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Unpredictable Moments

for
mixed choir and basset horn

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Written for The Norwegian Soloists' Choir (Det Norske Solistkor)
and their conductor Grete Pedersen

Funded by Arts Council Norway (Norsk Kulturråd)

Choir positions

The choir is encouraged to try out different positions in the different movements in order to obtain spatial and timbre effects. The choir may move – quietly – between the movements and also in *Learning to Dream*, *Darwin's Shadow* and (possibly) *How to Arrive*.

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Signs

⟶	Gradual change from… to …
n, m, v	Singing/humming on consonants
𝄐 – 𝄐	Fermatas, normal – long/very long
×	Whispering – always articulated
ORD	Ordinario – removes a specific effect

When not specified, sing without vibrato

Note: The texts should be pronounced with an English (British) accent

The movements can be performed separately and in another order than indicated in the score

The duration of all seven movements is about 27 minutes

Texts

By Chance

On April 27, 1802, I gave a shout of joy… It was seven years ago I proposed to myself a problem which I have not been able to solve directly, but for which I had found by chance a solution, and knew that it was correct, without being able to prove it. The matter often returned to my mind and I had sought twenty times unsuccessfully for this solution. For some days I had carried the idea about with me continually. At last, *I do not know how*, I found it, together with a large number of curious and new considerations concerning the theory of probability. As I think there are very few mathematicians in France who could solve this problem in less time, I have no doubt that its publications in a pamphlet of twenty pages is a good method for obtaining a chair of mathematics in a college.

André M. Ampère (1775-1836), French mathematician/physicist

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The Nature of the Thread

At last two days ago I succeeded, not by dint of painful effort but so to speak by the grace of God. As a sudden flash of light, the enigma was solved. For my part I am unable to name the nature of the thread which connected what I previously knew with that which made my success possible.

Karl F. Gauss (1777-1855), German mathematician/scientist

Learning to Dream

I turned my chair to the fire and dozed. Again the atoms were gambolling before my eyes. This time the smaller groups kept modesty in the background. My mental eye, rendered more acute by repeated visions of this kind, could now distinguish larger structures, of manifold conformation; long rows, sometimes more closely fitted together; all twining and twisting in snakelike motion. But look! What was that? One of the snakes had seized hold of its own tail, and the form whirled mockingly before my eyes. As if by a flash of lightning I awoke. Let us learn to dream, gentlemen.

August Kekulé (1829-1896), German organic chemist

Darwin's Shadow

I have said that in one respect my mind has changed during the last twenty or thirty years. Up to the age of thirty (…) poetry of many kinds (…) gave me great pleasure. (…) But now for many years I cannot endure to read a line of poetry: (…) I have also almost lost any taste for pictures and music. (…) This curious and lamentable loss of the higher aesthetic tastes is all the odder, as books on history, biographies and travels (…) interest me as much as ever they did. (…) My mind seems to have become a kind of machine for grinding general laws out of large collections of facts. (…) … and if I had to live my life again I would have made a rule to read some poetry and listen to some music at least once every week.

Charles Darwin (1809-1882), English naturalist

A Perfect Certainty

Just at this time I left Caen, where I was then living, to go on a geological excursion under the auspices of the school of mines. We entered an omnibus to go some place or the other. At the

moment when I put my foot on the step the idea came to me, without anything in my former thoughts seeming to have pawed he way for it, that the transformations I had used to define the Fuchsian functions were identical with those of non-Euclidean geometry. I did not verify the idea; I should not have had time, as, upon taking my seat in the omnibus, I went on with a conversation already commenced, but I felt a perfect certainty. On my return to Caen, for conscience' sake I verified the result for my leisure. Then I turned my attention to the study of some arithmetical questions apparently without much success Disgusted with my failure, I went to spend a few days at the seaside, and thought of something else. One morning, walking on the bluff, the idea came to me, with just the same characteristics of brevity, suddenness, and immediate certainty, that the arithmetic transformations of indeterminate quadric forms were identical with those of non-Euclidean geometry. Returned to Caen, I meditated on this result and deduced the consequences. I made a systematic attack upon them and carried all the outworks, one after another. All this work was perfectly conscious. Most striking at first is this appearance of sudden illumination, a manifest sign of long prior work.

Henri Poincaré (1854-1912), French mathematician/physicist

How to Arrive

I have had my solutions for a long time, but I do not yet know how I am to arrive at them.

Karl F. Gauss (1777-1855), German mathematician/scientist

Sudden Awakening

One phenomenon is certain and I can vouch for its absolute certainty: the sudden and immediate appearance of a solution at the very moment of sudden awakening. On being very abruptly awakened by an external noise, a solution long searched for appeared to me at once without the slightest instant of reflection on my part (…) and in a quite different direction from any of those which I had previously tried to follow.

Jacques S. Hadamard (1865-1963), French mathematician

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By Chance

3/4 Vivace (♩= 132 ca.)

S 1. 2. | A 1. 2. | T 1. 2. | B 1. 2.

On April twen- -ty- seventh
eigh- (ei) -teen o- two
eighteen o- two
twenty seventh
th th(e)
gave a shou- -t
sh(a)
out, I gave

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gave a shout of joy

I gave a shou-, a shout shout of joy

(1) From 'shout'

(2) From (a) to (i) in 'joy'

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20

-t

t-

PP sempre

It

was

PP sempre

was

PP sempre

a

sh-

> poco

(a)

(ou)

PP sempre

3

> poco

a

sh-

a

(ou)

PP > sempre

I

able 3 to

mp > p

sh-

(a)

(ou)

-t

mp > p

sh-

(a)

(ou)

-t

PP sempre

3:2

se - ve

-n

PP sempre

able 3 to

Solo: Narrator

It was seven years ago I proposed to myself a problem which I have not been able to solve directly,

> The other basses

-t

PP sempre

have not been

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25

-t

years

ago

gliss

years

3:2

3

a-

go

(1)

A tempo

7/8

I

-t

to

solve

di-,

3

directly.

to

solve

di-,

3

directly.

