

CHANTS FOR THE CHURCH OF NAUGHT

~ “CREDO IN DEUM NULLA” ~

FOR CHAMBER CHOIR

JORDAN ALEXANDER KEY

© 2019

JORDAN ALEXANDER KEY

~ CHANTS FOR THE CHURCH OF NAUGHT ~

WRITTEN FOR
THE MASTER CHORALE OF TAMPA BAY

**Text inspired by
the *Rubaiyat* of Omar Khayyam
& translations of the *Dies Irae***

Chants for the Church of Naught

Day shall dawn without tomorrow.
Sky and Earth so full of sorrow.
No more time for us to borrow.

All the buried dust of ages –
Monarchs, poor men, rich men, sages –
Will stand as equals for death's wages.

There was a door to which I found no key;
There is a veil through which some might come to see:
There is and was - and then no more of thee and me.

The cosmos makes no question of ayes and noes,
but they that judge you and your sins disclose,
they know their lies - they know - they know!

Upon what instrument are we all spanned?
And what musicians hold us in their hand?
How equipped are we to hear and understand?

Lo! The Book, exactly worded,
Wherein all hath been recorded.
Thence has persecution been afforded.

Into this space we came, and why not knowing.
Nor whence, like cosmic gas willy-nilly flowing;
So soon puffed out, we know not whither blowing.

The moving finger wrote; and, having writ,
Moved on, but don't waste your virtue or your wit
to cancel half a line written by that hypocrite.

Oh what fear of doom impending
When our fate is seen descending.
Upon the rule of fools depending.

Yesterday, this day's madness did prepare;
To-morrow's silence, triumph, or despair:
Rejoice! for you know not why you go, nor where.

Perplexed no more with Human or Divine,
To-morrow's tangle to the winds resign,
knowing both are selfish and asinine.

What if weighed and found deficient,
Standing 'fore some Judge omniscient?
Think, "Has He righteousness sufficient?"

A hair perhaps divides False and True-
Protect that sacred hair, else we'll rue
The thousand years of folly that will ensue.

Sing! for you know not whence you came, nor why.
Sing! for you no more must live life as a lie.
Sing! You yourself are Heaven and Hell, the stars and sky.

Chants for the Church of Nought

"Credo in deum nulla"

Freely and Flowing

(♩ = c.a. 50 bpm)

Jordan Alexander Key

Winter 2019

Soprano 1
pp 2x only: randomly add embellished upper neighbor. *p* sim, but more frequently. (first time only, second time silence)
Oo Ah Oo

Soprano 2
pp 2x only: randomly add embellished upper neighbor. *p* sim, but more frequently. (first time only, second time silence)
Oo Ah Oo

Alto 1
pp *p* (first time only, second time silence)
Oo Ah Oo

Alto 2
pp *p* (first time only, second time silence)
Oo Ah Oo

Tenor 1
"Day could dawn without tomorrow"
Whispering text as fast, second time even faster. *pp* totally indistinct whispering
n n n

Tenor 2
"Sky and Earth so full of sorrow"
Whispering text as fast, second time even faster. *pp* totally indistinct whispering
n n n

Bass 1
Whispering text as fast, second time even faster. "No more time for us to borrow."
pp totally indistinct whispering
n n n

Bass 2
(second time only) Spoken with solemnity
mf
"No more time for us to borrow."

4 *pp* *sim.*

Sop. 1

Sop. 2

Alto 1

Alto 2

Ten. 1 *mp* Spoken together with solemnity
"No more time for us to borrow." *p* (speaking low and quiet)
"Day could dawn without tomorrow"

Ten. 2 *mp* Spoken together with solemnity
"Sky and Earth so full of sorrow" *p* (speaking low and quiet)
"Day could dawn without tomorrow"

Bass 1 *mp* Spoken together with solemnity
"Sky and Earth so full of sorrow" *p* (speaking low and quiet)
"Day could dawn without tomorrow"

Bass 2 *mp* Spoken together with solemnity
"No more time for us to borrow." *p* (speaking low and quiet)
"Day shall dawn without tomorrow"

Freely and Flowing

(♩ = c.a. 100 bpm)

8

Sop. 1

Sop. 2 *P* chant like, without precise meter, but together.
 There was a door, to which I found no key. There is a veil, through which some might come to see. There is and was, and then no more of Thee and Me.

