THE EMBRACING UNIVERSE

An Oratorio

for Choir, Soloists and any 7 instruments

By Justin Grounds

From texts by Fred LaHaye

Based on the life and thought of Teilhard de Chardin

A note on the nature of the score:

This music is scored for any 7 instruments to perform. The instrumentation is flexible and scored for musical voices: Cantino (highest register eg. Violin)

Canto I (medium to high register eg, Flute/Trumpet)
Canto II (medium to high register eg. Flute/Trumpet)
Tenore I (medium to lower register eg. Viola/Organ)
Tenore II (medium to lower register eg. Viola/Organ)
Basso I (lower register eg. Violoncello/Bassoon)
Basso II(lower register eg. Contrabass/ Bass Synthesizer)

The dynamics have been deliberately kept minimal as for each performance the combination of instruments will need to be balanced to one another.

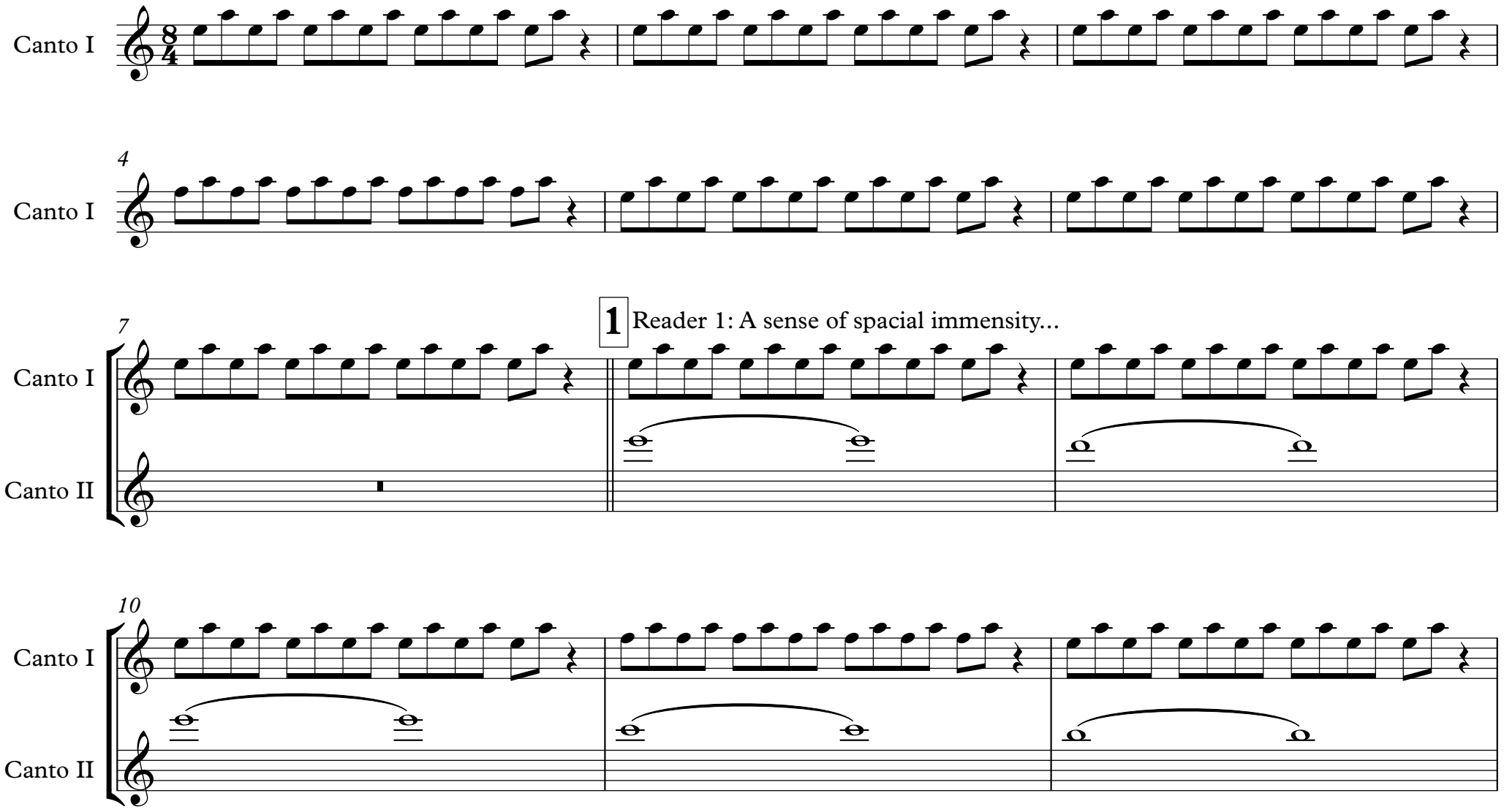
It is my hope that in this scoring the work will be more practically available to be performed, and that small amateur choirs will have the opportunity to perform this work.

J.G.

1- Seven Eventful Insights into What Matters

Justin Grounds

Eight members of the choir to be allocated a reading each.



