Marc Sabat
Uljana Wolf

Seeds of skies, alibis

cantata for 6 voices, electronic sounds and instruments ad libitum

PLAIN SOUND MUSIC EDITION
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# SEEDS OF SKIES, ALIBIS

Whirled English for Six Voices  
Soprano/Mezzo/Countertenor/Tenor/baritone/Bass

cantata on a text by Marc Sabat and Uljana Wolf after Ovid Metamorphoseon Lines 1-88 / 2017

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The Latin text is not spoken directly. Ovid’s hexameter is given as a guide to suggest rhythms, accents, sustains, ad lib. Words in modern English / German / French etc. to be interpreted as free dialects, bent echoes reimagining the sound of vivid Latin vernaculars; arguing, whispering, alive, striving to be heard and understood as in a flooding marketplace. The six voices are independent, counterpoints each following its meaning freely, synchronised on matching phonemes; pronunciation may be distorted when desired to more closely echo, nuance, express and comment the original Latin;

[text in square brackets] = performance instructions

**** or ——— = sustains
———> = gradual transition
... = repeated, looped (muttering, whispering)
- = broken continuity to another voice or later time
~ = nasalised
r = rhoticity
[*] or [x] = unpitched sounds (within staff or with ledger lines = partially voiced)

(words bracketed, in italic) = spoken aside, added beats, without pulse, like a commentary or annotation, possibly chanted (bracketed sounds) = continued sounds from a preceding line
words in normal script = spoken in improvised rhythm, hard with accented lilts, syncopated hexameter OR sung in a direct, folk manner without vibrato
The exact intonation of each pitch may be written out by means of the following harmonically defined signs:

- **♭** (flat) lowers / raises by a syntonic comma
- **♮** (natural) does not raise or lower
- **♯** (sharp) raises by a syntonic comma
- **⅟** lowers / raises by two syntonic commas
- **⅗** lowers / raises by a septimal comma
- **⅔** lowers / raises by two septimal commas
- **ပ** raises / lowers by an 11-limit undecimal quarter-tone
- **⅙** raises / lowers by a 13-limit tridecimal third-tone
- **⅖** lowers / raises by a 17-limit schisma
- **⅔** raises / lowers by a 19-limit schisma
- **⅔** raises / lowers by a 23-limit comma

In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to indicate its absolute pitch-height as a cents deviation from the respectively indicated chromatic pitch in the 12-tone system of Equal Temperament.

The attached arrows for alteration by a syntonic comma are transcriptions of the notation that Hermann von Helmholtz used in his book “Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik” (1863). The annotated English translation “On the Sensations of Tone as a Physiological Basis for the Theory of Music” (1877) is by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents. The sign for a septimal comma was devised by Giuseppe Tartini (1692-1770) — the composer, violinist and researcher who first studied the production of difference tones by means of double stops.
THE HARMONIC SERIES 1 - 64 above “A0” (overtone row)
notated using the Extended Helmholtz-Ellis II Pitch Notation
microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004
23-LIMIT TUNEABLE INTERVALS below “A4”

tested and notated in three gradations of difficulty (large open notehead = easiest; small black notehead = most difficult)

by Marc Sabat (violin/viola) with assistance from Wolfgang von Schweinitz (cello), Beltane Ruiz (bass), Anaïs Chen (violin) — Berlin, 2005

by Marc Sabat (violin/viola) with assistance from Wolfgang von Schweinitz (cello), Beltane Ruiz (bass), Anaïs Chen (violin) — Berlin, 2005
23-LIMIT TUNEABLE INTERVALS above “A3”
notated using the Extended Helmholtz-Ellis JI Pitch Notation with cents deviations from 12-tone equal temperament based on $A = 0$ cents
microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004
An informal introduction to the Helmholtz-Ellis Accidentals
by Marc Sabat

Berlin, April 2009

In learning to read HE accidentals, without having to rely on an electronic tuning device, it is important to be familiar with three things:

First, to keep in mind the natural tuning of intervals in a harmonic series, which deviate from the tempered system.

Second, to get to know how the accidentals refer to these overtone relationships.

Third, to observe that each written pitch may be related to many other pitches by natural intervals, and to tune it accordingly.

In most cases, this approach will allow the player to quickly and intuitively play just intonation (JI) pitches quite accurately. Any remaining adjustments can be made by ear, based on the specific sound of JI intervals.

