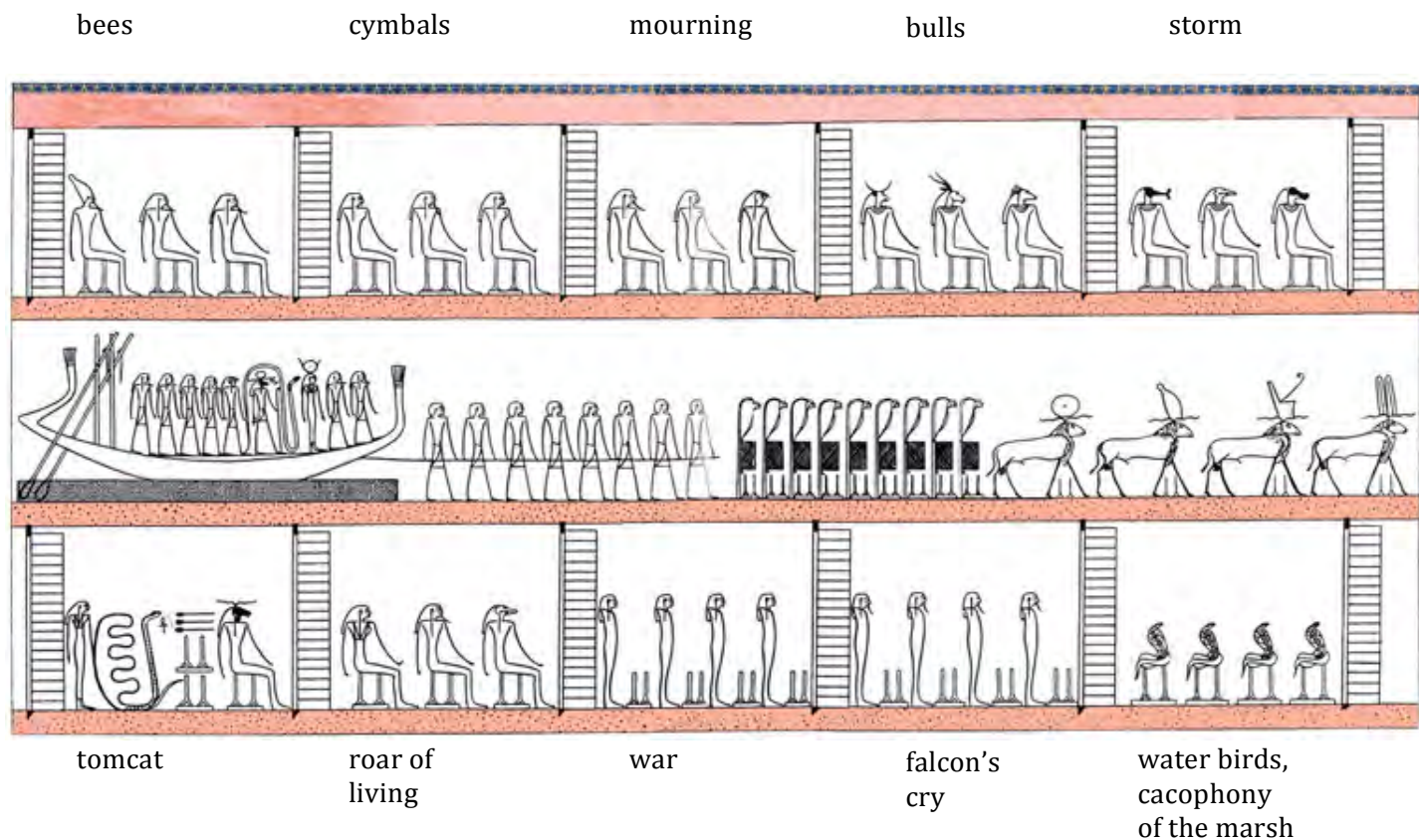


Dave Soldier

The Eighth Hour of Amduat

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

December 26, 2016



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,
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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:

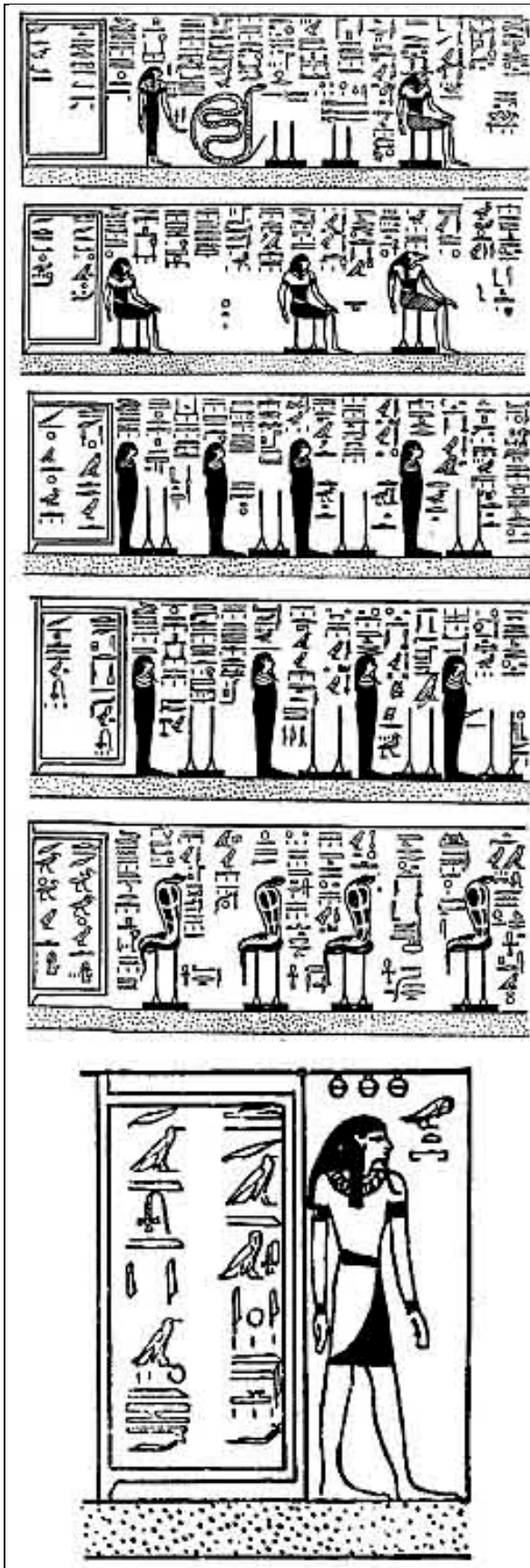
Image 1: The Circle Tuat

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 Sehart-baiu-s

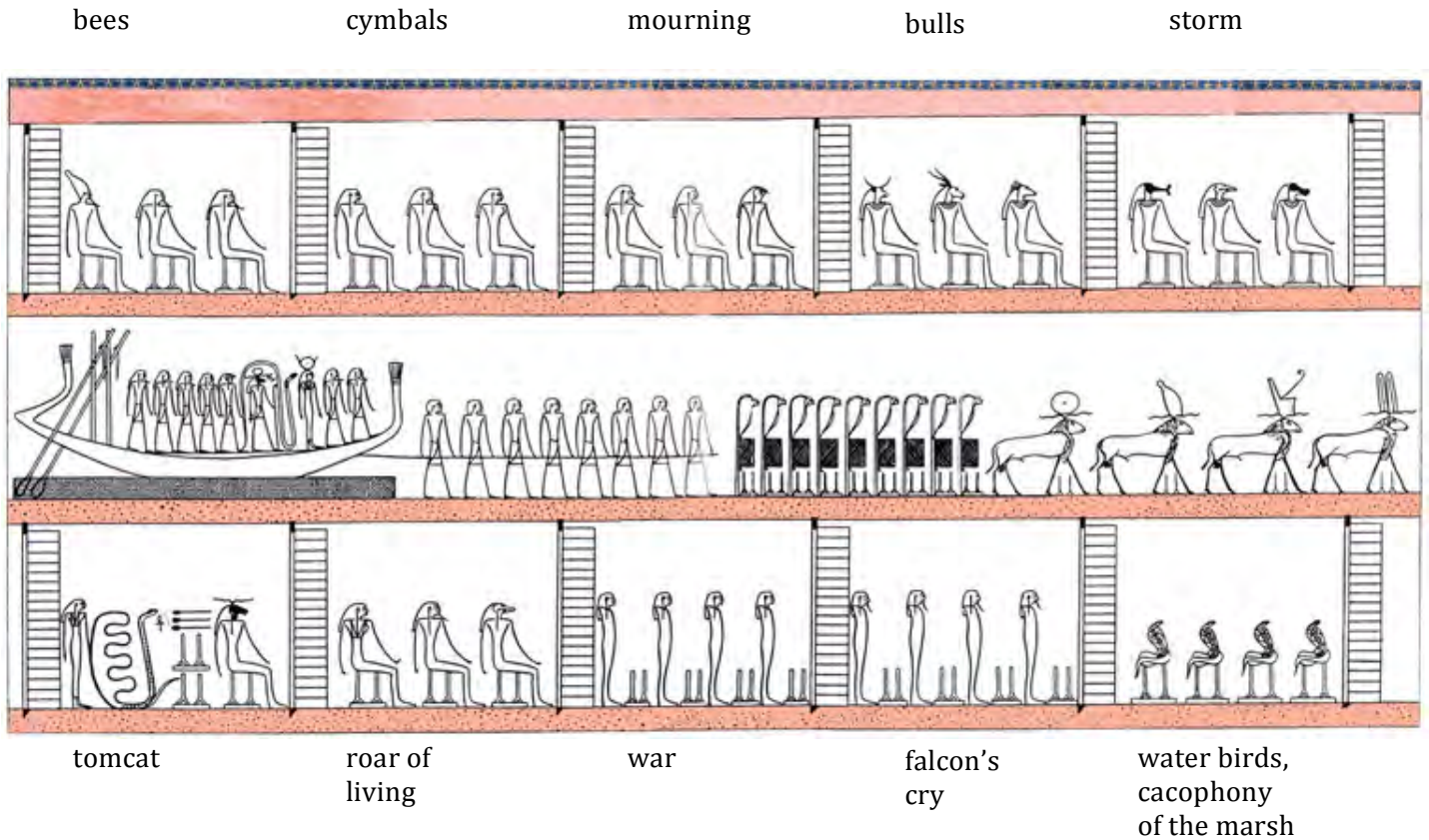
Image 5: The Circle Aat-setekau

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

The Eighth Hour of Amduat

An opera for mezzsoprano, chorus, improvisers, electronics & orchestra
 Dave Soldier composer, with collaboration by Rita Lucarelli, Egyptologist

version December 26, 2016



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 version 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 knives	9	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 Encirler
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 goddess 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 ichneumon
 - 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 a 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.”

waterfowl 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 and 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.