Alto 1 *P* chant like, without precise meter, but together.
 There was a door, to which I found no key. There is a veil, through which some might come to see. There is and was, and then no more of Thee and Me.

Alto 2 *P* chant like, without precise meter, but together.
 There was a door, to which I found no key. There is a veil, through which some might come to see. There is and was, and then no more of Thee and Me.

Ten. 1 spoken *mf* "There was a door..." "There is a veil..." "and was" "of Thee and Me."

Ten. 2 spoken *mf* "to which I found no key." "and then no more" "of Thee and Me."

Bass 1 spoken *mf* "through which some might come to see." "and then no more" "of Thee and Me." (spoken together)

Bass 2 spoken *mf* "There is..." "of Thee and Me."

10

(solo)
mp chant like, without precise meter, but together.

Sop. 1

Up-on what in-stru ment are we spanned? And what mus-ic-ian holds us in their hand? How e- quipped are we to un der - stand?

Sop. 2

spoken

mf "Upon what instrument are we spanned?"

"How equipped are we to understand?"

Alto 1

spoken

mf "Upon what instrument are we spanned?" "And what musician holds us in their hand?"

"How equipped are we to understand?"

Alto 2

spoken

mf "And what musician holds us in their hand?"

"How equipped are we to understand?"

Ten. 1+2

p chant like, without precise meter, but together.

Up-on what in-stru-ment are we spanned? And what mus-ic-ian holds us in their hand? How e- quipped are we to un der - stand?

Bass 1 + 2

p chant like, without precise meter, but together.

Up-on what in-stru-ment are we spanned? And what mus-ic-ian holds us in their hand? How e- quipped are we to un der - stand?

11 *p*

Sop. 1
In-to this space we came, and why not know - ing. *pp* So soon puff'd out. *ppp* we know not with-er blow-ing.

Sop. 2
In-to this space we came, and why not know - ing. *pp* So soon puff'd out. *ppp* we know not with-er blow-ing.

Alto 1
In-to this space we came, and why not know - ing. *pp* So soon puff'd out. *ppp* we know not with-er blow-ing.

Alto 2
In-to this space we came, and why not know - ing. *pp* So soon puff'd out. *ppp* we know not with-er blow-ing.

Ten. 1
mp Nor whence, like cos - mic gas, wil-ly nil-ly flow - ing. *pp* So soon puff'd out. *ppp* we know not with-er blow-ing.

Ten. 2
mp Nor whence, like cos - mic gas, wil-ly nil-ly flow - ing. *pp* So soon puff'd out. *ppp* we know not with-er blow-ing.

Bass 1
mp Nor whence, like cos - mic gas, wil-ly nil-ly flow - ing. *pp* So soon puff'd out. *ppp* we know not with-er blow-ing.

Bass 2
mp Nor whence, like cos - mic gas, wil-ly nil-ly flow - ing. *pp* So soon puff'd out. *ppp* we know not with-er blow-ing.

14

Sop. 1 *mp* wil - ly nil - ly flow - - - ing. *mf* wil - ly nil - ly, wil ly nil-ly flow -

Sop. 2 *mp* wil - ly nil - ly flow - - - - ing. *mf* wil - ly nil - ly flow -

Alto 1 *mp* wil - ly nil - ly flow - - - - - ing. *mf*

Alto 2 *mp* wil - ly nil - ly, wil - ly nil - ly flow - - - - -

Ten. 1

Ten. 2

Bass 1

Bass 2

18

Sop. 1
- ing.

Sop. 2
- ing.

Alto 1

Alto 2
- ing.

Ten. 1
mf blow - - - - - ing, *f* blow - - - ing.

Ten. 2
mf we___ know not with - er, with - er blow - - - - - ing. *f*

Bass 1
mf we___ know not with - er blow - - - ing. *f*

Bass 2
mf blow - - - - - ing. *f*

22

Sop. 1 *mf* when out fate is seen de-scend - ing, *f* up - on the rule of fools *pp* de-pend - ing.

Sop. 2 *mf* when out fate is seen de-scend - ing, *f* up - on the rule of fools *pp* de-pend - ing.