Just intervals are readily learned because they are built up from simple, tuneable harmonic relationships. These are generally based on eliminating beating between common partials, finding common fundamentals and audible combination tones, and establishing a resonant, stable sonority which maximizes clarity: both of consonance and of dissonance.

A well-focused JI sound is completely distinct from the irregular, fuzzy beating of tempered sounds. Just consonances, when marginally out of tune, beat slowly and sweetly and may be corrected with the most subtle adjustments of bowing or breath. Just dissonances produce a sharply pulsing regular rhythm and have very clear, distinct colors.

To become familiar with the notation and sounds of JI, the fundamental building blocks are prime number overtones 3, 5, 7, 11 and 13, each of which is associated with a specific pair of accidentals and a basic musical interval.

3 is associated with the signs flat, natural, sharp and refers to the series of untempered perfect fifths (Pythagorean intonation). Generally, A is taken as the tuning reference, and the central pitches C-G-D-A-E can be imagined as the normal tuning of the orchestral string instruments. The just C is rather lower than tempered tuning because of the pure fifths. The further this series is extended, the greater the deviation from tempered tuning: the flats are lower, the sharps higher.

5 is associated with arrows attached to the flat, natural, sharp signs and refers to the pure major third. These arrows correct the Pythagorean intervals by a Syntonic Comma, which is approximately 1/9 of a whole tone or 22 cents. So, for example, the note E-flat arrow-up is a just major third below G, and the note F-sharp arrow-down is a major third above D. In most music, flats are often raised by a comma and sharps are lowered. Because of the open string tuning, it is common to sometimes raise F and C (to match A and E) and to sometimes lower A and E (to match F and C).
Corrections by one Syntonic Comma have been used throughout Western music history and are relatively familiar to the ear. However, traditionally these corrections have been hidden by players, for example in Meantone Temperament where fifths are mistuned narrow by $\frac{1}{4}$ comma so that the third C-E ends up sounding pure. More recently, the currently prevailing Equal Temperament has made us accustomed to beating thirds, so at first the pure intervals may seem unfamiliar. To play the arrows accurately, one must carefully learn the sound of the consonant major and minor thirds and sixths, and learn to articulate comma differences clearly.

7 is associated with a Tartini sign resembling the numeral. It corrects the Pythagorean intervals by a Septimal Comma, which is approximately $\frac{1}{7}$ of a whole tone or 27 cents. When the Pythagorean minor third is lowered by this amount, it becomes a noticeably low third often heard in Blues music.

11 is associated with the quartertone signs (cross and backwards flat). The accidental is used to raise the perfect fourth by 53 cents, producing the exact tuning of the 11th partial in a harmonic series. The sound is most easily learned by playing one octave plus one fourth and raising it by a quartertone.

13 is associated with the thirdtone signs (cross and backwards flat, each with 2 verticals). The accidental is used to lower the Pythagorean major sixth by 65 cents, producing the exact tuning of the 13th partial in a harmonic series. The sound is most easily learned as a neutral-sounding sixth, one-third of the way between the just minor and just major sixths (closer to minor than to major).

The following table presents the accidentals together with their associated ratios and cents deviations.

To calculate the cents deviation from Equal Temperament of a specific written pitch (if desired) the following shortcut may be used:

1.) Find the cents deviation of the Pythagorean pitch, by calculating how many fifths it is away from A, multiplying by 2, and using a plus sign if it is on the sharp side and a minus if it is on the flat side.

2.) For each microtonal accidental, add or subtract its approximate cents value (as given above), keeping in mind whether the accidental is raising or lowering the pitch.

The resulting value should be a cents deviation within 1 or 2 cents accuracy, which is an acceptable starting point for fine-tuning by ear.
Bang went round.
Stars uncrowned.
Worlds in ground.

When at sea, a grave, a list.
What is the barrier after the barrier.
Who is the courier after the courier.
What is salt.
What is a shore.
What is a shoulder.
What is a border.
Who carries the courier.
Who poured the salt into the sea.

We were never sure.
We were never a direction.

What is waiting.
What is a sea.
SEEDS OF SKIES, ALIBIS: PROLOGUE.

for Marcus and Ellen

music: Marc Sabat
words: Uljana Wolf

Slowly, freely
Voices, may be doubled with sustaining instruments, mainly senza vibrato. Breathe and rejoin the phrases simply, as needed. Vary portamenti in speed and tonal shape. Taking time, move somewhat heterophonically from bar to bar; gathering to form each new harmony as clear, sonorous and resonant.