13

2 Reader 2: A sense of depth...

Canto I

Canto II

Basso II

16

Canto I

Canto II

Basso II

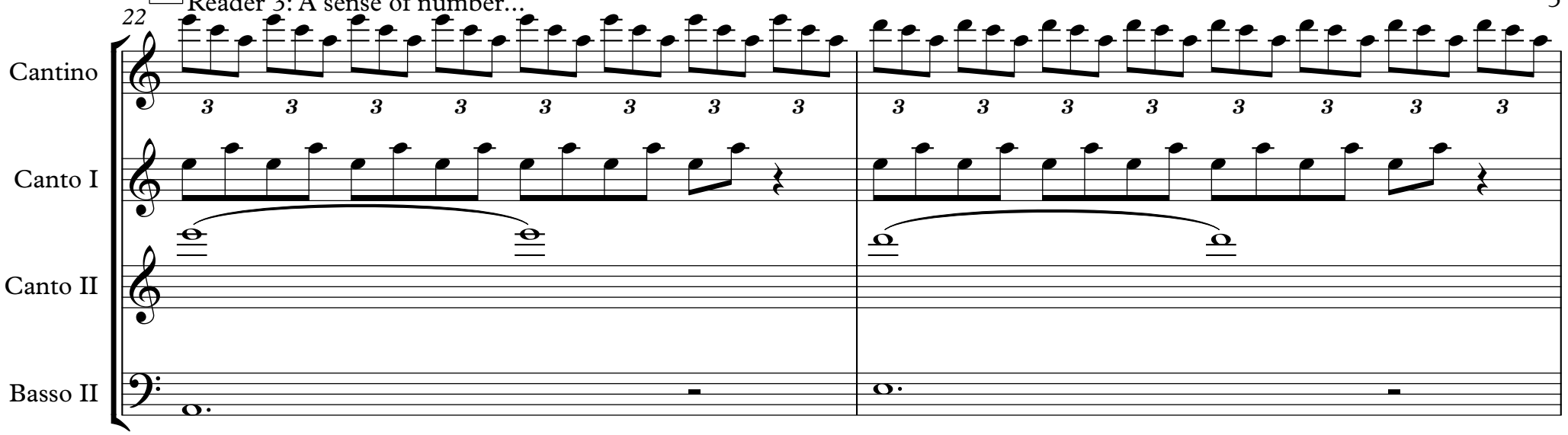
19

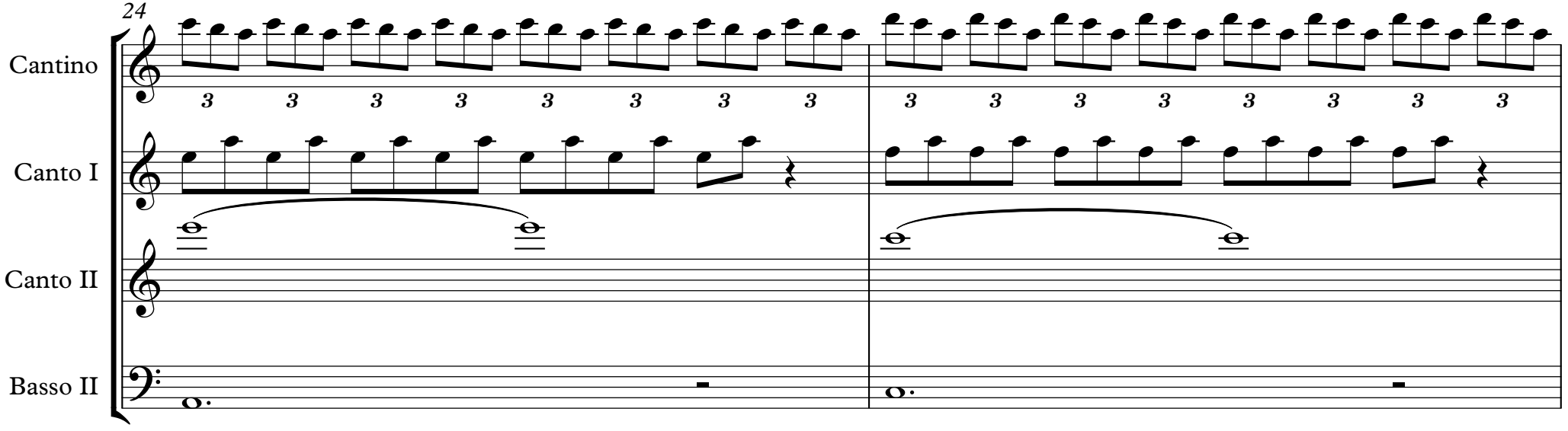
