

CHANTS FOR THE CHURCH OF NAUGHT

~ “CREDO IN DEUM NULLA” ~

FOR CHAMBER CHOIR WITH BASS TROMBONE AND PIANO

JORDAN ALEXANDER KEY

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~ CHANTS FOR THE CHURCH OF NAUGHT ~

WRITTEN FOR
CALLIOPE'S CALL

Chants for the Church of Naught

Jordan Alexander Key

An Atheist Kyrie

Uncertainty and probability have mercy on us
eleison

Nature, Mother Chaos, have mercy on us
eleison

No more lords for us, we should have accountability
we are all free

We each must save ourselves, save our neighbors, save a stranger, save the world
A messiah we could all become.

Now open your eyes, not long do we have before we won't see again.
We are life, a mirror to the universe.

Seed to tree, sky to sea, star to singularity,
humanity and me, countless wonders in this galaxy.

Credo in Deum nulla

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

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.

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

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.

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

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

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

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

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!

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

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.

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

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

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.

Program Note:

Atheists are a minority class of people that include all races, genders, and sexualities and have been and are presently unrepresented and silenced in America's "Christian democracy." This work was spawned from a Florida atheist community's recognized need for openly and bluntly atheist music, particularly in the classical and choral genres, which are overwhelmingly populated with works that are either spiritually nondescript or deeply religious. There is, as of yet, no substantial body of vocal or choral work within classical music that is openly atheist, speaking to a sacredness of truth and knowledge rather than imaginary beings and ancient doctrines.

As an atheist composer closeted for most of my life as both gay and anti-religious due to the bigotry of my surrounding communities, I feel compelled to create and put forward works that encourage atheists to come out and speak up for what they believe (or don't believe) in the face of a society that might fear the challenge to their traditional institutions of conformist oppression. I have never seen a call for contemporary classical music that is openly atheist and bluntly challenging religious paradigms, perhaps another symptom of our abundantly religious society's proclivity to disregard or demonize atheism. Despite this, however, I fervently believe that atheists and atheism represents a new diverse voices in our global community; atheists are a minority class of citizen that is still overlooked, underrepresented, silenced, and feared because our thoughts, logic, empiricism, and skepticism challenge and problematize entrenched institutions of religion and the social issues such institutions have historically and presently engendered.

This work is intrinsically theatrical, evoking traditional images and musics of the Christian church and its ritualism, however re-contextualizing such devices through a lens that both problematizes religiosity and "sanctifies" non-religion and the pursuit of truth over faith.

Chants for the Church of Nought

"Credo in deum nulla"

Freely and Flowing

(♩ = c.a. 100 bpm)

Jordan Alexander Key

May 2021

freely flowing, chant-like

The musical score is arranged in a system with six staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs. The Piano part is in grand staff. The lyrics are: "Un-cer-tain-ty and pro-ba-bil-i-ty have mer-cy on us, have mer-cy on us, e - - - le - i - son. Na - tur, Mo-ther of Cha-os, have mer-cy on us, mmm... have mer-cy on us, mmm... have mer-cy on us, mmm...". Dynamics include *mf*, *mp*, and *p*. Performance instructions include *freely flowing, chant-like*, *mf*, *mp*, *p*, and *PED.*. The score is divided into two measures by a bar line. The first measure ends with a fermata over the final note, and the second measure ends with a fermata over the final note. There are asterisks at the end of the piano part in both measures.

3

S *f* No more lords for us. *mp* We are all free.

A *f* No more lords for us. *p* We are all free.

Ten. 1 *f* No more lords for us. *mf* We should have ac - coun - ta - bil - i - ty.

Bar. *f* No more lords for us.

B. Tbn. *f*

Pno. *f*

Detailed description of the musical score: The score is for a vocal ensemble and piano. It consists of six staves. The Soprano (S) and Alto (A) parts are in treble clef, while the Tenor 1 (Ten. 1), Baritone (Bar.), and Bass Trombone (B. Tbn.) parts are in bass clef. The Piano (Pno.) part is in grand staff. The lyrics are: 'No more lords for us. We are all free.' for S and A; 'No more lords for us. We should have ac - coun - ta - bil - i - ty.' for Ten. 1; and 'No more lords for us.' for Bar. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Dynamics include *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are accents (^) over the final notes of the vocal phrases.