Alto 1 *mf* when out fate is seen de-scend - ing, *f* up - on the rule of fools *pp* de-pend - ing.

Alto 2 *mf* when out fate is seen de-scend - ing, *f* up - on the rule of fools *pp* de-pend - ing.

Ten. 1 *mp* Oh what fear of doom im-pend - ing. *f* up - on the rule of fools *pp* de-pend - ing.

Ten. 2 *mp* Oh what fear of doom im-pend - ing. *f* up - on the rule of fools *pp* de-pend - ing.

Bass 1 *mp* Oh what fear of doom im-pend - ing. *f* up - on the rule of fools *pp* de-pend - ing.

Bass 2 *mp* Oh what fear of doom im-pend - ing. *f* up - on the rule of fools *pp* de-pend - ing.

(twice through)

Sop. 1 + 2 (second time only, spoken together)
"Perplex no more with Human or Divine. To-morrow's tangle to the winds resign, knowing both are selfish and asinine."

Alto 1 + 2 (first time lower part only, second time together)
Ooo

Ten. 1 + 2 (second time only, spoken together)
"Perplex no more with Human or Divine. To-morrow's tangle to the winds resign, knowing both are selfish and asinine."

Bass 1 + 2 (first time upper part only, second time together)
Ooo

The score is written for four vocal parts: Soprano 1 + 2, Alto 1 + 2, Tenor 1 + 2, and Bass 1 + 2. Each part has two staves. The Soprano and Tenor parts are primarily spoken lyrics. The Alto and Bass parts feature vocalizations ('Ooo') and melodic lines. The Alto part has three melodic phrases circled. The Bass part has a melodic line with some notes circled. The score is marked '(twice through)' at the top. Performance instructions in parentheses indicate when parts are to be performed together or separately during the two readings.

26

Sop. 1 *mp* per - haps di - vides False from True *mf* the

Sop. 2 *mp* a hair per - haps di - vides False from True *mf* the

Alto 1 + 2 *mp* a hair per - haps di - vides False from True *mf* the

Ten. 1 (speaking second time only) "The False and True" "The False and True"

Ten. 2 (speaking second time only) "The False from True" "The True and False"

Bass 1 (speaking second time only) "The False or True" False True True False

Bass 2 *mf* The False and True *mf* Pro - tect that sac - red hair or else we'll rue

30

Sop. 1
 thou - sand years of fol - ly that will en - sue. en - sue.

Sop. 2
 thou - sand years of fol - ly that will en - sue. en - sue.

Alto 1 + 2
 thou - sand years of fol - ly that will en - sue. en - sue.

Ten. 1
 "THE FALSE OR THE TRUE"

(unpitched but changing inflection and tone, freely improvise, notation is only suggestive)

Ten. 2
 False True True False False True True True
 True False False True False False False

(unpitched but changing inflection and tone, freely improvise, notation is only suggestive)

Bass 1
 True True False True False False True
 False False True True False

Bass 2

* Note: all long notes in this system should be staccato quarter notes on the first time through.

pp (2nd time *p*)

Sop. 1 + 2
True false true false true false true false true false true false true

pp (2nd time *p*) (2nd time *mp*)

Alto 1 + 2
True false true false true false true false true false true false false

pp (2nd time *p*)

Ten. 1 + 2
False true false true false true false true false true

pp (2nd time *p*) (2nd time *mp*)

Bass 1 + 2
False true false true false true false true false true

40

mp

Sop. 1
true false false true false false true false true true true false

(*mp*) *mf*

Sop. 2
True false false true false true true false true false true false pro-tect that sac-red hair or

mf

Alto 1
pro-TECT that sac-red hair or else we will rue the thou-sand years of

mf

Alto 2
pro -

44

Sop. 1
true

Sop. 2
else we'll rue the thou - sand years of fol - - ly that will en - sue.

Alto 1
fol - - - - - ly that will en - - - - - sue.

Alto 2
tect that sac - red hair or else we'll rue the fol - ly that en - - - - - sues.

Ten. 1
mf
The

Ten. 2

Bass 1

Bass 2

Sop. 1

Sop. 2

Alto 1

Alto 2

Ten. 1

false or true pro - tect that sac - red hair or else we will rue the fol - ly that will en - sue.

