

Paul Clift

the more perfect is the more immaterial

with texts taken from Thomas Aquinas' *Summa Theologiae*, translated into English by the fathers of the English Dominican Province

Premiered at Dampzentrale Bern, 13 February, 2017 by Ensemble Proton

Instrumentation:

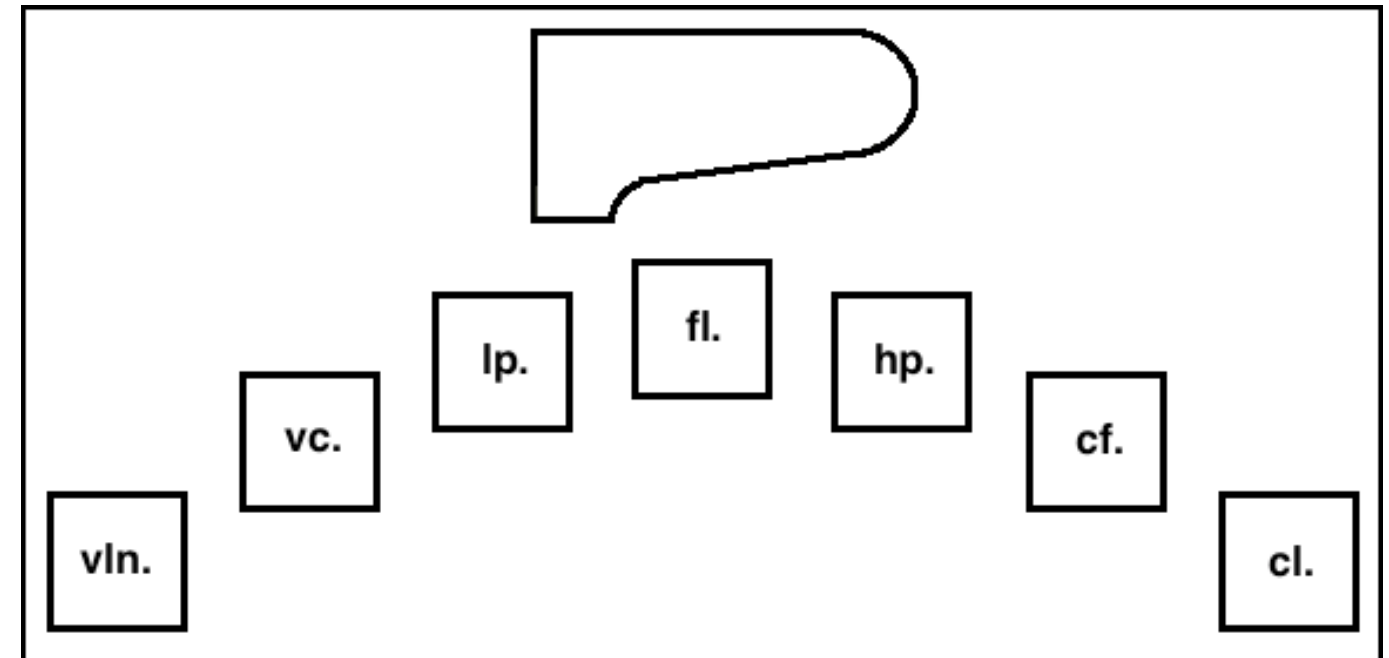
- flute
- contrabass clarinet (with range down to low concert Bb)
- lupophone
- contraforte
- piano
- harp
- violin
- cello

Duration: ca. 8'

Programme note:

Programme note forthcoming

Proposed stage layout:



Special notation:

flute:



tongue-ram



air (only) sound; in the case of the repeated gesture (e.g. bar 1), the embouchure should be completely covered.



(symbol given above the staff) cover the embouchure completely with the mouth



(symbol given above the staff) roughly half air, half pitch

RH-1

occasionally, fingerings are given; in this case, standard fingering for the indicated note should be used but *without* the right hand, first finger.

15 cm. from embouchure

[starting in bar 46] blow air *over* the embouchure of the flute from approximately the indicated distance (i.e. without touching it with the lips)



bisbigliando; when notated as four circles above a single notehead, the effect should be executed as fast as possible (i.e., as a *timbral trill*). When single circles are placed above individual noteheads, the changing of fingering should follow the indicated rhythm. Preference should be given where possible to fingerings which perceptibly alter the timbre while minimally changing pitch



hold a given note or effect for the indicated duration; stems are used to illustrate duration, and do *not* imply that the note should be rearticulated.

For passages in which a note or effect is held for a very long time, breathe as necessary and *re-enter as discreetly as possible*.

In section **A8** the flutist is required to speak into the instrument (text given in block form beneath the staff); this should be done in free time, provided that the indicated text is recited over roughly the course of the indicated duration. Text should be mumbled in a monotone, and need not be intelligible for the audience. Also, change fingerings freely and randomly in order to 'filter' the sound of the voice with the instrument.

lupophone:



tongue-ram (without reed, and with embouchure *completely* covered with the mouth)



air (only) sound; in the case of the repeated gesture (e.g. bar 1), the embouchure should be completely covered.