The 8th Hour of Amduat

Open river gate cue $\text{♩} = 102$

A 1 2 Enter Wepawet, Sia, Mistress of the Bark

Bass Trombone *gradually louder as they enter*
play guitar with a cello bow (listen to recording for sound suggestion)

Guitar *gradually louder as they enter*
played by Mistress of the Bark

Sistrum *gradually louder as they enter*

Piano Reduction **A 1 2 Open river gate cue Enter Wepawet, Sia, Mistress of the Bark**

Tape cues play Cue 1-2

7

B. Tbn.

Gtr.

Sistrum

Piano Red.

13

B. Tbn.

Gtr.

Sistrum

Piano Red.

3 Mistress Prayer part I slow

♩=40

C Cl. *p* *pp*

Vln. God *p* *pp*

B. Tbn. *pp*

Tuba *pp*

Gtr. *p* Dm C#dim

Vln. I *p* *pp*

Vln. II *p* *pp* *mp*

Vla. *p* *pp* *mp*

Vc. *p* *pp* *mp*

Hp. *p* *f* ABbC#DEbFG

Alto *f* like a Neapolitan song by Caruso
tu - Di - o,

Piano Red. *mp* play Cue 3-5 *pp* *mf*

Tape *mp* play Cue 3-5

The score is for a piece titled 'Mistress Prayer part I' in a slow tempo. It is written in 2/4 time and features a variety of instruments: Clarinet in C, Violin God, Bass Trombone, Tuba, Guitar, Violin I and II, Viola, Violoncello, Harp, Alto, and Piano/Reduction. The music is characterized by frequent triplets and a generally soft dynamic range, with some sections reaching fortissimo. The harp part includes a specific sequence of notes: ABbC#DEbFG. The vocal soloist part is marked 'like a Neapolitan song by Caruso' and includes the lyrics 'tu - Di - o,'. The score includes cues for 'play Cue 3-5' and a tempo marking of quarter note = 40.

This musical score is for the 8th hour of Amduat. It features a variety of instruments and vocal parts. The instruments include C Clarinet (C Cl.), Violin (Vln. God), Bass Trombone (B. Tbn.), Tuba, Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Alto, and Piano Red. The score is in 7/8 time and includes dynamic markings such as *pp*, *mp*, *dim.*, and *cresc.*. It also features triplets and specific chord voicings for the guitar and tuba.

Chord voicings for Tuba and Guitar:

- A7
- Dm/G
- A^{sus} Dm
- E^b7
- C[#]dim/E
- Dm/F
- A7
- A7b9
- G dim7

Vocal Lyrics:

no - stro Di - o, e a tut - te le tom - be di - Khen - ti - a - men - ti -

35

C Cl.

Vln. God

Tuba

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Alto

Piano Red.

pp 3 3

B \flat 7 B \flat 7/A \flat C/B \flat A/C \sharp

U - ni - sci ti for - te - men -

Detailed description: This page of a musical score, numbered 35, is for 'The 8th Hour of Amduat'. It features a variety of instruments: Clarinet in C (C Cl.), Violin God, Tuba, Guitar (Gtr.), Violin I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Alto, and Piano Red. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is characterized by frequent triplet patterns, often marked with a '3' and a slur. The Clarinet part begins with a *pp* (pianissimo) dynamic and features a triplet of eighth notes. The Tuba part has a triplet of eighth notes in the first measure, with chord markings B \flat 7 and B \flat 7/A \flat below it. The Guitar part shows a triplet of eighth notes in the first measure, with chord markings C/B \flat and A/C \sharp in later measures. The Violin and Viola parts play a melodic line with triplets. The Violoncello part also features triplet patterns. The Harp part has a complex texture with many triplets. The Alto part has a vocal line with lyrics: 'U - ni - sci ti for - te - men -'. The Piano Red part provides a rhythmic accompaniment with many triplets. The page number '35' is written at the beginning of each staff.

39

Vln. God

B. Tbn.

Tuba

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Alto

Piano Red.

F/C

Bbdim

A7b9

te ad es - so - e - pos - sa tu - es - se - re sup - pli - ca - to a il - lu - mi - na - re

Detailed description: This is a page of a musical score for 'The 8th Hour of Amduat'. It features a variety of instruments: Violin God, Bass Trombone, Tuba, Guitar, Violin I, Violin II, Viola, Violoncello, Harp, Alto voice, and Piano Red. The score is in 4/4 time and begins at measure 39. The Alto voice part has Latin lyrics: 'te ad es - so - e - pos - sa tu - es - se - re sup - pli - ca - to a il - lu - mi - na - re'. The guitar part includes chord changes to F/C, Bbdim, and A7b9. The piano part features complex rhythmic patterns with many triplets. The woodwinds and strings provide harmonic support with various melodic and rhythmic lines.

④ ♩=102

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*

play muffled funk one note patterns

funky New Orleans, this is a guide

funky New Orleans, this is a guide

funky New Orleans, this is a guide

funky New Orleans, this is a guide

l'os - cu - ri - ta di co - lo - ro che so - no sul - la pro - pria sab - bia

memorized and improvised around this ancient Egyptian theme

G m/B♭ Abdim C#dim A7 Dm Dm

48 *improvise Dixieland lines
around trombone melody*

C Cl.

48 *improvise in that style*

Vln. God

48

B. Tbn.

Tuba

48 A 7b9 Dm D7 Bb7

Gtr.

48

Drb.

S. Dr.

B. Dr.

48

48

Piano Red.

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- C Clarinet (C Cl.):** Staff 1, marked with a 48-measure rest and the instruction "improvise Dixieland lines around trombone melody".
- Violin (Vln. God):** Staff 2, measures 48-51 contain a melodic line, followed by a 4-measure rest with the instruction "improvise in that style".
- Bass Trombone (B. Tbn.):** Staff 3, contains a melodic line.
- Tuba:** Staff 4, contains a rhythmic accompaniment.
- Guitar (Gtr.):** Staff 5, marked with a 48-measure rest.
- Drum Set (Drb., S. Dr., B. Dr.):** Staves 6-8, contain a consistent drum pattern.
- Piano (Piano Red):** Staves 9-10, marked with a 48-measure rest.

Chord changes are indicated above the guitar staff: A 7b9, Dm, D7, and Bb7.

52

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr.

Drb.

S. Dr.

B. Dr.

Piano Red.

Dm A7b9 Dm Dm

56

C Cl.

56

Vln. God

56

B. Tbn.

Tuba

56

Gtr.

56

Drb.

S. Dr.

B. Dr.

56

Piano Red.

A 7b9

Dm

D7

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat', contains measures 56 through 58. The score is arranged for a large ensemble. At the top, the Clarinet in C (C Cl.) and Violin God (Vln. God) parts are shown with a treble clef and a key signature of one flat (B-flat), with the first measure of each staff containing a whole rest. The Bass Trombone (B. Tbn.) part is in the bass clef with a B-flat key signature, playing a melodic line of quarter notes: F2, G2, A2, Bb2, C3, D3, E3, F3. The Tuba part is also in the bass clef with a B-flat key signature, playing a rhythmic pattern of quarter notes: F2, G2, A2, Bb2, C3, D3, E3, F3. The Guitar (Gtr.) part is in the treble clef with a B-flat key signature and contains a whole rest. The Drum set (Drb., S. Dr., B. Dr.) parts are in the bass clef with a B-flat key signature. The Snare Drum (S. Dr.) and Bass Drum (B. Dr.) parts play a consistent rhythmic pattern of quarter notes: F2, G2, A2, Bb2, C3, D3, E3, F3. The Piano Red. part is in the bass clef with a B-flat key signature, playing a melodic line of quarter notes: F2, G2, A2, Bb2, C3, D3, E3, F3. Chord markings 'A 7b9', 'Dm', and 'D7' are placed below the Tuba staff in measures 57 and 58. The page number '10' is in the top left, and the title 'The 8th Hour of Amduat' is centered at the top.

59

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr. B \flat 7 Dm A7 \flat 9 Dm

Drb.

S. Dr.

B. Dr.

Piano Red.

5

6

$\text{♩} = 40$

The river revealed

Mistress Prayer Part II

C Cl. *mp* *pp*

Vln. God *p*

Tuba *pp*

Gtr. Tremelo *pp* imitate Neopolitan mandolin

Drb. 64 waterbowl with pours and swirls

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mf* *pp*

Vc. *mp* *mf*

Hp. *mp* Ab_3

Alto *mf* Oh Ti im³ plör-ia - mo di ve - ni - re e

Piano Red. 64 play Cue 6-7

Tape

68

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Alto

Piano Red.

68

3 3 3 3

mf *fp* *mf*

mf *fp*

fp *mf*

C#dim Dm Dm/C Dm/Bb Dm/A Tremelo

fp *mf*

mf *fp* *mf*

mf *fp* *mf*

mf *fp* *mf*

ff

un - i - re te - stes - so Oh Ra - a co - lo - ro

68

3 3 3 3

ff

mf *fp* *mf*

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

Gtr.

A7

A7 Dm

Drb.

more waterbowl variety, pours, sloshing, rim sounds, strike side

waterbowl with pours and swirls

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Hp.

pp

Alto

che - ti tra - na - no lun - go il per - cor - so. **B** 7 boat continues down river 8 open 1st right gate 9 sound of tomcats 10 sound of honeybees 11 close 1st left cavern

Piano Red.

pp

play Cue 8 play Cue 9-11

Tape

C

12

Towers Prayer Part I

$\text{♩} = 72$

C Cl. *mp*

Vln. God *mf*

Gtr. *mf*

Guitar tunes low string to low D

S. Dr. *p*

B. Dr. *p*

Vc. *p*

Hp. *p*

ABbC#DEbF#G

C

12

Towers Prayer Part I

$\text{♩} = 72$

Piano Red. *p*

Tape *p*

play Cue 12

This musical score page, numbered 16, is for the piece "The 8th Hour of Amduat" with a tempo of 90 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- C. Cl.**: Clarinet in C, starting at measure 86 with a triplet.
- Vln. God**: Violin God part, starting at measure 86.
- B. Tbn.**: Trombone, starting at measure 86 with a *solo* section marked *mf* and featuring triplets and sextuplets.
- Gtr.**: Guitar, starting at measure 86 with chords and arpeggios.
- S. Dr.**: Snare Drum, starting at measure 86 with *tr* (trill) markings.
- B. Dr.**: Bass Drum, starting at measure 86 with a steady pulse.
- Vln. I**: Violin I, starting at measure 86 with *mf* dynamics, transitioning to *pp* later.
- Vln. II**: Violin II, starting at measure 86 with *mf* dynamics, transitioning to *pp* later.
- Vla.**: Viola, starting at measure 86 with *mf* dynamics, transitioning to *pp* later.
- Vc.**: Violoncello, starting at measure 86 with a *p* (piano) dynamic.
- Harp**: Harp, starting at measure 86 with chords.
- Piano Red.**: Piano, starting at measure 86 with a complex accompaniment.