I

(cue)

but for which I had found by chance

a

sh-

(a)

(ou)

-t

(1) Only if necessary - follow the cue in the next bar.

30

S+A: mf pp leggiero

I had found

pp

had found

mf pp

I had found

pp

had found

S+A: Molto leggiero

(pp) a so- -lu-

(pp) a so- -lu-

(pp) a so- -lu-

(pp) a so- -lu-

ch- -an- -ce

ch- - a- -nce

pp poco

I had found by chance

pp poco

I had found by cha- -nce

mf

mf

(-) (-) (-)

a solution, and knew that it was correct (1)

p mf p

f 3 f(a) by cha- -nce mf

35

S+A: Molto leggiero

(pp) a so- -lution

(pp) a so- -lution

(pp) a so- -lution

(pp) a so- -lution

-tion

-tion

-tion

-tion

mf f 3 found p by cha- -nce

mf f 3 p by cha- -nce

mf f 3 found cha- -nce

mf f 3 found cha- -nce

pp (2) ch- 3 -ance mf

pp (2) ch- nce by

pp (2) ch-

pp (2) ch-

(1) Join the other basses.

(2) ch from 'chance'

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40

3/8

pp sempre — and knew that it was, it was cor-

pp sempre — and knew that it was, it was cor-

(n)

p — knew that it wa-3 -s, that it was correct, it was cov-

p — knew that it wa-3 -s, that it was correct, it was cor-

pp — and knew that it was, it was cor-

mp — knew that it was, it was cor-

cha- -nce — pp sempre — knew that it wa-3 -s, that it was, it was cov-

pp sempre — and knew that it was, it was cov-

cha- -nce — pp sempre — knew that it wa-3 -s, that it was, it was cov-

7/8

45

-rect without being able to pro3ve it, able to

mf

-rect without being able to pro3ve it, able to

mf

-rect without able to being able, able to

mf

-rect without able to pro3ve, being a- -ble, able to

mf

-rect without being able to pro3ve it, able to

mf

-rect without being able to pro3ve it, able to

mf

-rect without being able to pro.3ve it able to

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Tutti: distinto

50

it, without being able to prove it, to pro-

it, without being able to prove it- it, to pro-

prove it, without being able to prove it- it, to pro-

prove it, without being able to prove it- it, to pro-

it, without being able to prove it- it, to pro-

it, without being able to prove it- it, to pro-

it, without being able to prove it- it, to pro-

it, without being able to prove it

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A tempo

55

(dim) -ve ppp of- -ten

(dim) -ve ppp ppsempre of- -ten re-

pp The matter

pp gave a sh- (a) (ou)-

(dim) -ve ppp pp sempre gave a sh- (a)

(dim) -ve ppp pp sempre gave sh(a)- (ou)

solo: narvator

The matter often returned to my mind and I had sought twenty times

the other basses -ve ppp pp sempre a sh(a)- returned

60

(1)

carried the

carried the

3:2

to my mind

3:2

my

gliss

t- → (a) → (i) -nd

-t

ca -rried the

i- -dea

and I

-t

idea

and I

unsuccessfully for this solution.

For some days

gliss

to my

ab(a) → (o)

A tempo

7/8

65

(pp) mf

the i- dea about -t

(pp) mf

the i- dea about -t

mp

th the

mp

th the

mf pp

I had carv- -ied

mf pp

I had carv- -ied

(cue)

I had carried the idea about with me continually. (2)

-t

me con-

me con-

with

f(a)

f(a)

f(a)

(1) Only if necessary - follow the cue in the next bar.

(2) Join the other basses.

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mf p
f(a) continually
mf p
fla con- tinually
mf
-ti - nua- -lly
mf
-ti -nua- -lly

mf
-ry cha - -nce
mf
-ry cha -
mf
-ry cha - -nce
mf
-ry cha - -nce

70
-found
ch -
-found
ch
f
found

p
con- tin-, with me con- ti- -nua - lly
p
con- tin-, with me con- ti- -nua - lly
pb
con-tin-, with me con ti- -nua- lly
p
contin-, with me con ti-

cresc.
cresc.
cresc.
cresc.

f
found
f
found

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3/8

PP
con- -ti - -nually
PP
con ti- -nually

75
f
f
f

-a - nce
-a - nce

mf
con ti- -nua- -lly
mf
con ti- -nua- -lly

f
found
mf
con- ti- nua-, I do not know,
mf
con- ti- nua-, I do not know,

pp
a- -bout with, with me
pp
a -bout with, with me

mf
mf
I do not know,
I do not know,

80

do, do not, do not know how, I found

85

tutti dolce

it, together with a large num- ber

to- ge- ther with a large number of curious geth3er

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90

conc- -erning the theory of

conc- -er- ning the theory of

considera- -tions the theory of probability

considera- -tions the theory of probability

and new considera- -tions the theory of probability

and new considera- -tions the theory of probability

and new concerni- -ng probability

and new concerni- -ng probability

A tempo

95

poco

pp ve- -ry few mathema- ticians

there ave a

a

T+B: quasi gliss. niente

quasi gliss.