(used with air-sounds, speaking into instrument, etc.) cover the embouchure completely with the mouth

RH-1

occasionally, fingerings are given; in this case, standard fingering for the indicated note should be used but *without* the right hand, first finger.



bisbigliando (as fast as possible); preference should be given where possible to fingerings which perceptibly alter the timbre while minimally changing pitch



hold a given note or effect for the indicated duration; stems are used to illustrate duration, and do *not* imply that the note should be rearticulated.

For passages in which a note or effect is held for a very long time, breathe as necessary and *re-enter as discreetly as possible*.

In section **A2** and elsewhere, the lupophonist is required to speak into the instrument (text given in block form beneath the staff); this should be done in free time, provided that the indicated text is recited over roughly the course of the indicated duration. Unless other instructions are given, text should be mumbled in a monotone, and need not be intelligible for the audience. Also, change fingerings freely and randomly in order to 'filter' the sound of the voice with the instrument.

contrabass clarinet & contraforte:

détimbré

'sub-tone' timbre, i.e. with as mellow a timbre as is possible at the given dynamic.



air (only) sound, with the embouchure completely covered



abruptly cut sound production, if possible by 'damping' the reed with the tongue

RH-1

occasionally, alterations to standard fingerings are given; in this case, standard fingering for the indicated note should be used but *without* the right hand, first finger.



bisbigliando; when notated as four circles above a single notehead, the effect should be executed as fast as possible (i.e., as a *timbral trill*). When single circles are placed above individual noteheads, the changing of fingering should follow the indicated rhythm. Preference should be given where possible to fingerings which perceptibly alter the timbre while minimally changing pitch

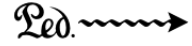





hold a given note or effect for the indicated duration; stems are used to illustrate duration, and do *not* imply that the note should be rearticulated.

For passages in which a note or effect is held for a very long time, breathe as necessary and *re-enter as discreetly as possible*.




In section **C7** / **D1** the clarinetist and contraforte player are required to speak into their instruments (text given in block form beneath the staff); this should be done in free time, provided that the indicated text is recited over roughly the course of the indicated duration. Text should be mumbled in a monotone, and need not be intelligible for the audience. Also, change fingerings freely and randomly in order to 'filter' the sound of the voice with the instrument.

piano:

-  'flutter' sustain pedal in order to create a subtle, nuanced resonance
-  silently depress the indicated pitches and activate the *sostenuto* mechanism. In the case of the given example here (which corresponds to bar 1 in the piece), a chromatic cluster is intended.
-  hold a given note or effect for the indicated duration; stems are used to illustrate duration, and do *not* imply that the note should be rearticulated.
-  abruptly press and hold the sustain pedal with sufficient force that resonance in the strings is created; 'Clunking' the pedal should be avoided.

In section **A1** and elsewhere, the pianist is required to recite text (text given in block form beneath the stave); this should be done in free time, provided that the indicated text is recited over roughly the course of the indicated duration. Unless other instructions are given, text should be mumbled in a monotone, and need not be intelligible for the audience.









harp:

-  hold a given note or effect for the indicated duration; stems are used to illustrate duration, and do *not* imply that the note should be rearticulated
-  'slap' a cluster of strings in order to create a boomy resonance; pedal settings need not be altered from those which were previously in use.
-  (used following the above effect) freely change pedals in order to produce a random buzzing sounding strings; no attempt should be made to prolong the sustain of the sound.

In section **A1** and elsewhere, the pianist is required to recite text (text given in block form beneath the stave); this should be done in free time, provided that the indicated text is recited over roughly the course of the indicated duration. Unless other instructions are given, text should be mumbled in a monotone, and need not be intelligible for the audience.

Other effects are explained as they occur in the score.

violin & cello:

- s.p* *sul ponticello*; i.e. the indicated pitch still sounds, but with a more 'nasal' timbre
- m.s.p* *molto sul ponticello*; the indicated pitch no longer sounds consistently, but rather, higher harmonics prevail
- s.t* *sul tasto*; with a more mellow timbre than when playing *ordinario*
- a.s.t* *alto sul tasto*; play as far onto the fingerboard as is comfortable; with as mellow a timbre as possible
- 5° (used in combination with harmonics); fifth overtone
-  play with *reduced* bow pressure, similarly to when playing *flautando*
-  play with somewhat exaggerated bow-pressure, so that the indicated pitch still sounds, but with some variation in pitch and a slightly 'scratchy' timbre
-  play with extreme bow-pressure, so that the indicated pitch no longer sounds consistently, but rather, a rough noisy tone is produced
-  cut off note as abruptly as possible
-  (used in combination with *pizzicato*); with fingernail
-  on the bridge; this 'clef' is used with a single-line stave; extra care should be taken to avoid brushing strings with the bow and producing any pitch; rather, air sound only should be produced. Dynamics used with this effect (always given in inverted commas) indicate the bow pressure to be used, rather than the resulting sound.
-  hold a given note or effect for the indicated duration; stems are used to illustrate duration, and do *not* imply that the note should be rearticulated
-  'trill' between the two indicated pitches (or fingering techniques) as quickly as possible
- seagull* slide the left hand as indicated whilst maintaining the same distance (and *not* the same interval) between the first and third fingers. In most cases, the violin and the cello should be strictly synchronised in this effect.