93 $\text{♩} = 72$

Vln. God

B. Tbn.

Tuba

Gtr.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Alto

Rowers

Piano Red.

p

p

mp

mf

mf

mf

mf

p

p

p

p

mf

mf

mf

p

f

5

tr

tr

3

3

harp

Vie - ni dun-que al - le tu - e im - ma - gi - ni

Vie - ni dun-que al - le tu - e im - ma - gi - ni

harp

This musical score is for the piece "The 8th Hour of Amduat". It features a variety of instruments and vocalists. The instruments include C Clarinet (C Cl.), Violin (Vln. God), Bass Trombone (B. Tbn.), Tuba, Guitar (Gtr.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Alto, Rowers, and Piano Red. The score is marked with a tempo of 90 and 72. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The vocal parts for Alto and Rowers have lyrics: "No - stro - Di - o a -".

100 $\text{♩}=90$ $\text{♩}=72$

C Cl. *mp* *f*

Vln. God *mf*

B. Tbn. *p* *f*

Tuba *p*

Gtr. *mp* *p*

S. Dr. *tr*

B. Dr.

Vln. I

Vln. II

Vla.

Vc. *mf* *p*

Hp. *mf* *p*

Alto *100*
No - stro - Di - o a -

Rowers *8*
No - stro - Di - o a - $\text{♩}=90$ $\text{♩}=72$

Piano Red. *100* *mp* *p* *f*

106

C Cl.

Vln. God

B. Tbn.

Gtr.

S. Dr.

B. Dr.

Vln. II

Vla.

Vc.

Hp.

Alto

Rowers

Piano Red.

p

f **F**

te co - lo - ro - che - ap - par - ten - go - no al - la

te co - lo - ro - che - ap - par - ten - go - no al - la

p

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat', is numbered 19. It features a variety of instruments and vocalists. The instruments include C Clarinet (C Cl.), Violin God (Vln. God), Bass Trombone (B. Tbn.), Guitar (Gtr.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Alto, Rowers, and Piano Red. The score begins at measure 106. The C Clarinet, Violin God, and Harp parts start with a piano (*p*) dynamic and feature rapid sixteenth-note passages. The Bass Trombone, Guitar, Snare Drum, and Bass Drum parts have more rhythmic, accented patterns. The Violin II, Viola, and Violoncello parts provide harmonic support with sustained notes and some movement. The Harp part transitions from piano (*p*) to forte (*f*) and includes a section marked with a large 'F'. The Alto and Rowers parts are vocal lines with lyrics: 'te co - lo - ro - che - ap - par - ten - go - no al - la'. The Piano Red part provides a steady accompaniment with a mix of rhythmic patterns and sustained chords.

This musical score is for the piece "The 8th Hour of Amduat". It features a variety of instruments and vocalists. The instruments include Clarinet in C (C Cl.), Violin (Vln. God), Bass Trombone (B. Tbn.), Tuba, Guitar (Gtr.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Violoncello (Vc.), Harp (Hp.), Alto, Rowers, and Piano Red. The score is divided into measures, with tempo markings of quarter note = 90 and quarter note = 72. Dynamics include forte (f), piano (p), and mezzo-forte (mf). The vocal parts (Alto and Rowers) have lyrics in Italian: "tom ba che - so - no a - Ov - vest che". The score includes various musical notations such as triplets, trills, and slurs.

116

Vln. God

B. Tbn.

Tuba

Gtr.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vc.

Hp.

Alto

Rowers

Piano Red.

pp

mf

p

f

cresc.

tr

mf

p

f

E

Eb

tu pos - sa ri - po - sar - se *ne*³ - *le* tu - e for - me nel -

tu pos - sa ri - po - sar - se *ne*³ - *le* tu - e for - me nel -

p

p

This musical score is for the piece "The 8th Hour of Amduat" and covers measures 123 to 130. The instrumentation includes B. Tbn., Tuba, Gtr., S. Dr., B. Dr., Vln. I, Vln. II, Vla., Vc., Hp., Alto, Rowers, and Piano Red. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music features a variety of dynamics, including *p*, *mp*, *mf*, *f*, and *ff*, as well as crescendos and trills. The vocal parts (Alto and Rowers) have lyrics in Italian: "la - - - - - *mf* Cit - ta - piu Gran - de". The piano accompaniment includes a harp and a red piano part. The brass section (B. Tbn. and Tuba) has a dynamic range from *p* to *f*. The string section (Vln. I, Vln. II, Vla., Vc.) provides harmonic support, with dynamics ranging from *mp* to *ff*. The guitar (Gtr.) and drums (S. Dr., B. Dr.) provide rhythmic accompaniment, with the guitar featuring trills and the drums featuring a steady beat. The harp (Hp.) has a dynamic range from *mf* to *ff*. The Alto and Rowers parts are written in a single system, with the Alto part having a dynamic range from *mf* to *f* and the Rowers part having a dynamic range from *mf* to *f*. The Piano Red part has a dynamic range from *mf* to *ff*. The score is marked with a *cresc.* (crescendo) in several places, indicating a gradual increase in volume. The overall mood is dramatic and intense, with a focus on the vocal performance and the piano accompaniment.

130

C Cl. *f*

Vln. God *f* *cresc.*

B. Tbn. *p*

Gtr. *mp*

S. Dr. *tr*

B. Dr.

Vln. I *p*

Vln. II

Vla.

Vc.

Hp. A C#

Piano Red. *p*

Detailed description: This page of a musical score contains measures 130 through 135. The score is arranged in a system with multiple staves. The instruments and their parts are: C Clarinet (C Cl.) with a forte (*f*) dynamic and triplet markings; Violin God (Vln. God) with a forte (*f*) dynamic and a crescendo (*cresc.*) marking; Bass Trombone (B. Tbn.) with a piano (*p*) dynamic and triplet markings; Guitar (Gtr.) with a mezzo-piano (*mp*) dynamic; Snare Drum (S. Dr.) with a triplet (*tr*) pattern; Bass Drum (B. Dr.) with a dotted quarter note pattern; Violin I (Vln. I) with a piano (*p*) dynamic; Violin II (Vln. II) with a piano (*p*) dynamic and triplet markings; Viola (Vla.); Violoncello (Vc.); Harp (Hp.) with chords marked 'A' and 'C#'; and Piano Reduction (Piano Red.) with a piano (*p*) dynamic and triplet markings. The music is in a key with one flat and a 4/4 time signature.

136

C Cl. **13** tomcats resume

Vln. God improvise with recording

B. Tbn. improvise with recording

Tuba improvise with recording

Gtr.

S. Dr. *tr*

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp. C

Piano Red. **13** tomcats resume

Tape 136 play Cue 13

14

Tower's Prayer Part II

♩ = 60

♩ = 72

Vln. God

Musical staff for Vln. God, starting at measure 142. The staff contains a few notes in the first measure, followed by rests. The dynamic marking is *mp*.

B. Tbn.

Musical staff for B. Tbn., starting at measure 142. It features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The dynamic marking is *p*.

Tuba

Musical staff for Tuba, starting at measure 142. It features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The dynamic marking is *p*.

Gtr.

Musical staff for Gtr., starting at measure 142. It contains chords and some melodic lines. The dynamic marking is *mp*.

S. Dr.

Musical staff for S. Dr., starting at measure 142. It is mostly silent, with a few notes in the final measure marked with a trill (*tr*) and a dynamic marking of *pp*.

B. Dr.

Musical staff for B. Dr., starting at measure 142. It is mostly silent, with a few notes in the final measure. The dynamic marking is *pp*.

Vln. I

Musical staff for Vln. I, starting at measure 142. It contains a few notes and rests. The dynamic marking is *mp*.

Vln. II

Musical staff for Vln. II, starting at measure 142. It contains a few notes and rests. The dynamic marking is *mp*.

Vla.

Musical staff for Vla., starting at measure 142. It contains a few notes and rests. The dynamic marking is *mp*.

Vc.

Musical staff for Vc., starting at measure 142. It features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The dynamic marking is *mp*.

Hp.

Musical staff for Hp., starting at measure 142. It contains chords and some melodic lines. The dynamic marking is *mp*. There are markings for *Ab* and *mf A*.

Alto

Musical staff for Alto, starting at measure 142. It contains a vocal line with lyrics. The dynamic marking is *mp*.

E - dun - que co - lu - i che gli a - bi - tan - ti

Rowers

Musical staff for Rowers, starting at measure 142. It contains a vocal line with lyrics. The dynamic marking is *mp*.

E - dun - que co - lu - i che gli a - bi - tan - ti

Piano Red.

Musical staff for Piano Red, starting at measure 142. It contains chords and some melodic lines. The dynamic marking is *mp*.

14

Tower's Prayer Part II

♩ = 60

♩ = 72

♩ = 72

148

C Cl.

Vln. God

B. Tbn.

Gtr.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Alto

Rowers

Piano Red.

mp

mf

f *p*

mp

f *p* *mp*

del - le - ca - ver - ne a - dor - no No - stro

del - le - ca - ver - ne a - dor - no No - stro

f *p* *mp*

154 $\text{♩}=90$ $\text{♩}=72$

C Cl. *f*

Vln. God

B. Tbn. *f*

Gtr. *p* *f*

S. Dr. *tr*

B. Dr.

Vln. I *f*

Vln. II *f*

Vla. *p*

Vc. *p* *p*

Hp. *f* *f*

Alto
Di - o - - - - - Quan - do - tu - il - lu - min - i -

Rowers
Di - o - - - - - Quan - do - tu - il - lu - min - i -

Piano Red. *p* *f* *p* *f*

Detailed description: This is a page of a musical score for 'The 8th Hour of Amduat', page 27. The score is for measures 154-157. It features a variety of instruments and vocalists. The woodwinds (C Clarinet) and brass (Bass Trombone) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The strings (Violins I & II, Viola, and Violoncello) provide a harmonic accompaniment, with the Violins playing a melodic line and the lower strings playing a more rhythmic pattern. The guitar plays a complex, arpeggiated pattern. The percussion includes a snare drum with a trill and a bass drum. The piano and harp play a melodic line, with the piano playing a complex, arpeggiated pattern. The vocalists (Alto and Rowers) sing the lyrics 'Di - o - - - - - Quan - do - tu - il - lu - min - i -'. The tempo is marked as $\text{♩}=90$ and $\text{♩}=72$. The score includes various musical notations such as dynamics (*f*, *p*), articulation (*tr*), and performance instructions (e.g., *6* for a sixteenth-note group).

158

C Cl. *mp* *mp*

Vln. God *p* *mp*

B. Tbn. *mp*

Tuba *mp*

B. Dr.

Vc.