Solo: narrator

the other basses quasi gliss

sh- (a) -out who

As I think there are very few mathematicians in France who could solve this problem

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sh(ou) this pro- vide- -m

sh(ou) this 3:2 pro- -ble- m

sh(ou)

sh(ou)

could solve

of

of

jo- (å) (1) y,

jo- (å) (1) y,

less

less

in less time, I have no doubt that its publication in a pamphlet of twenty pages is a good method for obtaining a chair of mathematics

sh (a) (ou) t in (u)

Senza misura (♩=132 ca.)

100

I gave a shout

I gave a shout

ti- me

ti- me

I gave a shout

I gave a shout

I gave a shou-

I gave a shou-

of jo- (å) (1) y.

of jo- (å) (1) y.

of jo- (å) (1) y.

of jo- (å) (1) y.

of jo- (å) (1) y.

of jo- (å) (1) y.

-t of jo- (å) (1) y.

-t of jo- (å) (1) y.

... in a college. (2)

(1) An audible change of the vowels in 'joy'.

(2) These words are spoken accompanied only by the altos.

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The Nature of the Thread

3/4 Moderato (♩=76ca.)

S 1. 2.
A 1. 2.
T 1. 2.
B 1. 2.

At last, ff mf mp f poco cresc. al p

5 2/4 4/4 10 mp sub.

3/4

two days ago succ- ee - ded, not try

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dint of pain - - full,
of pain - full
ef - - fort
dint of pain - - full
painfull
ef - - fort
dint of pain - - full
effort,
painfull
ef - - fort but so to speak
dint of pain - - full,
painfull
ef - - fort but so to speak
by dint of pain - full ef - fort but so to speak
by dint of pain - full ef - fort but so to speak
dint of pain - - full
effort,
ef - fort, ef - fort but so
dint of pain - - full
ef - fort, ef - fort but so
15
but so to speak by
but so to speak by
by the grace of God.
by, the grace, the grace of God. As a
by the grace of God. As a
to speak by the grace of God.
to speak by the grace of, of God.

4 Più mosso
4 (♩= 86 ca.)

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20

ff As a, a sudden flash, flash of mf light, flash of mp light,

ff As a, a sudden flash, flash of mf light, flash of mp light,

ff as a sudden, flash, dim. al su- mf -dden flash of mp light,

ff As a sudden, flash of mf light, flash of mp light,

ff As a sudden, flash of mf light, flash of mp light,

ff As a sudden, sudden flash, sudden flash of mp light

25

f the e- -ni- gma was sdved, f was sdved, poco

f the e- -ni- gma mf was sdved, f was solved, was sdved poco

f the enigma was solved, f was sdved, was solved poco

f the enigma mf was solved, f was sdved, ff the e-

f the enigma mf f was sdved, ff e-

f the eni- gma mp was sdved, f bo. poco

f the eni- gma mp f was sdved

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3rit. . . . . A tempo primo (♩=76 ca.)

30

was solved, was solved. was solved. For For For my part,

was solved, was solved. was solved. For my For my

-ni-gma was solved, was solved. For my part

-ni-gma was solved. For

the eni- gma was solved. For my part,

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acc. al 4

35

my part, for my part I am unable, am

my part, for my part I am

part, for my part I am unable am un- -ble

I, I, am unable, am I am un- -able to

part for my part I am unable, am un- a -ble

for my part I am un-a -ble

3 Tempo secundo
4 (♩= 86-90)

40

rit. al . . .

PP sempre

un- -a- -ble to name, a- ble to na- -me the na- ture

un- -a -ble to, -able to na- -me the na- ture

un- able to, -a- -ble to name the, na- -me the nature, the na- ture of

un- able, -a- -ble to name the, na- -me the nature, na- - ture of

un- -a- -ble to, able to na- -me the na- ture

un- -a- -ble to name the, na- -me the na- ture

mp

Tempo primo
(♩= 76 ca.)