In sections **A** and elsewhere, the violinist and cellist are required to imitate the sound of bowing on the bridge. The chosen sound should fuse perfectly with the instrumental sound, i.e. should definitely not be perceived as a secondary layer of sound. This effect is notated on an independent stave; performers should do their best to respect the indicated duration for each 'figure' but if necessary, a given entry may end sooner than written if the player runs out of breath.

Vibrato on both natural and artificial harmonics should be produced by pressing and releasing the string laterally in relation to the fingerboard, and NOT by shaking the hand in parallel to the instrument, as with a traditional vibrato.

Other effects are explained as they occur in the score.

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Paul Clift

composed 2016

A1 ♩ = 88 to 92

for the musicians of Ensemble Proton

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute, Lupophone (w/o reed), Contrabass Clarinet in B♭, Contraforte, Harp, Piano, Violin, and Cello. The score is divided into five measures. The first measure is in 4/4 time, the second in 2/4, and the third in 3/4. The Flute and Lupophone parts feature sixteenth-note patterns with dynamic markings of *pp* and *simile*. The Contrabass Clarinet and Contraforte parts feature triplet patterns with dynamic markings of *mp* and *p*. The Harp and Piano parts are marked *whispered** and *ppp*. The Violin and Cello parts feature long, sustained notes with dynamic markings of *mf*. The score includes various performance instructions such as *détimbré*, *sost.*, and *imitate violin/cello sound w/ voice*.

ppp Our intellect cannot know the singular in material things directly and primarily. The reason of this is that the principle of singularity in material things is individual matter, whereas our intellect understands by abstracting the intelligible species from such matter. What is abstracted from individual matter is the universal. Hence our intellect knows directly the universal only. But indirectly, by a kind of reflection...

ppp Our intellect cannot know the singular in material things directly and primarily. The reason of this is that the principle of singularity in material things is individual matter, whereas our intellect understands by abstracting the intelligible species from such matter. What is abstracted from individual matter is the universal. Hence our intellect knows directly the universal only. But indirectly...

*piano & harp: whisper (do not vocalise) text.
• given text should roughly cover the indicated duration; however, it is fine if either: a given block of text is not recited to completion, or all text is recited in a shorter time than that given.
• text should be largely intelligible to the audience; rather a gentle 'murmuring' should be perceived; continue whispering without interruption when inhaling

6 **4** **4** **3** **3** **3** **3** **2** **4** **3**

Fl. *pp* *6*

Lp. *5* *5* *5* *5* *p*

Cb. Cl. *p* *p* *mp* *p*

Cf. *p* *p* *mp* *p*

Hp.

Pno.

Vln. *match violin* *simile* V

Vc. *match cello* *simile* V

A2

11 **4/4**

Fl. *p* **6** *pp* **3** **3** *p* **3** *p* **3**

Lp. *pp* **5** **5** *p* — mumble text into instrument while randomly changing fingering.

Cb. Cl. *p* *p* *p* *p* *p* *p*

Cf. *p* *p* *p* *p*

Hp. *p sempre* A# D \flat B \flat A \natural

Pno. *p sempre* 8va Red. 6 5

Vln. *simile* 40% (sounding) *s.p* *pp* *poco*

Vc. *simile* 25% (sounding) *s.p* *pp* *poco*

16 $\frac{2+3}{8}$ $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{2+3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ *simile A1*

Fl. *p* *mp* *simile A1* *3* *3*

Lp. *pp* *5*

Cb. Cl. *mp* *mf* *p* *-RH1*

Cf. *mp* *mp* *p* *-RH1*

Hp. *p* *mp* *mp* *random pedal buzz (sempre pp)* *8^{va}* *simile A1* *...by a kind of reflection, it can know the singular, because even after abstracting the intelligible species, the intellect needs to turn to phantasms in which...* *pizz. 8^{va}* *f*

Pno. *p* *mp* *mp* *simile A1* *But indirectly, and as a kind of reflection, it can know the singular, because even after abstracting the intelligible species, the intellect, in order to understand...* *6* *6* *5* *mp* *ped.* *simile bar 5* *pizz. 8^{va}* *mf*

Vln. *mf* *mf*

Vc. *mf* *mf*

D \flat C \flat B \flat F \sharp D \flat C \flat B \flat E \sharp F \sharp G \sharp

A3

22 $\frac{2}{4}$ $\frac{4+3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *p* 3 3 3 3 3 3 *simile A1* 5 -RH1 5 5 5

