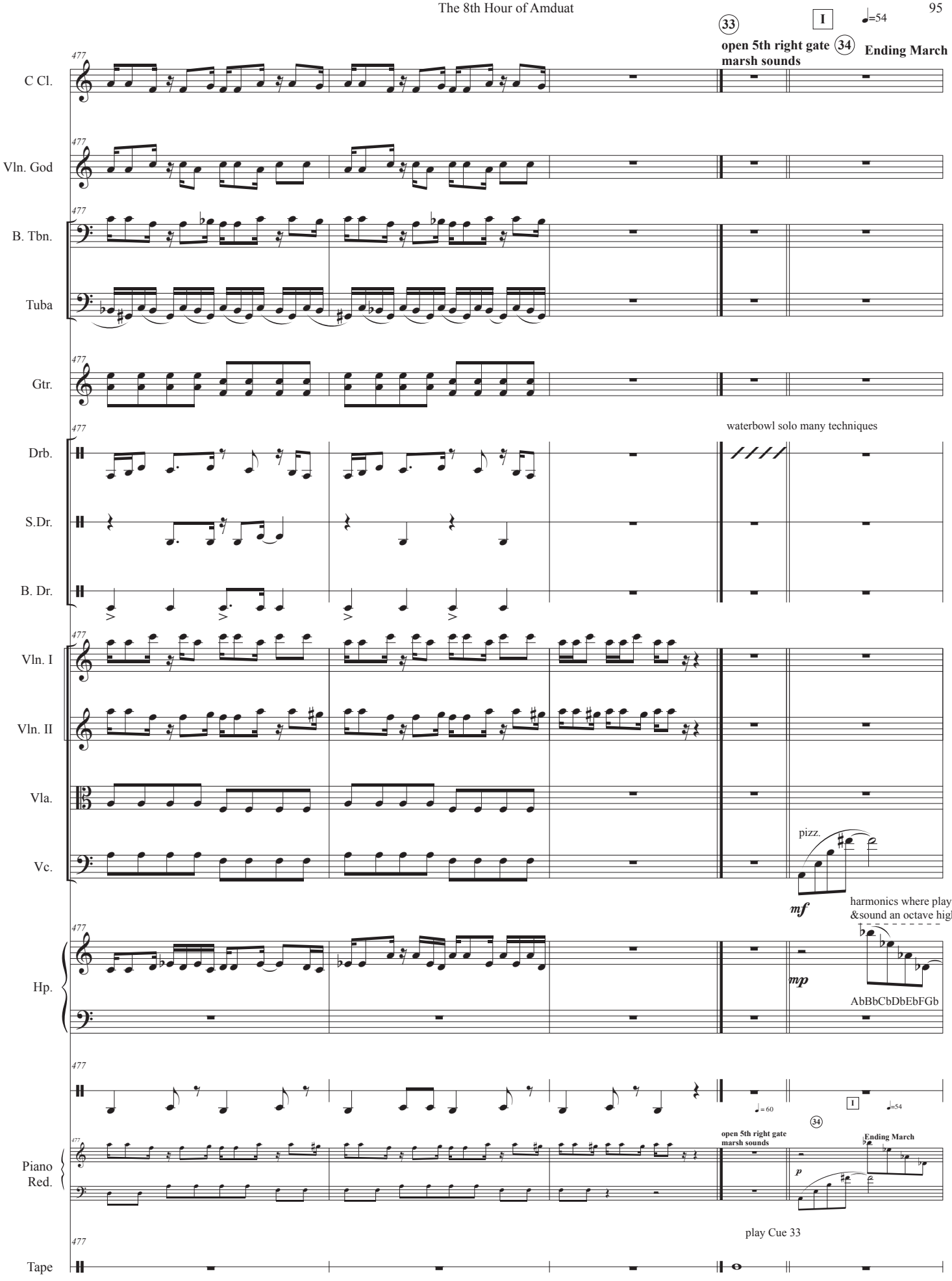

452
C Cl.
Vln. God
8va
B. Tbn.
Tuba
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.

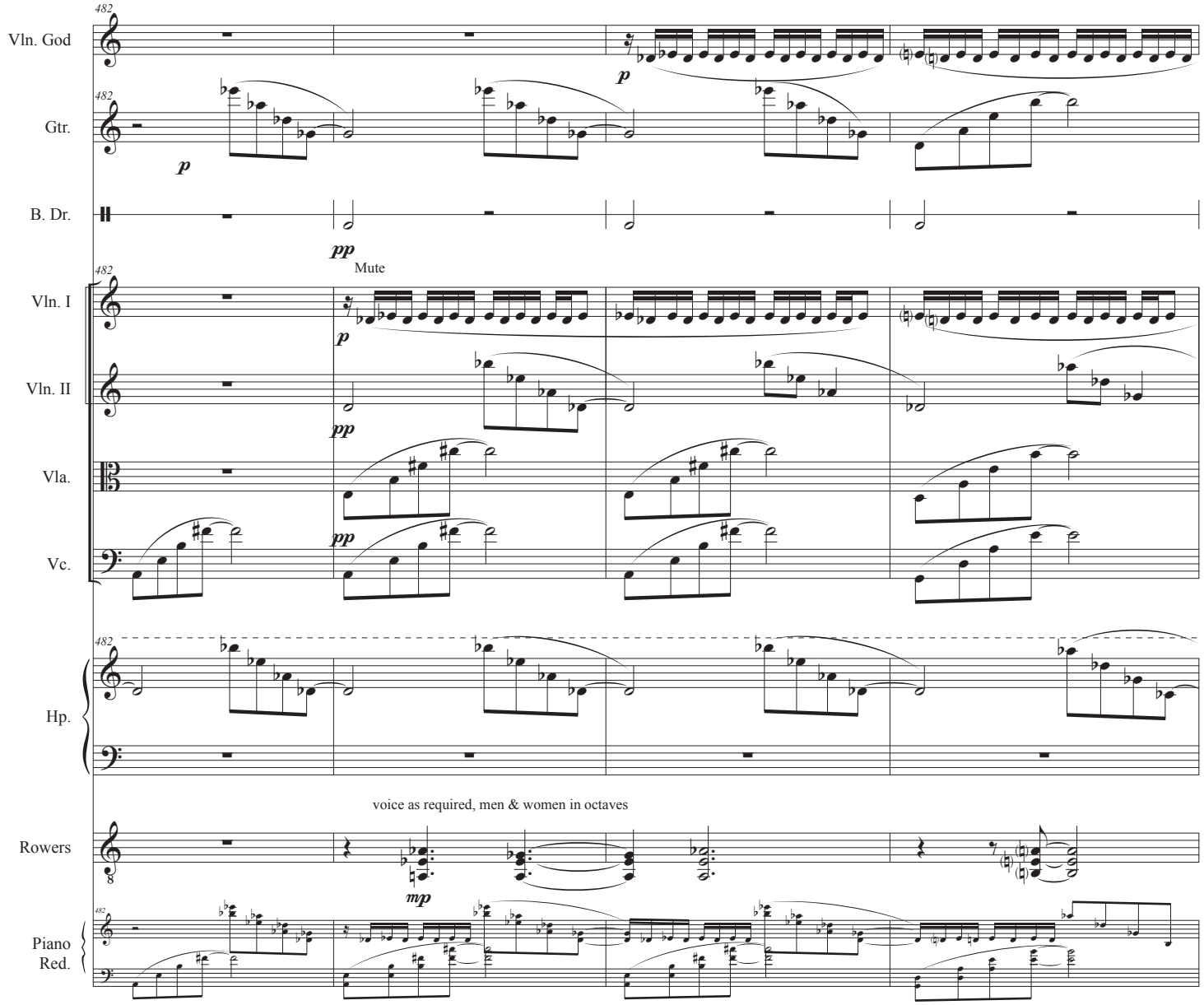

456
C Cl.
Vln. God
B. Tbn.
Tuba