Ten. 2

mf
pro - tect that sac-red hair or else we'll rue. rue the fol - ly that will en - sue.

Bass 1

mf
Pro - tect that sac - red hair or else we'll rue the fol - ly that will en - sue.

Bass 2

mf
pro - tect that sac - red hair or else we'll rue the fol - ly that will en - sue.

51 *mf* *p*

Sop. 1
All the bur-ied dust of ag - es will stand as e - quals for death's wag - es.

Sop. 2
All the bur-ied dust of ag - es will stand as e - quals for death's wag - es.

Alto 1 *mp* *p*
the mon-archs, poor men, rich men, sag - es, will stand as e - quals for death's wag - es.

Alto 2 *mp* *p*
the mon-archs, poor men, rich men, sag - es, will stand as e - quals for death's wag - es.

Ten. 1 *mf* *p*
All the bur-ied dust of ag - es will stand as e - quals for death's wag - es.

Ten. 2 *mf* *p*
All the bur-ied dust of ag - es will stand as e - quals for death's wag - es.

Bass 1 *mp* *p*
the mon-archs, poor men, rich men, sag - es, will stand as e - quals for death's wag - es.

Bass 2 *mp* *p*
the mon-archs, poor men, rich men, sag - es, will stand as e - quals for death's wag - es.

54 *mp*

Sop. 1 You might know this lit - tle tune. It _____ is quite fam - - -

Alto 1 *mp*

but you might not. It does not mat - ter if you__

57

Sop. 1 ous. You might know that lit - tle tune. The ref - rence you've missed does not mat - ter an - y way.

Alto 1 *3* know_ that tune. You might know that lit - tle tune. The ref - rence you've missed does not mat - ter *3* an - y way.

60 *mp*

Sop. 1 Ah...

Sop. 2 *mp* Ah...

Alto 1 *mp* Ah... 3

Alto 2 *mp* Ah...

Ten. 1 (declamatory) *f* "The cosmos makes no question of ayes and noes," "but they that judge you and yours sin disclose,"

Ten. 2 (speaking with different inflections in different ranges, ad lib for five measures) *mf* "AYE" "AYE" "NO" "NO" "NO" "AYE" "NO" "AYE" "NO" "AYE" "NO" "AYE"

Bass 1 (spoken with different inflections in different ranges, ad lib for five measures) *mf* "NO" "AYE" "NO" "NO" "AYE" "NO" "AYE" "NO" "AYE" "NO" "AYE"

Bass 2 (declamatory) *f* "The cosmos makes no question of ayes and noes," "but they that judge you and yours sin disclose,"

65

Sop. 1

Sop. 2

Alto 1

Alto 2

Ten. 1 *"THEY know their lies - "* *"they know"* *"THEY know"* *"THEY KNOW!"*

Ten. 2 *f* *"they know their LIES - "* *"THEY know"* *"they know"* *"THEY KNOW!"*

Bass 1 *f* *"they know THEIR lies - "* *"they KNOW"* *"they know"* *"THEY KNOW!"*

Bass 2 *"they KNOW their lies - "* *"they know"* *"they KNOW"* *"THEY KNOW!"*

Sop. 1 *f* *pp* *p* *mp* *ff*

Lo! The Book. ex - act - ly word - ed, where - in all hath been re - cord - ed. Thence has per - se - cu - tion been af - ford ed

Sop. 2 *f* *pp* *mp* *ff*

Lo! The Book. ex - act - ly word - ed, Thence has per - se - cu - tion been af - ford ed

Alto 1 *f* *pp* *p* *mp* *ff*

Lo! The Book. ex - act - ly word - ed, where - in all hath been re - cord - ed. Thence has per - se - cu - tion been af - ford ed

Alto 2 *f* *pp* *mp* *ff*

Lo! The Book. ex - act - ly word - ed, Thence has per - se - cu - tion been af - ford ed

Ten. 1 *f* *pp* *p* *mp* *ff*

Lo! The Book. ex - act - ly word - ed, where - in all hath been re - cord - ed. Thence has per - se - cu - tion been af - ford ed

Ten. 2 *f* *pp* *mp* *ff*

Lo! The Book. ex - act - ly word - ed, Thence has per - se - cu - tion been af - ford ed

Bass 1 *f* *pp* *mp* *ff*

Lo! The Book. ex - act - ly word - ed, Thence has per - se - cu - tion been af - ford ed

Bass 2 *f* *pp* *p* *mp* *ff*

Lo! The Book. ex - act - ly word - ed, where - in all hath been re - cord - ed. Thence has per - se - cu - tion been af - ford ed

72

Sop. 1 *mp* "The moving finger wrote having writ moved on or your wit to cancel half a line written by that hypocrite."