Lp. *mp* 5 5 5

Cb. Cl. 3 *p* 3 *mp* 3 *mf* 3 *mp*

Cf. 3 *p* 3 *mp* 3 *mf* 3 *mp*

Hp. *p* B \natural C \sharp A \sharp G \natural 8^{va} *pp* 3 random pedal buzz (sempre *pp*) 8^{ub} *mp*

Pno. *p* 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} *pp* 8^{va} *mp* 6 Ped. arco *p*

Vln. match violin *arco s.t.*

Vc. *arco* *p*

A4

27 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2+3}{8}$

Fl. *p* *mp*

Lp. *mp* *p*

Cb. Cl. *mf* *mp* *mf* *p*

Cf. *mf* *p* *mf* *p*

Hp. *p* *mp* *simile A1* ...to phantasms in which it understands the species. Therefore it understands the universal directly through the intelligible species...
D \flat Eb F# A# *D \flat C \flat B \flat E# F# G# A \flat*

Pno. *p* *mp* *simile A1* ...in order to understand, needs to turn to the phantasms in which it understands the species. Therefore it understands the universal directly through...
8^{va} *8^{va}* *8^{va}* *8^{va}* *6* *6* *6* *6* *Ped.*

Vln. *p* *pp* *mf* *seagull* *V* *simile A1* *pizz. 8^{va}* *f*

Vc. *pp* *mf* *seagull* *V* *simile A1* *pizz. 8^{va}* *mf*

32 $\frac{4}{4}$ $\frac{4+3}{8}$ $\frac{4}{4}$

Fl. *p* *mf*

Lp. *simile A2*
...to the phantasms in which it understands the species. Therefore it understands the universal directly through the intelligible species, and indirectly the singular represented by the...
pp

Cb. Cl. *p* *mp* *mf*

Cf. *mp* *mp* *mp*

Hp. *p* *mf* *f* random pedal buzz

Pno. *p* *mf* *6* *6* *6* *6* *6* *6* *6* *6*

Vln. *50% Φ* *5° (sounding in-tune C)* *seagull* *p* *simile A1*

Vc. *match cello Φ* *5° (sounding in-tune C)* *seagull* *p*

41 $\frac{3+2}{8}$ $\frac{3}{8}$ *simile Al* $\frac{3}{8}$ *simile Al* $\frac{2}{4}$ $\frac{3}{4}$

Fl. *p* *mp* *mp* *mf*

Lp. *p* *p*

Cb. Cl. *mf* *mf* *f* *f*

Cf. *mp* *mf* *f* *f*

Hp. *p* *mp* *mp* *mf*

Pno. *p* *mp* *mp* *mf*

Vln. *f*

Vc. *mf*

sim. Al ...to phantasms in which it understands...

sim. Al ...through the intelligible species, and...

8va

Red.

pizz. 8va

f

mf

$D\flat$ $C\flat$ $B\flat$ $E\sharp$ $F\sharp$ $G\sharp$ $B\flat$ $C\flat$ $A\sharp$ $G\flat$

45 $\frac{2}{4}$ $\frac{4}{4}$ ca. 15 cm from embouchure

Fl. *mf sempre* *p*

Lp.

Cb. Cl. *f* *pp* *détimbré*

Cf. *f* *ppp* *détimbré*

Hp. *mf sempre* *f* *p* freely pluck strings w/ finger-tips between tuning-pegs and saddle →

Pno. *mf sempre* *mf* *8va*

Vln. *arco* *p* *molto vibrato on both strings*

Vc. *pp* *-31cents* *molto vibrato*

A6

51 **3+2**
8

4
4

4+3
8

Fl. *mf* 3 3 4:5 3

Lp. *f* 5 *p* simile A2
...as material, for nothing can be understood otherwise...

Cb. Cl. *f* 3 *mf* 3 *mf*

Cf. *f* 3 *mf* 3 *mf*

Hp. *mf* *pp* half whispered, half mumbled
...and indirectly the singular represented by the phantasm. And thus...

Pno. *mf* 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}
Ped. 6 5 5 6 6 6 6 6 6 3

Vln. *f* *pp* arco s.p. III seagull → *p*

Vc. *mf* 3 *pp* arco s.p. I seagull → *p*

D \flat B \flat
E \sharp F \sharp G \sharp A \sharp C \flat B \flat D \sharp G \sharp

55 **3/4**

Fl. *mf* 3 3 3 3

Lp. *mp* 5

Cb. Cl. *mf* *mf* *mf* *p* *mp* *mf*

Cf. *mf* 3 *p* *mp* *mf*

Hp. *mf* *pp* simile
 ...and thus it forms the proposition...
 ...thus it forms the proposition
 "Socrates is a man." Intelligibility is incompatible with...