B. Dr.
Vln. I
Vla.
Piano Red.
461
f

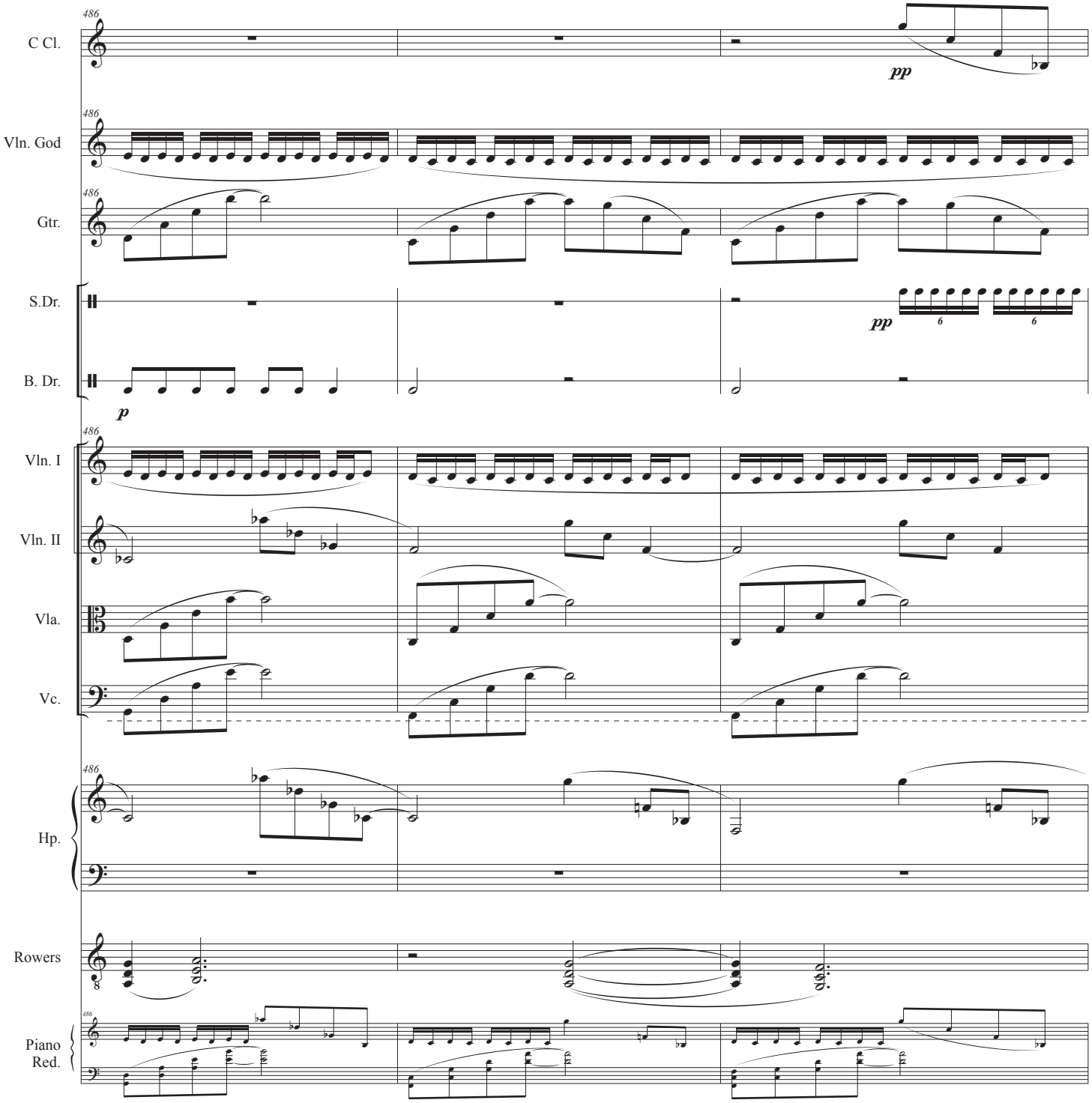

466
C Cl.
ppp
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
p
S.Dr.
pp
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.