4

S. *mf* Now o - pen your eyes. Not long do we have be - fore we won't see a - gain. We are life, a mir - ror__ to the u - ni - verse. *f* *ff*

A. *mf* Now o - pen your eyes. Not long do we have We are life, a mir - ror__ to the u - ni - verse. *f* *ff*

Ten. 1. *mf* Now o - pen your eyes. Not long do we have We are life, a mir - ror__ to the u - ni - verse. *f* *ff*

Bar. *mf* Now o - pen your eyes. Not long do we have We are life, a mir - ror to the u - ni - verse. *f* *ff*

B. Tbn. *p* *f* *ff*

Pno. *ff* *mp* *f*

freely, approximate, though arriving on "life"

3:4 5:4 7:4 9:4 7:4

PED.

5

S
Seed to tree, sky to sea, star to sin - gu - lar - i - ty, count - less won - ders in this ga - la - xy.

A
Seed to tree, sky to sea, star to sin - gu - lar - i - ty, count - less won - ders mmm... 000...

Ten. 1
Seed to tree, sky to sea, star to sin - gu - lar - i - ty, count - less won - ders mmm... 000...

Bar.
Seed to tree, sky to sea, star to sin - gu - lar - i - ty, count - less won - ders mmm... 000...

B. Tbn.
mp f

Pno.
f mf p mf

poco rall.

PEP.

*

Freely and Flowing, RHYTHMS APPROXIMATE ONLY

(♩ = c.a. 50 bpm)

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

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

Ten. 1 *pp* *mf* declaration
"Day could dawn without tomorrow" "No more time for us to borrow."

Bar. *pp* *mf* declaration
"Sky and Earth so full of sorrow" "No more time for us to borrow." Spoken with solemnity *mf*
"No more time for us to borrow."

B. Tbn. *pp* *p* *pp*

Pno. *f* *mp* *pp*

6

15^{ma}

↑ *pp*

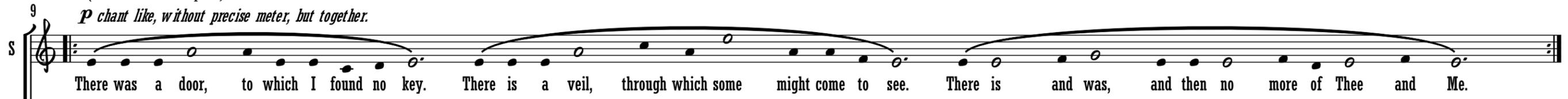
+

Freely and Flowing

(♩ = c.a. 100 bpm)

p chant like, without precise meter, but together.

S



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.

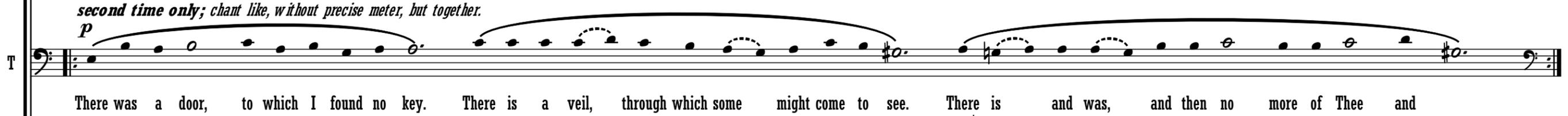
A



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.

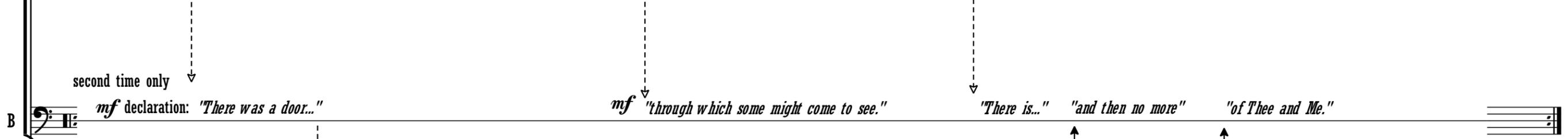
T



second time only; chant like, without precise meter, but together.
p

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

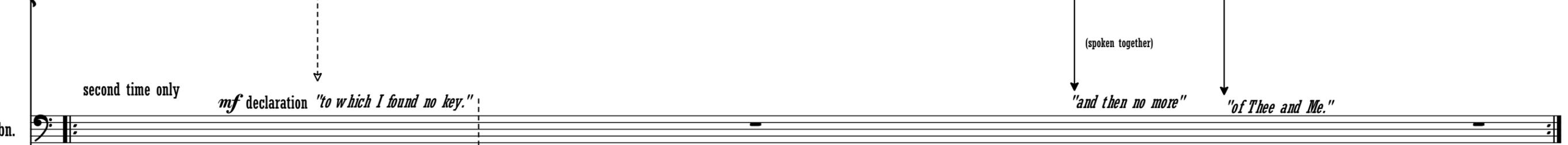
B



second time only
mf declaration: "There was a door..."

mf "through which some might come to see." "There is..." "and then no more" "of Thee and Me."