45

niente

of the thread, the nature

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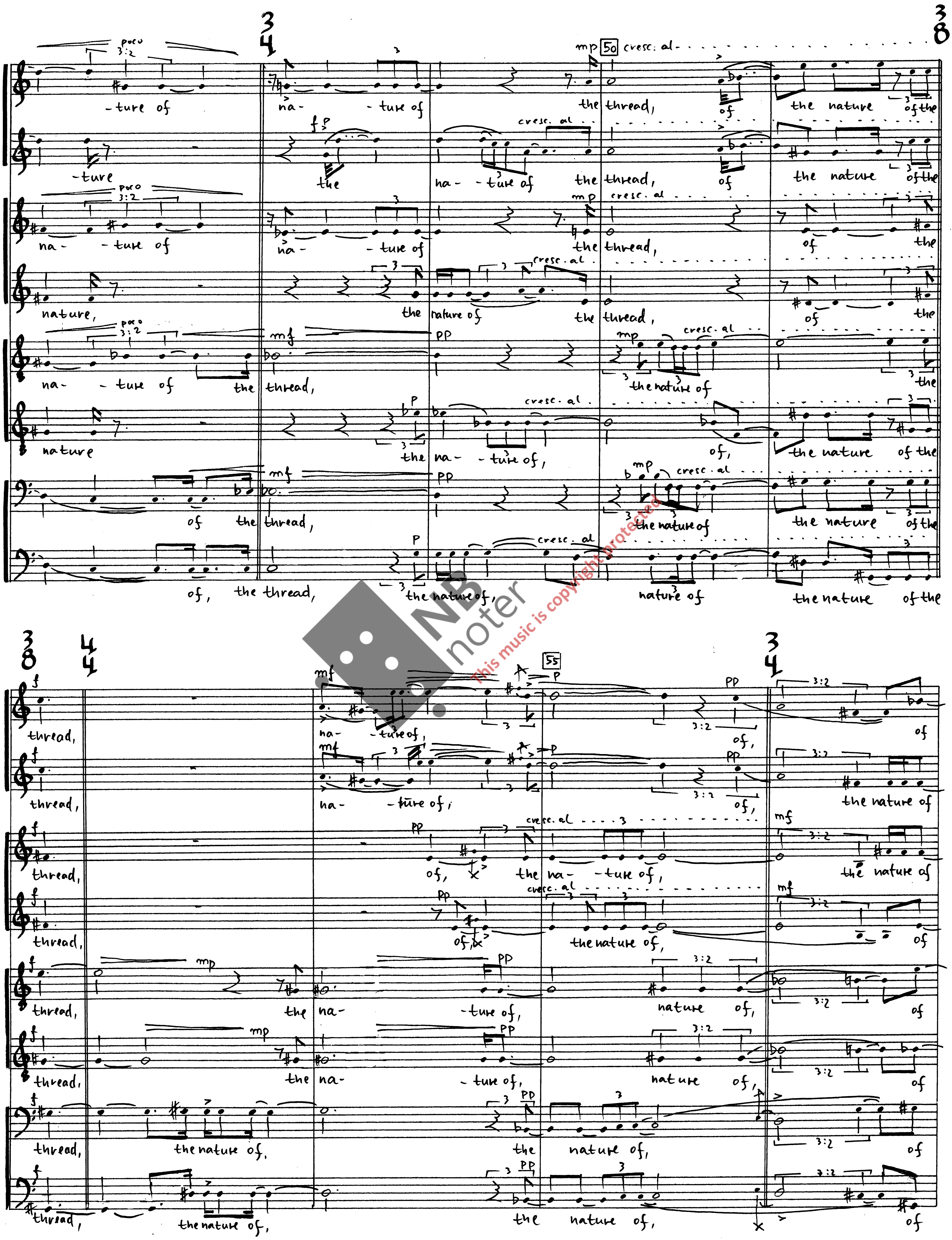

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A tempo

60

ppp the thread, the thread

ppp the thread, the thread

ppp the thread, the thread

ppp the thread, the thread

ppp the nature of the thread

ppp the nature of the thread

ppp na- -ture of the thread

ppp na- -ture of the thread

p which

p which

p which conne- -cted,

p which conne- -cted,

p which

p which

conne- -cted

conne- -cted

conne- -cted what I

conne- -cted what I

p which conne- -cted what I

p which conne- -cted what I

p which conne- -cted what

conne- ne- cted what

NB noter
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65

ppp what I,

ppp what I,

ppp what I,

ppp what I,

ppp previously

ppp previously

pp I pre-

pp I pre

pp what I previously

pp what I previously

pp what I

pp what I

pp what

pp what

pp pre-vious-sly,

pp pre-vious-sly,

pp -vious-sly,

pp -vious-sly,

knew,

knew,

knew

knew

pre- -viously

pre- -viously

knew,

knew,

I pre- -vious- sly knew,

I pre- -vious- sly knew,

I pre- -viously knew,

I pre- -viously knew,

mp

mp

mp

mp

mp

4 Tempo secundo
4 (♩= 86 ca.)

70

cresc. al

mf with that which made

ff su-

mf with that which made

f my succ ess, made my

mf Knew with that which made

f my, made my succ ess, made my su-

mf I knew that which made

f my, made my succ ess, made my

fp knew pre- -viously

(1) fp pre- -viously

(1) fp pre- -viously

(1) (2) fp pre- -viously

(non. rit.)

-ccess, my success pos-ssible.

-ccess, my success possible.

ff -ccess, made my success possible.

ff success, made my success possible.

knew.

knew.

knew.

knew.

(1) NB: choir breathing in these last 6 bars.

(2) Double 8va bassa ad lib.

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Learning to Dream

3/4 Con forza
NV (♩= 86-88)

4/4 (2)

(1) B.h.

PPP — sf 3p — PP — sf 3p — sf 3p — sf 3p — ff — sf 3p < sf 3p < sf 3p

1. T — ff — mf
I turned my chair to the fire and do - zed.

2. — ff — mf
I turned my chair to the fire and do - zed.

1. B — ff — mf
I turned my chair to the fire and do - zed.

2. — ff — mf
I turned my chair to the fir and do - zed.

5

ff — sf 3p — ff p — sf 3p — sf 3p — ff p — ff — sf 3p — ff

Again the a- -toms were gambolling be- fore my eye- -s.

Again the a- -toms were gambolling my eye- -s.

Again the a- -toms were gambolling be- fore my eye- -s.

Again the a- -toms were gambolling ey- -s.

10

FLTZ

sffp — ff — gliss — p < sfff 3p — ff

This time the smaller groups kept modesty in the background.

time the smaller groups kept modesty in the background (nd.)

kept modesty in the background (nd.)

kept modesty in the background. My.