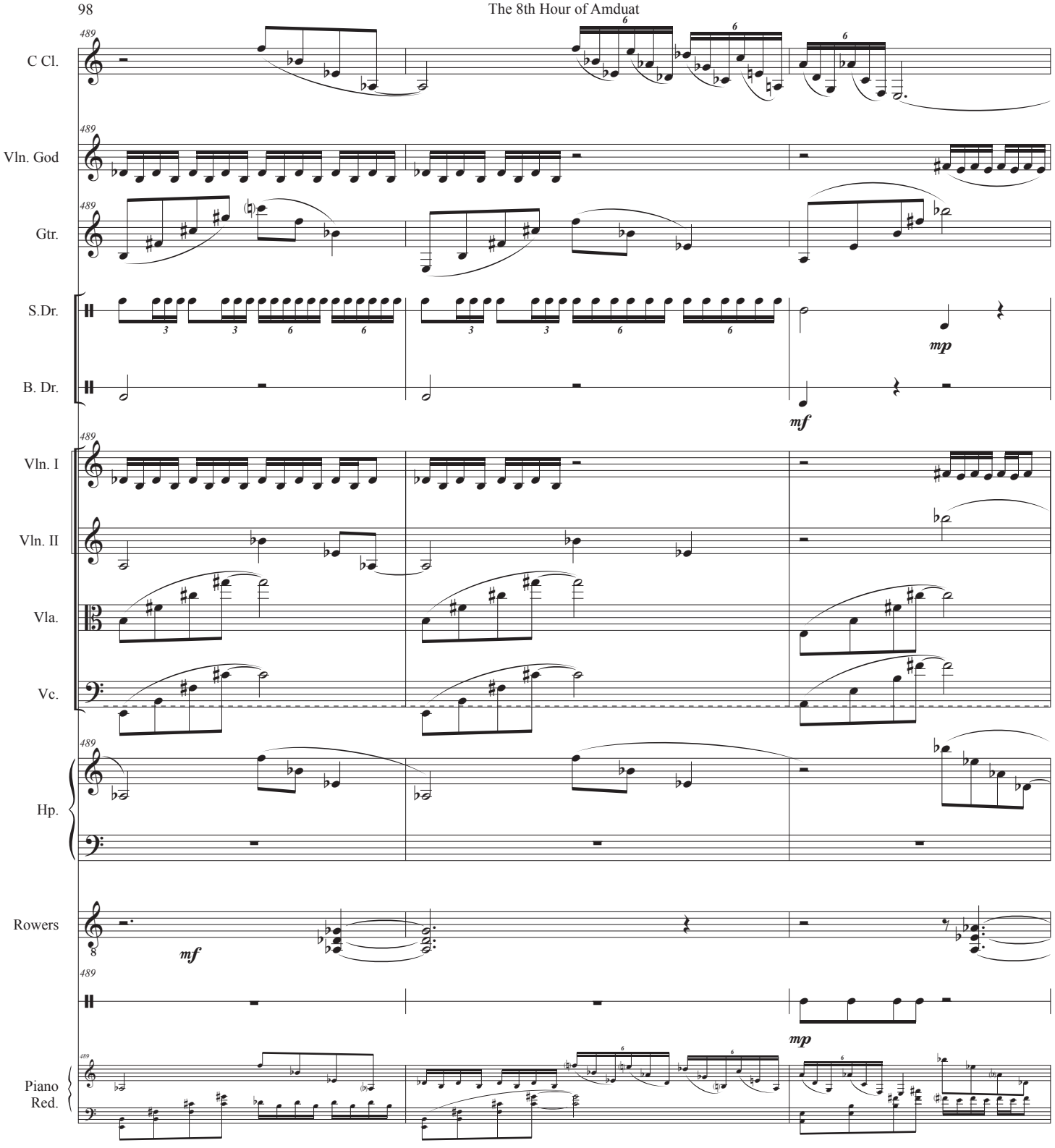

470
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano
Red.
p
mp

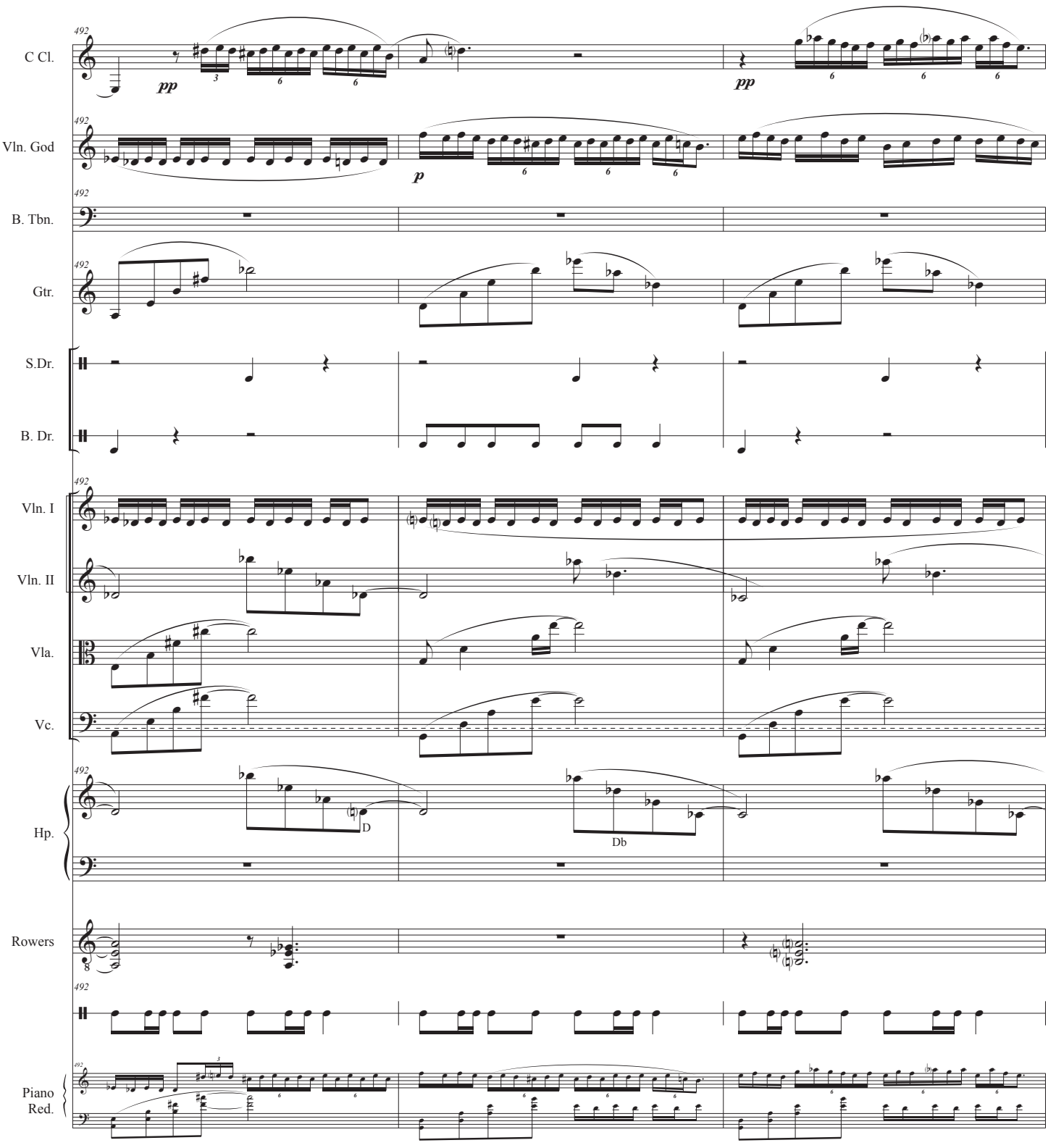

474
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
f
ff

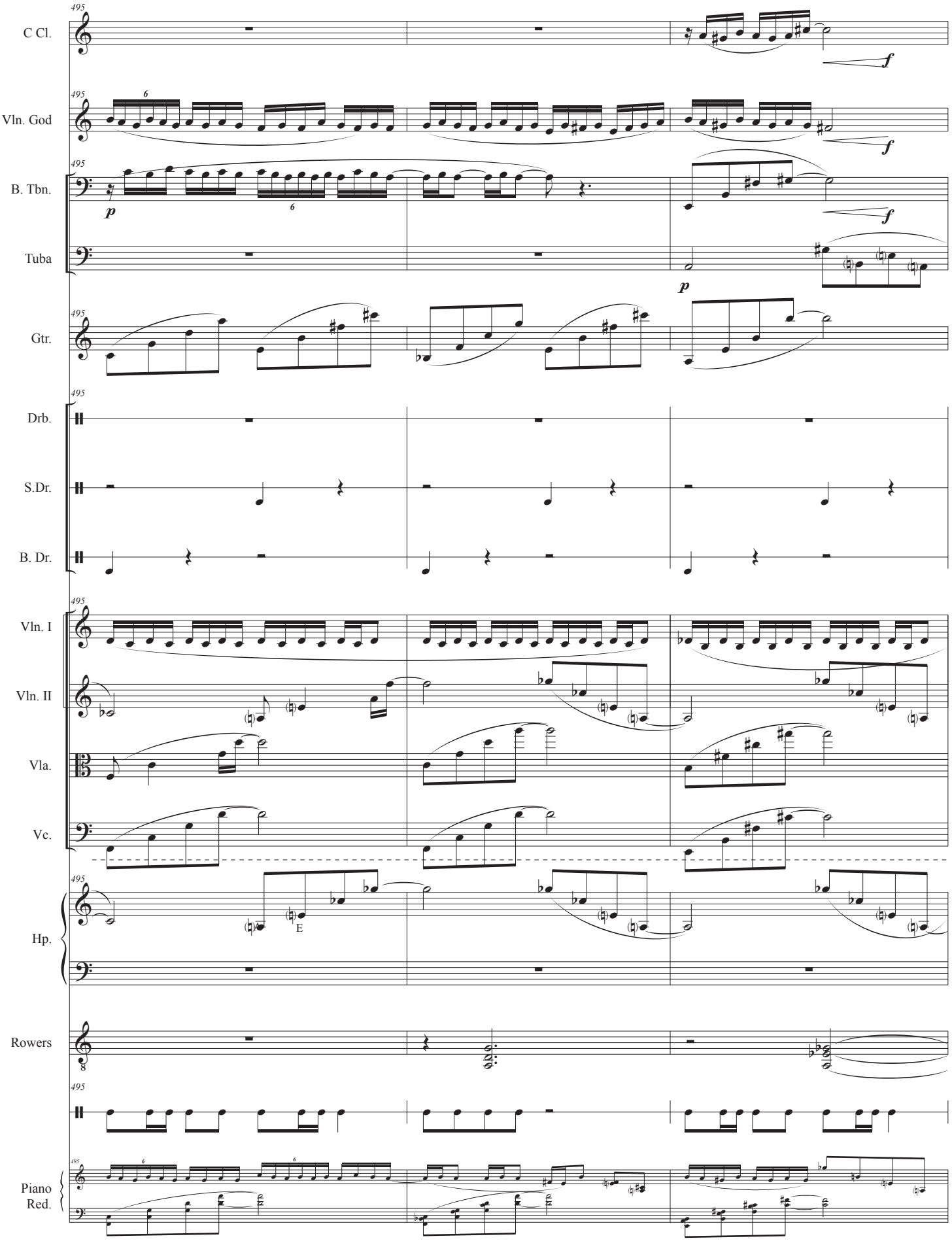

33
I
♩=54
open 5th right gate
marsh sounds
34
Ending March
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
waterbowl solo many techniques
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
pizz.
mf
harmonics where played
&sound an octave higher
mp
AbBbCbDbEbFGb
Hp.
♩= 60
I
♩=54
34
open 5th right gate
marsh sounds
Ending March
p
Piano
Red.
play Cue 33
Tape