Pno. *p* half whispered, half mumbled
 ...directly through the intelligible species, and...
mf 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va-
 ...and indirectly the singular represented...
mf 6 6 6 6 6 6 6 6 6 6

Vln. *p* seagull→

Vc. *p* seagull→

59 **3/4** **2/4**

Fl. *p* *replace reed* *mp* *f*

Lp.

Cb. Cl. *mf* *f*

Cf. *mf* *f*

Hp. *mp* *mf* *p* *mumbled in full voice*

Db Cb Bb *E# F# G#* *Bb* *Ab* *Cb* *Gb*

Pno. *pp* *p* *mp* *f* *8va* *6* *(no ped.)* *Ped.*

Vln.

Vc. *f*

And thus it forms the proposition "Socrates is a man."

...incompatible with the singular not as such, but as material, for nothing can be understood otherwise than immaterially. Therefore, if there be an immaterial singular such as...

A7

64 $\frac{2+3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4+3}{8}$ $\frac{2}{4}$

Fl. *ppp* *p* *pp* *mp* *p*

Lp. *p* *remove reed* *simile A2* *p*

Cb. Cl. *p* *p* *mp*

Cf. *p* *p* *mp*

Hp. *mp* *p*

Pno. *p* *mp* *p*

Vln. *p* *pp* *pp*

Vc. *p* *pp*

vibrato

mumbled in full voice
Intelligibility is incompatible with the singular not as such, but as material, for nothing can be understood otherwise...

And thus it forms the proposition "Socrates is a man." Intelligibility is incompatible with the singular not as such, but as...

III

I

8va

8va

Ped. *Ped.*

D4 *F4 G4* *mp* *D4 B4* *G4 A4* *p*

71 $\frac{4}{4}$ $\frac{3+2}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4+3}{8}$

Fl. *mf* *mp* *pp*

Lp. *f* *pp*

Cb. Cl. *mf* *f* *pp*

Cf. *mf* *f*

Hp. *p* *mp* *f* *p*

Pno. *mp* *mp* *pp*

Vln. *f* *pp*

Vc. *mf* *p*

replace reed

simile *p* ...such as the intellect...

simile A1 *mp* ...there is no reason why it should not be intelligible. The higher power can do what the lower power can...

simile bar 40 →

8va *mp* ...than immaterially. Therefore if there be an immaterial singular such as the intellect...

no ped.

pizz. 8va *f*

pizz. *mf*

arco *pp*

arco *p*

$D\flat B\sharp$
 $E\flat F\flat G\sharp A\sharp$

$D\sharp$

$D\flat C\flat B\flat$
 $E\sharp F\sharp G\sharp A\sharp$

Ped. 6 6 5 5 6

84 $\frac{2}{4}$ $\frac{4}{4}$

Fl. $\overset{6}{\text{trill}}$

Lp. $\overset{5}{\text{trill}}$ *p*

Cb. Cl. $\overset{3}{\text{trill}}$ *mf*

Cf. *mf*

Hp. *...materially and concretely, which is to know the singular directly, the intellect knows immaterially and in the abstract, which is to know the universal. If one body can coexist with another in the same place, there is nothing to prevent an infinite number of bodies being in one place.*

Pno. *mumbled* $\overset{7}{\text{trill}}$ *p*

Vln. *p* *mf*

Vc. *p* *mf* *match cello*

89 **2/4** **3/4** **2/4** **3/4**

Fl. *f* *ff* *ff* *ff*

Lp. *mp*

Cb. Cl. *ff* *ff* *ff* *f*

Cf. *ff* *ff* *f* *f*

Hp. *f* *ff*

Pno. *f* *ff*

Vln. *match violin*

Vc.

a little clearer...
p But one intelligible species can exist with another,
 for many things can be habitually known...

a little clearer...
p ...there is nothing to prevent an infinite number of
 bodies being in one place. But one intelligible...

A9

93 $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4+3}{8}$ $\frac{3+2}{8}$

Fl. *p* *mp* *p* *mp*

Lp. *mp* *mp*

Cb. Cl. *p* *mp* *mf* *f*

Cf. *p* *mp* *mf* *f*

Hp. *mp* *mp*

Pno. *mp* *mp*

Vln. *f* *match violin* *simile*

Vc. *mf* *match cello* *33%* *simile*

D \flat E \natural F \sharp G \sharp A \sharp D \flat E \natural F \sharp G \natural A \flat B \flat D \natural

pizz. *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

Ped. 5 6 6 6 6 5 6

97 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4+3}{8}$

Fl. *f* *p*

Lp. *mp*
 ...but as material, for nothing can be understood otherwise than immaterially. Therefore if there be an immaterial singular such as the intellect...

Cb. Cl. *mf* *mf* *mf*

Cf. *mf* *mf* *mf*

Hp. *mf*
mf
mp
 simile bar 92
 Therefore our intellect can know of an infinite number of things. The nature of our mind is to know species abstracted from phantasms.

Pno. *f* *p*
mp
 simile bar 92
 ...one intelligible species can exist with another in the same intellect, for many things can be habitually known at the same time.