Canto I

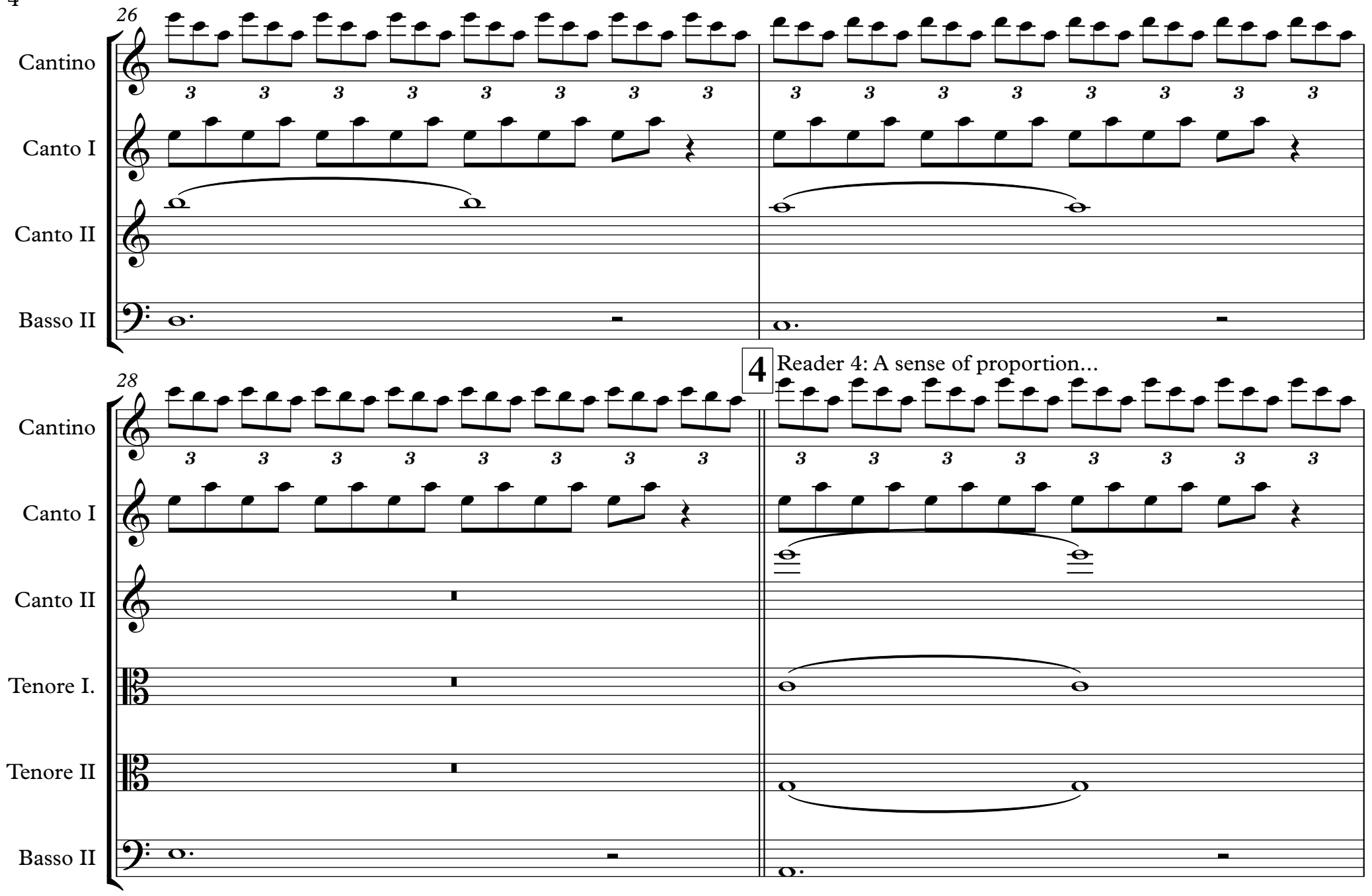
Canto II

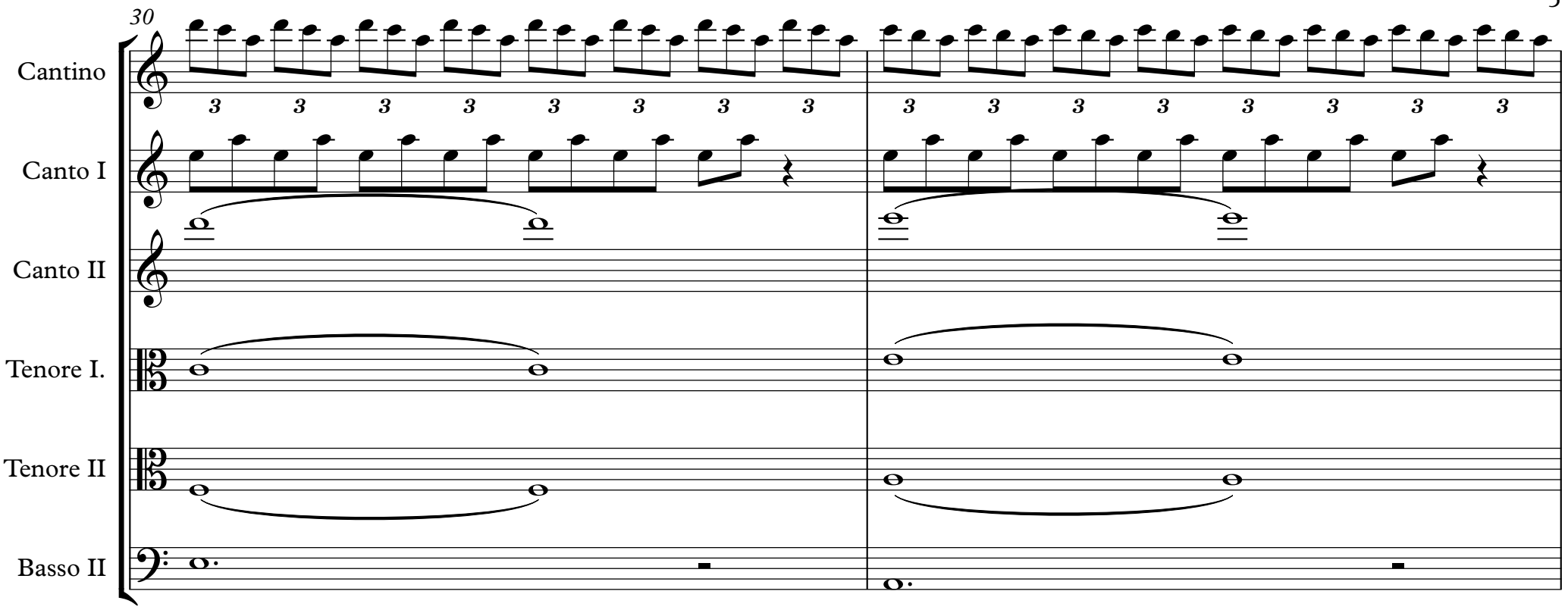
Basso II

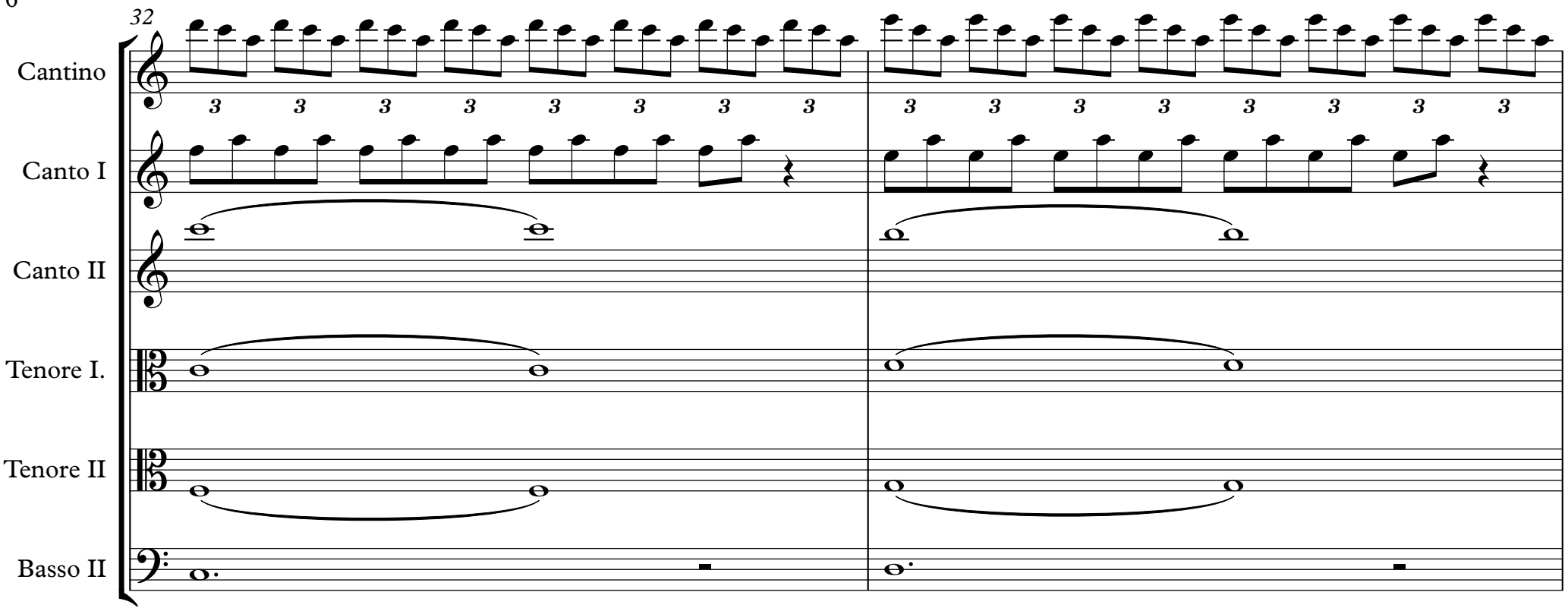
3 Reader 3: A sense of number...






