

# THE PASSION OF BRUNO

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ON THE COUNTLESS WORLDS OF  
GIORDANO BRUNO

JORDAN ALEXANDER KEY  
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## THE PASSION OF GIORDANO BRUNO

FOR

### LOADBANG ENSEMBLE

Baritone Voice – Trumpet in B-flat – Trombone – Bass Clarinet

Fall, 2020

1.	Glory to Curiosity (c. 2'30")	1
2.	Invocation of Truth (c. 3'00")	5
3.	The Fools of the World (c. 6'00")	22
4.	Countless Earths, "The Cosmic Visions of Bruno" (c. 13'00")	30

## THE PASSION OF GIORDANO BRUNO

**PART 1:** (text based on excerpts of *Cabal of the Cheval Pegasus*, 1585)

*Glory to impious curiosity  
... seek the secrets of nature,  
... and reckon the courses of the stars.*

*The fools of the world have been those  
who have established ceremonies,  
laws, faith, rule of life,  
and religions.*

*Impart to us the knowledge  
of the universality of terrestrial laws  
throughout all worlds!  
Destroy the theories that the earth  
is the center of the universe!  
Crush the supernatural powers  
said to animate the world!  
Open the door out into the limitless,  
the unified firmament composed of similar elements!  
Make it plain to us  
that the motions of all the worlds  
proceed from inner forces.  
Teach us in the light of such attitudes  
to go forward with surer tread  
in the investigation and discovery of nature!*

**PART 2:** (text based on excerpts of *On the Infinite Universe and Worlds*, 1584)

[BRUNO]  
*There are countless suns and countless earths  
all rotating round their suns  
in exactly the same way  
as the seven planets of our system.*

[ENSEMBLE]  
*Heresy!*

[BRUNO]  
*We see only the suns  
because they are the largest bodies  
and are luminous,  
but their planets remain invisible to us  
because they are smaller and non-luminous.*

[ENSEMBLE]

*Heresy!*

[BRUNO]

*The countless worlds in the universe*

*are no worse and no less inhabited  
than our earth.*

*For it is utterly unreasonable to suppose*

*that those teeming worlds  
which are as magnificent as our own,  
perhaps more so, ...  
should be uninhabited  
and should not bear similar  
or even more perfect inhabitants  
than our earth.*

[ENSEMBLE]

*Heresy!*

[BRUNO]

*The unnumbered worlds in the universe*

*are all similar in form and rank  
subject to the same forces  
and the same laws.*

[ENSEMBLE]

*Heresy!*

# - THE PASSION OF BRUNO -

## - GLORY TO CURIOSITY -

Giordano Bruno, "Cabal of the Cheval Pegasus" (1585)

**Introitus: Grand Recitation (  $\text{♩} = 60$  )**

\*FOR FIRST MOVEMENT, ACCIDENTALS APPLY ONLY TO NOTE GIVEN

Jordan Alexander Key  
Fall 2020

BARITONE VOICE

TRUMPET IN B<sub>b</sub>

TROMBONE

BASS CLARINET  
IN B<sub>b</sub>

SOLEMN RITUAL

mp — p — mf — p

SOLEMN RITUAL

mp — p — mf — p

2

2

3

Musical score for measures 3 and 4:

- Measure 3:** Two staves. Top staff: G major, 4/4 time. Bottom staff: A major, 4/4 time. Dynamics: *mp*, *p*, <*mp*, *mf*, *p*.
- Measure 4:** Two staves. Top staff: G major, 4/4 time. Bottom staff: A major, 4/4 time. Dynamics: *mp*, *p*, *mp*, *mf*, *p*.

4

FREELY, DECLAMATORY RECITATION

Musical score for measure 4:

- Vocal Part (Top Staff):** Dynamics: *mf*, *p*. Text: Glory to im-pious curiosity!
- Bassoon Part (Middle Staff):** Dynamics: *mp*, *p*, *mf*, *p*.
- String Part (Bottom Staff):** Dynamics: *mp*, *p*, *mf*, *p*.

SOLEMN RITUAL

5

Glory to im-pious curiosity!