Hp. *pp*

Alto
l'os - - - scu - ri - ta di - co - lo - ro

Rowers
l'os - - - scu - ri - ta di - co - lo - ro

Piano Red. *pp* *mp*

Detailed description: This page of a musical score, numbered 28, is titled 'The 8th Hour of Amduat'. It features a variety of instruments and vocalists. The instruments include C Clarinet (C Cl.), Violin (Vln. God), Bass Trombone (B. Tbn.), Tuba, Bass Drum (B. Dr.), Violoncello (Vc.), Harp (Hp.), Alto, Rowers, and Piano Red. The score begins at measure 158. The C Cl. part has a dynamic of *mp* and a final *mp* marking. The Vln. God part starts with a *p* dynamic and ends with *mp*. The B. Tbn. and Tuba parts both have a *mp* dynamic. The B. Dr. part consists of a simple rhythmic pattern. The Vc. part features a dense, rapid sixteenth-note passage. The Hp. part has a *pp* dynamic and a *G* marking. The Alto and Rowers parts have lyrics: 'l'os - - - scu - ri - ta di - co - lo - ro'. The Piano Red. part has a *pp* dynamic and a *mp* dynamic marking. The score is written in a key with one flat and a common time signature.

161

C Cl. $\text{♩} = 90$ $\text{♩} = 90$ $\text{♩} = 72$
f

Vln. God *pp*

B. Tbn. *f*

Gtr. *p*

S. Dr. *tr* *tr*

B. Dr.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *solo* *mf*

Hp. *p* F# F

Alto
che so-no sul-la lo-ro sab-bi-a. - - - - - Vie-ni dun-que a te - - -

Rowers
che so-no sul-la lo-ro sab-bi-a. - - - - - Vie-ni dun-que a te - - -

Piano Red. $\text{♩} = 90$ $\text{♩} = 72$ $\text{♩} = 72$
f *p*

The musical score is arranged in a system with the following parts from top to bottom:

- C Cl.**: Clarinet in C, starting at measure 167 with a *mp* dynamic.
- Vln. God**: Violin, featuring a triplet of eighth notes starting at measure 167 with a *mp* dynamic.
- B. Tbn.**: Bass Trombone, featuring a triplet of eighth notes starting at measure 167 with a *mp* dynamic.
- Tuba**: Tuba, playing a simple harmonic line.
- Gtr.**: Guitar, playing a rhythmic accompaniment.
- S. Dr.**: Snare Drum, playing a triplet pattern.
- B. Dr.**: Bass Drum, playing a simple harmonic line.
- Vln. I**: Violin I, playing a melodic line with a *f* dynamic.
- Vln. II**: Violin II, playing a melodic line with a *f* dynamic.
- Vla.**: Viola, playing a melodic line with a *f* dynamic.
- Vc.**: Violoncello, featuring a triplet of eighth notes starting at measure 167 with a *f* dynamic.
- Hp.**: Harp, playing a rhythmic accompaniment with a *f* dynamic and a *cresc.* marking.
- Alto**: Alto voice, singing the lyrics: "che tu pos - sa ri pos - sar - re in Ra che e - tra -".
- Rowers**: Rowers voice, singing the lyrics: "che tu pos - sa ri pos - sar - re in Ra che e - tra -".
- Piano Red.**: Piano, playing a rhythmic accompaniment.

173

B. Tbn. *f* *p*

Tuba *p*

Gtr. *f*

S. Dr. *pp* *p* *tr* *pp* *tr*

B. Dr. *pp* *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Hp. *pp* Db Fb Ab Gb

Alto *f*

Rowers *f*

Piano Red. *f*

sci - na - to - Si - gno - re del tra - - -

sci - na - to - Si - gno - re del tra - - -

The 8th Hour of Amduat

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 ff

6 6 6 6

D G

sci - na - re

sci - na - re

182

Vln. God

6 6 3 3

15 open 2nd left gate 16 2nd Left Cavern

17 close 1st right & 2nd left caverns 18 D Open 3rd Left Cavern

B. Tbn.

Tuba

Gtr.

Drb.

S. Dr.

B. Dr.

improvise on darbuka with recording

improvise with recording

waterbowl with pours and swirls

improvise with recording

Vln. II

Vla.

Vc.

Hp.

Ab 6 F 6 C# F#

improvise with recording

15 open 2nd left gate 16 2nd Left Cavern

17 close 1st right & 2nd left caverns 18 D Open 3rd Left Cavern

Piano Red.

play Cue 15-19

182

Tape

play Cue 15-19

19 Sounds of mourning

Barcarolle

20 ♩=90

C Cl. *p*

Vln. God *improvise with recording* *mf* *mp*

Gtr.

Vln. I *mf* *f* *solo*

Vln. II *p*

Vla. *p*

Vc. *p*

Hp. *f* f g a Bb c d e

Piano Red. *p*

Tape *play Cue 20*

The musical score is arranged in a standard orchestral format. It begins with a 3/4 time signature and a tempo of ♩=90. The score is divided into two main sections: 'Sounds of mourning' (measures 189-198) and 'Barcarolle' (measures 199-208). The 'Sounds of mourning' section features a melodic line for C Clarinet (C Cl.) starting at measure 189, marked *p*. The 'Barcarolle' section starts at measure 199 and features a complex texture with multiple instruments. The Violin God part is marked 'improvise with recording' and has dynamics *mf* and *mp*. The Violin I part has dynamics *mf* and *f*, with a 'solo' section starting at measure 205. The Violin II part is marked *p*. The Viola and Violoncello parts are also marked *p*. The Harp part has a dynamic of *f* and a specific fingering sequence: f g a Bb c d e. The Piano Red. part is marked *p*. The Tape part is marked 'play Cue 20' and starts at measure 189.

197

Vln. God

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Alto

Piano Red.

mf *p* *mf* *f* *mf* *Ab*

Gli dei in - sie - me a - gli uo - mi ni so -

Detailed description: This page of a musical score, numbered 197, features eight staves. The top staff is for Vln. God, followed by Gtr. (Guitar), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), Hp. (Harp), Alto, and Piano Red. (Piano Reduction). The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The Alto part has the lyrics 'Gli dei in - sie - me a - gli uo - mi ni so -'. The harp part includes an *Ab* (A-flat) marking. The piano reduction shows a complex accompaniment with many sixteenth notes.

206

C Cl. *pp* *mp* *ppp* *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. *p* A D#

Alto *cresc.* *mf* no con te Nes - sun per - i - co - lo vic - ne

Piano Red. *f* *mp* *p*

Detailed description: This page of a musical score, numbered 36, is titled 'The 8th Hour of Amduat'. It features a multi-staff arrangement starting at measure 206. The instruments include Clarinet in C (C Cl.), Violin God, Bass Trombone (B. Tbn.), Tuba, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Alto voice, and Piano Reduction (Piano Red.). The score is marked with various dynamics such as *pp*, *mp*, *ppp*, *mf*, *p*, and *f*. The Alto voice part includes the lyrics 'no con te' and 'Nes - sun per - i - co - lo vic - ne'. The Harp part includes chord markings 'A' and 'D#'. The Piano Reduction part includes dynamic markings *f*, *mp*, and *p*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic hairpins.

215

Tuba

Vln. I

Vln. II

Vla.

Vc.

Hp.

Alto

Piano Red.

lo - ro *p* dal tu - o splen - do - re

D Ab F# E



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

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Alto

Piano Red.

p

p

mf

mf

te

mf I suoi ne - mi - ci han - no

Ab A F

Detailed description: This is a page of a musical score for 'The 8th Hour of Amduat', page 39. The score is for measures 231-237. It features several instruments: Violin God (Vln. God), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Alto, and Piano Red. The key signature is one sharp (F#) and the time signature is 4/4. The Alto part has lyrics in Italian: 'te' and 'I suoi ne - mi - ci han - no'. The Harp part has chord markings: Ab, A, and F. Dynamics include piano (*p*) and mezzo-forte (*mf*). The score includes various musical notations such as rests, notes, stems, beams, and slurs.

248

Vln. God *mp*

Gtr. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* pizz.

Hp. *mf* *mp*
Ab B E F# C# G#

Alto
pro - teg - gen - do O Ra si - gno - re

Piano Red.

255

Vln. God

B. Tbn. *p*

Tuba *mp* *p*

Gtr. *p*

Drb. *pp*

B. Dr. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*_{arco}

Vc. *p*

Hp.

Rowers

255

Li pro - ce - de da te il for - te O - ri - on il

Piano Red.

262

B. Tbn.

Tuba

Gtr.

8^{va}-----

Drb.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

8

Rowers

for - te O - ri - on in cie - lo di ser - ra al - la fi -

262

Piano

Red.

8^{va}-----

268

B. Tbn.

Tuba

Gtr.

Drb.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Rowers

ne di og - ni gior - no

Piano

Red.

Detailed description of the musical score: The score is for measures 268-273. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The instruments and their parts are: B. Tbn. (Bass Trombone) with a melodic line; Tuba with a similar melodic line; Gtr. (Guitar) with a complex, rhythmic accompaniment; Drb. (Drum) with a pattern of eighth notes; B. Dr. (Bass Drum) with a pattern of eighth notes; Vln. I (Violin I) with a melodic line; Vln. II (Violin II) with a melodic line; Vla. (Viola) with a melodic line; Vc. (Violoncello) with a melodic line; Rowers with a melodic line and the lyrics 'ne di og - ni gior - no'; Piano Red. (Piano) with a complex, rhythmic accompaniment.

275 *p* *rubato*

C Cl.

Vln. God *p* *mp*

B. Tbn. *p*

Tuba *p* *mf*

Drb. waterbowl with pours and swirls

Vln. I *p* *mf* *mp*

Vln. II *p*

Vla. *p*

Vc. *p* *mf*

Hp. *p* f g a B b c d e

Piano Red. *rubato*

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat', contains measures 275 through 282. The score is for a full orchestra and includes a piano reduction. The instruments listed are Clarinet in C (C Cl.), Violin God (Vln. God), Bass Trombone (B. Tbn.), Tuba, Drum (Drb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), and Piano Reduction (Piano Red.). The music is in 4/4 time. Measure 275 begins with a piano (*p*) dynamic and a *rubato* marking. The C Cl. part features a melodic line with a half note G4, a dotted quarter note F#4, and a quarter note E4. The Vln. God part has a similar melodic line. The B. Tbn. and Tuba parts play a sustained bass line. The Drb. part is marked 'waterbowl with pours and swirls'. The Vln. I and II parts play a rhythmic pattern of eighth notes. The Vla. part plays a sustained bass line. The Vc. part plays a sustained bass line. The Hp. part plays a rhythmic pattern of eighth notes. The Piano Red. part features a complex rhythmic pattern in both hands. The score ends with a *rubato* marking in measure 282.