Vc. *mf* *mf*
 seagull → *mf*
 simile A1
 "mf"

Vc. *mf* *mf*
 seagull → *mf*
 simile A1
 "mf"

102 $\frac{2+3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *simile A8* *mp*

Fl. *mf* *f* *ff*

Lp.

Cb. Cl. *f* *ff*

Cf. *f* *ff*

Hp. *mf* *ff*

Pno. *mf* *ff*

Vln. *s.p.* *p* *"mf"*

Vc. *s.p.* *pp* *"mf"*

If one body can coexist with another in the same place, there is nothing to prevent an infinite number of bodies being in one place. But one intelligible...

A10

107

Fl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4+3}{8}$

Lp. $\frac{5}{8}$

Cb. Cl. $\frac{3}{8}$ $\frac{3}{8}$

Cf. $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$

Hp. p ...therefore it cannot know actually or habitually species of numbers or figures that are not in the imagination, except...

Pno. p Therefore our intellect can have knowledge of an infinite number of things. The nature of our mind is to know... *8va* *Red.* $\frac{5}{8}$ $\frac{6}{8}$ $\frac{6}{8}$

Vln. $\frac{5}{8}$

Vc. $\frac{5}{8}$

simile

113 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{4+3}{8}$

Fl. *f* *ff*

Lp.

Cb. Cl. *mf* *f* *ff*

Cf. *mf* *f* *ff*

Hp. *f* *ff*

Pno. *f* *ff* *p*

Vln. *seagull* → *ff*

Vc. *simile* *seagull* → *ff*

A11

116 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{8}$

Fl.

Lp.

Cb. Cl.

Cf.

Hp.

Pno.

Vln.

Vc.

mp *p* *mp* *p* *mp* *p*

pp *mumble text, only faintly intelligible*

Our intellect cannot know the singular in material things directly and primarily. The reason of this is that the principle of singularity in material things is individual matter, whereas our intellect understands by abstracting the intelligible species from such matter.

pp *mumble text, only faintly intelligible*

Intelligibility is incompatible with the singular not as such, but as material, for nothing can be understood otherwise than immaterially. Therefore if there be an immaterial singular such as the intellect, there is no reason why it should not be intelligible.

S.t *S.p* *p*

124 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. p pp p pp

Lp. mp mp

Cb. Cl. mp p mp

Cf. mp p mp

Hp.

Pno.

Vln. $m.s.p.$ ppp pp pp

Vc. $m.s.p.$ ppp $s.t.$ p $m.s.p.$ pp

The higher power can do what the lower power can, but in a more eminent way. Wherefore what the sense knows materially and concretely, which is to know the singular directly, the intellect knows immaterially and in the abstract, which is to know the universal.

130 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Fl. p

Lp. mp

Cb. Cl. p mp f

Cf. p mp f

Hp.

Pno.

Vln. $m.s.p.$ pp mp

Vc. $s.t.$ p mp $m.s.p.$

Hence our intellect knows the universal directly through the intelligible species, and indirectly the singular represented by the phantasm. And thus it forms the proposition "Socrates is a man."

143

Fl. *ff* 3 3 3 3 3 3 *fff*

Lp.

Cb. Cl. *ff* (*flz.*) *fff* *ff*

Cf. *ff* (*flz.*) *fff* *ff*

Hp.

Pno. 5 8^{va} 6 6 6 6 6 6 6 6 6 6 3 6 8^{vb}

Vln. *fff* *fff*

Vc. *ff* *fff* *fff*

m.s.p *ord.* *m.s.p* *ord.* *m.s.p* *ord.*

3+4 8 2 4

Detailed description: This page of a musical score covers measures 143, 144, and 145. The score is for a full orchestra. Measure 143 starts with a treble clef and a key signature of one flat. The Flute (Fl.) part features a series of triplet eighth notes, starting with a forte (*ff*) dynamic and reaching fortissimo (*fff*) by the end of the measure. The Clarinet in Bass (Cb. Cl.) and Bassoon (Cf.) parts play a similar triplet eighth-note pattern, also starting with *ff* and reaching *fff*. The Piano (Pno.) part has a complex texture with a five-note chord in the right hand and a bass line with sixteenth-note chords in the left hand, marked with *ff*. The Violin (Vln.) and Viola (Vc.) parts play sustained notes, with the Viola part marked *ff*. Measure 144 continues the Flute, Clarinet, and Bassoon parts with their triplet patterns. The Piano part continues with similar textures, including a section marked *Red.* (Reduction). The Violin and Viola parts continue with sustained notes, marked *fff*. Measure 145 concludes the section with a 2/4 time signature. The Flute part has a final triplet eighth-note group marked *fff*. The Clarinet and Bassoon parts have a final triplet eighth-note group marked *ff*. The Piano part has a final triplet eighth-note group marked *ff*. The Violin and Viola parts have a final sustained note marked *fff*. The score includes various performance markings such as *m.s.p* (musical score part) and *ord.* (order).