*p*

*mf* *mp*

*p* *mf* *mp*

*p* *mf* *mp*

6

*mp* *mf*

Seek the sectrets of nature Reckon the course of the stars

*mp* *p* <*mp* *mf* *p*

*mp* *p* *mp* *mf* *p*

*mp* *p* *mp* <*mf* *p*

7

Musical score for four voices. The score consists of four staves, each representing a different voice. The top staff is in bass clef, the second in soprano clef, the third in alto clef, and the bottom in bass clef. The music is in common time. The vocal parts are: Bass (bottom), Alto (third), Soprano (second), and Tenor/Bass (top). The lyrics are: "Glory to im-pious curiosity!". The vocal parts enter sequentially. The first vocal entry starts with a dynamic of *mp*, followed by *f*, then *ff*, and finally *ff SUB. p*. The second vocal entry starts with *mp*, followed by *f*, then *ff*, and finally *ff SUB. p*. The third vocal entry starts with *mp*, followed by *f*, then *ff*, and finally *ff SUB. p*. The fourth vocal entry starts with *mp*, followed by *f*, then *ff*, and finally *ff SUB. p*. The vocal parts are separated by vertical dashed lines. The lyrics are placed above the vocal parts. The score is enclosed in a rectangular frame.

Glory to im-pious curiosity!

*f*

*mf*

*mp* *f* *ff* *SUB. p*

*mp* *f* *ff* *SUB. p*

*mp* *f* *ff* *SUB. p*

# - PRAYER TO UNIVERSAL TRUTH -

Giordano Bruno, "Cabal of the Cheval Pegasus" (1585)

Joyous Fanfare ( $\text{♩} = 50$ )

BARITONE VOICE

TRUMPET IN B<sub>b</sub>

TROMBONE

BASS CLARINET  
IN B<sub>b</sub>

3

6

4

6  
4

5

5

*mp*

Im - part

*mf* *p*

*mp*

3:2

5:4

5:4

3:2

6

7

us the know - ledge \_\_\_\_\_ of the

*mf*

*mf*

7

uni - ver - sal - i - ty of

*mp*

*p*

8

ter - - - res - tri - al laws

3:2♪

9

through - out all \_\_\_\_\_ worlds!

mf

+2 tr

10

Des - troy the

*mp*

*mp*

11

theor - ies that the earth is the

*+2 trill*

*mp*

10

12

cen - ter of the un - ni - verse!

13

*mf*
  
*+2 tr*
  
*p*
  
*mf*

14

*mf*

5:4

3:2

11

crush                    the                    su - per - - na - tu - ral

15

3:2

pow - ers \_\_\_\_\_ said to a - ni-mate the

*mp*

*mp*

12 16

*mp*

world! 0 - pen the

+1 trill

*p*

3:2 3:2

*mf*

This musical score page contains two staves of music. The top staff is in bass clef and has lyrics: 'world!', '0', 'pen', and 'the'. The middle staff is in treble clef and features a trill starting at measure 17. The bottom staff is in bass clef and shows eighth-note patterns. Measure numbers 12 and 16 are indicated at the top left.

17 =*mf*

door out in - to the

3

*mp*

3:2 3:2

*mp* *mf*

+1 trill

3:2 3:2

*mf*

This musical score page contains two staves of music. The top staff is in bass clef and has lyrics: 'door', 'out', 'in', 'to', and 'the'. The middle staff is in treble clef and shows eighth-note patterns. The bottom staff is in bass clef and displays eighth-note patterns. Measure number 17 is indicated at the top left.

18

li - mit - less \_\_\_\_\_ the u - ni - fied \_\_\_\_\_

*mf*

*mf*

*mf* — *f*

19

— 3:2 — fir - ma - ment \_\_\_\_\_

*f*

+1 trill

14

20

*mf*

com posed \_\_\_\_\_ of si - mi - lar \_\_\_\_\_ el - e -

*mp*

*mf*

*3:2*

*3:2*

*mf*

21

*mp*

ments!

*f*

*mf*

22

22

*mp*

Make it plain

*mp*

*f*

23

to us

5:4

3:2

7:4

24

*mp*

that the mo-tions \_\_\_\_\_ of

*mf*      *mp*

25

*mf*

all the worlds pro - ceed \_\_\_\_\_

*mf*

*6:4* *3:2* *7:4*

*mf*      *mp*

*mp*

26

from in - ner

for - - - -

6:4

5:4

3:2

7:4

17

27

ces.