(1) Notated in C
(2) Moving choir

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15

FLTZ

ORD

mp sff3p f P fff

My mental eye, rendered more acute by re-

My mental eye, rendered more acute by re-

mp My, my mental eye, rendered more acute by re-

my mental eye, rendered more acute by re-

PV NV

mp sfff3 PP

20

ffp sff3p<sf3p

-peat-, -peated visions of this kind,

-peat-, -peated visions of this kind,

-peat-, -peated visions of this kind,

-peat-, -peated visions of this kind,

mp my, my mental eye,

mp my, my mental eye,

ff my

ff my

(b)

ff sff3p ff P mf FLTZ ORD sfff3p

men- tal eye, could not distinguish lar- -ger structures, of manifold

men- tal eye could not distinguish lar- -ger structures, of manifold

men- tal eye could not distinguish lar- -ger structures of manifold

men- tal eye, could not distinguish structures of manifold

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25

gliss

3:2

mp — PP

PP sempre

-formation;

distinguish lar- -ger,

larger structures

ma- nifold con- formation;

con- formation;

distinguish lar- -ger,

larger structures of

ma- nifold con- formation;

con- formation;

distinguish lar- -ger,

larger structures

ma- -nifold

- formation;

distinguish lar- -ger,

larger structures

30

sf3p — sf3p=sf3p=sf3p sf3p — ff

mf

ff

mp

sometimes

move

long rows,

sometimes

move

sometimes

move

long rows,

sometimes

move

NB noter
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35

ff

P

cresc. al

ff

P

ff

Psub

fi- -tted together

fi- -tted together

close- ly

fi-

-tted to-gether

close- ly

fi-

-tted together

fi- -tted

to- gether;

to- gether;

to- gether;

to- gether;

gliss.

FLTZ

40

all

twi-

-ning,

and

twining

all

twining,

and

and

and

twining and

and

and

in,

twisting

-mp 7 leggiero

mp dolce

in snakelike

in snake-

-like

snakelike mo- -tion,

twisting in snakeli-

twisting

in snakelike

45

-ke

motions,

all twining

and twisting in

-ke, snakeli- -ke

and,

-ke

mo- -tions,

NB Noten
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50 (1)

ff

snakelike motion.

snakelike motion.

snakelike.

snakelike.

P legg.

What was,

P legg

What was,

What was,

What was,

P legg

But look!

Plegg.

But look!

what was tha-t?

what was tha-t?

what was tha-t?

what was tha-t?

tha- -t?

tha- -t?

tha- -t?

tha- -t?

(2) 55

P

sf sf sf

f

f

One of the snakes had,

One of the snakes had,

One of the snakes had,

One of the snakes had,

had seized

had seized

had seized

had seized

hold of its own tail,

hold of its own tail

hold

hold

PP

P

P

60

VM

NV

ff

mp sub

3:2

and the form whirled mockingly

and the form whirled mockingly

and the form whirled mockingly

and the form whirled mockingly

be-

fore

mp sub

be-, before my eyes,

be-, before my eyes,

mockingly

mockingly

be-

be-

be-

be-

(1) The choir does not move - "frozen"

(2) The choir starts moving again

(1) adlib.

65

-fore my eye - -s. As if bya flash of lightning I a-

70

(2)

gliss

-wo- -ke.

75

mp sempre

Let us, let us learn to dream, learn to dream, gentlemen, let us learn to

(1) The choir does not move - "frozen"

(2) The choir moves again

NB noter
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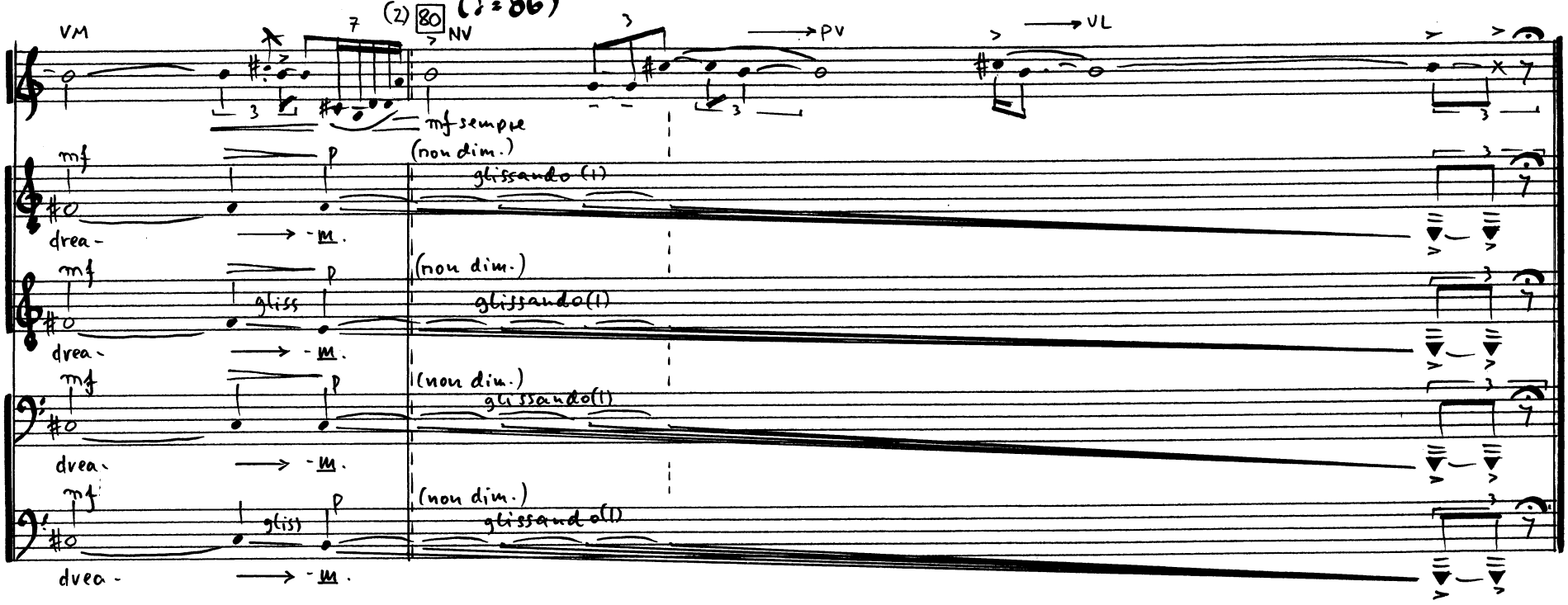
Senza misura