Sop. 2 *mf*
The mov-ing fing - er wrote, and hav-ing writ, moved on, but don't waste your vir-tue or your wit to can-cel half a line writ-ten by that hy-po-crite.

Alto 1 *mf*
Oo...

Alto 2 *mp* "The moving finger wrote and moved on but don't waste your virtue to cancel half a line written by that hypocrite."

Ten. 1 *mp* "The moving finger wrote and moved on but don't waste your virtue to cancel half a line written by that hypocrite."

Ten. 2 *mp* "The moving finger wrote having writ moved on"

Bass 1 *mp* "The moving finger wrote and moved on or your wit to cancel half a line written by that hypocrite."

Bass 2 *mp* "The moving finger wrote having writ to cancel half a line written by that hypocrite."

73 *mf*

Sop. 1 Ah...

Sop. 2 *mf* Ah...

Alto 1 *mf* Ah...

Alto 2 *mf* Ah...

Ten. 1 *mf* Ah...

Ten. 2 *mf* Ah...

Bass 1 *mf* Ah...

Bass 2 *mf* Ah...

74

Sop. 1 *mf* "Yesterday, this day's madness did prepare;" *f* "Rejoice! for you know not why you go, nor where."

Sop. 2

Alto 1 *mf* "Tomorrow's silence, triumph, or despair."

Alto 2

Ten. 1 *mp* Yes - ter day, this day's mad ness did pre pare; *mf* To mor row's si lence, tri umph, or des - pair; *f* re joice, re joice for you know not why_ you_ go, nor where.

Ten. 2 *mp* Yes-ter_____ day, this day's mad ness did pre pare; *mf* To mor row's si lence, tri umph, or des - pair; *f* re joice, re joice for you know not why_ you_ go, nor_ where.

Bass 1 *mp* Yes - ter_____ day, this day's mad ness did pre pare; *mf* To mor row's si lence, tri umph, or des - pair; *f* re joice, re joice for you_ know not why_ you_ go, noe_ where.

Bass 2 *p* Ah... *mf* *f*

The musical score is for a vocal ensemble in 4/2 time, starting at measure 74. It features six vocal parts: Soprano 1 and 2, Alto 1 and 2, Tenor 1 and 2, and Bass 1 and 2. The key signature has three sharps (F#, C#, G#). The lyrics are: "Yesterday, this day's madness did prepare; Tomorrow's silence, triumph, or despair. Rejoice! for you know not why you go, nor where." Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). The score includes vocal lines with lyrics and piano accompaniment for Bass 2.

75 *mf*

Sop. 1
Aye No Aye No Aye No

Sop. 2

Alto 1
mf
No Aye No Aye No Aye

Alto 2
mf
No Aye No Aye

78

Sop. 1
Aye No Aye No Aye No Aye No Aye No Aye No

Sop. 2
mf
Aye No Aye No Aye No Aye No

Alto 1
No Aye No Aye No Aye No Aye No Aye No

Alto 2
No Aye No Aye No Aye No Aye No Aye No

Bass 1
mf
Aye No Aye No

Sop. 1 *f* *ff*
 Aye No Aye No Aye No Aye No I KNOW!

Sop. 2 *f* *ff*
 Aye No Aye No Aye No I KNOW!

Alto 1 *f* *ff*
 Aye No Aye No Aye No I KNOW!

Alto 2 *ff*
 Aye No Aye No Aye No Aye No Aye No Aye No I KNOW!

Ten. 1 *mf* *f* *ff*
 No Aye No Aye No Aye No I KNOW!

Ten. 2 *mf* *f* *ff*
 Aye No Aye No Aye No I KNOW!

Bass 1 *f* *ff*
 Aye No Aye No Aye No I KNOW!

