

FROM THE RECORD OF ANCIENT MATTERS

Andy Vores

1: THE CREATION OF HEAVEN, EARTH, AND THE GODS

very slow and strange

BELL WAH (6.8) Vector Play ON, Vector Wheel at A

join all chords together

Kbd.

thru 2 Vector phases sim. thru all Vector phases spin Vector Control once thru all Vector phases sim.

Perc. 1

TAM-TAM

scrape edge (Tgl. stick)

pp

f

Use Pitch Wheel

semitone up

sim.

Kbd.

sim. sim.

Kbd.

thru 1 Vector phase sim. sim.

Use Pitch Wheel

semitone up

Kbd.

Musical notation for the first system, labeled 'Kbd.'. It features a grand staff with treble and bass clefs. The treble clef part contains a melodic line with a slur over several notes, and a 'semitone up' instruction with a bracket above it. The bass clef part contains a single note with a slur. The system concludes with a double bar line and a 4/2 time signature.

Moderately fast

Kbd.

Musical notation for the second system, labeled 'Kbd.'. It features a grand staff with treble and bass clefs. The treble clef part has a whole rest. The bass clef part contains a rhythmic pattern of eighth notes. A key signature change to one sharp (F#) is indicated above the treble clef. The system concludes with a double bar line and a 4/2 time signature.

Vc.

Musical notation for the second system, labeled 'Vc.'. It features a single bass clef staff with a continuous eighth-note pattern. A slur covers the first half of the system. A dynamic marking of *p* is placed below the staff. The system concludes with a double bar line and a 4/2 time signature.

Kbd.

Musical notation for the third system, labeled 'Kbd.'. It features a grand staff with treble and bass clefs. Both staves contain rhythmic patterns of eighth notes. A key signature change to two sharps (F# and C#) is indicated above the treble clef. The system concludes with a double bar line and a 4/2 time signature.

Vc.

Musical notation for the third system, labeled 'Vc.'. It features a single bass clef staff with a continuous eighth-note pattern. A slur covers the first half of the system. The system concludes with a double bar line and a 4/2 time signature.

Kbd.

Musical notation for the fourth system, labeled 'Kbd.'. It features a grand staff with treble and bass clefs. Both staves contain rhythmic patterns of eighth notes. A key signature change to two sharps (F# and C#) is indicated above the treble clef. The system concludes with a double bar line and a 4/2 time signature.

Vc.

Musical notation for the fourth system, labeled 'Vc.'. It features a single bass clef staff with a continuous eighth-note pattern. A slur covers the first half of the system. A dynamic marking of *p* is placed below the staff. The system concludes with a double bar line and a 4/2 time signature.

Kbd.

Vc.

8

p

Kbd.

Vc.

10

pp

Kbd.

Vc.

12

Vc.

14

scrape edge (Tgl. stick)

Perc. 1 TAM-TAM

Perc. 2 SUSP CYM

Kbd. SAD ANGEL (2.3) Vector Play OFF

Vc. 16

Cl. $p < p < sim.$

Kbd. BELL WAH (6.8) Vector Play ON

Vc. pizz. 18

Cl. *mfpp*

Perc. 2 SUSP CYM *p*

Kbd.

Vc. arco *mfpp*

Perc. 1 TAM-TAM *p* scrape edge (Tgl. stick)

Perc. 2 SUSP CYM *pp*

Kbd.

Vc. pizz. *mf*

TAM-TAM

Perc. 1 *p < f*

Perc. 2 **SUSP CYM** *mf*

Kbd.

30

Perc. 1 **TRGL**

CUES Narr.

p

Kbd.

37

Heaven and Earth were not yet separated, nor were the IN and the YO, the masculine and feminine principles, separated.

Narr.

Use Pitch Wheel

whole tone up

whole tone down etc.

Kbd.

change ad lib.
arco

sul pont.

nat.

Vc.

44 *pp*

CUES Trgl

All was in a mass; formless, egg-shaped, the extent whereof is not known, which held the life principle. The purer, tenuous essence,

Narr.

Perc. 1 TAM-TAM

etc.

Kbd.

Vc. sul pont. nat. sul pont. nat.

ascending, gradually formed Heaven, the heavier portion sank, becoming Earth.

Narr.

Perc. 1 TRGL CUES Cello

Perc. 2 SUSP CYM

etc.

Kbd.

Vc. gl. gl. mf p f

Scime

SpCh 1 *mf* Ko - ji - ki.

SpCh 2 *mf* Ko - ji - ki.

SpCh 3 *mf* Ko - ji - ki.

SpCh 4 *mf* Ko - ji - ki.

Chor 1 *mf* Ko - ji - ki.

Chor 2 *mf* Ko - ji - ki.

Cl. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 1 *p* *p* *sim.*

Tbn. 2 *p* *p* *sim.*

TAM-TAM

Perc. 1 *mf*

SUSP CYM

Perc. 2 *mf*

Kbd. PIANO (3.2) Vector Play OFF

Vc. *mf* *p*

When Heaven and Earth began,

Narr.

Tbn. 1

Tbn. 2

Kbd.

Vc.

51

there was something in the emptiness whose shape cannot be described.

Narr.

Perc. 1

Kbd.

Vc.

54

TRGL

p

pizz.

mf

Something appeared; something like a white cloud. From it came into being three gods in the High-Sky-Plain:

Narr.

Perc. 1

Kbd.

Vc.