Vln. God

Musical staff for Vln. God, measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a melodic line with a *p* dynamic marking at the end.

Tuba

Musical staff for Tuba, measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a low, sustained note in the first measure.

Drb.

Musical staff for Drb., measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a rhythmic pattern of eighth notes with a *pp* dynamic marking.

S.Dr.

Musical staff for S.Dr., measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a rhythmic pattern of eighth notes with a *p* dynamic marking.

B. Dr.

Musical staff for B. Dr., measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a rhythmic pattern of eighth notes with a *pp* dynamic marking.

Vln. I

Musical staff for Vln. I, measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a melodic line with a *mf* dynamic marking in the first measure and a *p* dynamic marking in the second measure.

Vln. II

Musical staff for Vln. II, measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a melodic line with a *mf* dynamic marking.

Vla.

Musical staff for Vla., measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a melodic line with a *mf* dynamic marking and a *pizz.* marking in the second measure.

Vc.

Musical staff for Vc., measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a low, sustained note in the first measure.

Hp.

Musical staff for Hp., measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a chordal accompaniment with a *Ab* marking in the second measure.

Alto

Musical staff for Alto, measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a vocal line with a *mf* dynamic marking and the lyrics: "Vie - ni a noi co - me bam - bi no da".

Piano Red.

Musical staff for Piano Red., measures 283-288. The staff starts in 4/4 time, then changes to 3/4. It features a piano accompaniment with a *a tempo* marking.

290

Vln. God *mf*

B. Tbn. *mf*

Tuba *mf*

Gtr. *mf*

Drb. *mp*

S. Dr. *mp*

B. Dr. *mf*

Vln. I *f*

Vln. II *f*

Vla. *mf* arco

Vc. *mf*

Hp. *f* A

Alto
noi che ti am - mi - ri - ia - mo *f* Non ti al -

Rowers *f* Non ti al -

Piano Red. *mp*

Detailed description: This is a page of a musical score for 'The 8th Hour of Amduat', page 47. The score is for measures 290-296. It features a variety of instruments and vocal parts. The Vln. God part has a melodic line with a *mf* dynamic. The B. Tbn., Tuba, and Gtr. parts are mostly silent until measure 296, where they play a few notes with *mf* dynamics. The Drb. part has a rhythmic pattern of eighth notes with a *mp* dynamic. The S. Dr. and B. Dr. parts have sparse rhythmic accompaniment. The Vln. I and II parts have melodic lines, with Vln. I reaching a *f* dynamic. The Vla. part is mostly silent, with an *arco* instruction in measure 296. The Vc. part has a bass line with a *mf* dynamic. The Hp. part has a chordal accompaniment, with a *f* dynamic in measure 296. The Alto part has a vocal line with lyrics: 'noi che ti am - mi - ri - ia - mo' followed by 'Non ti al -'. The Rowers part has a vocal line with lyrics: 'Non ti al -'. The Piano Red. part has a complex accompaniment with a *mp* dynamic.

297

C Cl. *pp*

Vln. God

B. Tbn.

Tuba

Gtr.

Drb.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp. *p*

Alto *p*
lon - ta - na re

Rowers *p*
lon - ta - na re

Piano Red. *mf*

304

C Cl.

Vln. God

mp *p*

B. Tbn.

Tuba

Gtr.

S. Dr.

B. Dr.

Vln. I

mp *p*

Vln. II

mp *p*

Vla.

mp *p*

Vc.

mp *p*

Hp.

Alto

Rowers

304

Piano Red.

pp *mp*

21 close 3rd left gate Knives at War $\text{♩} = 60$

312 *rit.*

C Cl. *p*

Vln. God *pp* *f*

Gtr. *mp*

B. Dr. *mf* *ff* *mf* *ff*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *f*

Hp.

Piano Red. *pp* *mp* *f*

312 play Cue 21-22

Tape

318

C Cl. *mf*

Vln. God *mf*

B. Dr. *mf* *sim. 6* *6* *6*

Vln. I *mf*

Vln. II

Vla.

Vc. *6* *6* *6*

Piano Red. *6* *6* *6*

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat', page 51, contains eight staves of music. The staves are labeled on the left as C Cl., Vln. God, B. Dr., Vln. I, Vln. II, Vla., Vc., and Piano Red. The score begins at measure 318. The C Cl. staff has a dynamic marking of *mf*. The Vln. God staff also has a dynamic marking of *mf*. The B. Dr. staff has a dynamic marking of *mf* and includes three sixteenth-note triplet markings labeled 'sim. 6', '6', and '6'. The Vln. I staff has a dynamic marking of *mf*. The Vln. II, Vla., and Vc. staves do not have individual dynamic markings. The Piano Red. staff has three sixteenth-note triplet markings labeled '6', '6', and '6'. The music is written in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

This page of the musical score, titled "The 8th Hour of Amquat" and numbered 55, contains the following parts and measures:

- C Cl.**: Measures 331-333, featuring melodic lines with slurs and accents.
- Vln. God**: Measures 331-333, featuring melodic lines with slurs and accents.
- B. Tbn.**: Measures 331-333, featuring melodic lines with slurs and accents.
- Tuba**: Measures 331-333, featuring melodic lines with slurs and accents.
- Gtr.**: Measures 331-333, featuring melodic lines with slurs and accents.
- Drb.**: Measures 331-333, featuring a rhythmic pattern of eighth notes with a forte (*f*) dynamic and a sixteenth-note triplet (marked "6").
- S.Dr.**: Measures 331-333, featuring a rhythmic pattern of eighth notes with a forte (*f*) dynamic and a sixteenth-note triplet (marked "6").
- B. Dr.**: Measures 331-333, featuring a rhythmic pattern of eighth notes with a sixteenth-note triplet (marked "6").
- Vln. I**: Measures 331-333, featuring a rhythmic pattern of eighth notes with a sixteenth-note triplet (marked "6").
- Vln. II**: Measures 331-333, featuring a rhythmic pattern of eighth notes with a sixteenth-note triplet (marked "6").
- Vla.**: Measures 331-333, featuring a rhythmic pattern of eighth notes with a sixteenth-note triplet (marked "6").
- Vc.**: Measures 331-333, featuring a rhythmic pattern of eighth notes with a sixteenth-note triplet (marked "6").
- Hp.**: Measures 331-333, featuring melodic lines with slurs and accents.
- Piano Red.**: Measures 331-333, featuring a rhythmic pattern of eighth notes with a sixteenth-note triplet (marked "6").

This musical score page, numbered 56, is titled "The 8th Hour of Amduat". It features a variety of instruments and parts, including woodwinds, strings, percussion, and keyboard instruments. The score is divided into two systems, with measures 334 and 335 clearly marked. The instruments listed on the left are C Cl., Vln. God, B. Tbn., Tuba, Gtr., Drb., S.Dr., B. Dr., Vln. I, Vln. II, Vla., Vc., Hp., and Piano Red. The notation includes treble and bass clefs, slurs, accents, and specific rhythmic patterns such as sixteenth-note runs in measures 334 and 335. The Piano Red. part is shown in a grand staff format. The overall layout is professional and detailed, typical of a high-quality musical score.

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

339 play Cue 26

344

C Cl. *pp* *mf*

Vln. God *mf* *p* playful, dart around other parts

B. Tbn. *mp*

Tuba *mp*

Gtr. *mf*

Vln. I *mp*

Vln. II

Vla. *mp*

Vc. *p*

Hp.

Piano Red.

Detailed description: This page of a musical score, numbered 58, is titled 'The 8th Hour of Amduat'. It contains 12 staves of music for various instruments. The score begins at measure 344. The instruments and their parts are: C Clarinet (C Cl.) with dynamics *pp* and *mf*; Violin God (Vln. God) with dynamics *mf* and *p*, and a performance instruction 'playful, dart around other parts'; Bass Trombone (B. Tbn.) with dynamic *mp*; Tuba with dynamic *mp*; Guitar (Gtr.) with dynamic *mf*; Violin I (Vln. I) with dynamic *mp*; Violin II (Vln. II); Viola (Vla.) with dynamic *mp*; Violoncello (Vc.) with dynamic *p*; Harp (Hp.); and Piano Reduction (Piano Red.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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.

350

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Piano Red.

pp *tr* *p* *p*

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat', begins at measure 350. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: C Clarinet (C Cl.) with a melodic line; Violin God (Vln. God) with a rhythmic accompaniment; Bass Trombone (B. Tbn.) and Tuba with sustained notes; Guitar (Gtr.) with a rhythmic accompaniment; Snare Drum (S. Dr.) with a specific pattern including a triplet and dynamic markings of *pp* and *p*; Violin I (Vln. I) and Violin II (Vln. II) with melodic lines; Viola (Vla.) with sustained notes; Violoncello (Vc.) with a melodic line; Harp (Hp.) with a melodic line; and Piano Reduction (Piano Red.) with a full piano accompaniment. The score is written in a key with one flat and a common time signature. Measure numbers 350, 351, and 352 are indicated at the beginning of their respective staves.

This musical score page, numbered 61, is titled "The 8th Hour of Amduat". It features seven staves of music for different instruments: Vln. God, Gtr., Vln. I, Vln. II, Vla., Vc., and Piano Red. The score begins at measure 352. The Vln. God part starts with a *pp* dynamic. The Vln. I and Vln. II parts begin with a *mf* dynamic. The Vc. part starts with a *mf* dynamic. The Hp. part starts with a *mf* dynamic. The Piano Red. part starts with a *mf* dynamic. The score includes various musical notations such as treble and bass clefs, time signatures (6/4 and 9/4), and dynamic markings (*mf*, *p*, *pp*). The Vln. God part has a *pp* dynamic marking. The Vln. I and Vln. II parts have *mf* and *p* dynamic markings. The Vla. part has *mf* and *p* dynamic markings. The Vc. part has *mf* and *p* dynamic markings. The Hp. part has *mf* and *p* dynamic markings. The Piano Red. part has *mf* and *p* dynamic markings.

354

Vln. God

354

B. Tbn.

Tuba

354

Vln. I

Vln. II

Vla.

Vc.

354

Hp.

354

Piano Red.

mf

b2.