Freely arpeggiated and sustained electronic tones, which may optionally be also played acoustically, for example on a retuned piano.
Stars, uncrowned stars.

Stars, un-crow-ned stars, un-crowned stars.

Stars, uncrowned stars.

Stars, un-crow-ned stars, un-crowned stars.

Stars, uncrowned stars.

Stars uncrowned, stars uncrowned.
When at sea a grave, a list. What is the barrier

At sea a grave, a list. Who

What - Who -

What - barrier

When at sea a grave, a list. What is the

When at sea, a list. Barrier
after the barrier.

A - fte - r

is the courrier.

Wha - t i -

's a - fte - r the courrier

after the barrier.

Who.

barrier.

Co - u - rie - r.

after the barrier.

Who.

Wha - t i -
s a bor - der. Who ca - rrie - s the cou - r - i - er. Who

who ca - rries the cou - r - i - er. Who

is a bor - der. Who pour - red

Who ca - rries the cou - r - i - er. Who po -

b a bor - de - - - - - r. Cou - r - i -

r - de - r. Who ca - rries the cou - r - i - er.
Who poured the salt into the sea,
salt into the sea. We were never sure. We were never sure.

We were never sure. We were never sure.
were never sure. We were never sure. We were never a direction.

ne ver su re. We were never a dire tion.

ne ver su re. We were never sure. We were never sure. We were never a direction.

ne ver su re. We were never sure. We were never sure. We were never a direction.

We were never sure. We were never sure.
never a direction.

What is waiting.

Never a direction. What is waiting.

What is waiting.

Never a direction. What is waiting.

What is waiting.
What is waiting. What is a sea.
Part One

I – Nowhere: In no war fared

[stage black, only performers’ faces are lit]

1

In no-va |fer-t_a-ni-mus mů-tā-tās |dī-ce-re |för-mās

S: (No-where:) |(t– tell us) |k–
M: (No-where:) | | di-ck_ar-rows |form us——
C: (No-where:) | | r——
T: (No-where:) | |(t– tell us) |
B: In no war |fare-d_a-ni-mals mu-|ta-te_us—— | k–
B: (No-where) | |(t– tell us) | k–

2 cor-po-ra: | dī, coep-|tīs (nam |vōs mū-tās- ti_s_e-|t_i l -lā)

S: cor-po-rate | -p-|t (d–) dey mu-|te_us) |
M: cor-po-rate | -p-|t (d–) dey mu-|te_us) |
C: | r——a|ts_dey ke-p-|t_us numb—— | (mu-|te_us tes-|t ’n kill us)
T: | | |voice— (mu-|te_us tes-|t ’n kill us)
B: cor-po-ra——|ts -|ts | (d– | dey tes-|t ’n—— us)
B: cor-po-ra——|ts -|ts | (d– | dey tes-|t ’n—— us)

3 a(d)- spī- |rā-te me-|îs prî-|mā- qu(e)_a-b_o-|rī-gi-ne |mun-dī

S: a-dd: | | | ‘t_ a- b_o-|ri-gi-naï |Mon-day
M: a-dd: | m———|mar-k’t_ a- bo- |ri-gi- | [*] (big bang bang)
C: a-dd: | pre-mar-k’t_ a- bo- |ri- | [*] (big bang bang)
T: a-dd: | m——aze pre-mar-k’t_ a- bo- | [*] (big bang bang)
B: a-a—— |a- tom m-aze pre-mar-k’t | [*] (big bang bang)
B: a a—— |a- tom m-aze pre-mar-k’t = [LOUD CLAP]

4 me- a |per-pe-tu-|um dē- |dū-ci- te |tem-po-ra |car-men!

S: make our |per-pe-tu-|al day—— | | | (know, where, you, be:)
M: (a-dd:) | | | chea- |t | (know, where, you, be:)
C: (a-dd:) | | | chea- |t | (know, where, you, be:)
T: (a-dd:) | t- | to chea-t_a |tem-po-ra-ry |cal-min’!
B: (a-dd:) | | | chea- |t | (know, where, you, be:)
B: (a-dd:) | | | chea- |t | (know, where, you, be:)

[LOUD CLAP]
I.2. INVOCATION: Tempora carmen
[on first sung tones: full, bright stage light]

S: Una— no-va | faire:— "ani— | munnmmma— | t- or". |

M: nnnnnNO— WwwwARrr | nnnn-no-war-no-war-no— | WARrr (mutter us). | iiiiiiiiiINnnnnnnnnnohere-nowhere...