Teach

3:2

*mf*

*mp*

6:4

28

Musical score for piano and voice. The piano part consists of three staves. The top staff has a bass clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is one flat. Measure 28 begins with a piano dynamic of *mf*. The vocal line includes lyrics: "us in the light". The piano part features rhythmic patterns with various note values and rests, some grouped by brackets indicating time signatures: a bracket over two measures spans "5:4", another over two measures spans "3:2", and a bracket over three measures spans "6:4". The piano dynamic changes to *mf* at the end of the section.

29

Musical score for piano and voice. The piano part continues from the previous measure. Measure 29 begins with a piano dynamic of *f*. The vocal line includes lyrics: "of such attitudes to go". The piano part features rhythmic patterns with various note values and rests, some grouped by brackets indicating time signatures: a bracket over two measures spans "3:2", and a bracket over three measures spans "5:4". The piano dynamics change between *mp* and *mf* throughout the section.

30

for - ward with sur - er tread

*p* *p*

*mp*

*mf*

31

*f* *ff*

in the in - ves - ti - ga - tion

*mp* *mf*

*mf*

*mf*

20

32

and dis - cov - er -

*mf*

*mp*

*mf*

*mp*

33

- y

of

*p*

*mf*

*p*

5/4

34

**Bassoon Part:**

- Measure 1: Dynamics: **p**. Notes: Bassoon plays eighth notes.
- Measure 2: Dynamics: **p**. Notes: Bassoon plays eighth notes.
- Measure 3: Dynamics: **mf**. Notes: Bassoon plays eighth notes.
- Measure 4: Dynamics: **mf**. Notes: Bassoon plays eighth notes.
- Measure 5: Dynamics: **mp**. Notes: Bassoon plays eighth notes.
- Measure 6: Dynamics: **mf**. Notes: Bassoon plays eighth notes.

**Piano Part:**

- Measure 1: Dynamics: **p**. Notes: Piano plays eighth notes.
- Measure 2: Dynamics: **p**. Notes: Piano plays eighth notes.
- Measure 3: Dynamics: **mf**. Notes: Piano plays eighth notes.
- Measure 4: Dynamics: **mf**. Notes: Piano plays eighth notes.
- Measure 5: Dynamics: **mp**. Notes: Piano plays eighth notes.
- Measure 6: Dynamics: **mf**. Notes: Piano plays eighth notes.

35

**Bassoon Part:**

- Measure 1: Dynamics: **mp**. Notes: Bassoon plays eighth notes.
- Measure 2: Dynamics: **mp**. Notes: Bassoon plays eighth notes.
- Measure 3: Dynamics: **p**. Notes: Bassoon plays eighth notes.
- Measure 4: Dynamics: **p**. Notes: Bassoon plays eighth notes.
- Measure 5: Dynamics: **p**. Notes: Bassoon plays eighth notes.

**Piano Part:**

- Measure 1: Dynamics: **mp**. Notes: Piano plays eighth notes.
- Measure 2: Dynamics: **mp**. Notes: Piano plays eighth notes.
- Measure 3: Dynamics: **p**. Notes: Piano plays eighth notes.
- Measure 4: Dynamics: **p**. Notes: Piano plays eighth notes.
- Measure 5: Dynamics: **p**. Notes: Piano plays eighth notes.

**- THE FOOLS OF THE WORLD -**  
**Giordano Bruno, "Cabal of the Cheval Pegasus" (1585)**

Eternal Meditation ( $\text{♩} = 40$ )

BARITONE VOICE

TRUMPET IN B<sub>b</sub>

MOLTO LEGATO  
pp

TROMBONE

MOLTO LEGATO  
pp

BASS CLARINET  
IN B<sub>b</sub>

MOLTO LEGATO  
pp

3

*p*

the\_\_\_\_\_fools\_\_\_\_\_ the\_\_\_\_\_fools\_\_\_\_\_

5

of the world have been those who have.

This section contains two systems of musical notation. The top system consists of three staves: a bass staff (C-clef), a soprano staff (G-clef), and another bass staff (C-clef). The lyrics "of the world have been those who have." are written below the notes. Measure 5 ends with a vertical bar line. Measure 6 begins with a bass note followed by a series of eighth and sixteenth notes. The middle system continues with the soprano and bass staves, maintaining the same harmonic progression and vocal parts as the top system.