Detailed description: This page of a musical score, numbered 62, is titled 'The 8th Hour of Amduat'. It contains eight staves of music. The top staff, 'Vln. God', features a continuous eighth-note pattern in 6/4 time, starting at measure 354. The second staff, 'B. Tbn.', has a whole rest for the first two measures, followed by a half note G2 and a whole note G2 in the third measure, marked with a mezzo-forte (*mf*) dynamic. The third staff, 'Tuba', has a whole rest for the first two measures, followed by a half note G2 and a whole note G2 in the third measure. The fourth staff, 'Vln. I', has a whole rest for the first two measures, followed by a half note G2 and a whole note G2 in the third measure. The fifth staff, 'Vln. II', has a whole rest for the first two measures, followed by a half note G2 and a whole note G2 in the third measure. The sixth staff, 'Vla.', has a whole rest for the first two measures, followed by a half note G2 and a whole note G2 in the third measure. The seventh staff, 'Vc.', has a whole rest for the first two measures, followed by a half note G2 and a whole note G2 in the third measure. The eighth staff, 'Hp.', has a whole rest for the first two measures, followed by a half note G2 and a whole note G2 in the third measure. The ninth staff, 'Piano Red.', has a whole rest for the first two measures, followed by a half note G2 and a whole note G2 in the third measure. The score is in 6/4 time and includes various musical notations such as rests, notes, and dynamics.

356

C Cl. *pp*

Vln. God

B. Tbn.

Tuba *p*

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Piano Red.

Detailed description: This page of a musical score, numbered 63, is titled 'The 8th Hour of Amduat'. It features a multi-staff arrangement for various instruments. The score begins at measure 356. The C Clarinet (C Cl.) part starts with a rest followed by a *pp* (pianissimo) dynamic marking and a melodic line. The Violin God (Vln. God) part plays a continuous eighth-note pattern. The Bass Trombone (B. Tbn.) part has a rest followed by a melodic line. The Tuba part plays a continuous eighth-note pattern starting with a *p* (piano) dynamic. The Guitar (Gtr.) part has a rest followed by a chordal accompaniment. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts all have rests followed by a whole note chord. The Harp (Hp.) part features a complex melodic line with many accidentals. The Piano Red. part plays a continuous eighth-note pattern. The score is written in a key with one flat and a common time signature.

358

C Cl. *mf*

Vln. God Mute *mf*

B. Tbn. *p* *mf*

Tuba

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Hp. *mf*

Piano Red.

Detailed description: This page of a musical score, numbered 64, is titled 'The 8th Hour of Amduat'. It contains ten staves of music for various instruments. The score begins at measure 358. The C Clarinet (C Cl.) and Violin God (Vln. God) parts feature a continuous eighth-note pattern, with the Vln. God part marked 'Mute' and 'mf'. The Bass Trombone (B. Tbn.) and Tuba parts play a slower, more melodic line, with the B. Tbn. part starting at a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts play a similar melodic line, all marked 'mf'. The Harp (Hp.) and Piano Red. parts provide a rhythmic accompaniment with eighth-note patterns, also marked 'mf'. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature.

This musical score page, titled "The 8th Hour of Amduat" and numbered 65, covers measures 360 to 371. The score is arranged for a full orchestra and includes the following parts:

- C Cl.** (C Clarinet): Measures 360-371, marked *p*.
- Vln. God** (Violin God): Measures 360-371, marked *p*.
- B. Tbn.** (Baritone Trombone): Measures 360-371, marked *p*.
- Tuba**: Measures 360-371, marked *p*, with a "Mute" instruction.
- Gtr.** (Guitar): Measures 360-371, marked *mp*.
- S.Dr.** (Snare Drum): Measures 360-371, marked *tr*.
- Vln. I** (Violin I): Measures 360-371, marked *p*.
- Vln. II** (Violin II): Measures 360-371, marked *p*.
- Vla.** (Viola): Measures 360-371, marked *p*.
- Vc.** (Violoncello): Measures 360-371, marked *p*.
- Hp.** (Harp): Measures 360-371, marked *p*.
- Piano Red.** (Piano Reduction): Measures 360-371, marked *mp*.

The score features a key signature of one flat (B-flat) and a time signature of 12/8. The music is characterized by a steady eighth-note accompaniment in the strings and piano, with various melodic lines and textures in the woodwinds and brass. The dynamic markings range from *p* (piano) to *mp* (mezzo-piano).

362

Vln. God

Gtr.

Vln. I

Vln. II

Vla.

Vc.

362

363

364

pp

pp

pp

pp

362

363

364

Hp.

362

363

364

Piano Red.

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat', contains measures 362 through 364. The score is arranged for a chamber ensemble. At the top, 'Vln. God' plays a continuous eighth-note pattern in the treble clef. The 'Gtr.' part consists of a single chord in measure 362. The string quartet (Vln. I, Vln. II, Vla., Vc.) plays a melodic line with a *pp* dynamic. The 'Hp.' part features a complex texture with arpeggiated figures in both hands. The 'Piano Red.' part provides a rhythmic and harmonic accompaniment with chords and moving lines in both staves. The key signature has one flat, and the time signature is 4/4.

27 open 5th left gate storm sounds

365

Tuba *pp*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Hp. *mf* *f* *8^{va}*

Piano Red. *f* *8^{va}*

365

Tape play Cue 27-31

28

open 3rd right gate war sounds

Water bowls with VIOLENT sounds

improvise with recording

improvise with recording

29 Close 3rd right cavern

G 30 open 4th right gate hawk sounds

31 close 4th right gate

Drb. 8/4

S. Dr. 8/4

B. Dr. 8/4

Vln. II slow funeral, in and out on cues

Vla. slow funeral, in and out on cues

Vc. slow funeral, in and out on cues

H $\text{♩} = 120$
32 Ra Dances with Rams

Vln. God *pp* Mute

B. Dr. *pp* Mute

Vln. I *pp* Mute

Vln. II *pp* Mute

Vla. *pp* Mute

Vc. *pp* Mute

North African dance

Harp *mf* solo DEbFG#ABC

Piano Red. *mf* $\text{♩} = 120$ North African dance

H **32** Ra Dances with Rams

This page of the musical score covers measures 386 through 389. The instruments and their parts are as follows:

- B. Tbn. (Bass Trombone):** Features a melodic line with triplet markings in measures 386 and 387.
- Tuba:** Provides a rhythmic accompaniment with triplet markings in measures 386 and 387, and a dynamic marking of *p* (piano) in measure 388.
- Drb. (Drum):** Plays a steady rhythmic pattern, with a dynamic marking of *mp* (mezzo-piano) in measure 388.
- S. Dr. (Snare Drum):** Features a "roll" in measure 386.
- B. Dr. (Bass Drum):** Plays a consistent rhythmic pattern throughout the measures.
- Vln. I (Violin I):** Plays a complex, fast-moving melodic line.
- Vln. II (Violin II):** Plays a complex, fast-moving melodic line.
- Vla. (Viola):** Features a melodic line with triplet markings in measures 386 and 387.
- Vc. (Violoncello):** Features a melodic line with triplet markings in measures 386 and 387.
- Hp. (Harp):** Provides a complex, fast-moving accompaniment in the right hand and a steady rhythmic pattern in the left hand.
- Piano Red. (Piano Reduction):** Shows the piano accompaniment for the entire section, including the harp's part.

The 8th Hour of Amduat

72
390

C Cl.

Musical staff for C Clarinet. It features a treble clef and a key signature of one flat. The music begins with a whole rest, followed by a series of eighth notes with a slur and a dynamic marking of *pp*.

pp

Vln. God

Musical staff for Violin God. It features a treble clef and a key signature of one flat. The music begins with a whole rest, followed by a series of eighth notes with a slur and a dynamic marking of *p*.

p

Tuba

Musical staff for Tuba. It features a bass clef and a key signature of one flat. The music consists of a few notes, including a half note and a quarter note.

Drb.

Musical staff for Drum. It features a double bar line and a key signature of one flat. The music consists of a series of eighth notes with a slur.

S. Dr.

Musical staff for Snare Drum. It features a double bar line and a key signature of one flat. The music consists of a series of eighth notes with a slur.

B. Dr.

Musical staff for Bass Drum. It features a double bar line and a key signature of one flat. The music consists of a series of eighth notes with a slur.

Vln. I

Musical staff for Violin I. It features a treble clef and a key signature of one flat. The music consists of a series of eighth notes with a slur.

Vln. II

Musical staff for Violin II. It features a treble clef and a key signature of one flat. The music consists of a series of eighth notes with a slur.

Vla.

Musical staff for Viola. It features an alto clef and a key signature of one flat. The music consists of a series of eighth notes with a slur and a dynamic marking of *p*.

Vc.

Musical staff for Violoncello. It features a bass clef and a key signature of one flat. The music consists of a series of eighth notes with a slur and a dynamic marking of *p*.

Hp.

Musical staff for Harp. It features a grand staff (treble and bass clefs) and a key signature of one flat. The music consists of a series of eighth notes with a slur.

Piano
Red.

Musical staff for Piano. It features a grand staff (treble and bass clefs) and a key signature of one flat. The music consists of a series of eighth notes with a slur.

This page of the musical score, titled "The 8th Hour of Amduat" and numbered 73, contains the following parts and measures:

- C Cl.:** Measures 393-395. Features a melodic line with slurs and fingerings (5, 5, 6).
- Vln. God:** Measures 393-395. Features a melodic line with slurs and fingerings (5, 5, 6).
- Tuba:** Measures 393-395. Features a bass line with slurs.
- Drb.:** Measures 393-395. Features a rhythmic pattern of eighth notes.
- S. Dr.:** Measures 393-395. Features a rhythmic pattern of eighth notes.
- B. Dr.:** Measures 393-395. Features a rhythmic pattern of eighth notes.
- Vln. I:** Measures 393-395. Features a melodic line with slurs and accents.
- Vln. II:** Measures 393-395. Features a melodic line with slurs and accents.
- Vla.:** Measures 393-395. Features a bass line with slurs and triplets (3).
- Vc.:** Measures 393-395. Features a bass line with slurs and triplets (3).
- Hp.:** Measures 393-395. Features a piano accompaniment with slurs.
- Piano Red.:** Measures 393-395. Features a piano accompaniment with slurs and triplets (3).

bird songs: freely

mp

Senza sord.
artificial harmonics improvised solo like birdsong

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- C Cl.**: Treble clef, mostly rests with a triplet of eighth notes at the end of the fourth measure.
- Vln. God**: Treble clef, indicated by diagonal slashes, representing artificial harmonics.
- Tuba**: Bass clef, mostly rests.
- Drb.**: Snare drum, rhythmic pattern of eighth notes.
- S.Dr.**: Snare drum, rhythmic pattern of eighth notes.
- B. Dr.**: Bass drum, rhythmic pattern of eighth notes.
- Vln. I**: Treble clef, melodic line with triplets.
- Vln. II**: Treble clef, melodic line with triplets.
- Vla.**: Alto clef, melodic line with triplets.
- Vc.**: Bass clef, melodic line with triplets.
- Harp**: Treble and bass clefs, arpeggiated chords.
- Piano**: Treble and bass clefs, complex rhythmic accompaniment.

Performance instructions include *mp* (mezzo-piano) and *Senza sord.* (without sordano). The score includes measure numbers 396 and 397.

sounding birdlike more important than accuracy

400

C Cl.