C: Innnnn | fahr— t Annie | Mut— ter. | Muss | die— |

T: | Annie | muss bemut— | tern uns? | Das? (Ah nee,) |

b: Ain’t no war ffff|fair. |

B: nnnnnNO WHERE |

S: Una— no-va | faire:— "ani— | munnmmma— | t- or". |

M: nnnnnNO— WwwwARrr | nnnn-no-war-no-war-no— | WARrr (mutter us). | iiiiiiiiiINnnnnnnnnnohere-nowhere...

C: Innnnn | fahr— t Annie | Mut— ter. | Muss | die— |

T: | Annie | muss bemut— | tern uns? | Das? (Ah nee,) |

b: Ain’t no war ffff|fair. |

B: nnnnnNO WHERE |
S: in now: | fer-t- a-ni-mus mū-tā-tās
M: nnnNOW ORrrrrrrrrr rrrr-(ever-never-now-or-never...) any muse? Muse? Ah...
C: die-muss das. nnnNOW ORrrrrrrrrr rrrr-(ever-never-now-or-never...) Muse? Ah...
T: | any mute muses-
b: -war fare | feare-d (Mud. At us.)
B: any mute muses- any muse?
di-ce-re
S: Dick arrows, thick errors inform us: The kept
M: Dick arrows, thicker core. They kept
C: Dick arrows, Chorus! They kept die-
T: Dick arrows, Chor par-ts. They kept Das? Ah nee,-
b: Form us. Form us! Pour us! They kept this numb-
B: Form us. sssssssSCORE! thhhhhhhhhhhhhhhthis nnnumb-
S: Dick arrows, thick errors inform us: They kept
M: Dick arrows, thicker core. They kept
C: Dick arrows, Chor par-ts. They kept die-
T: Dick arrows, Chor! They kept Das? Ah nee,-
b: Form us. Form us! Pour us! They kept this numb-
B: Form us. sssssssSCORE! thhhhhhhhhhhhhhhthis nnnumb-
S: t-, or hash hash hash-|tagzzzzzzzzzzzzzzzzzz | sssssspiraling
M: hash hash hash -|tagzzzzzzzzzzzzzzzzzz | sssssspiraling
C: MUTE. | Asyl | bewber. Odd- | mazes:
T: (ee) allllliszzzzzzzzz is all | Werbung, | mazes:
b: | tags as ill | as|ads: | spears, ato-ms, mazes:
B: voice. MUTE. | ALL. | rrrRa-te mal!
S: to tweet to |tem-pt or zzzzzscar men!
M: |kar-ma.
C: to cheat our |tem-pora-ry |cal-min'!
T: to a |tem-po- ral |co-min'.
b: she |came in.
B: -t: |tem-po! "Sie |kamen".
II.1. CHORALE: Discordia semina rerum

An-ter[re]_et ter-ras et, quod te-gi-tom-ni-a, cae-lum

"Oh ma-ni-a, killllllllll!"

(Pre-sea...)

S:

| "Oh ma-ni-a, killllllllll!"

M:

"ge-it on my knee-s?"

(Pre-sea...)

C:

QUOTE: to to to looommmmmmmmmmmmmmmmmmmmmmmmmmm

T: An’ an’ tear us an’ tearrrrrrr us us sky-

(Pre-sea...)

b: They they ter-ro-|rize, they! ter-ra-form:

(Pre-sea...)

B: Mark marrrrrrrrrrr mar-ket.

(Pre-sea...)
S: (One there was in all of nature:)
M: 0-n us: earth-
C: mmmmmmmmm: rot, to- tal-led, vault us in!
T:-y) tear at da ho-le o' Na- ture (a look in to a house).
B: one der wasz in all of Na-ture, a house i- n or-bi-
B: | To-t |To- t Na- tur | wollt uns | (Pre-earth...)