B3

147 $\frac{2+3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl. *ff* *ff* *fff* *ff*

Lp.

Cb. Cl. *fff* *fff* *ff*

Cf. *fff* *fff* *ff*

Hp.

Pno. *ff* *ff* *fff* *ff*

Vln. *fff* *ff*

Vc. *fff* *fff* *m.s.p* *ord.* *m.s.p* *ord.*

B4

155 **3/4** **2/4** **3/4**

Fl. *f* *ff* *fff* *ff* *fff*

Lp. *ff* *ff*

Cb. Cl. (*flz.*) *fff* *ff* *fff*

Cf. *fff* (*flz.*) *ff* *fff*

Hp.

Pno. *ff* *fff* *fff* *ff* *fff* *fff*

Vln. *ff*

Vc. *fff* *fff* *simile*

Detailed description: This page of a musical score, labeled 'B4', covers measures 155 to 158. It features seven staves: Flute (Fl.), Piano (Lp.), Clarinet in B-flat (Cb. Cl.), Bassoon (Cb.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is divided into three systems. The first system (measures 155-156) is in 3/4 time, with the Flute part starting with a forte (*f*) dynamic and moving to fortissimo (*ff*) and fortississimo (*fff*). The Piano part has a fortissimo (*ff*) dynamic. The Clarinet and Bassoon parts are marked *flz.* and *fff*. The Piano part features sixteenth-note chords with a forte (*ff*) dynamic. The Violin and Viola parts are marked *ff*. The second system (measures 157-158) is in 2/4 time. The Flute part continues with fortissimo (*ff*) and fortississimo (*fff*). The Piano part remains fortissimo (*ff*). The Clarinet and Bassoon parts are marked *ff* and *fff*. The Piano part continues with fortissimo (*ff*) and fortississimo (*fff*). The Violin and Viola parts are marked *ff*. The third system (measures 159-160) is in 3/4 time. The Flute part continues with fortissimo (*ff*) and fortississimo (*fff*). The Piano part remains fortissimo (*ff*). The Clarinet and Bassoon parts are marked *fff*. The Piano part continues with fortissimo (*ff*) and fortississimo (*fff*). The Violin and Viola parts are marked *fff*. The Viola part includes a *simile* marking.

159 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *ff* *fff* *ff* *fff*

Lp. *fff*

Cb. Cl. *ff* (flz.) *fff* *ff* *fff*

Cf. *ff* (flz.) *fff* *ff* *fff*

Hp.

Pno. *fff* *ff* *ff* *fff* *fff*

Vln. *ff* *ff* *fff*

Vc. *fff* *fff*

B5

163 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Fl. *ff* *fff* *fff*

Lp. *fff* *fff*

Cb. Cl. *ff* *fff* *ff*

Cf. *ff* *fff* *ff*

Hp.

Pno. *ff* *fff* *fff*

Vln. *ff* *fff* *ff*

Vc. *fff* *fff*

Detailed description of the musical score: The score is for a rehearsal mark labeled 'B5' on page 35. It begins at measure 163. The Flute part starts with a 3+2/8 time signature and features a triplet of eighth notes, followed by another triplet, and then a 7/4 time signature section with a triplet of eighth notes. The Clarinet in Bb and Bassoon parts have a similar triplet pattern. The Piano part features a complex rhythmic pattern with sixteenth notes and a triplet of eighth notes. The Violin and Viola parts have a melodic line with a triplet of eighth notes. The dynamics are marked as fortissimo (ff) and fortississimo (fff). The score includes various musical notations such as slurs, ties, and articulation marks.

This musical score page contains measures 167 through 170. The instrumentation includes Flute (Fl.), Clarinet in B-flat (Cb. Cl.), Bassoon (Cb.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is divided into four measures, each with a different time signature: 3/4, 2/4, 3/4, and 3/8.

- Measure 167 (3/4):** Flute plays a triplet of eighth notes (*ff*). Clarinet and Bassoon play a triplet of eighth notes (*fff*) with a *(flz.)* marking. Piano plays a triplet of sixteenth notes (*ff*) with *8va* and *ped.* markings. Violin and Viola play a long note (*fff*).
- Measure 168 (2/4):** Flute plays a triplet of eighth notes (*fff*). Clarinet and Bassoon play a triplet of eighth notes (*ff*) with a *(flz.)* marking. Piano plays a triplet of sixteenth notes (*ff*) with *8va* and *ped.* markings. Violin and Viola play a long note (*ff*).
- Measure 169 (3/4):** Flute plays a triplet of eighth notes (*ff*) and a 7:4 interval (*fff*). Clarinet and Bassoon play a triplet of eighth notes (*fff*) with a *(flz.)* marking. Piano plays a triplet of sixteenth notes (*ff*) with *8va* and *ped.* markings. Violin and Viola play a long note (*fff*).
- Measure 170 (3/8):** Flute is silent. Clarinet and Bassoon play a triplet of eighth notes (*ff*) with a *(flz.)* marking. Piano plays a triplet of sixteenth notes (*fff*) with *8va* and *ped.* markings. Violin and Viola play a long note (*fff*).