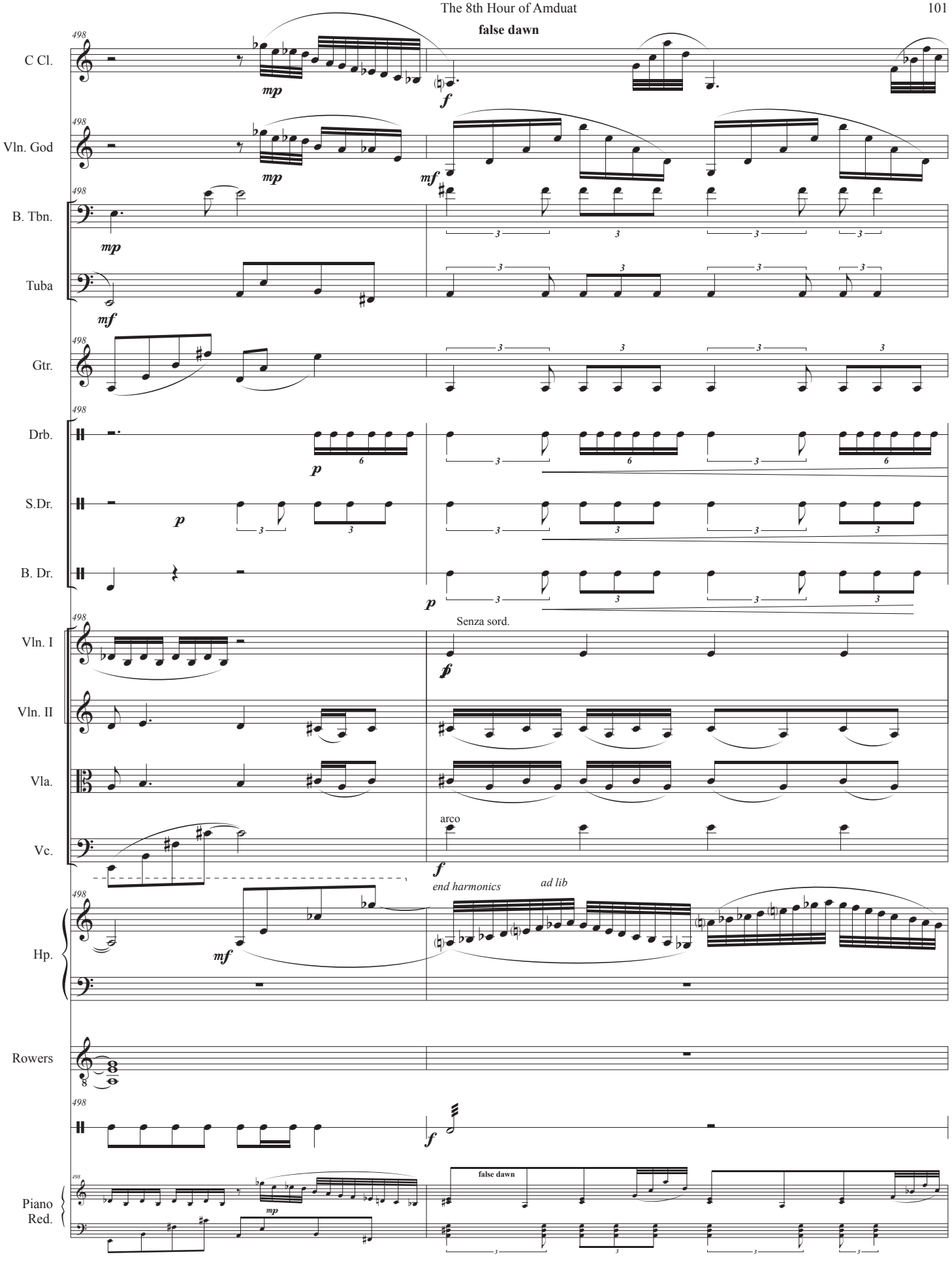

482
Vln. God
p
Gtr.
p
B. Dr.
pp
Mute
Vln. I
p
Vln. II
pp
Vla.
Vc.
pp
Hp.
voice as required, men & women in octaves
Rowers
mp
Piano
Red.