S: (One there was in all of nature:)
M: 0-n us: earth-
C: mmmmmmmmm: rot, to- tal-led, vault us in!
T:-y) tear at da ho-le o' Na- ture (a look in to a house).
B: one der wasz in all of Na-ture, a house i- n or-bi-
B: | To-t |To- t Na- tur | wollt uns | (Pre-earth...)
quem di-xê-re Cha-ós: ru-di-s_in-di-ges-ta-que mô-lês
S: |say was li-ke | | (what covers all stuff)
M: rrrrb, the-re Cha-o-s!
C: c-c-c- ru-de a-n-d jum-bledesk
T: a ru-de a-n-d jum-bledesk
b: (i)-t was like Cha-ós: a-s un-di-ges-ted a-qua, mo' less
B: which dey say was | | | da | sky hole'szzz
S: | I meannnnn sing! | "pan-du-st" | | "o-demmmmmmmmm"
M: | Nay! quick quick am-ne-si-a (nevermind) I quote 'em:
C: | ammmmmmmne-si-a | am-ne-si-a: | herrrrrrr a- | qua o fused
T: Nay! quick quick oh-
B: Na-ture oh-
B:-(z)

S: | I meannnnn sing! | "pan-du-st" | | "o-demmmmmmmmm"
M: | Nay! quick quick am-ne-si-a (nevermind) I quote 'em:
C: | ammmmmmmne-si-a | am-ne-si-a: | herrrrrrr a- | qua o
T: Nay! quick quick oh-
b: Na-ture oh-
B:-(z)

b: Na-ture oh-
B:-(z)

B:-(z)
II.2. CHANTS: Sky hole nature

An-te ma|r(e) et ter-rás et, quod te-gi|t om-ni-a, cae-lum
S: a-n-d ma-ni-a, 
M: tearrr kill 'em!
C: us QUOTE:
T: An' an'
b: they to to
B: marrrr to ge-t

S: One there was in all of nature:
M: a look into a house

C: (Pre-seat)
T: (Pre-seat)
b: (Pre-seat)
B: (Pre-seat)
S: [which they said was like chaos:]
M: | a rude and jumbled desk.

C: (Pre-earth...)
T: (Pre-earth...)
b: (Pre-earth...)
B: (Pre-earth...)

S: | Nay!
M: | quick amnesia;

C: (Sky... hole Na-
ture)
T: (Sky... hole Na-
ture)
b: (Sky... hole Na-
ture)
B: (Sky... hole Na-
ture)
S: | nevermind, I quote then: |
M: | | not well joined, discordant seeds of things.

C: (Chaos...) |
T: (Chaos...) |
b: (Chaos...) |
B: (Chaos...) |

S: | I mean: a press conference-|
M: | -take note then.

C: (in or- | bi- |
T: (in or- | bi- |
b: (in or- | bi- |
B: (in or- | bi- |
S: | Piled up in one damn place was |
M: | a sluggish load. The ante was up...

C: (Pre-sea...) |
T: (Pre-sea...) |
b: (Pre-sea...) |
B: (Pre-sea...) |

S: | Pre-sea and pre-earth and |
M: | what covers all stuff: their

C: (Pre-ear-...) |
T: (Pre-ear-...) |
b: (Pre-ear-...) |
B: (Pre-ear-...) |
S: qualm-dick pan dust | aqua-odem...
M: sky-loom in her scan gesture, confused?

C: (Sky... | hole Na-ture)
T: (Sky... | hole Na-ture)
b: (Sky... | hole Na-ture)
B: (Sky... | hole Na-ture)

S: | Nay!
M: | quick amnesia.

C: (Chao- | -s...)
T: (Chao- | -s...)
b: (Chao- | -s...)
B: (Chao- | -s...)
III. Heavens margins tear at us

10 Nûl-lu- s_ad-|hûc mun-
S: Ad-hoc,
M: Or pre-
C: Nul-ist | Munnnnnnnnnnnnnnnn|d oh Preis oh Preis!
T: Oh praise: prey!-
B: Awhirlawhirlawhirl...........|d!
B: NO LIGHT! | NO LI-
S: Ad-hoc,
M: Or pre-
C: Nul-ist | Munnnnnnnnnnnnnnn|d oh Preis oh Preis!
T: Oh praise: prey!-
B: Awhirlawhirlawhirl...........|d!
B: NO LIGHT! | NO LI-

p-e- bê-bat | lû-mi-na | Ti-tân,
pre-re a bit! | | ty-rant.
light of a ty-rant.
whirl|d looms in a tea can, 
pre-re a bit. | | 
pre-re a bit. | | 
A-whirl|d looms in a tea can,
S: Nix is no-va! | Nix is no-va! | Nix is no-va! | Nix is no-va! | Nix is no-va! |
M: No-war-no-war-no-war... .................. |
C: cre- s- | ce- n- | do- szzz: "We're a pai- |
T: Na-ke-d. | Cry, Sis! | Na-ke- | -d! Oh! |
B: knowing war: c- ou- | nt cou-n- | t cou-n- t- ssss: "We're a pai- |
B: WAR-WAR-WAR.... .................. |
S: Nix is no-va! | Nix is no-va! | Nix is no-va! | Nix is no-va! | Nix is no-va!
S:  rā- bat  |  cor- nu-a  | Phoe-  | bē,  |
N:  |  Cor-nea, new,-  |  fee-ble light!  |
C:  -r o' bats:  |  co- min' a- n'  | fee-ble light!  |
T:  Re-pair, a bi-t.  |  co- min' a- n'  | fee-ble light!  |
|  |  bl- i-nd.”  |
B:  |  NO MOON!  |