7

e - stab - lished ce - re - mo - nies

This section contains two systems of musical notation. The top system consists of three staves: a bass staff (C-clef), a soprano staff (G-clef), and another bass staff (C-clef). The lyrics "e - stab - lished ce - re - mo - nies" are written below the notes. Measure 7 ends with a vertical bar line. Measure 8 begins with a bass note followed by a series of eighth and sixteenth notes. The middle system continues with the soprano and bass staves, maintaining the same harmonic progression and vocal parts as the top system. Dynamic markings include *mf*, *mp*, *SPRECHSTIMME*, *p*, and *f*.

9

the\_\_\_\_ fools\_\_\_\_

the\_\_\_\_ fools\_\_\_\_ of the

pp

mp

pp

mp

pp

mp

11

world\_\_\_\_ are\_\_\_\_ those\_\_\_\_ who\_\_\_\_ have\_\_\_\_ e - stab - lished\_\_\_\_ laws.

mp

mf

f

mf

f

mf

f

13 (SPOKEN, SLOWLY, DELIBERATELY) *mf*

the fools of the world

are those who established

ceremonies

15

laws,

faith,

the \_\_\_\_ fools\_\_\_\_

17

the fools of the world e - stab - lished laws,

p p p

*mf*

19

faith, rules of life the fools of

*mp* *mp*

21

the world are those who e - stab - lished

23

ce-re-mon-ies and laws and faith and rules of life

25

the\_\_\_\_\_ fools\_\_\_\_\_ the\_\_\_\_\_

27

fools\_\_\_\_\_ of the world\_\_\_\_\_ are\_\_\_\_\_ those\_\_\_\_\_ who have\_\_\_\_\_

29

— e - stab - lished religion

*mf*

*mf pp*

*MUTE*

*mf pp*

*pp*

*mf pp*

*pp*

*MUTE*

*MUTE*

# - THERE ARE COUNTLESS EARTHS -

Giordano Bruno, "On the Infinite Universe and Worlds" (1584)

DREAMLIKE, EARNEST

Ethereal, Pondersome ( $\text{♩} = 70$ )

**BARITONE VOICE**

**TRUMPET IN B<sub>b</sub>**

**TROMBONE**

**BASS CLARINET IN B<sub>b</sub>**

**3**

**mf**

**p**

less, count - less, count - less, count - less, count - less,

**3:2** **3:2** **3:2** **3:2** **3:2**

**5:4** **5:4** **5:4**

**p** GENTLE, PULSATING (LIKE A COSMIC CLOCK)

**n** SWEETLY

**p**

5

BUILDING IN INTENSITY

*mp*

— 3:2 — 3:2 —

there are count -

— 3:2 — 3:2 — 3:2 —

— 3:2 — 3:2 — 3:2 —

— 5:4 — 5:4 — 5:4 —

*pp* — *n*

LOST IN WONDER

*p*

— 3:2 — 3:2 — 3:2 —

— 3:2 — 3:2 — 3:2 —

less suns and count - less, count - less, count - less, count - less

— 3:2 — 3:2 — 3:2 —

— 3:2 — 3:2 — 3:2 —

#*p* — *p* — *p* —

*pp* —

AGAIN EARNEST *mp*

9

AGAIN, DREAMLIKE *p*

count -

count -

*pp*

11

SWEETLY *mp* → *p*

11

less, count - less

count - less

*p*

FURTIVE *mp*

13

*mp*

count - less suns and

3:2 3:2 3:2

3:2 3:2 3:2

p

**A**Mechanical but Expressive

15

*mf*

count - less earths

5:4 5:4

5:4 5:4 5:4

mf

5:4 5:4 5:4

mp mp

17

DREAMLIKE  
**p** 3:2 -  
count -

*mp* *f*

*mp* *mf*

*pp*

19

IMPLORING  
**mp**

less, count - less

All ro - ta -

*mp*

FURTIVE  
*mp*

21

DECLAMATORY

*mf*

AWAKENING, BUILDING

*mp*

ting round      All ro - ta - ting round there are

3:2    3:2    3:2

5:4    5:4    5:4

*p*      *mp*

23

count - less      earths

5:4    5:4

*mf*

*mp*

*mp*

36

25 *f*

15  
16

all ro - ta - ting round their suns!