B. Tbn.

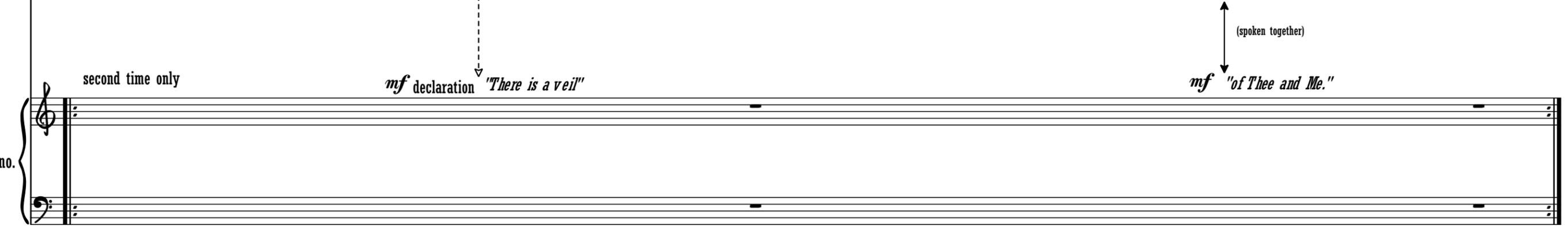


second time only
mf declaration "to which I found no key."

"and then no more" "of Thee and Me."

(spoken together)

Pno.



second time only
mf declaration "There is a veil"

"of Thee and Me."

(spoken together)

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

S 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?

A *mf* spoken: "Upon what instrument are we spanned?" "And what musician holds us in their hand?" "How equipped are we to understand?"

T *p* chant like, without precise meter, but together.

B *p* chant like, without precise meter, but together.

B. Tbn.

Pno. freely, timing approximate *mf* 8^{va}-----]

PED.

*

12 *subito p* *mp* *pp* *mf* *ppp*

S
In - to this space we came, and why not know - ing. Nor whence, like cos - mic gas, wil - ly nil - ly flow - ing. So soon puff'd out. we know not with - er blow - ing.

A
In - to this space we came, and why not know - ing. Nor whence, like cos - mic gas, wil - ly nil - ly flow - ing. So soon puff'd out. we know not with - er blow - ing.

T
In - to this space we came, and why not know - ing. Nor whence, like cos - mic gas, wil - ly nil - ly flow - ing. So soon puff'd out. we know not with - er blow - ing.

B
In - to this space we came, and why not know - ing. Nor whence, like cos - mic gas, wil - ly nil - ly flow - ing. So soon puff'd out. we know not with - er blow - ing.

B. Tbn.
pp *pp*

Pno.
pp *pp*

mp
PED.

4/2 4/2 4/2 4/2 4/2 4/2

(♩ = c.a. 100 bpm)

15

S *mp* wil - ly nil - ly *mf* flow - - - ing. wil - ly nil - ly, wil - ly nil - ly flow -

A *mp* wil - ly nil - ly flow - - - ing. *mf* wil - ly nil - ly *mf*

T *mp* wil - ly nil - ly, wil - ly nil - ly *mf* flow - - - - - flow -

B *mp* wil - ly nil - ly flow - - - - - ing.

19

S *mf* - - - ing. we know not with - er, with - er blow - - - ing. *f* blow - - - ing.

A *f* - - - - - ing.

T *mf* we know not with - er blow - - - - -

B *mf* blow - - - - - *f* ing.

23

mp *mf* *f* *pp*

S Oh what fear of doom im - pend - ing. when out fate is seen de - scend - ing, up - on the rule of fools de - pend - ing.

A Oh what fear of doom im - pend - ing. when out fate is seen de - scend - ing, up - on the rule of fools de - pend - ing.

T Oh what fear of doom im - pend - ing. when out fate is seen de - scend - ing, up - on the rule of fools de - pend - ing.

B Oh what fear of doom im - pend - ing. when out fate is seen de - scend - ing, up - on the rule of fools de - pend - ing.