S:  |  Cor-nea, new,-  |  fee-ble light!  |

M:  |  Cor-nea, new,-  |  fee-ble light!  |

C:  -r o' bats:  |  co- min' a- n'  |  fee-able light!  |

T:  Re-pair, a bi-t.  |  co- min' a- n'  |  fee-ble light!  |

B:  |  NO MOON!  |

b:  -r o' bats:  |  co- min' a- n'  |  fee-ble light!  |

B:  Re-pair, a bi-t.  |  NO MOON!  |
S: Next:  pen-del the bats,  tell us,
M: Na-ked,  na-ke-d, naked,  tell us,
C: cir-cle-s fu-sin’- in- AIRrrrrrrrrrrr oh! Tell us,
T: Next:  penszzz de-bat-ling TER-ROR.  Tell us,
b: Na-ked,  pen-ding batt-lin’- oh?  Tell us,
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S: Oh quit and tell us: despot PO TUS displeased desp air!
M: Ear- rot- ted tell- ers, il-li-cit pon-tiff- s.
C: WHERE EARTH? and SEA and AIR?
T: er-rat- ta, ter- rors des- pond us!
B: Oh qui- e- -t P-lease: add air.
B: Illis da p- ond, dis- eas’d da AIR!
S: Sick ear-ro\|t, | all | as-un-der:

M: Un-sta\-ble|his | in\-a-bi-\-li\-tie\-s un-do usssssss

C: Tell us! En\-a-ble | us!

T: Sick-er ra\-|ts, | un-der WAVES

b: Tel\-|lers in \-a bail-out, | is SUN there?

B: Un-sta-bil\-is-t a\-les: | unannannswimmable!
lū-ci-se-|gēn-sā-|ēr; nūl-|li su-a|för-ma ma-nē-bat,
S: (Quan-ta-tive) Loo-sing's
M: a|gain|NULL!|For ma-ny
C: a-gain-st da|AIR,|Ma mak-in' a bet!
T: Lu-cid-less|AIR,|foaming.
b: Our a-gen-cy is|AIR,|and|mmmmmmana-ny boats.
B: Loose is|NULL|is|FORM is mān-nig,
S: (Quan-ta-tive) Loo-sing's
M: a|gain|NULL!|For ma-ny
C: a-gain-st da|AIR,|Ma mak-in' a bet!
T: Lu-cid-less|AIR,|foaming.
b: Our a-gen-cy is|AIR,|and|mmmmmmana-ny boats.
B: Loose is|NULL|is|FORM is mān-nig,
S: ob-sta-cles, al-lies al-lude: key | cor-po-rate in- nu-en-dos!
M: a st-ab at- | at da |CORErrrrr!
C: Key | is | Kör-per.
T: Ob | ales is t | kor-po-re-al?
b: Op-posed? | a Chor of usssss: in U-NO! "No!"
B: to | others is | baw-dy | par-ts, | no one-’s.
mol-li-\text{-}a \mid c\text{um} \mid d\text{\-}ri-s \mid si-\text{ne} \mid pon\text{-}de\text{-}(e) \text{ha-} \mid ben\text{-}ti\text{-}a \mid pon\text{-}dus.

S: \textit{SOP\ldots} \mid \textit{C}:
\text{\text{Come!} Do \text{\text{ring this sing\text{-}in\text{'}}}} \mid \text{\text{ben\text{-}di\text{-}ng} pon\text{-}ds.}
\text{\text{HAR\ldots} no WEIGHT.}

\text{T:} \mid \text{Come, en\text{-}du\text{-}re this\ldots} \mid \text{pon\text{-}de\text{-}ring.} \mid \text{without WEIGHT.}

\text{b: Mal\text{-}le\text{-}a\text{-}ble} \mid \text{com\text{-}men\text{-}ta\text{-}tors\ldots} \mid \text{without WEIGHT.}

\text{B:} \mid \text{Com\text{-}rades without\ldots} \mid \text{pon\text{-}de\text{-}ring have\ldots} \mid \text{t.}
IV.1. SHORT CUTS LONG LINES: sky tear land

IV Land-cuts for others

21a  Hanc

S:  Huh!