Bass 2 *f* *ff*
 Aye No Aye No Aye No I KNOW!

82

Sop. 1 *p*
 What if weighed and found de - fi - cient,

Sop. 2 *p*
 What if weighed and found de - fi - cient,

Alto 1 *p*
 What if weighed and found de - fi - cient,

Alto 2 *p*
 What if weighed and found de - fi - cient,

Ten. 1 *mp*
 stand - ing 'fore some Judge om - ni - scient?

Ten. 2 *mp*
 stand - ing 'fore some Judge om - ni - scient?

Bass 1 *mp*
 stand - ing 'fore some Judge om - ni - scient?

Bass 2 *mp*
 stand - ing 'fore some Judge om - ni - scient?

The musical score is for the word "think". It features eight vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The score is divided into two main sections by a central horizontal line. The left section shows the vocal lines converging on the word "think" with a dynamic marking of *mp*. The right section shows the vocal lines diverging from the word "think" with dynamic markings of *mf*, *f*, and *p*. The lyrics for all parts are: "'Has He righ - tous - ness suf - fi - cient?'"

Sop. 1
mf ————— *f* ————— *p*
 'Has He righ - tous - ness suf - fi - cient?'

Sop. 2
mf ————— *f* ————— *p*
 'Has He righ - tous - ness suf - fi - cient?'

Alto 1
mf ————— *f* ————— *p*
 'Has He righ - tous - ness suf - fi - cient?'

Alto 2
mf ————— *f* ————— *p*
 'Has He righ - tous - ness suf - fi - cient?'

Ten. 1
mf ————— *f* ————— *p*
 'Has He righ - tous - ness suf - fi - cient?'

Ten. 2
mf ————— *f* ————— *p*
 'Has He righ - tous - ness suf - fi - cient?'

Bass 1
mf ————— *f* ————— *p*
 'Has He righ - tous - ness suf - fi - cient?'

Bass 2
mf ————— *f* ————— *p*
 'Has He righ - tous - ness suf - fi - cient?'

Slower and Freely

(♩ = c.a. 80 bpm)

87 *p*

Sop. 1
Sing! for you know not whence you came, Sing! for you no more must live life as a lie.

Sop. 2
Sing! for you know not whence you came, Sing! for you no more must live life as a lie.

Alto 1
Sing! for you know not whence you came, Sing! for you no more must live life as a lie.

Alto 2
Sing! for you know not whence you came, "or why" Sing! for you no more must live life as a lie.

Ten. 1
Sing! for you know not whence you came, Sing! for you no more must live life as a lie.

Ten. 2
Sing! for you know not whence you came, Sing! for you no more must live life as a lie.

Bass 1
Sing! for you know not whence you came, Sing! for you no more must live life as a lie.

Bass 2
Sing! for you know not whence you came, Sing! for you no more must live life as a lie. "SING!"

Detailed description: This is a page of a musical score for eight voices. The title is "Slower and Freely" with a tempo marking of approximately 80 bpm. The page number is 27. The score is written for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. Each part has a vocal line with lyrics and a piano (*p*) dynamic marking. The lyrics are: "Sing! for you know not whence you came, Sing! for you no more must live life as a lie." The Alto 2 part includes an additional instruction: "or why". The Bass 2 part ends with the instruction "SING!". The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines are written on a grand staff (treble and bass clefs). The lyrics are placed below the notes. The page number 87 is written at the top left of the first staff.

molto rall.

Sop. 1 *mf* You your - self are Hea - ven, Hell, _____ the stars and sky. *p*

Sop. 2 *mf* You your - self are Hea - ven and Hell, _____ the stars and sky. *p*

Alto 1 *mf* You your - self are Hea - ven and Hell, the stars and sky. *p*

Alto 2 *mf* You your - self are Hea - ven, Hell, _____ the stars and sky. *p*

Ten. 1 *mf* You your - self are Hea - ven and Hell, _____ the stars and sky. *p*

Ten. 2 *mf* You your - self are Hea - ven and Hell, the stars and sky. *p*

Bass 1 *mf* You your - self are Hea - ven, Hell, _____ the stars and sky. *p*

Bass *mf* You your - self are Hea - ven and Hell, the stars and sky. *p*