B. Tbn.

mf *f*

Pno. *mp*

f
PED.

26 *mp* \textasciitilde *mf*

S

000

mf \textasciitilde *mf*
(first time speak spoken part below,
second time sing pitches on staff)

A

000
(first time spoken)

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

mp \textasciitilde *mf*

T

000

(spoken together)

mf \textasciitilde *mf*
(first time speak spoken part below,
second time sing pitches on staff)

B

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

B. Tbn.

Pno.

second time only

3:4 5:4 7:4 9:4

3 5 6 5

PED.

p

*

27

S
per - haps di - vides False from True the

A
a hair per - haps di - vides False from True the

T
a hair per - haps di - vides False from True the

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

B. Tbn.
(speaking second time only) *mp* "The False from True" "The True and False"

Pno.
(speaking second time only) *mp* "The False or True" False True True False

31
S
thou - sand years of fol - - ly that will en - - sue. en - sue.

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

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

B
(speaking second time only)
f 'THE FALSE OR THE TRUE'

(unpitched but changing inflection and tone, freely improvise, notation is only suggestive)
Tape
mf False True True False True False True True True True
True False False True True False

(unpitched but changing inflection and tone, freely improvise, notation is only suggestive)
Bass 1
mf True True False True False True False True True True
False False True True False

Double Crab Canon

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

34

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

True false true

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

True false true

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

False true false true false true false true

B. Solo *pp* (2nd time *p*) (2nd time *mp*)

False true false true false true false true

B. Tbn.

Bar.

39

S *mp*
 true false false true false false true false true true false true

A (*mp*) *mf*
 true false false true false true true false true false pro - tect that sac - red hair or else we'll rue the thou sand years of fol -

T *mf* *mf*
 pro - tect that sa - cred_ hair or else we will rue pro - tect that sac - red hair or else_

B. Solo
 the thou - sand_ years of_ fol - - - ly

B. Tbn.

Bar.

44

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

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

T
mf
we'll rue the fol - ly that en - sues. Pro - tect that sac - red hair or else we'll rue the fol - ly that will en - sue.

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

B. Tbn.

Bar.

50

mf *mp* *p*

S All the bur - ied dust of ag - es the mon - archs, poor men, rich men, sag - es, will stand as e - quals for death's wag - es.

mf *mp* *p*

A All the bur - ied dust of ag - es the mon - archs, poor men, rich men, sag - es, will stand as e - quals for death's wag - es.

mf *mp* *p*

T All the bur - ied dust of ag - es the mon - archs, poor men, rich men, sag - es, will stand as e - quals for death's wag - es.

mf *mp* *p*

B. Solo All the bur - ied dust of ag - es the mon - archs, poor men, rich men, sag - es, will stand as e - quals for death's wag - es.

B. Tbn.

Bar.

4/2 4/2 4/2 4/2 4/2 4/2

53 *mp*

S You might know this lit - tle tune. It is quite fam - - ous. You might know that lit - tle tune. The ref - rence you've missed

A *mp* but you might not. It does not mat - ter if you know that tune. You might know that lit - tle tune. The ref - rence you've missed

T

B. Solo

B. Tbn.

Bar.

58

S
does not mat-ter an - y way. Ah... *mp*

A
does not mat-ter an-y way. Ah... *mp*

T
Ah... *mp*

B. Solo
Ah... *mp*

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

Bar.
(spoken with different inflections in different ranges, ad lib for five measures) *mf*

	"NO"	"AYE"	"NO"	"NO"	"AYE"	"NO"	"AYE"	"NO"	"NO"
	"AYE"	"AYE"	"NO"	"NO"	"AYE"	"NO"	"AYE"	"AYE"	"AYE"

64

S

Musical staff for Soprano (S) in treble clef, key of D major. It contains a melodic line with a fermata over the final two notes. Dynamics include *f* and accents.

They Know

A

Musical staff for Alto (A) in treble clef, key of D major. It contains a melodic line with a fermata over the final two notes. Dynamics include *f* and accents.

They Know

T

Musical staff for Tenor (T) in bass clef, key of D major. It contains a melodic line with a fermata over the final two notes. Dynamics include *mp* and *f* with accents.

They Know

B. Solo

Musical staff for Bass Solo in bass clef, key of D major. It contains a melodic line with a fermata over the final two notes. Dynamics include *mp* and *f* with accents.