26
Cantino
Canto I
Canto II
Basso II
28
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso II
4
Reader 4: A sense of proportion...


30
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso II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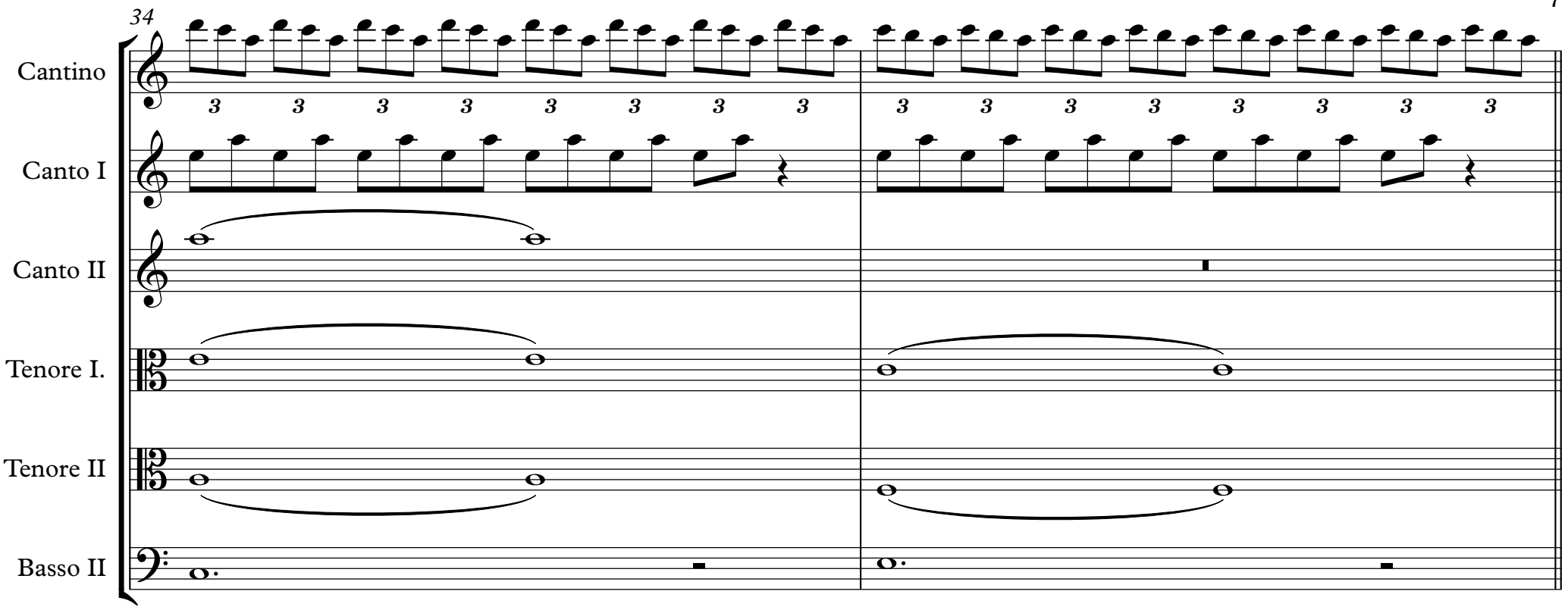