Vln. God

B. Dr.

Vln. I

Vln. II

Vla.

400

Hp.

400

Piano Red.

harmonics improvised solo like birdsong

403

C Cl. *f* 3

Vln. God *f* 3
sounding birdlike more important than accuracy

Tuba

Gtr. 403 *fuzz hard rock*

S. Dr. *pp*

B. Dr.

Vln. I 403

Vln. II

Vla. *Senza sord.*

Vc.

Hp. 403 *bisbigl.* *f*

Piano Red. 403 *f* *bisbigl.*

This page of the musical score, titled "The 8th Hour of Amduat" and numbered 77, contains the following instruments and parts:

- C Cl.:** Clarinet in C, starting at measure 407 with a melodic line.
- Vln. God:** Violin God, starting at measure 407 with a melodic line.
- Tuba:** Tuba, playing a rhythmic pattern of eighth notes.
- Gtr.:** Guitar, playing a chordal accompaniment.
- Drb.:** Drums, playing a rhythmic pattern.
- S. Dr.:** Snare Drums, playing a rhythmic pattern.
- B. Dr.:** Bass Drums, playing a rhythmic pattern.
- Vln. I:** Violin I, playing a melodic line.
- Vln. II:** Violin II, playing a melodic line.
- Vla.:** Viola, playing a melodic line.
- Vc.:** Violoncello, playing a melodic line.
- Hp.:** Harp, playing a chordal accompaniment.
- Piano Red.:** Piano Red, playing a melodic line.

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *f* (forte). Measure numbers 407, 408, 409, and 410 are indicated at the beginning of their respective staves. Some parts feature triplets and slurs.

This musical score page, numbered 78, is titled "The 8th Hour of Amduat". It contains parts for various instruments and voices, all starting at measure 411. The instruments include C Cl., Vln. God, B. Tbn., Tuba, Gtr., Drb., S. Dr., B. Dr., Vln. I, Vln. II, Vla., Vc., Hp., and Piano Red. The score is written in a key with two sharps and a 3/4 time signature. It features numerous triplets and complex rhythmic patterns. The Piano Red part includes a dense texture of sixteenth notes in the right hand and block chords in the left hand. The C Cl., Vln. God, and Vln. I parts also feature prominent triplet figures. The Percussion parts (Drb., S. Dr., B. Dr.) have specific rhythmic patterns, while the Gtr. and Hp. provide harmonic accompaniment.

This page of the musical score, titled "The 8th Hour of Amduat" and numbered 79, contains measures 415 through 417. The score is arranged for a large ensemble of instruments. The top staves include C Cl., Vln. God, B. Tbn., Tuba, Gtr., Drb., S. Dr., and B. Dr. The middle section features Vln. I, Vln. II, Vla., and Vc. The bottom section includes Hp. and Piano Red. The music is characterized by frequent triplet markings and complex rhythmic patterns. The C Cl. and Vln. God parts feature prominent triplet figures. The Vln. I, Vln. II, Vla., and Vc. parts also utilize triplets and are often tied across measures. The Piano Red part provides a harmonic foundation with chords and melodic lines. The Drb., S. Dr., and B. Dr. parts provide a steady rhythmic accompaniment. The Gtr. part features a series of chords and a melodic line. The B. Tbn. and Tuba parts provide a low-frequency accompaniment. The Hp. part features a series of chords and a melodic line. The score is written in a 7/8 time signature and a key signature of one sharp (F#).

418

C Cl.

Vln. God *bird songs: freely* *mf*

B. Tbn.

Tuba

Gtr.

Drb.

S. Dr.

B. Dr.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Hp.

Piano Red. *ff*

422

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr.

Drb.

S. Dr.

B. Dr.

Vla.

Vc.

Hp.

Piano Red.

f

f buzz strings on purpose

f

This musical score page, numbered 82, is titled "The 8th Hour of Amduat". It features a multi-staff arrangement for the following instruments: C Cl., Vln. God., B. Tbn., Tuba, Gtr., Drb., S. Dr., B. Dr., Vla., Vc., Hp., and Piano Red. The score begins at measure 426. The C Cl. part includes triplet markings. The Vln. God. part features a long, sweeping melodic line. The B. Tbn. part has a sparse, rhythmic accompaniment. The Tuba part plays a steady eighth-note pattern. The Gtr. part provides a consistent eighth-note accompaniment. The Drb. part has a rhythmic pattern with accents. The S. Dr. part has a simple rhythmic accompaniment. The B. Dr. part has a steady eighth-note accompaniment. The Vla. part plays a steady eighth-note accompaniment. The Vc. part has a steady eighth-note accompaniment. The Hp. part is mostly silent, with a final chord marked *f* at the end of the section. The Piano Red. part has a steady eighth-note accompaniment, with a final chord marked *f* at the end of the section. The score concludes at measure 429.

This musical score page contains four staves of music, all beginning at measure 430. The instruments are C Cl., Vln. God, Hp., and Piano Red. The C Cl. staff has a treble clef and contains a few notes at the start of the piece. The Vln. God staff has a treble clef and features a long, sweeping melodic line with many slurs. The Hp. staff has a grand staff (treble and bass clefs) and contains a rhythmic accompaniment. The Piano Red. staff also has a grand staff and contains a rhythmic accompaniment. The music is written in a key with one sharp (F#) and a common time signature.

433

C Cl.

Vln. God

B. Tbn.

Tuba

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Piano Red.

f

Senza sord.

pp

Senza sord.

pp

pp

pp

pp

3

3

3

3

3

3

3

3

pp

pp

436

C Cl.

Vln. God

B. Tbn.

Tuba

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Piano Red.

ff *pp* *mp*

3 3 6 6 3 3 3 3 3 3

> *>*

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat', page 85, contains measures 436 through 438. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: C Clarinet (C Cl.) with a melodic line featuring triplets; Violin God (Vln. God) with a rhythmic pattern of sixteenth notes; Bass Trombone (B. Tbn.) and Tuba with melodic lines and dynamic markings of *ff* and *pp*; Bass Drum (B. Dr.) with a simple rhythmic pattern; Violin I (Vln. I) and Violin II (Vln. II) with melodic lines and dynamic markings of *ff* and *pp*; Viola (Vla.) with a melodic line and dynamic markings of *ff* and *pp*; Violoncello (Vc.) with a melodic line and dynamic markings of *ff* and *pp*; Harp (Hp.) with a complex rhythmic pattern; and Piano Red. with a complex rhythmic pattern. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. The page number 85 is in the top right corner, and the title 'The 8th Hour of Amduat' is at the top center.

This musical score page, numbered 86, is titled "The 8th Hour of Amduat". It features a multi-staff arrangement for the following instruments: C Cl., Vln. God, B. Dr., Vln. I, Vln. II, Vla., Vc., Hp., and Piano Red. The score is divided into three measures. The C Cl. part begins at measure 439 with a triplet of eighth notes, followed by a triplet of sixteenth notes. The Vln. God part starts with a sixteenth-note triplet. The B. Dr. part consists of a steady eighth-note pattern. The Vln. I part has rests in the first two measures and a final eighth note in the third. The Vln. II part plays a continuous eighth-note pattern. The Vla. part has rests in the first two measures and a final eighth note in the third. The Vc. part plays a steady eighth-note pattern. The Hp. part features a complex rhythmic pattern in the right hand and a sustained bass note in the left hand. The Piano Red. part plays a steady eighth-note pattern in both hands.

442

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Piano Red.

f

f

fuzz hard rock

f

3

3

3

Messiaen birds

This musical score is for the piece "The 8th Hour of Amduat" by Olivier Messiaen, specifically the section titled "Messiaen birds". The score is arranged for a large orchestra and includes the following instruments and parts:

- C Cl.** (Clarinet in C): Treble clef, *ff* dynamic.
- Vln. God** (Violin): Treble clef, *ff* dynamic.
- B. Tbn.** (Bass Trombone): Bass clef, *ff* dynamic.
- Tuba**: Bass clef, *ff* dynamic.
- Gtr.** (Guitar): Treble clef, *ff* dynamic.
- Drb.** (Drum): Percussion, *ff* dynamic.
- S. Dr.** (Snare Drum): Percussion, *ff* dynamic.
- B. Dr.** (Bass Drum): Percussion, *ff* dynamic.
- Vln. I** (Violin I): Treble clef, *ff* dynamic.
- Vln. II** (Violin II): Treble clef, *ff* dynamic.
- Vla.** (Viola): Bass clef, *ff* dynamic.
- Vc.** (Violoncello): Bass clef, *ff* dynamic.
- Hp.** (Harp): Treble and Bass clefs, *ff* dynamic.
- Piano Red.** (Piano): Treble and Bass clefs, *ff* dynamic.

The score begins at measure 445. The key signature is one flat (B-flat major or D minor). The tempo is marked with a bird-like rhythmic pattern. The music features complex rhythmic patterns, including frequent accents and dynamic markings. The "Messiaen birds" section is characterized by its intricate, bird-inspired rhythms and the use of various instruments to create a rich, textured sound. The *ff* (fortissimo) dynamic is used throughout, indicating a powerful and intense performance.

448

C Cl.

Vln. God

B. Tbn.

Tuba

448

Drb.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

448

Hp.

448

Piano Red.

449

This musical score page, numbered 90, is titled "The 8th Hour of Amduat". It features a 3/4 time signature and measures 452 through 454. The instrumentation includes:

- C Cl. (Clarinet):** Measures 452-454, starting with a rest in 452 and playing a melodic line in 453 and 454.
- Vln. God (Violin):** Measures 452-454, playing a melodic line in 453 and 454, marked with a *8va* (octave) instruction.
- B. Tbn. (Baritone Trombone):** Measures 452-454, playing a rhythmic accompaniment.
- Tuba:** Measures 452-454, playing a rhythmic accompaniment.
- Drb. (Drum):** Measures 452-454, playing a rhythmic pattern.
- S. Dr. (Snare Drum):** Measures 452-454, playing a rhythmic pattern.
- B. Dr. (Bass Drum):** Measures 452-454, playing a rhythmic pattern.
- Vln. I (Violin I):** Measures 452-454, playing a melodic line in 453 and 454, marked with a *8va* instruction.
- Vln. II (Violin II):** Measures 452-454, playing a melodic line in 453 and 454, marked with a *8va* instruction.
- Vla. (Viola):** Measures 452-454, playing a rhythmic accompaniment.
- Vc. (Violoncello):** Measures 452-454, playing a rhythmic accompaniment.
- Hp. (Harp):** Measures 452-454, playing a rhythmic accompaniment.
- Piano Red. (Piano):** Measures 452-454, playing a rhythmic accompaniment.