They Know

Bass 2

f "THEY know their lies - " "they know their LIES - " "they know" "they know" "they KNOW"

Musical staff for Bass 2 in bass clef, key of D major. It contains a line of lyrics with dynamic markings.

Bass Trombone

Bass 1

f "they KNOW their lies - " "they know THEIR lies - " "THEY know" "they know" "THEY KNOW!" "THEY KNOW!"

Musical staff for Bass 1 in bass clef, key of D major. It contains a line of lyrics with dynamic markings. A piano part is indicated at the end.

Piano

68

S
 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

A
 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

T
 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

B. Solo
 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

B. Tbn.
f *pp* *p* *mp* *ff*

Pno.
f *pp* *p* *mp* *ff*
 freely
 PED.
 *
 Ped. ad lib.

71 *mf*

S 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.

A *mf*
Oo...

T *mp* "The mov ing finger wrote moved on but don't waste your virtue to cancel half a line written by that hypocrite."

B *mp* "The mov ing finger wrote moved on but don't waste your virtue to cancel half a line written by that hypocrite."

Tape *mp* and hav ing writ or your wit to cancel half a line written by that hypocrite."

Tape *mp* and hav ing writ or your wit to cancel half a line written by that hypocrite."

Detailed description: This is a musical score page for a vocal performance. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and two Tape parts. The Soprano staff has a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 4/4. It begins with a measure rest followed by a melodic line starting on G4, with a *mf* dynamic marking and a long slur over the entire phrase. The lyrics are: "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." The Alto staff has a treble clef and a key signature of three sharps, starting with a whole rest and a *mf* dynamic marking, followed by a vocal line with lyrics "Oo...". The Tenor and Bass staves have bass clefs and a key signature of three sharps, with lyrics in italics: "The mov ing finger wrote moved on but don't waste your virtue to cancel half a line written by that hypocrite." The two Tape staves have bass clefs and a key signature of three sharps, with lyrics in italics: "and hav ing writ or your wit to cancel half a line written by that hypocrite." Vertical dashed lines connect the lyrics on the lower staves to the corresponding words in the Soprano staff. The page number "22" is in the top left corner, and the measure number "71" is at the start of the Soprano staff.

73 *mp* Yes - ter - day, this day's mad-ness did pre- pare; Ah *f* re- joice, re- joice for you know not why_ you_ go, nor where.

mp Ah *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.

T

B

B. Tbn. *p*

Pno.

74

S *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.

A *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.

T *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.

B *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.

B. Tbn. *4/4*

Pno. *4/4*

75 *mf*

S Aye No Aye No Aye No Aye No Aye No Aye No Aye No

A *mf*
Aye No Aye No

T *mf*
No Aye No Aye No Aye No Aye No Aye No Aye No Aye

B *mf*
No Aye No Aye No Aye No Aye No Aye

79 *f* *ff*

S Aye No Aye No Aye No Aye No Aye No Aye No I KNOW!

A Aye No Aye No Aye No Aye No Aye No I KNOW!

T No Aye No Aye No Aye No Aye No I KNOW!

B No Aye No I KNOW!

82

subito p *mp*

S
What if weighed and found de - fi - cient, stand - ing 'fore some Judge om - ni - scient?

subito p *mp*

A
What if weighed and found de - fi - cient, stand - ing 'fore some Judge om - ni - scient?

subito p *mp*

T
What if weighed and found de - fi - cient, stand - ing 'fore some Judge om - ni - scient?

subito p *mp*

B
What if weighed and found de - fi - cient, stand - ing 'fore some Judge om - ni - scient?

B. Tbn.

Pno.

84

Tape

THINK !

mf *f* *pp*

ff

'Has He righ - tous - ness suf - - - fi - - - cient?'

Tape

THINK !

mf *f* *pp*

ff

'Has He righ - tous - ness suf - - - fi - - - cient?'

Tape

THINK !

mf *f* *pp*

ff

'Has He righ - tous - ness suf - - - fi - - - cient?'

lower note if possible

Tape

THINK !

mf *f* *pp*

ff

'Has He righ - tous - ness suf - - - fi - - - cient?'

Tape

THINK !

mf *f* *pp*

ff

THINK !

ff *f* *mp*

15^{MA}

Slower and Freely

(♩ = c.a. 80 bpm)

86

S

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

A

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

"or why"

T

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

B

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

"SING!"

B. Tbn.

Slower and Freely

(♩ = c.a. 80 bpm)

Pno.

90 **molto rall.**

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

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

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

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

B. Tbn.

molto rall.

Pno.