(1) Start the glissandi individually - the last on cue (tutti)

(2) The choir stops moving

NB noter
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Darwin's Shadow

Calmo rubato
(♩= 56-60)

B.h. (2)
S
A
T
B

NV PV NV gliss gliss
PPP ffmp PPsub. mf
3:2 3:2 3:2

A
(soft) → FLTZ
PP cresc. al f
(b) gliss
3:2
M → y
m → ind has
(1)

PPsub. cresc. al ff PP
cha- -nged, m- → y
3:2
mf p
VP

(1) Note : Always choir breath, except for 7
(2) Notated in C

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Alternativ:
Gå til ⊛ i B

NV
gliss
cresc. al
ff pp sub.
VL
-ind has cha-
-nged, m
nged, m
nged, m
nged, m
3:2
gliss
NV
tr.
(leggiero)
fp
ff p
mf
m → ind
y
has cha-
Più mosso
(♩ = 72 ca.)
up to the age of thirty
p
cresc. al
ff pp

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tr.

3:2

p

pp

rit. al . . . . . Tempo A (♩=56-60)

VL

ff

mp

mf

poetry of many ki- -nds

poetry of many ki- -nds

gliss

gave me great

pleasure

poco

C 3 Più mosso

4 (♩= 72 ca.)

B.h.

NV

pp leggiero

gliss

2T

Solo trio

Bar

div.

a2

I cannot endure to read a line

I cannot endure to read a line of poetry

dim. al . . . . .

S

A

T

B

But now

But now

Alternativ: Gå til ⊛ i F

Tempo A (♩=56-60)

(dim) . . . . .

ppp

mp

cresc. al . . . . .

ff

fff pp

fff pp

cannot

cannot

en- dure poe-

en- dure poe-

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B.h.

(soft) FLTZ 5 ORD

gliss

3:2 PPsempre

3/4

S

A

T

B

-try,

mf dim.al p

3:2 3

lost any tast,

5/4

VL

NV FLTZ

gliss

cresc.al mf

tast for m-u-si-

D 4 Più mosso (♩ = 72-76)

ORD

f mp

This curi- ous and la- men- table loss of the higher aesthe- -tic

dim.al mp

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Tempo A (♩=60)

E 3 Più mosso
4 (♩= 72-80)

Bh
2 T
Solo trio
Bar
S
A
T
B

PPP f mp gliss fp

My mind seems

mind seems

dim. al (1) PPP

ta-(a) (i)

dim. al (1) PPP

ta-(a) (i) (1) -s- -ts

-ts

to have become a kind of ma- -chine for grinding general laws out of large collections of

to have become a kind of ma- -chine for grinding general laws out of large collections of

M- -y

M -y

m -ind

m -ind

F Tempo A (♩=60)

ffpp

fa-

fa-

cresc. al f

acc. al

-cts

-cts

seems

to have become

a ma-

(1) Start with s individually

NB noted
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Vivace (♩=80-86)

B.h.

S

-chi-

A

-chi

T

-chi-

B

-chi-

3 Meno 4 mosso (♩=72ca.)

2T

Solo trio

Bar.

And if I had to live my life again

S

A

Choir: with eyes shout

T

B

would have made a rule to read

and if I

NB noter
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H Tempo A
(♩ = 60ca.)

some po- e- try
and listen to some mu- sic at
least once every week
some poe- -try
and listen to some mu- sic
every week
had to live,
had to live,
live my life a- gain,
live my life a- gain,
live my life a- gain
live my life again,
I would,
would,
would,
would,
would,
would,
would,
would,
would.
would.
would.
would.

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A Perfect Certainty

Quasi Parlando
(♩=86-90)

f T+B (1)

Just at this time I left Caen, where I was then living, to go on a geo-logic ex- cursion, a

S+A ff

to go

Tutti fff

geo- -lo- -gic excursion under the auspice- -s of the school of mines.

we, we entered an omnibus to go someplace or the other. At the moment when I

mp S+A

T+B mp

to go

f

put my foot on the step the i- dea came to me, the idea came to me without,

T+B S+A

without any- thing in my former thoughts seeming to have paved the way for it,

mp Tutti

-t

T+B

paved the way, paved the way for it,

without anything in my former thoughts seeming to have paved the way for it

S+A div. --→

T+B mp

paved the way

A tempo

for it

(1) Note repitition

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mp T+B cresc. al 25 3:2 T+B

S+A that the transformations I had used to de-fine the Fuchsian functions, functions were i-

(cresc.) ff

dentical with those of non-Euclidean geometry

A tempo

30 Tutti f T+B

I, I S+A

S+A f ff psub.