15  
16

(WHISPER CONSPIRATORIALLY)  
"HERESY"  
*p*

15  
16

(WHISPER CONSPIRATORIALLY)  
"HERESY"  
*p*

15  
16

(WHISPER CONSPIRATORIALLY)  
"HERESY"  
*p*

27 B

15  
16

*mf* FURTIVE

3 8 8 8 | 8 7 7 8 | count -

GENTLE

15  
16

3 8 | 4 p | .

GENTLE

15  
16

3 #8 | 4 p | #8

MECHANICAL, UNDULATING

15  
16 *p*

30

less      suns      and      count -

9  
16      9  
16      9  
16      9  
16

33

less      earths      count -      less      suns      count -

9  
16      11  
16      3  
4      2  
4

9  
16      11  
16      3  
4      2  
4

9  
16      11  
16      3  
4      2  
4

9  
16      11  
16      3  
4      2  
4

36 *f*

less count - less suns and

MECHANICAL, UNDULATING

GENTLE, PULSATING

suns and

39

*p* *f*

earths and earths

*p*

earths

*sub p*

42

45 C

45

48 *mf* LIVELY, EARNEST

in ex - act - ly      the same way      in ex - act - ly

the same way

## D

Suddenly Dreamlike and Ethereal

41

53

(WHISTFUL)

*p*    3:2 |    3 |    3 |

in the same way

GENTLE PULSING

*p*

3:2 | 3:2 | 3:2 | 3:2 | 3:2 | 3:2 | 3:2 |

*mp*

*pp*    *mp*

55

*mp*

as our sys - tem of plan - ets All ro - ta -

*mp*

*p*

57

*ting round*

*in the same way*

*pp* — *p* — *pp*

60

*as our plan - ets*

*as our plan - ets*

*pp*

EARNEST, BUILDING IN INTENSITY

63

all ro - ta-ting round in ex - act - ly the

**E**

Undulating and Spiraling

65

same way

NOTE THAT HERE, BRUNO SPECIFIED ONLY SEVEN PLANETS, SINCE AT THAT TIME NEPTUNE HAS NOT BEEN DISCOVERED. IF THE VOCALIST SO CHOOSES, YOU MAY SING SEVEN, RATHER THAN EIGHT, OR NINE IF YOU WISH TO CONSIDER PLUTO A PLANET STILL.

66

as the eight  
[seven] plan - ets

5  
4

5  
4

5  
4

5  
4

5  
4

mf

of our sys - tem.

4  
4

4  
4

4  
4

4  
4

4  
4

f

68

69

46

70

5  
4

5  
4

5  
4

5  
4

5  
4

5  
4

5  
4

71

3  
4

3  
4

*SUBITO p*

3  
4

*SUBITO p*

3  
4

73 EMPHATIC BUT QUIETLY  
*mp*

73 count-less suns and earths.

(SPOKEN ANGRILY)

"HERESY"

*mp*

(SPOKEN ANGRILY)

"HERESY"

*mp*

(SPOKEN ANGRILY)

"HERESY"

*mp*

## F

77 Mechanical but Expressively Declamatory

77 Mechanical but Expressively Declamatory

*mf* MECHANICAL RECITATION

*f*

*mf*

*f*

*mf*

*mf*

*mp*

the count less worlds in our

79

u - ni - verse are no worse and no less in - ha - bi - ted than

3:2

81

our own.

7:4

5:4

5:4

5:4

3:2

6:4

*mf*

*mp*

83

5:4 5:4 5:4 5:4

7:4

*mf*

85

MORE JOYOUS

the count-less worlds in our

7:4 7:4

3:2 5:4

5:4

87

u - ni - verse are no worse and no less in - ha - bi - ted no

5:4 5:4 5:4 5:4 5:4 5:4

89

less in-habited than our own.

5:4 6:4 6:4 6:4

*mp*

7:4

*mp* — *mf* — *f* — *mp*

91

OVERWHELMING WONDER

*mp*

count - less

*p*

3:2

93

suns and count - less earths

*mf*

3:2

95

the count-less worlds in our

3:2

*mp*

3:2 6:4 6:4 6:4

*mf*

G

97

u - ni - verse      are no worse      and no less      in - ha - bi - ted      no...