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso II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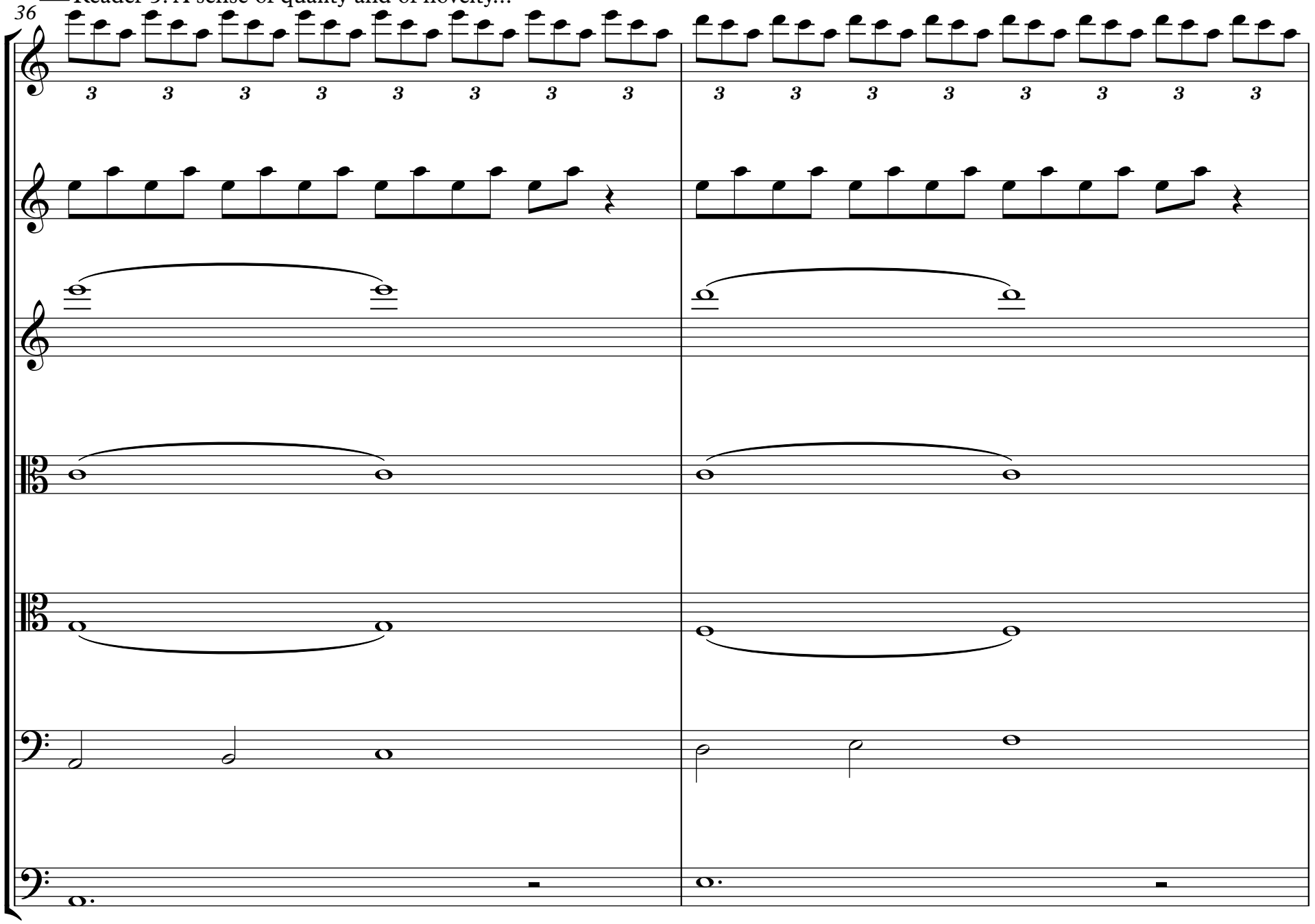
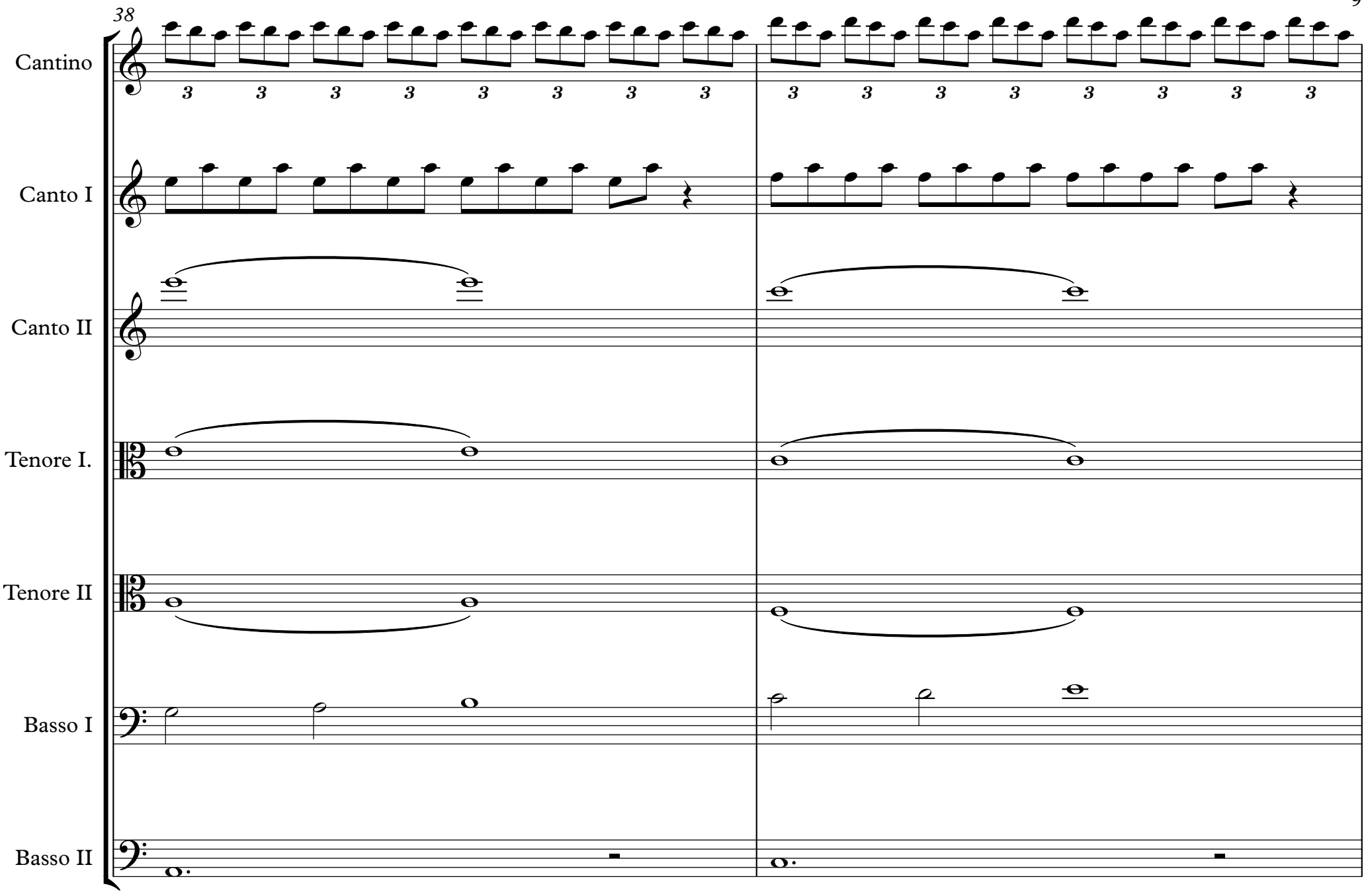
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso II