M:  (repeat ad lib.)

C:  (repeat ad lib.)

T:  Huh!

b:  (repeat ad lib.)

B:  Huh!

(spoken, rhythmic, once all six voices have entered, each voice proceeds independently through end of next system)

21b  Hanc

A:  Huh! u-se dey.

L:  Huh! dey.

21c  deu-

S:  they's da-ze-d these day-s.

C:  u-h!

b:  i-t

M:  e-t

T:  me

B:  me
L: set me free... or... free... (begin in unison, then proceed independently through end of this system)

S:
C: or! ^.......................... or! ^ lead... or! ^ lead 'm.......................... light...

M:
T: or let... let 'm.......................... or tame!.......................... let 'm say light...

S:
C: light, s-ee... or! ^ lead 'm no-t... Huh!

M:
T: tame Na-............. tame Na- tame Na-tur... Huh!

S:
C: Huh! ^ Huh! dey... u-se dey...

M:
T: im..... N-a im Na-......tu im Na-......tu-ra im Na-...
S: \textit{nat-ura} \begin{align*}
\text{im Na-tur! Huh!} & \quad \text{im} \quad \text{Na-ture, all} \\
\text{M: } & \quad \ldots \text{tu-ra im Na-say! "na-tu-ral"} \quad \text{Na-ture} \\
\text{T: } & \quad \ldots \text{tu-ra im Na-say! "na-tu-ral"} \quad \text{Na-ture} \\
\text{B: } & \end{align*}

\begin{align*}
\text{A: } & \quad \text{di-} \quad \text{mit;} \\
\text{L: ADD: you} & \quad \text{ADD: you or me} & \quad \text{ADD: mi-t.} \\
\end{align*}

\begin{align*}
\text{S: } & \quad \text{F-lee-s-k-y} \\
\text{M: } & \quad \text{F-lee-} \\
\text{C: } & \quad \text{F-lee-} \\
\text{T: } & \quad \text{F-lee} \\
\end{align*}
S: millions
M: sky
C: tearing off lands
T: skies tearing off lands
b: call it: Nature-
B: call it: Nature-
S: I'm sky, alone. I'm sky, alone. I'm sky, alone. I'm sky, alone. I'm sky, alone. I'm sky, alone.
T: [spoken, lilting, rhythmic]
S: alone.  
I'm s-ky, alone.

M: L'eau!  
C: n-ahm  
T: n-ahm  
b: n-ahm  
B: sky  

L'eau!  
N-umb sky.  
Loa- n 'em sky.  

ter-rás et|ter-ris|

a s-k-y²

tear us, i-t tear us......................
tear us, i-t tear us......................
tear us, i-t tear us......................

S (y)-  
Risz-se tear-s.....................

M: L'eau!  
C: N-umb s-k-y²  
T: n-ahm  
b: Loa-n 'em sky, tear us!...........skies tear La- n- ds a- nd

L'eau!  
wa-ters.......................L'eau!  

Ter-ra-ce, Abys-se.............n-ahm tear- ing o- ff

Tie-re e-t ras-se!.....................

Tears La- nd La- nd La- nd La- nd La- nd

L'eau!  

ter-rás et|ter-ris|

a s-k-y²

tear us, i-t tear us......................
tear us, i-t tear us......................
tear us, i-t tear us......................

S (y)-  
Risz-se tear-s.....................

M: L'eau!  
C: N-umb s-k-y²  
T: n-ahm  
b: Loa-n 'em sky, tear us!...........skies tear La- n- ds a- nd

L'eau!  
wa-ters.......................L'eau!  

Ter-ra-ce, Abys-se.............n-ahm tear- ing o- ff

Tie-re e-t ras-se!.....................

Tears La- nd La- nd La- nd La- nd La- nd

L'eau!  

ter-rás et|ter-ris|

a s-k-y²

tear us, i-t tear us......................
tear us, i-t tear us......................
tear us, i-t tear us......................

S (y)-  
Risz-se tear-s.....................

M: L'eau!  
C: N-umb s-k-y²  
T: n-ahm  
b: Loa-n 'em sky, tear us!...........skies tear La- n- ds a- nd

L'eau!  
wa-ters.......................L'eau!  