3:2

6:4

6:4

6:4

99

— less in - ha - bi - ted than our own.

3:2 5:4

6:4 6:4

*f*

*ff*

(SHOUT)

"HERESY"

*f*

(SHOUT)

"HERESY"

*f*

(SHOUT)

"HERESY"

*f*

102 H

3:2 3:2

for it is ut - ter - ly un - rea - son - ab - le

*f*

*mf*

*mf*

*mf*

104

un - rea - son - ab - le      to sup - pose      that those      tee - ming worlds      those

106

tee - ming worlds      which are as

4  
4  
4  
4

108

mag-ni-fi-cient as our own, per-haps more so,

4 5 6

110 *mf*

sound be      un in-hab-it-ed      and should not bear      si - mi - lar      or ev-en more

*mp*

4 3 4 4 4

112

per - fect more per - fect in-hab - it-ants than our

*mf*

*mf*

*mf*

J

114

*ff*

earth!

*f*

*f*

6:4

116

118

*mf* FULL OF AWE

count - less

**p**

**p**

**p**

121

count - less      count - less

5:4

5:4

5:4

5:4

(WHISPER)  
"HERESY"  
**p**

(WHISPER)  
"HERESY"  
**p**

K

***mp*** PONDERSOME, PRECIOUS, WONDEROUS, FREELY EXPRESSIVE

125

125

3 4 f un - num - bered worlds, un -

GENTLE, DREAMLIKE

3 4 p

3 4 - -

GENTLE, DREAMLIKE

p

GENTLE, DREAMLIKE

n p

128

- num - - bered worlds, un - -

131

num - - bered worlds, un - - num -

134

- bered      worlds,      un - -      num - -

bered      worlds, un - -      num - -      bered      worlds,

3  
4

3  
4

3  
4

3  
4

*mf* SUDDENLY AWAKE

141

in the u - ni-verse

count less, count - less

*mp* URGENT, ESTATIC, BUILDING

145

ro-ta-ting round in

ex - act - ly the

same way as our

62

M

148

own

**earth!**

*mf* 6:4

5:4. —

mf

5:4 ♫ —

*mf*

— 6:4

3:2

149

—

1

15

4

5

4

5

4

5

4

count

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150

151

**earths!**

64

154

154

1 8 3 4 - 3 4  
1 8 3 4 (SHOUT)  
1 8 3 4 "HERESY"  
1 8 3 4 (SHOUT)  
1 8 3 4 "HERESY"  
1 8 3 4 (SHOUT)  
1 8 3 4 "HERESY"

N

157

157

**N**

3 4 - - -  
3 4 f ff  
3 4 mf  
3 4 mf  
3 4 f mf

160 *mf*

we on - ly see the suns be - cause they are the lar - gest bo - dies and are

5:4 ♩ 5:4 ♩ 5:4 ♩ 5:4 ♩ 5:4 ♩

5:4 ♩ 5:4 ♩ 5:4 ♩ 5:4 ♩ 5:4 ♩

162

lu - - mi nous

5:4 ♩ 5:4 ♩

5:4 ♩ 5:4 ♩

66

164

5:4

*f*

*mf*

166

4

4

4

4

5

*mf*

168

*mf*

but their pla nets re -

170

3:2

main in - vis - i - ble to us.

Musical score page 68, measure 172. The score consists of four staves:

- Bass Staff:** C-clef, 4/4 time. Notes include a whole rest, followed by eighth notes with accidentals (sharp, flat, sharp, sharp).
- Treble Staff:** G-clef, 4/4 time. Notes include eighth notes with accidentals (sharp, flat, sharp, sharp).
- Bass Staff:** C-clef, 4/4 time. Notes include a whole note (flat), eighth note (sharp), eighth note (flat), eighth note (sharp).
- Bass Staff:** C-clef, 4/4 time. Notes include eighth notes with accidentals (sharp, flat, sharp, sharp) followed by a 3:2 measure repeat sign.