5 Reader 5: A sense of quality and of novelty...

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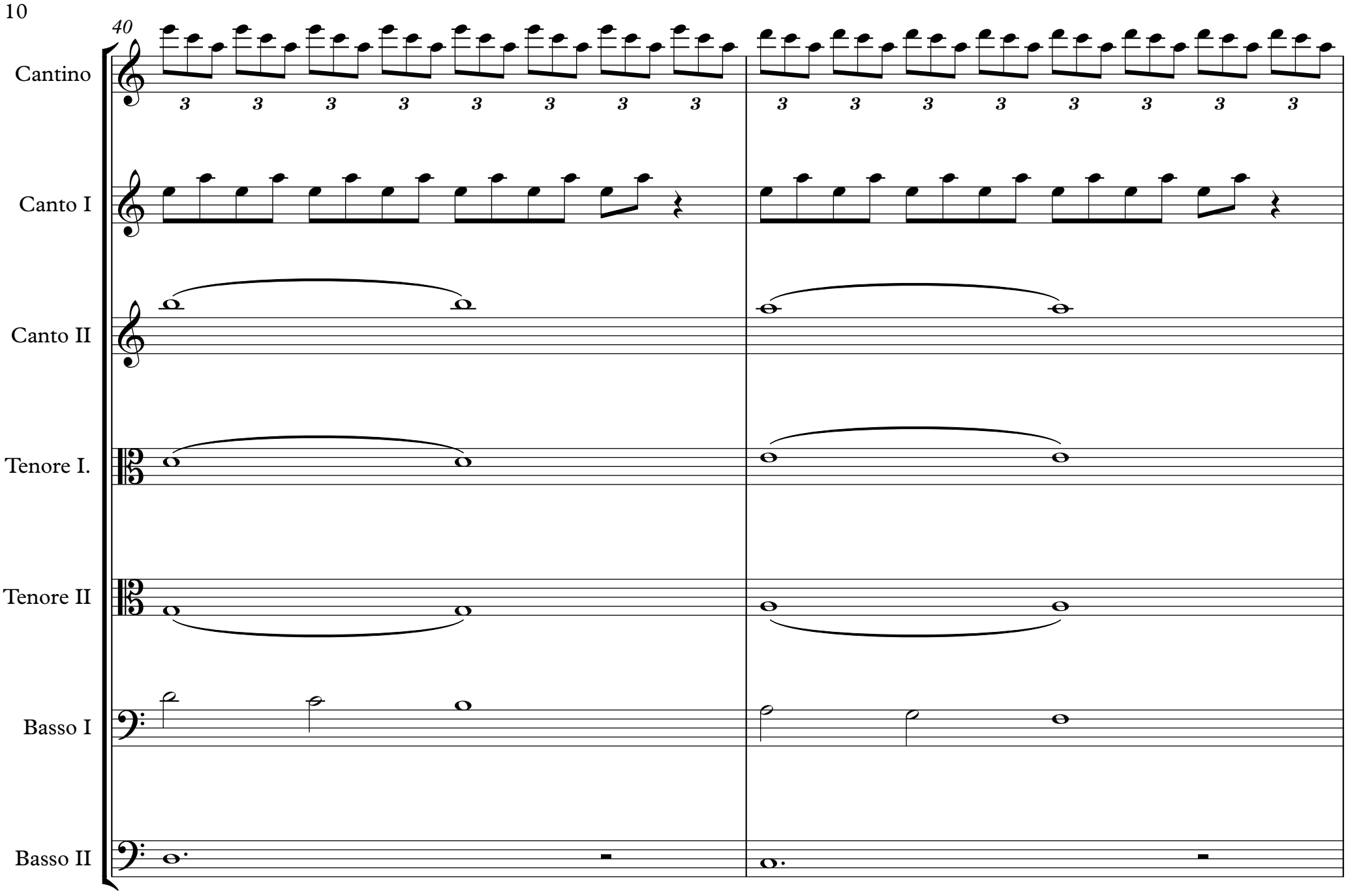
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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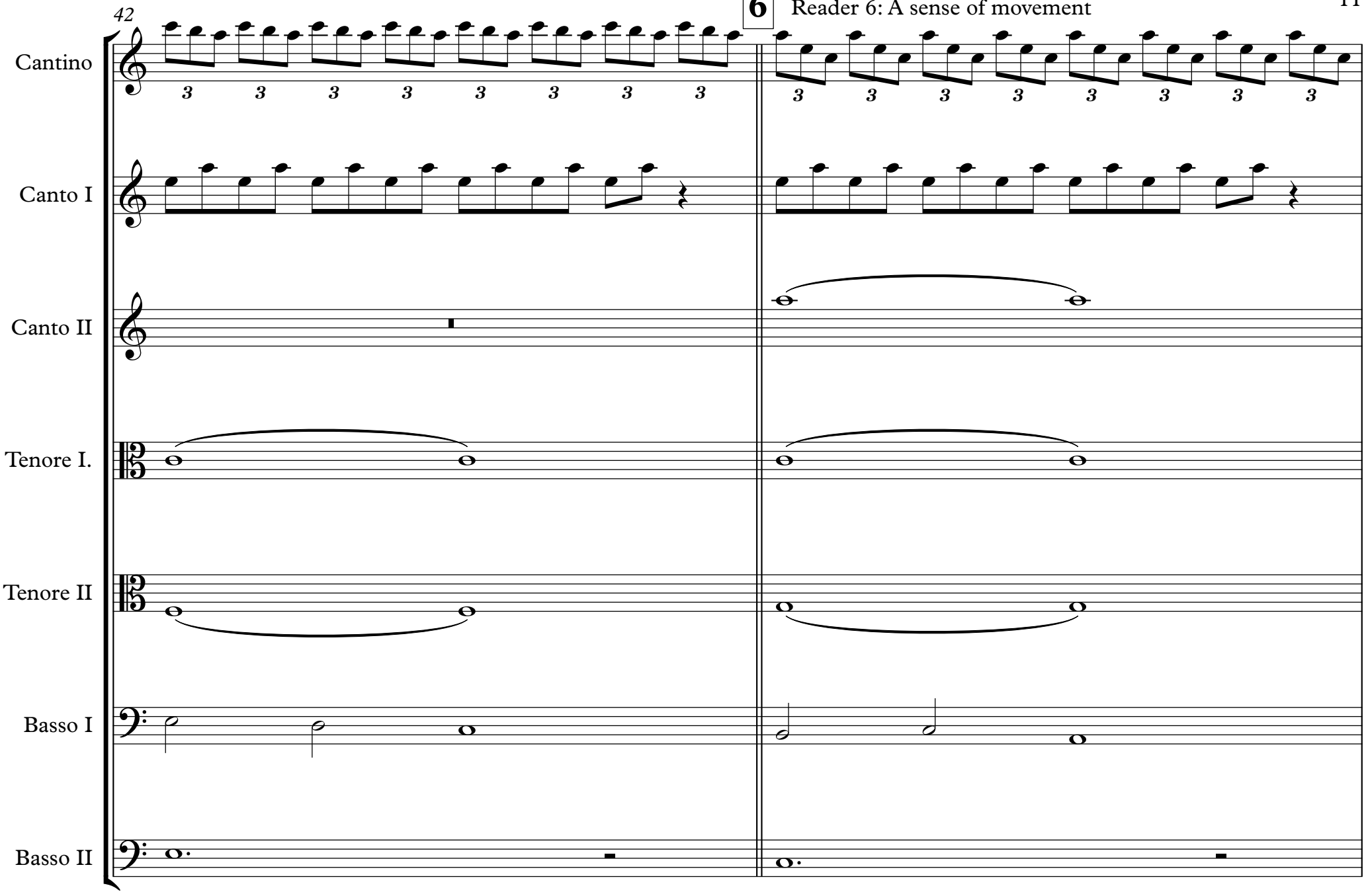