with those of non- Euclidean geometry

35 T+B

did not veri-fy the idea I I should not have had time as

S+A mp

as

mp cresc. al ff

upon taking my seat in the omnibus I went on with a conversation already com-

f ff ff

upon ta- -king I went on with a conversation already com-

-menced,

-menced,

40 Tutti: Leggiero

pp

but I felt a perfect certainty, I felt a perfect

but I felt a perfect certainty, I felt a perfect

but I felt a perfect certainty, I felt a perfect

but I felt perfect certainty, I felt a perfect

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2/4 | 3/4 A tempo | 4/4

45 mf T trio | T tutti

On my return to Caen, for conscience' sake | I verified the results

div. (pp)

certainty

(pp)

certainty

dim. d. ..... niente

certainty

(pp)

Certainty

4/4 | 3/4 A tempo | 5/4 | 2/4

f Tutti div. (1)

50 T+B

at my leisure | Then I turned my attention to the study of some arith-

2/4

T+B

S+A

metical questions apparently with-out much, with out much success.

ff 55 S+A

A tempo ff

Dis-

T+B div. pp

-ccess

div. | div. | 60 div. | 4/4 div. | 3/4

-gusted with my failure I went to spend a few days at the seaside and

mf

at

ff

the seaside and

3/4 | 2/4 A tempo | 4/4 | 2/4

mp

T+B

65

div. (2)

thought of something else. One, one morning, walking on the bluff the i-dea

S+A

thought of something else

(1) Divisi; both male and female voices.

(2) Divisi; both male and female voices.

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Tutti

came to me, with just the same characteristics of brevity, (gliss) suddenness and immediate cer - tain - ty

70 T+B S+A

Tutti

that the arithmetic transformations of indeterminate ternary quadric forms gliss

p cresc. al

S+A

indeterminate ternary quadric

T+B div. 75

were identical with those of non-Euclidean geometry. Re-

A tempo

(cresc.) forms were identical with those mp div. geometry.

Tutti 80 T trio

-turned to Caen, I medi-ta-ted on this result, I me-di-ta- -ted on this re-

85 mf T+B div.

-sult and deduced the consequences. I, I made a systematic att-

A mp and deduced the con- -se- -quences

90 div. sempre

-ack I made a systematic, a systematic attack and carried all the outworks, one

p : very insisting! (1) cresc. al

S+A systematic attack

(1) Individually - only once per singer (if possible) - stop when cue is given.

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after an-other.

Tutti: Leggiero

All this work was perfectly conscious, was, this work, work was

All this work was perfectly conscious, was this work, work was

All this work was perfectly conscious, was this work, work was

was perfectly conscious, was, this work, work was

A tempo

T trio mf

T tutti

Most striking at first is this appearance of sudden illumination, sudden

perfectly

perfectly

perfectly

perfectly

dim. al niente

conscious.

conscious.

conscious.

Tutti PPP, ma distinto

T+B

A manifest sign of long unconscious prior work.

S+A

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How to Arrive

Agitato (♩=90ca.)

B.h. (1)

NV gliss. gliss. rit...

f ff mf ffsempre f ff

Senza misura (♩=60 ca.)

NV

PPP sempre

PV NV

p

Light FLTz

PP poss.

ORD PV VL NV

mp PP poco

legg. molto

p cresc. al mf

Light FLTz

PP

ORD VL NV

p poco mp

ppsub. cresc. al

"sharp" FLTz NV

(cresc.) mf

ORD "sharp" FLTz ORD

cresc. al f P f ff

Tempo 2 primo (♩=90)

gliss gliss gliss

mp f ff sempre

ff pp sub.

(1) Transposed part

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Senza misura (♩=60)

"light"
FLTZ - - - - - - - - - - ORD

3:2

ff pp

poco

PP

FLTZ - - - - ORD

VL

mf

mp dolce

legg. molto

pp

NV

mp

cresc. al . . . . . f

VM (3/4) NV

sfpp

"light"
FLTZ

tr

mp

mf

PP

acc. . . . . (4/4) . . . . . Più mosso (♩=72-80)

B.h.
S
A
T
B

cresc. al . . . . .

f

sf3p

A: pp sempre

kn(ow)

S: pp sempre

B: pp sempre

T: pp

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Tempo primo
(♩=90)

cresc. al
(pp) cresc. al
(pp) cresc. al
mp
ff
mf
sdiv. mp cresc. al
kn(ow)
mp cresc. al

gliss
fff
(1)
PPsub.
know how I am to arrive at them
(2) pp
gliss
(2)
PPsub.
know how I am to arrive at them

Senza misura (♩=60)
pp
VL
mf
NV
"light"
FLTZ
pp
cresc. al
mp
cresc. al
mp

cresc. al
ORD
mf
pp
gliss.
f
mpsub.
dim. al
dim. al
ppp

VL
(mp)
Attacca

(1) Individually - f.ex. from right to left.
Note: rhythmical precise!
(2) Wait until all singers have reached their pp-note, the proceed - in pp