C1

171 $\frac{2}{4}$

vibrato

Fl. *mf*

Lp. *f*

Cb. Cl. *f*

Cf. *f*

Hp.

Pno. *ff* *8va* *6* *simile 8va* *mp*

Ped.

Vln. *vibrato a.s.t.*

Vc. *f*

C2

179 *flz.*

Fl. *f* *ff*

Lp. *f*

Cb. Cl. *ff*

Cf. *f* *ff*

Hp.

Pno.

Vln. *f* *m.s.p.* *ff*

Vc. *f* *vibrato*

-31cents

rall.

183

Fl.

Lp.

Cb. Cl.

Cf.

Hp.

Pno.

Vln.

Vc.

f

ff

s.p

ff

f

ff

C3

poco meno mosso

187

Fl. *ff* *f*

Lp. *ff*

Cb. Cl. *ff* *ff*

Cf. *ff* *ff*

Hp.

Pno. *pp* *8^{vb}*

Vln. *ff*

Vc. *f* *f*

trem. as fast as possible at the indicated dynamic →

2+3
8

2
4

191 $\frac{4}{4}$

Fl. *mf* *f*

Lp. *f* *f*

Cb. Cl. *f* *f* *f* *vibrato*

Cf. *f* *f* *mf*

Hp.

Pno. *ppp*

Vln. *f* *mf* *mp*

Vc. *molto vibrato* *m.s.p.* *f* *f* *mp*

202

Fl. *mf* *mf* *f*

Lp. *mf* *ff* *f*

Cb. Cl. *mf* *mf* *ff*

Cf. *mf* *mf* *ff*

Hp.

Pno. *pp*

Vln. *mf* *ff* *f*

Vc. *mf* *mf* *f*

(8)

Detailed description: This page of a musical score covers measures 202 to 206. The instruments are Flute (Fl.), Clarinet in B-flat (Cb. Cl.), Bassoon (Cf.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The Flute part begins with a dynamic of *mf* and features a melodic line with a crescendo to *f*. The Clarinet and Bassoon parts have a similar melodic contour, with the Bassoon reaching *ff*. The Piano part features a *pp* tremolo in the left hand and rests in the right hand. The Violin and Viola parts play sustained chords, with the Violin reaching *ff* and the Viola reaching *f*. A rehearsal mark (8) is located below the Piano part.

ancora meno

207

Fl. *mf*

Lp.

Cb. Cl. *f* *vibrato* *f* *f*

Cf. *f* *f*

Hp.

Pno. *ppp* *pp* *8^{va}*

Vln. *mf* *mp*

Vc. *molto vibrato* *m.s.p.* *f* *f*

D1

212 $\frac{4}{4}$

Fl. *p*

Lp. *p*

Cb. Cl. *pp*

Cf. *p*

pp sempre
(text on next page)

pp sempre
(text on next page)

The intellectual knowledge of man is superior to any knowledge of brutes. Man, while his senses are in suspense, can know some future things, as in sleep, as in frenzy. The soul has a certain power of forecasting, so that by its very nature it can know the future; hence when withdrawn from corporeal sense, and, as it were, concentrated on itself, it shares in the knowledge of the future. But there is a great affliction for man, because he is ignorant of things past; and things to come he cannot know by any messenger.

- *WINDS: mumble text in free time into instrument.
- text should be largely intelligible to the audience; rather a gentle 'murmuring' should be perceived
 - simply stop if you reach the end the text before the end of the indicated duration
 - randomly change fingerings in order to 'filter' the sound of the voice

Hp.

Pno.

Vln. *mp*

Vc. *mp*

218 *pp* *sempre*

Fl.
 If one body can coexist with another in the same place, there is nothing to prevent an infinite number of bodies being in one place. But one intelligible species can exist with another in the same intellect, for many things can be habitually known at the same time. Therefore our intellect can have knowledge of an infinite number of things. The nature of our mind is to know species abstracted from phantasms;

Lp.
 Since a faculty and its object are proportional to each other, the intellect must be related to the infinite, as is its object, which is the quiddity of a material thing. Now in material things the infinite does not exist actually, but only potentially, in the sense of one succeeding another. Therefore infinity is potentially in our mind through its considering successively one thing after another: because never does our intellect understand so many things, that it cannot understand more.

Cb. Cl.
 Cf.
 It is not natural for the soul to know the future when withdrawn from the senses: rather does it know the future by the impression of superior spiritual and corporeal causes; of spiritual causes, when by Divine power the human intellect is enlightened through the ministry of angels, and the phantasms are directed to the knowledge of future events; or, by the influence of demons, when the imagination is moved regarding the future known to the demons.

Hp.
 Pno.
 Vln.
 Vc.