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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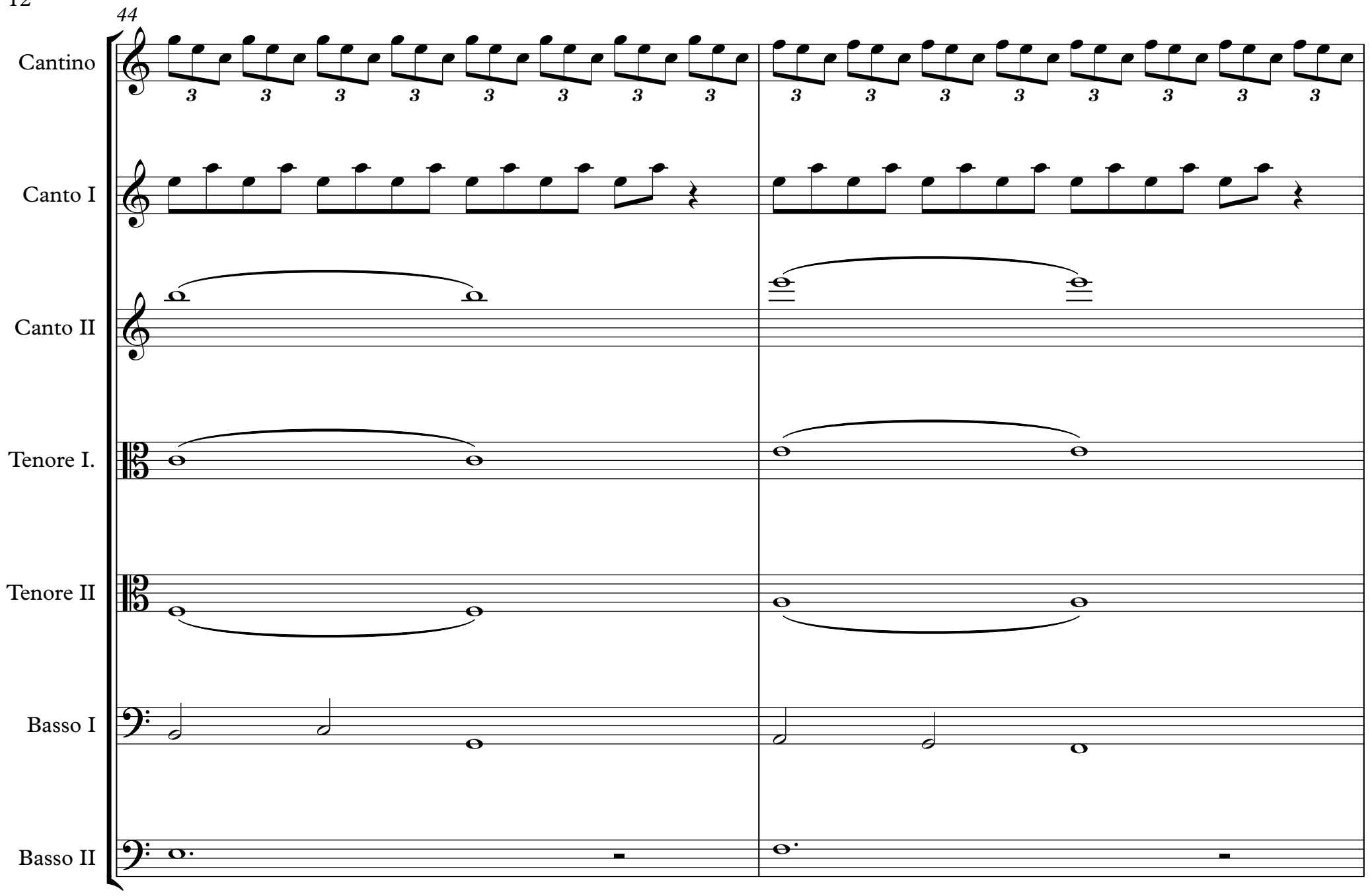
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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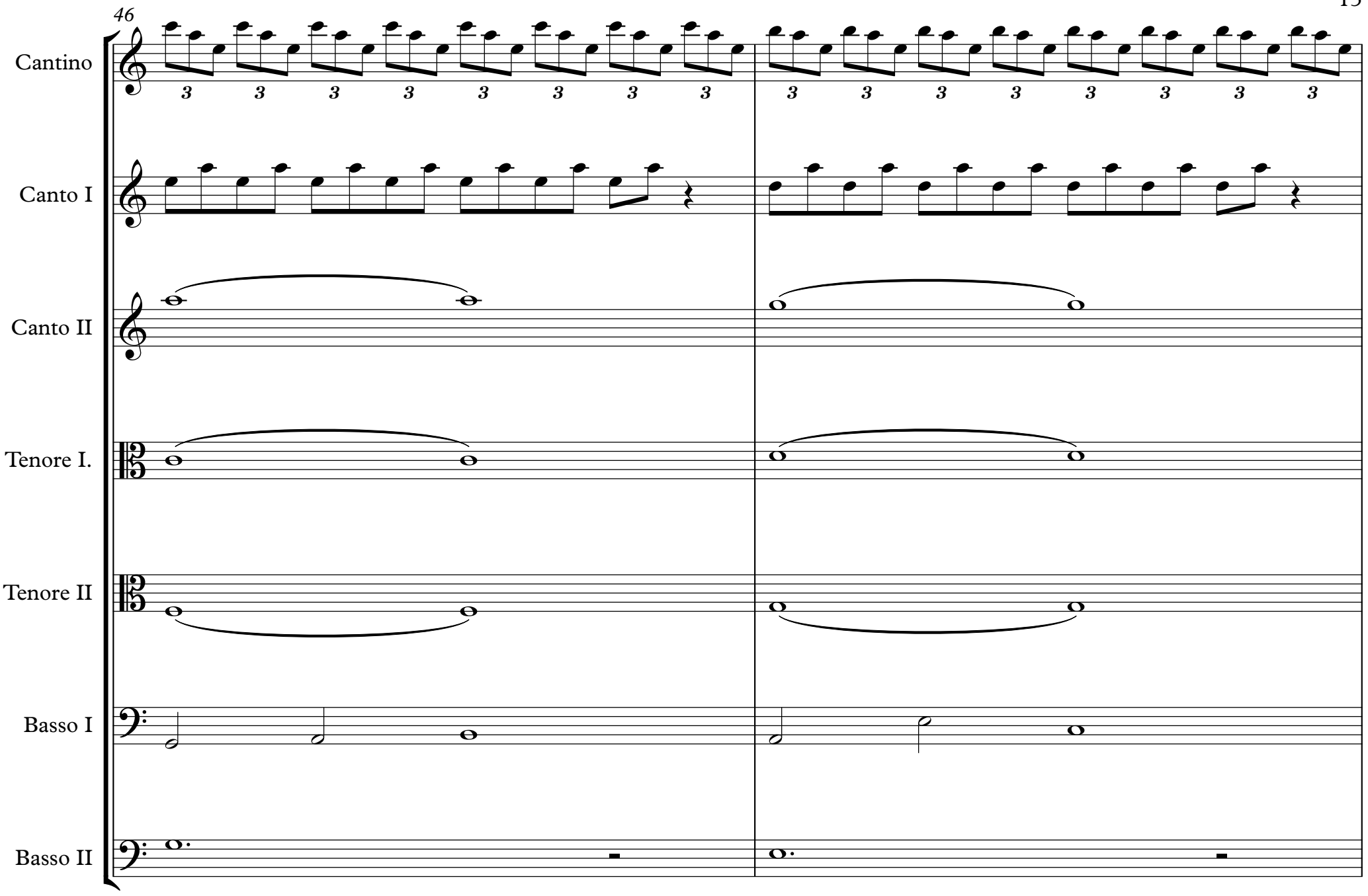