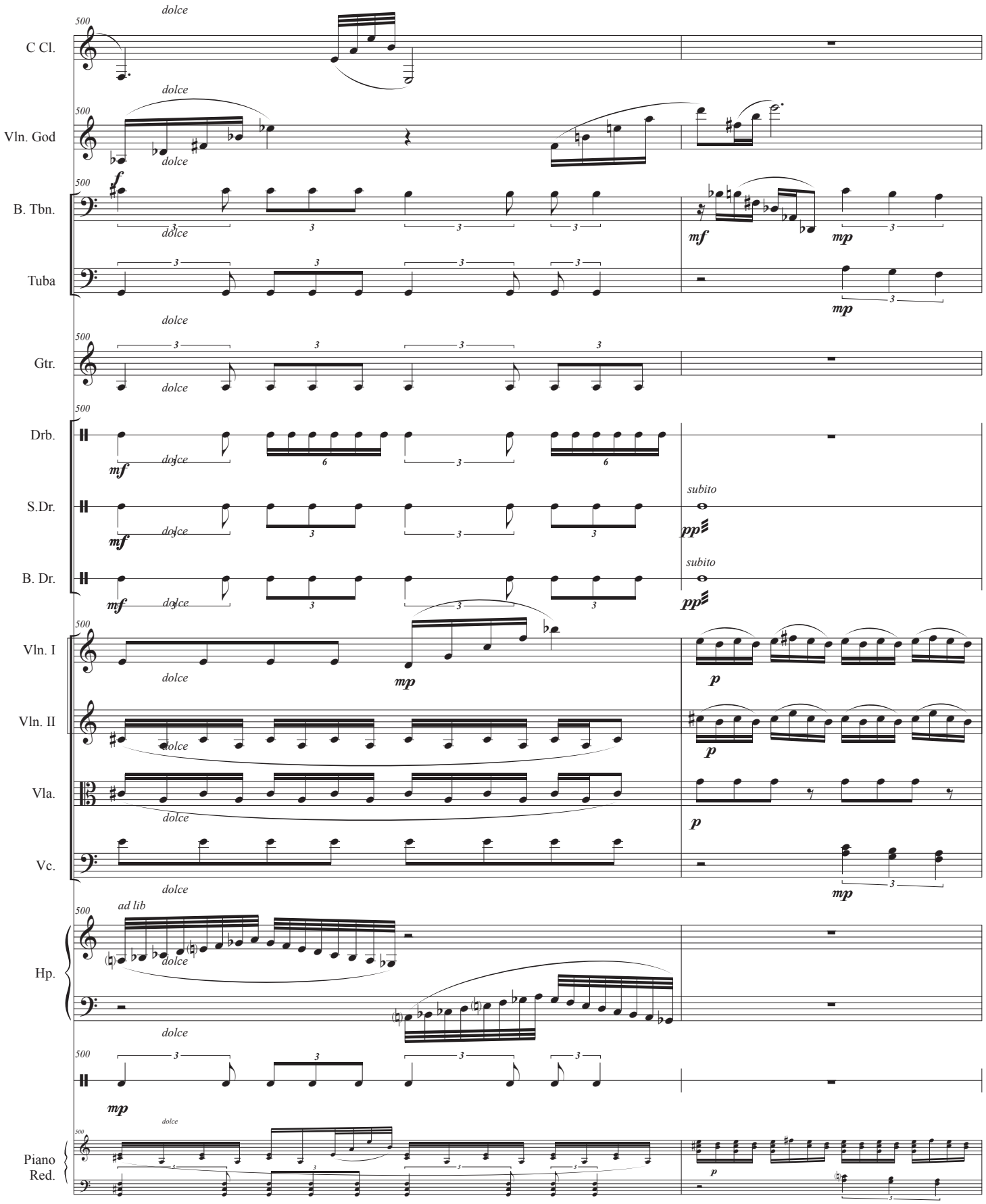

486
C Cl.
pp
Vln. God
Gtr.
S.Dr.
B. Dr.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.
Rowers
Piano
Red.

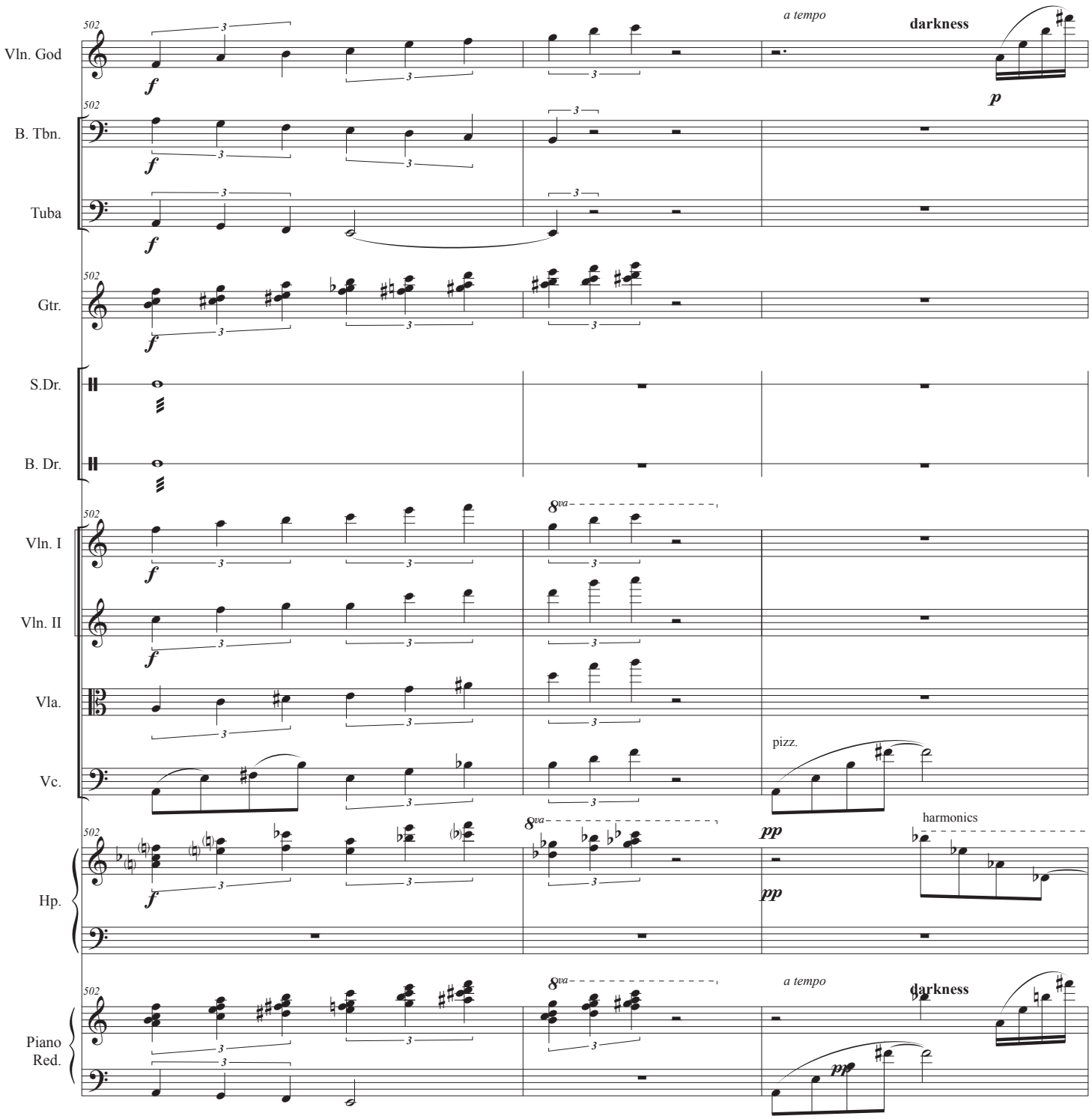

C Cl.
Vln. God
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Rowers
Piano Red.
489
mp
mf

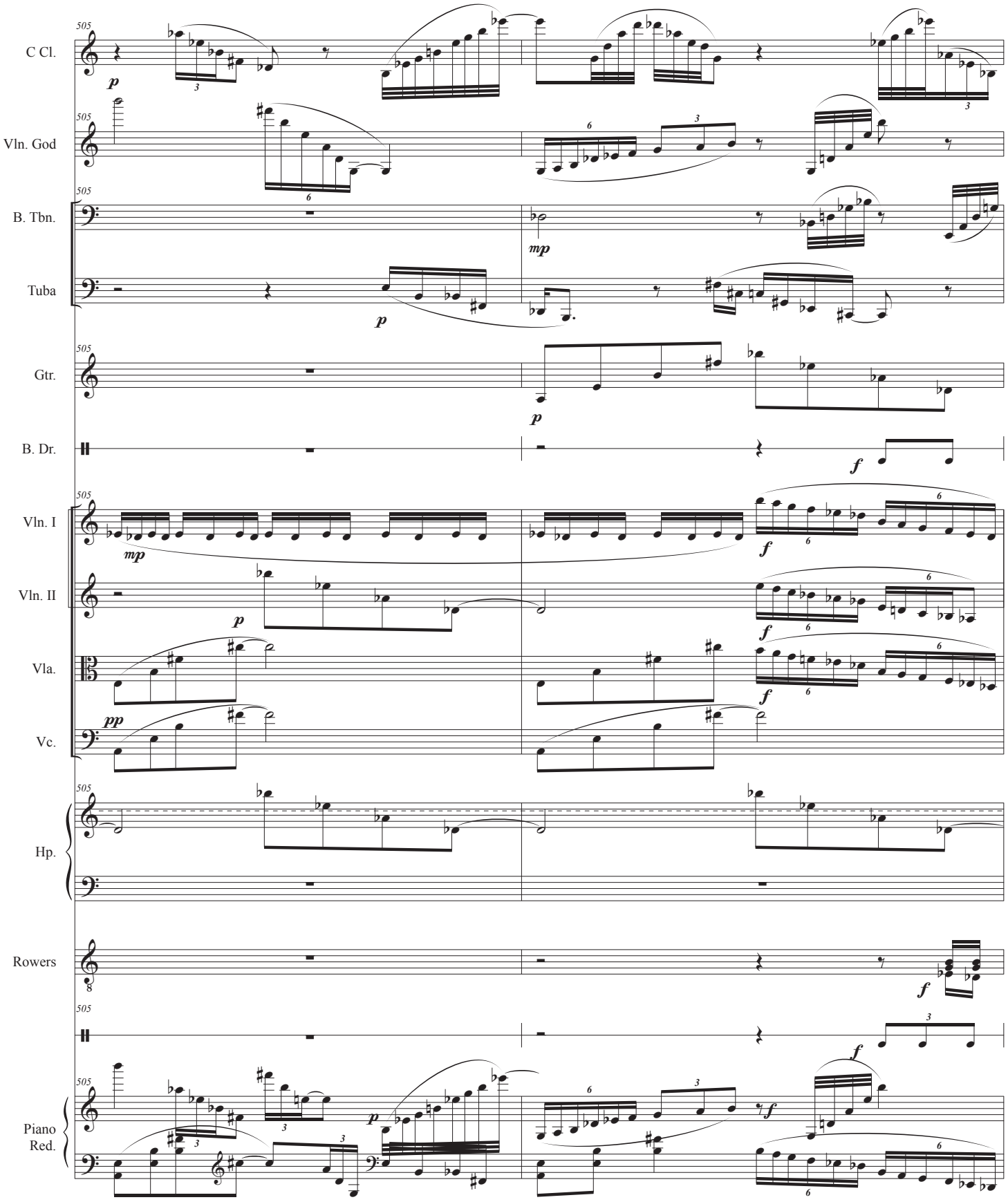

C Cl.
Vln. God
B. Tbn.
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Rowers
Piano
Red.
492
pp
p
D
Db