TRGL

CUES Narr

f

BELL WAH (6.8) Vector Play ON

change ad lib. sul pont. nat. sul pont. nat.

57

first, AME-NO-MINAKA-NUSI-NO-KAMI

Narr.

Cl.

Perc. 1

Kbd.

TAM-TAM

f

58

next, TAKA-MI-MUSUBI-NO-KAMI,

Narr.

SpCh 1
Ma - ster of the Au - gust Cen - ter of Hea - ven.

SpCh 2
Ma - ster of the Au - gust Cen - ter of Hea - ven.

Chor 1
f
Ma - ster of the Au - gust Cen - ter of Hea - ven.

Chor 2
f
Ma - ster of the Au - gust Cen - ter of Hea - ven.

Cl.
f

Tbn. 1
f

Tbn. 2
f

Perc. 1
f

Kbd.

next, KAMI-MUSUBI-NO-KAMI.

Narr.

SpCh 2
High Pro - du - cing Won - drous De - i - ty.

SpCh 3
High Pro - du - cing Won - drous De - i - ty.

Chor 1
f
High Pro - du - cing Won - drous De - i - ty.

Chor 2
f
High Pro - du - cing Won - drous De - i - ty.

Cl.
f

Tbn. 1
f

Tbn. 2
f

Perc. 1
TAM-TAM
f

Kbd.

63

These three gods came into existence and their

Narr.

SpCh 3
Di - vine Pro - du - cing Won - drous De - i - ty.

SpCh 4
Di - vine Pro - du - cing Won - drous De - i - ty.

Chor 1
f
Di - vine Pro - du - cing Won - drous De - i - ty.

Chor 2
Di - vine Pro - du - cing Won - drous De - i - ty.

Cl.
f

Tbn. 1
f

Tbn. 2
f

Perc. 2
SUSP CYM

Kbd.

65

forms were not visible. While the Earth was young, resembling floating oil and drifting like a jellyfish,

Narr.

Tbn. 1
gl.

Tbn. 2
p
gl.

something clear and bright sprouted up, like a horn, like crystal,

Narr.

CUES Narr

Cl.

pp

Tbn. 1

Tbn. 2

Narr.

CUES Tbn to stop

like a reed-shoot when it first emerges from the mud.

Cl.

Tbn. 1

Tbn. 2

Kbd.

Use Pitch Wheel

CUES Narr

semitone up
semitone down
etc.

From this two more gods came into being and their forms were not visible. Then, spontaneously,

Narr.

Chor 1

p

A - si - Ka - bi

Chor 2

p

A - si - Ka - bi

Cl.

mf

Tbn. 1

Tbn. 2

Perc. 2

SUSP CYM

p

Kbd.

thru 1 Vector phase

sim.

the Seven-Sky-Generations of gods, including the paired gods:

Narr.

SpCh 1 ← Lord-Mud-Earth.

Chor 1 Lord Mud Earth

Chor 2 Lord Mud Earth

Cl. *mf* *mf*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

Perc. 1 TAM-TAM *mf* L.G. WBLK

Perc. 2 SUSP CYM *mf* *mf*

Kbd.

71

SpCh 1			Great-Place-Elder
SpCh 2	Lady-Mud-Earth.		
SpCh 3		Germ-Integrator.	
SpCh 4			Life-Integrator.

Chor 1

La - dy Mud Earth. Germ In - te - gra - tor. Life In - te - gra - tor. *f* Great Place El - der.

Chor 2

La - dy Mud Earth. Germ In - te - gra - tor. Life In - te - gra - tor. *f* Great Place El - der.

Cl.

Tbn. 1

Tbn. 2

TRGL

Perc. 1

LG. WBLK

Perc. 2

Kbd.

SpCh 1				He Who In-vites.
SpCh 2	Great-Place-Elder-Lady			He Who In-vites.
SpCh 3		Perfect-Face.		
SpCh 4			Awful-Lady.	

Chor 1

Great Place El-der La - dy. Per - fect Face. Aw - ful La - dy. He Who In-vites. *ff*

Chor 2

Great Place El-der La - dy. Per - fect Face. Aw - ful La - dy. He Who In-vites. *ff*

Cl.

ff

Tbn. 1

ff

Tbn. 2

ff

Perc. 1

TAM-TAM

LG. WBLK

ff

Perc. 2

Kbd.

Izanami and Izanagi enter

That is: IZANAGI and IZANAMI.

Narr.

SpCh 3
She Who In - vites.

SpCh 4
She Who In - vites.

Chor 1
She Who In - vites.

Chor 2
She Who In - vites.

Cl.

Tbn. 1
pp

Tbn. 2
pp

Perc. 1
TRGL
SUSP CYM
p

Perc. 2
ff

Kbd.

Vc.
pizz.
mp

The musical score is arranged in a vertical staff format. It includes parts for Narrator, two Spoken Chorus members (SpCh 3 and SpCh 4), a two-part Choir (Chor 1 and Chor 2), Clarinet (Cl.), two Trombones (Tbn. 1 and Tbn. 2), two Percussionists (Perc. 1 and Perc. 2), Keyboard (Kbd.), and Violoncello (Vc.). The vocal parts and choir sing the lyrics 'She Who In - vites.' The instrumental parts include a Clarinet line, Trombone lines with *pp* dynamics, Percussion 1 with TRGL and SUSP CYM and Percussion 2 with *ff* dynamics, Keyboard accompaniment, and Violoncello with *pizz.* and *mp* markings. The score is divided into measures by vertical bar lines.