Ter-ra-ce, Abys-se.............n-ahm tear- ing o- ff

Tie-re e-t ras-se!.....................

Tears La- nd La- nd La- nd La- nd La- nd

L'eau!  

ter-rás et|ter-ris|

a s-k-y²

tear us, i-t tear us......................
tear us, i-t tear us......................
tear us, i-t tear us......................

S (y)-  
Risz-se tear-s.....................

M: L'eau!  
C: N-umb s-k-y²  
T: n-ahm  
b: Loa-n 'em sky, tear us!...........skies tear La- n- ds a- nd

L'eau!  
wa-ters.......................L'eau!  

Ter-ra-ce, Abys-se.............n-ahm tear- ing o- ff

Tie-re e-t ras-se!.....................

Tears La- nd La- nd La- nd La- nd La- nd

L'eau!  

ter-rás et|ter-ris|

a s-k-y²

tear us, i-t tear us......................
tear us, i-t tear us......................
tear us, i-t tear us......................

S (y)-  
Risz-se tear-s.....................

M: L'eau!  
C: N-umb s-k-y²  
T: n-ahm  
b: Loa-n 'em sky, tear us!...........skies tear La- n- ds a- nd

L'eau!  
wa-ters.......................L'eau!  

Ter-ra-ce, Abys-se.............n-ahm tear- ing o- ff

Tie-re e-t ras-se!.....................

Tears La- nd La- nd La- nd La- nd La- nd

L'eau!  

ter-rás et|ter-ris|

a s-k-y²

tear us, i-t tear us...............
S: Numb ra-ces l’eau I’m sky t-ear lan-d.
M: l’eau numb ra-ces t-ear lan-d.
C: sky sayin’ ter-ra sky t-ear lan-d.
T: ter-ra sayin’ sky t-ear lan-d.

B: L-a-n-

L-a-n-

S: ab-sci-di-it lan-d sky tear a- byss-es ter-ra-ces
M: ble a- byss-es ter-ra-ces
C: lan-d sky t-ear lan-ds cu-t off cou-ghing
T: Lan-ds cu-t o-

B: La-n-ds cu-t o-

B: L-a-n-ds cu-t o-

Sky t-ear ter-r-i-

Sky t-ear
un-däs

S: woun-

nd u-

s

M: woun-

nd u-

s

C: -(ng) up wa-

ter-

s

T: -(ng) up wa-

ter-

s

b: -(u) p wa-

ter-s

B: -(ng) up wa-

ter-s

L: up! sky did wound us.
IV.2. LULLABY: for others from mothers

We flee sky, darlings, flee endless cuts

Flee skies, darlings, tear-less land cuts

Flee skies, flee

We flee, tear-less darlings,

from others for mothers

from others for mothers

from others for mothers

from others for mothers

Proceed freely

from others for others for others cuts, darlings.

tear-less land for mothers from others for others

flee endless cuts for mothers from others, flee.

Proceed freely

for others from mothers

for others from mothers
et liquid spissō secrētwater.

Add: liqui-d, spītwa-ter.

At liquid spee-d secrētswat'er, wat'er
tearless,

Liquid spee-d secrētswat'er, wat'er.

Water, wat'er tearless,

We flee sky, darlings, flee endless

we flee, we flee sky darlings. Flee skie-s, darlings, tear-les land

Flee skie-s, flee

we flee, we flee sky darlings.

secrets, secrets, part.
Who cleans up the mess?  Key weapons evolved, kick or go quickly go quickly to calm,

To calm, Calm,
[spoken in a somewhat steady beat, articulated, accompanying parts like an analog tape-echo]

25a dis-so- ci-â- ta lo-|cîs

25b cîs con- |cor-dî pâ-ce

25c li- |gâ- vit.
Libero, breathe as needed, rejoin freely within the phrase.
IV.3. POSTLUDE: Falling orb

Weightless, gliding, suspended

I(g)-ne-a |con-vec-|si vi-|s_et si-ne|pon-de-re|cae-li|é-mi-cu-|it sum-|mâ-que lo|cum si-bi|fâ-ci-t_i|n_ar-ce;

III.1. DUALITY: Mills of time

Weightless, gliding, suspended

I(g)-ne-a |con-vec-|si vi-|s_et si-ne|pon-de-re|cae-li|é-mi-cu-|it sum-|mâ-que lo|cum si-bi|fâ-ci-t_i|n_ar-ce;