Musical score page 68, measure 174. The score consists of four staves:

- Bass Staff:** C-clef, 4/4 time. Notes include a whole rest, followed by eighth notes with accidentals (sharp, sharp, sharp).
- Treble Staff:** G-clef, 4/4 time. Notes include eighth notes with accidentals (sharp, sharp, sharp, sharp).
- Bass Staff:** C-clef, 4/4 time. Notes include eighth notes with accidentals (sharp, sharp, sharp, sharp).
- Bass Staff:** C-clef, 4/4 time. Notes include eighth notes with accidentals (sharp, sharp, sharp, sharp) followed by a series of eighth notes ending with a question mark.

The lyrics "be - cause they are" are written above the top staff.

176

f

— small - er and non lu - mi - nous

5:4 3:2

f

mp

f

178 O

*mf*

the un - num-bered worlds in the u - ni - verse, the un -

*mf*

180

num-bered worlds in the u- ni-verse are all  
si - mi-lar in form and

The score consists of four staves. The top staff is bass clef, 3/4 time, with a tempo of 180. It has a continuous eighth-note pattern. The second staff is treble clef, 3/4 time, with a tempo of 180. It features a sixteenth-note pattern with slurs and dynamics like *mf*. The third staff is bass clef, 3/4 time, with a tempo of 180. It has a continuous eighth-note pattern. The bottom staff is bass clef, 3/4 time, with a tempo of 180. It features a sixteenth-note pattern with slurs and dynamics like *mf*.

rank sub - ject to the

The score consists of four staves. The top staff is bass clef, 4/4 time. It has a continuous eighth-note pattern. The second staff is treble clef, 4/4 time. It features a sixteenth-note pattern with slurs. The third staff is bass clef, 4/4 time. It has a continuous eighth-note pattern. The bottom staff is bass clef, 4/4 time. It features a sixteenth-note pattern with slurs.

184

same for - ces

*mp*

*mf*

186

*mp*

*mf*

*mp* — *mf*

189 *mf*

and the same laws.

-

*4* *4* and the *8* *8*

*4* *4* *4* *4* *8* *8*

*4* *4* *4* *4* *8* *8*

*4* *4* *4* *4* *8* *8*

193

same, all the same laws.

AWE AND WONDER

**P** 196 *mp* *mf*

there are count - less suns and count - less earths,

74

198

*p*

count-less, count-less earths

*mp*

count less, count less

*pp*      *mp*

200

*p*

count - less, count - less

*pp*      *mp*

3  
4

3  
4

3  
4

3  
4

203 Q

203 Q

3/4

*mf*

*mf*

*mf*

205

*mf*

205 *mf*

NO MORE

SU - PER NA - TUR - AL

3/4

3/4

3/4

3/4

POW - ERS SAID TO

-

3:2

A - NI - MATE THE WORLD

2 4

2 4 p

2 4

211

4 4

*p*

*mp*

*mp* 7:4

*p* *mf*

*mf*

213

*mf*

THE DOOR OUT IN - TO THE LI - MIT LESS! *f* 3:2

*mp*

*mf*

215

GO! GO! GO!

*7:4*

217 *mf*

FOR - - WARD.

*13* *16* FOR - WARD. WITH

*13* *16* *mf*

*13* *16* *mf*

219 *ff*

SUR - ER TREAD.

3 8 3 4  
3 8 3 4  
3 8 3 4  
3 8 3 4

R 221

3 4 - 5 8 3 4 - 5 8 3 4  
3 4 p 5 8 3 4 5 8 3 4  
3 4 5 8 3 4 5 8 3 4  
3 4 5 8 3 4 5 8 3 4

225 *p* TO ONE'S SELF

COUNT - LESS      EARTHS.

*mp*

*mp*

229 *mp*

COUNT - LESS SUNS      AND EARTHS.      COUNT - LESS      EARTHS.      COUNT -

232

5  
4 - LESS EARTHS.  
5  
8 COUNT - LESS EARTHS.

5  
4

5  
4 p

5  
4 - 5  
8 p

237

5  
4 - 4 2  
5  
4 - 4 2  
5  
4 (SHOUT)  
5  
4 "BURN HIM"  
5  
4 (SHOUT)  
5  
4 "BURN HIM"  
5  
4 (SHOUT)  
5  
4 "BURN HIM" f

82

S

241

2  
4

243

6:4  
6:4  
6:4  
6:4  
6:4  
6:4  
3  
3

245

247