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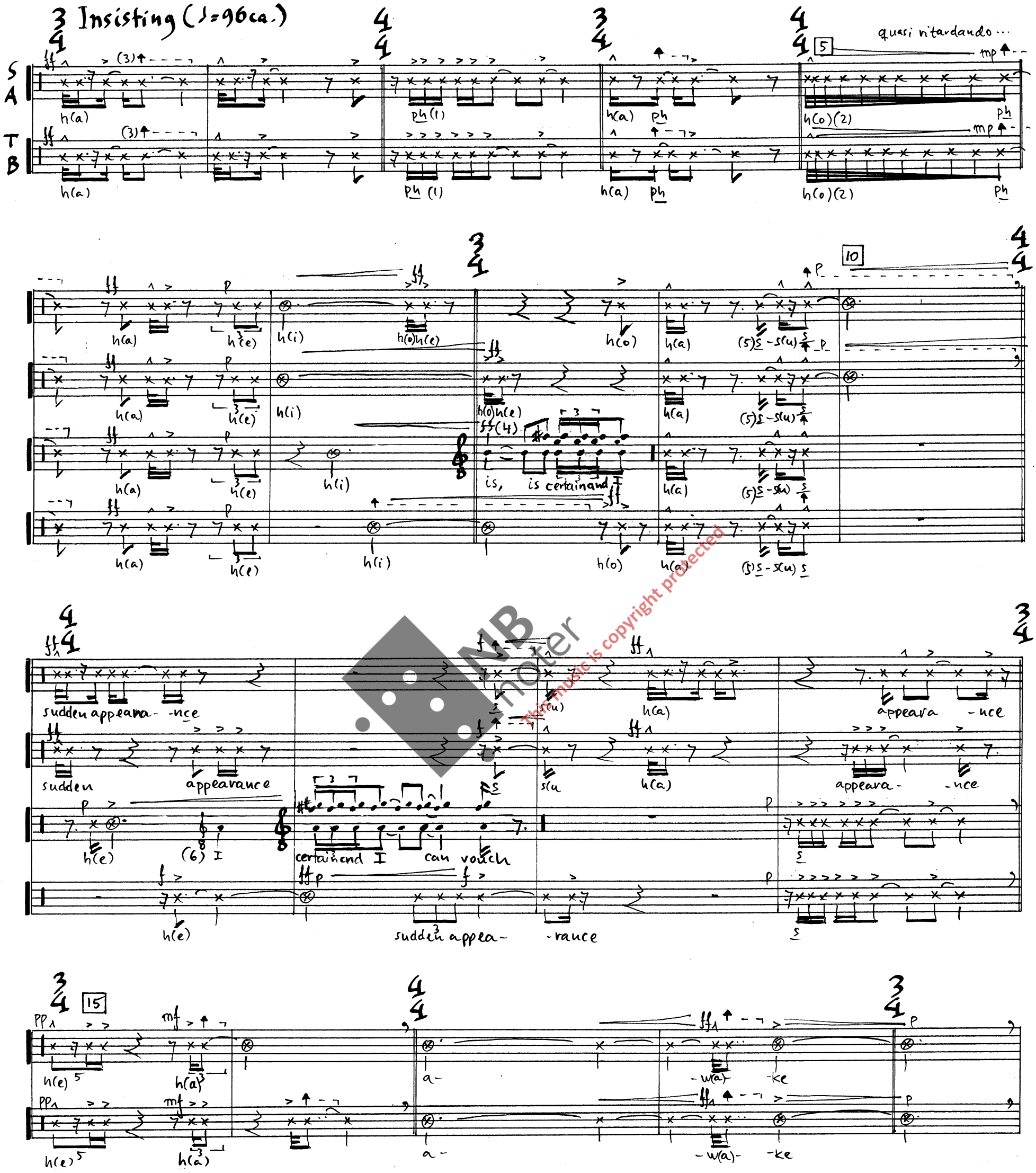
Sudden Awakening



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20

Senza misura (♩ = 60 ca.)

a-

its absolute,

for its absolute,

a-

pp a- mp> -any

p a- pp -any

pp a- >mp -any

p mp -any

>mf a- ny

f of

f of

3 Tempo primo
4 (♩ = 96 ca.)

f of

pp mf> h(a)

h(a)

mf> pp h(a)

mf> pp h(a)

mp a- any of tho-

mp a- -ny of tho-

mp a- -ny of tho-

mp a- ny of tho-

>f -se

>f -se

f> -se

>f -se

25

Alternativ:
Gå til takt 30

4/4

pp V- (1)

pp V- (1)

V- 3

mf very

pp V-

1f ve- -ry

pp V

2/4 3/4

ff very ab- rupt-,

ff very abrupt-,

3/4 30

p very

p ve- ry

ff certainty, cer-

ff certainty, cer

cer- tainty, cer-

a-

2/4 f pp very ab- rupt-,

pp very ab- rupt-,

3 very ab- rupt-,

3/4

ab- -tainty

ab- -tainty

ab- -tainty

ab- -tainty

35

ruptly, a-

ruptly, a-

ruptly, a-

ruptly, a-

ve- ry.

a-

(1) V from 'very'

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(1) certainty, h(e)

ab- -ruptly

3:2

a- aw-

40

-ak- awak- awakened a-w(e) (i)

-ak- with-out the slightest aw- akened w(e) (i)

abruptly awakened

45

Senza misura (♩=60)

without the slightest in- stant of re- fle- dim. al mp h(e) (2)

without the slightest in- stant of re- fle- dim. al mp h(e) (2)

without the slightest in- stant of re- fle- dim. al mp h(e) (2)

without the slightest in- stant of re- fle- dim. al mf reflection

without the slightest in-stant of re- fle- dim. al mf refle-

without the slightest in-stant of re- fle- dim. al mf refle-

without the slightest instant of re- fle- dim. al mf refle-

(1) Alternatives: soloist group or tutti

(2) Gradual change to air tone (only choir I)

(3) One singer only

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50

previou-

Previou- sly

Senza misura (♩=60)

tried to

to follow

dim. al p

pp sub

-ction

Senza misura f (♩=60)

follow

tried to fo-llow

previou-sly

(♩=96 ca.)

distinto molto

tried to follow.

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Boston 14/2-09
Edvin Østergaard
rev. 2/8-15