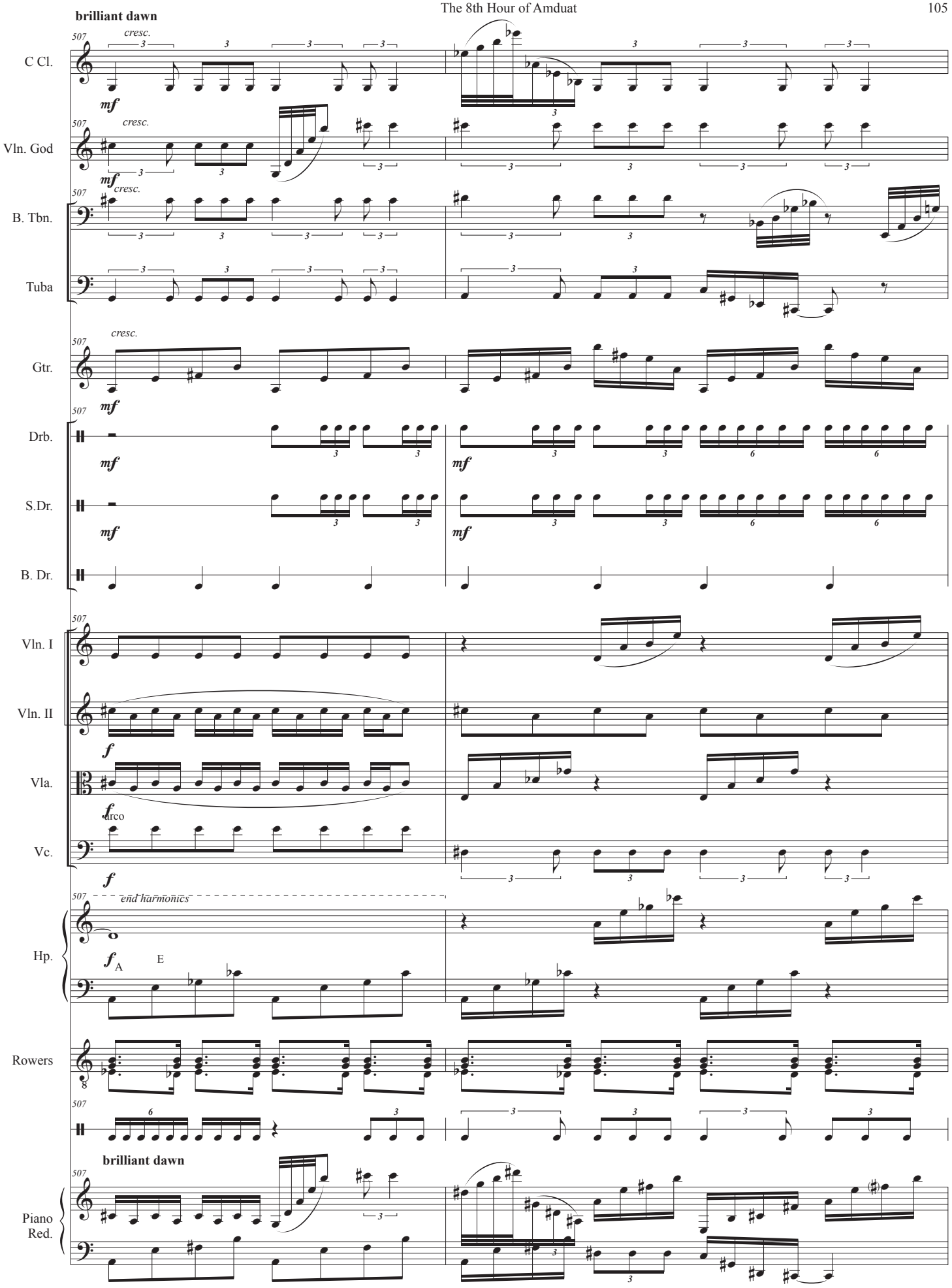

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Rowers
Piano Red.
495
E

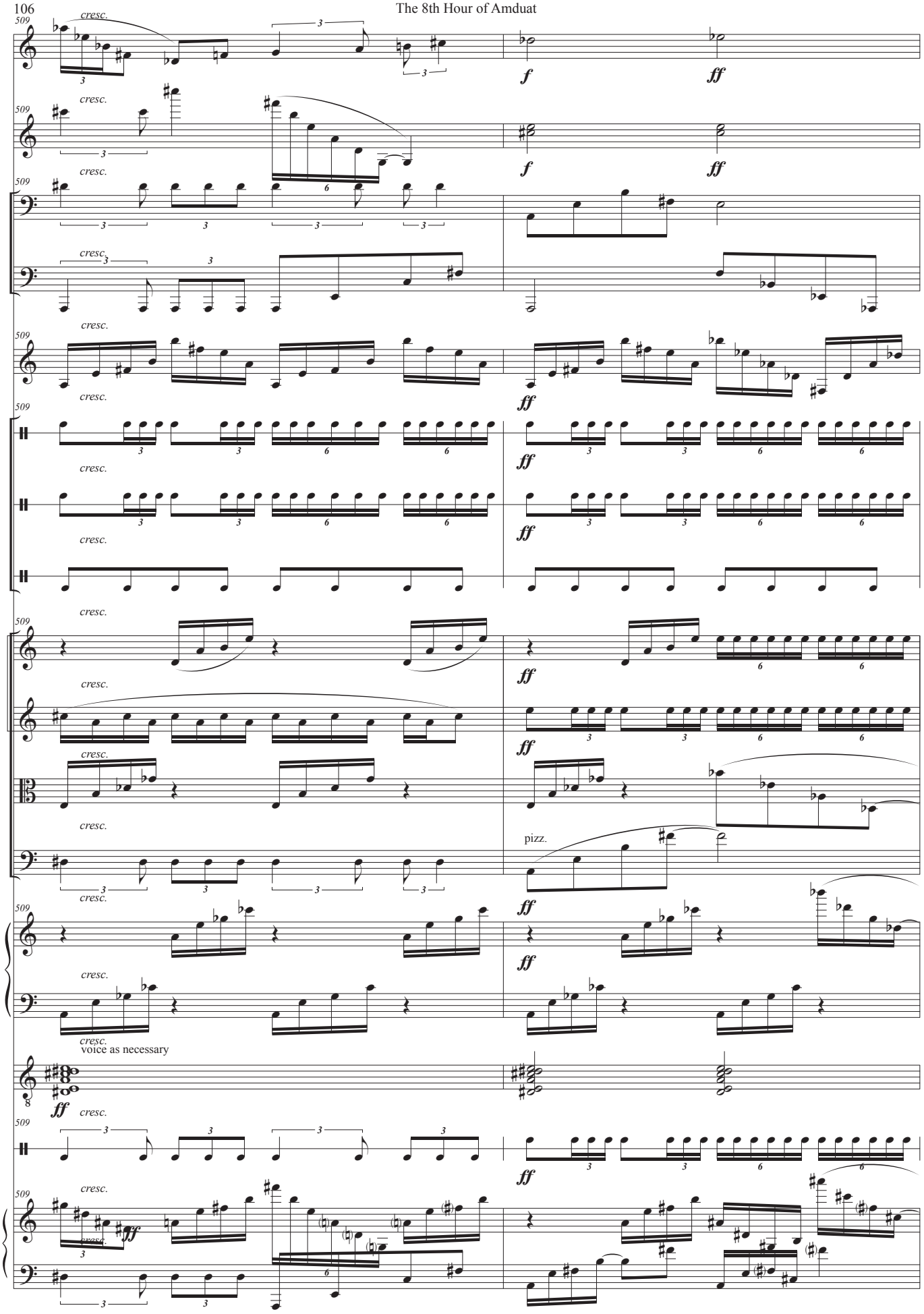

false dawn
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Senza sord.
Vln. I
Vln. II
Vla.
arco
Vc.
end harmonics
ad lib
Hp.
Rowers
Piano Red.
false dawn

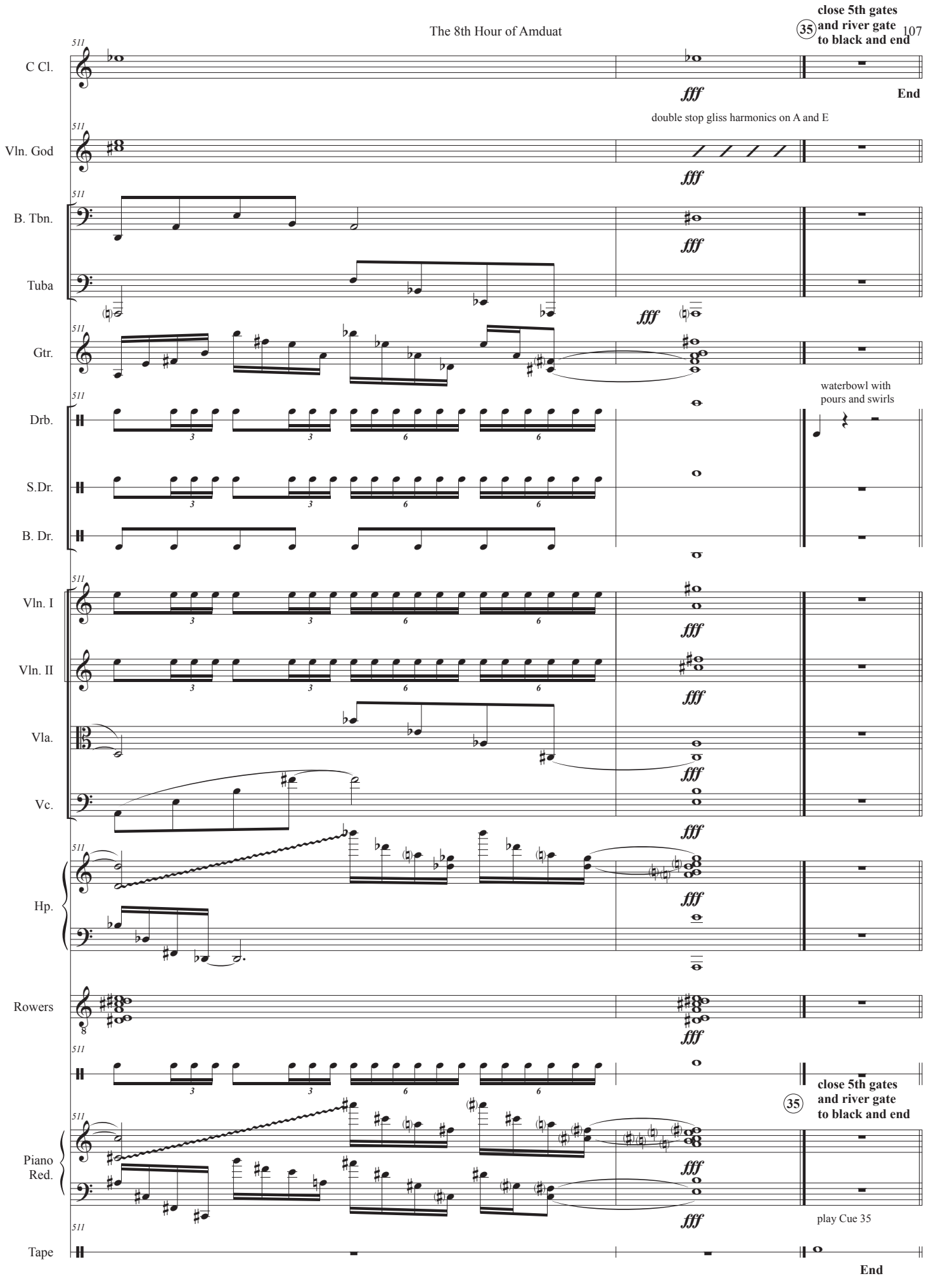

C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
dolce
ad lib
subito
500


Vln. God
B. Tbn.
Tuba
Gtr.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Piano Red.
502
a tempo
darkness
pizz.
harmonics
8va


505
C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Rowers
Piano
Red.
p
mp
pp
f


brilliant dawn
507
cresc.
C Cl.
mf
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
f
arco
Vc.
end harmonics
Hp.
A
E
Rowers
Piano Red.


C Cl.
Vln. God
B. Tbn.
Tuba
Gtr.
Drb.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Rowers
Piano Red.
509
cresc.
f
ff
pizz.
voice as necessary


close 5th gates
and river gate
to black and end
35
C Cl.
fff
End
Vln. God
double stop gliss harmonics on A and E
B. Tbn.
Tuba
Gtr.
Drb.
waterbowl with
pours and swirls
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Hp.
Rowers
Piano
Red.
play Cue 35
Tape
End