This musical score is for the piece "The 8th Hour of Amduat" and spans measures 456 to 461. The score is arranged for a large ensemble of instruments. The first system (measures 456-461) features the following parts: C Cl. (C Clarinet), Vln. God (Violin God), B. Tbn. (Bass Trombone), Tuba, B. Dr. (Bass Drum), Vln. I (Violin I), Vla. (Viola), Piano Red. (Piano Red.), and B. Tbn. (Bass Trombone). The second system (measures 461-466) features the B. Tbn., Tuba, B. Dr., and Piano Red. parts. The score is written in 3/4 time and includes various musical notations such as rests, notes, and dynamic markings like *f* (forte).

466

C Cl. *ppp*

Vln. God *ppp*

B. Tbn.

Tuba

Gtr.

Drb. *p*

S. Dr. *pp*

B. Dr.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Hp. *ppp*

Piano Red. *ppp*

470

C Cl. *p*

Vln. God *p*

B. Tbn. *p*

Tuba *p*

Gtr. *p*

Drb. *mp*

S. Dr.

B. Dr.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Hp. *p*

Piano Red.

474

C Cl. *f*

Vln. God *f*

B. Tbn. *f*

Tuba *f*

Gtr. *f*

Drb. *f*

S. Dr.

B. Dr.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f*

Vc. *f*

Hp. *f*

Piano Red. *f* *ff*

The 8th Hour of Amduat

open 5th right gate 34 Ending March
marsh sounds

477

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr.

Drb. waterbowl solo many techniques

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc. pizz. mf harmonics where played & sound an octave higher

Hp. mp AbBbCbDbEbFGb

477

477

Piano Red. p

477

Tape

play Cue 33

482

Vln. God

Gtr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Rowers

Piano Red.

p

pp

pp Mute

p

pp

pp

mp

voice as required, men & women in octaves

Detailed description: This page of a musical score, numbered 96, is titled 'The 8th Hour of Amduat'. It features a multi-staff arrangement. At the top, 'Vln. God' has a treble clef staff with a melodic line starting at measure 482, marked with a piano (*p*) dynamic. Below it, 'Gtr.' has a treble clef staff with a similar melodic line, also marked *p*. 'B. Dr.' has a drum staff with a simple rhythmic pattern, marked *pp* and 'Mute'. The string section includes 'Vln. I' (treble clef, *p*), 'Vln. II' (treble clef, *pp*), 'Vla.' (bass clef, *pp*), and 'Vc.' (bass clef, *pp*), all with melodic lines. The 'Hp.' (harp) part is shown in grand staff notation with a melodic line in the right hand. 'Rowers' has a treble clef staff with a chordal accompaniment, marked *mp*. 'Piano Red.' has a grand staff with a complex accompaniment. The score includes various dynamics such as *p*, *pp*, and *mp*, and performance instructions like 'voice as required, men & women in octaves'.

486

C Cl.

Vln. God

Gtr.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Rowers

Piano Red.

pp

p

6 6

Detailed description of the musical score: This page of the score, numbered 97, covers measures 486 through 500. The instrumentation includes Clarinet in C (C Cl.), Violin God (Vln. God), Guitar (Gtr.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Rowers, and Piano Red. The C Cl. part begins in measure 498 with a *pp* dynamic. The Vln. God part features a continuous sixteenth-note pattern throughout. The Gtr. part plays a melodic line with slurs. The S. Dr. part has a *pp* dynamic and includes sixteenth-note patterns in measures 498 and 499. The B. Dr. part starts with a *p* dynamic. The Vln. I part continues with its sixteenth-note texture. The Vln. II part plays a melodic line with slurs. The Vla. and Vc. parts play a melodic line with slurs. The Hp. part plays a melodic line with slurs. The Rowers part plays a melodic line with slurs. The Piano Red part plays a melodic line with slurs. The score is written in a single system with multiple staves.

This musical score page, numbered 98, is titled "The 8th Hour of Amduat". It features a variety of instruments and includes measures 489 through 492. The instruments and their parts are as follows:

- C Cl.:** Treble clef, starting at measure 489 with a melodic line. Measures 490-491 contain sixteenth-note runs with a "6" above them, indicating a sextuplet.
- Vln. God:** Treble clef, playing a rhythmic pattern of eighth notes.
- Gtr.:** Treble clef, playing a melodic line with some slurs.
- S. Dr.:** Percussion, playing a complex rhythmic pattern with triplets and sextuplets.
- B. Dr.:** Percussion, playing a simple rhythmic pattern.
- Vln. I:** Treble clef, playing a rhythmic pattern of eighth notes.
- Vln. II:** Treble clef, playing a melodic line.
- Vla.:** Bass clef, playing a melodic line with slurs.
- Vc.:** Bass clef, playing a melodic line with slurs.
- Hp.:** Grand staff (treble and bass clefs), playing a melodic line.
- Rowers:** Treble clef, playing a melodic line with a dynamic marking of *mf*.
- Piano Red.:** Grand staff (treble and bass clefs), playing a complex melodic and harmonic part with a dynamic marking of *mp*.

Measure 489 is marked with a "489" above the staff. Measure 492 contains dynamic markings: *mp* for the S. Dr. and *mf* for the B. Dr. and Rowers. The score concludes with a double bar line at the end of measure 492.

492

C Cl. *pp* 3 6 6 *pp* 6 6 6

Vln. God *p* 6 6 6

B. Tbn.

Gtr.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp. D Db

Rowers

492

Piano Red. 3

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat' and numbered 99, contains measures 492 through 494. The score is arranged in a multi-staff format. The instruments and parts include: C Clarinet (C Cl.) with dynamics *pp* and fingerings 3, 6, 6; Violin God (Vln. God) with dynamic *p* and fingerings 6, 6, 6; Bass Trombone (B. Tbn.); Guitar (Gtr.); Snare Drum (S. Dr.); Bass Drum (B. Dr.); Violin I (Vln. I); Violin II (Vln. II); Viola (Vla.); Violoncello (Vc.); Harp (Hp.) with chords D and Db; Rowers; and Piano Red. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations such as slurs and accents. The key signature is B-flat major, and the time signature is 4/8.

495

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr.

Drb.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Rowers

Piano Red.

false dawn

498

C Cl. *mp* *f*

Vln. God *mp* *mf*

B. Tbn. *mp*

Tuba *mf*

Gtr. *p*

Drb. *p*

S.Dr. *p*

B. Dr. *p*

Vln. I *f* Senza sord.

Vln. II

Vla.

Vc. arco *f*

Hp. *mf* end harmonics *ad lib*

Rowers

Piano Red. *mp* false dawn

dolce

500

C Cl.

dolce

500

Vln. God

dolce

500

B. Tbn.

dolce

3

mf

mp

3

Tuba

3

mp

3

Gtr.

dolce

500

3

3

3

3

Drb.

500

mf

dolce

6

3

6

S.Dr.

500

mf

dolce

3

3

3

B. Dr.

500

mf

dolce

3

3

3

subito

pp

subito

pp

500

Vln. I

dolce

mp

p

Vln. II

dolce

p

Vla.

dolce

p

Vc.

mp

3

dolce

500

ad lib

dolce

500

3

3

3

3

mp

dolce

500

3

3

3

3

Piano Red.

p

502 *f* *a tempo* darkness *p*

Vln. God

502 *f*

B. Tbn.

502 *f*

Tuba

502 *f*

Gtr.

S. Dr.

B. Dr.

502 *f* *8va*

Vln. I

502 *f*

Vln. II

Vla.

502 *f*

Vc. *pizz.*

502 *f* *8va* *pp* harmonics

Hp.

502 *f* *8va* *a tempo* darkness *pp*

Piano Red.

Detailed description: This page of a musical score, titled 'The 8th Hour of Amduat' (page 103), features a variety of instruments. The top section includes Vln. God, B. Tbn., Tuba, Gtr., S. Dr., and B. Dr. The middle section includes Vln. I, Vln. II, Vla., Vc., Hp., and Piano Red. The score begins at measure 502. The Vln. God, B. Tbn., Tuba, and Gtr. parts feature triplets of eighth notes, starting with a forte (*f*) dynamic. The Vln. I and Vln. II parts also feature triplets of eighth notes, with Vln. I marked *f* and Vln. II marked *f*. The Vla. part features triplets of eighth notes, marked *f*. The Vc. part features a triplet of eighth notes, marked *f*, followed by a pizzicato (*pizz.*) section. The Hp. part features triplets of eighth notes, marked *f*, followed by a section marked *pp* with harmonics. The Piano Red. part features triplets of eighth notes, marked *f*, followed by a section marked *pp*. The score includes various dynamics such as *f*, *p*, *pp*, and *ppp*. It also includes tempo markings like *a tempo* and performance instructions like 'darkness' and '8va'. The score is written in a key signature of one flat and a 4/4 time signature.

This musical score page, numbered 104, is titled "The 8th Hour of Amduat". It features a variety of instruments and parts, including woodwinds, strings, percussion, and keyboard instruments. The score is divided into systems, with measures 505 and 508 clearly marked. The instruments listed on the left are C Cl., Vln. God, B. Tbn., Tuba, Gtr., B. Dr., Vln. I, Vln. II, Vla., Vc., Hp., Rowers, and Piano Red. The score includes dynamic markings such as *p*, *mp*, *f*, and *pp*, as well as technical markings like *3*, *6*, and *7*. The Piano Red. part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The overall arrangement is complex, with multiple parts interacting throughout the piece.

brilliant dawn

507 *cresc.*
C Cl. *mf*

507 *cresc.*
Vln. God *mf*

507 *cresc.*
B. Tbn. *mf*

Tuba *mf*

507 *cresc.*
Gtr. *mf*

507 *mf*
Drb. *mf*

507 *mf*
S.Dr. *mf*

B. Dr.

507
Vln. I

507 *f*
Vln. II *f*

507 *f*
Vla. *f*

507 *f*
Vc. *f*

507 *f*
Hp. *f* *end harmonics*

507
Rowers *f*

507 *brilliant dawn*
Piano Red. *f*

The 8th Hour of Amduat

106
509

C Cl.

Vln. God

B. Tbn.

Tuba

Gtr.

Drb.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Rowers

Piano Red.

cresc.

f

ff

pizz.

cresc. voice as necessary

The 8th Hour of Amduat

511

C Cl. *fff* End

Vln. God *fff* double stop gliss harmonics on A and E

B. Tbn. *fff*

Tuba *fff*

Gtr. *fff*

Drb. waterbowl with pours and swirls

S. Dr. 3 3 6 6

B. Dr. 3 3 6 6

Vln. I *fff* 3 3 6 6

Vln. II *fff* 3 3 6 6

Vla. *fff*

Vc. *fff*

Hp. *fff*

Rowers 8 *fff*

511

Piano Red. *fff* 3 3 6 6

511 *fff* 3 3 6 6

Tape *fff* play Cue 35

End