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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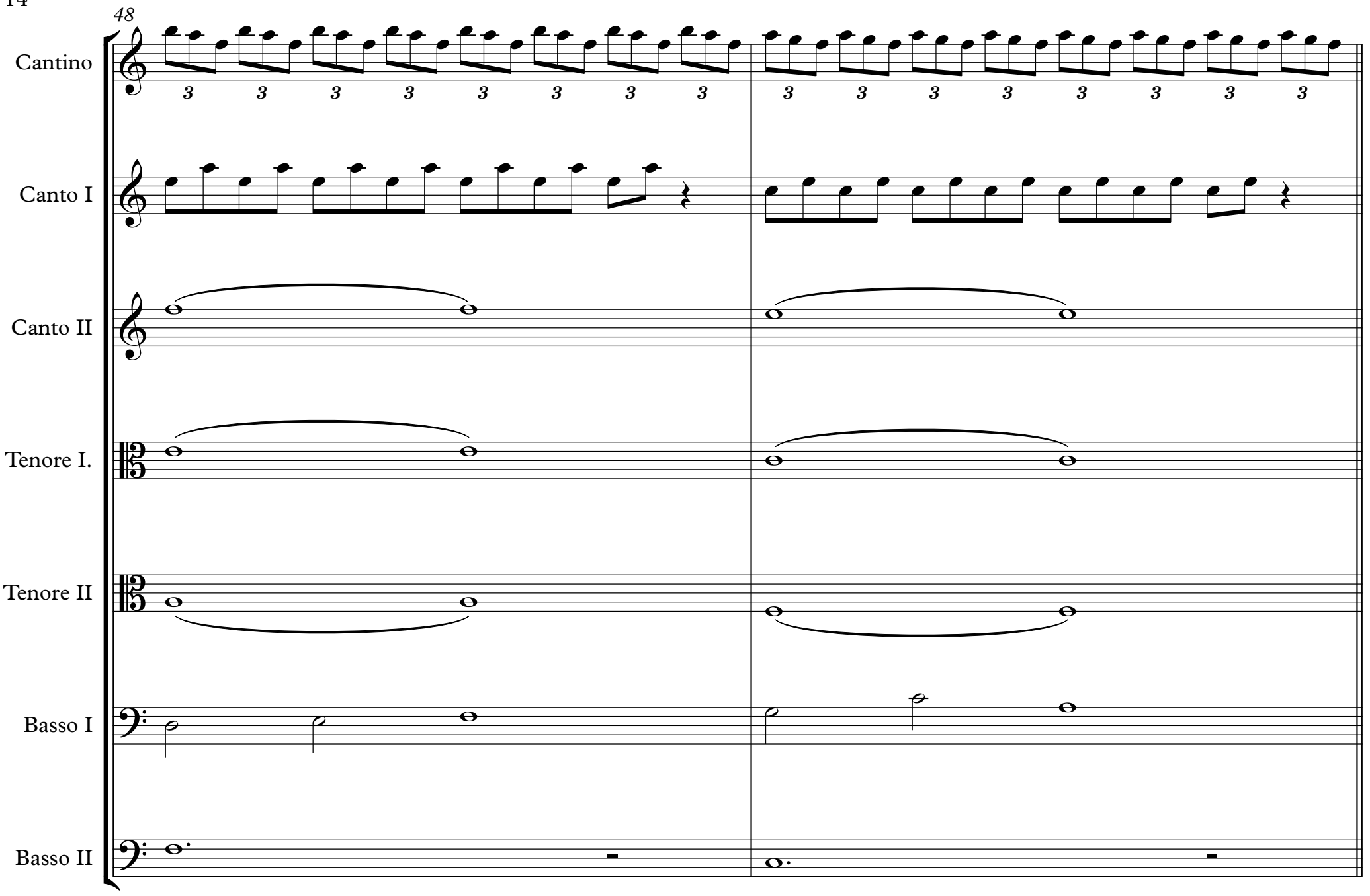
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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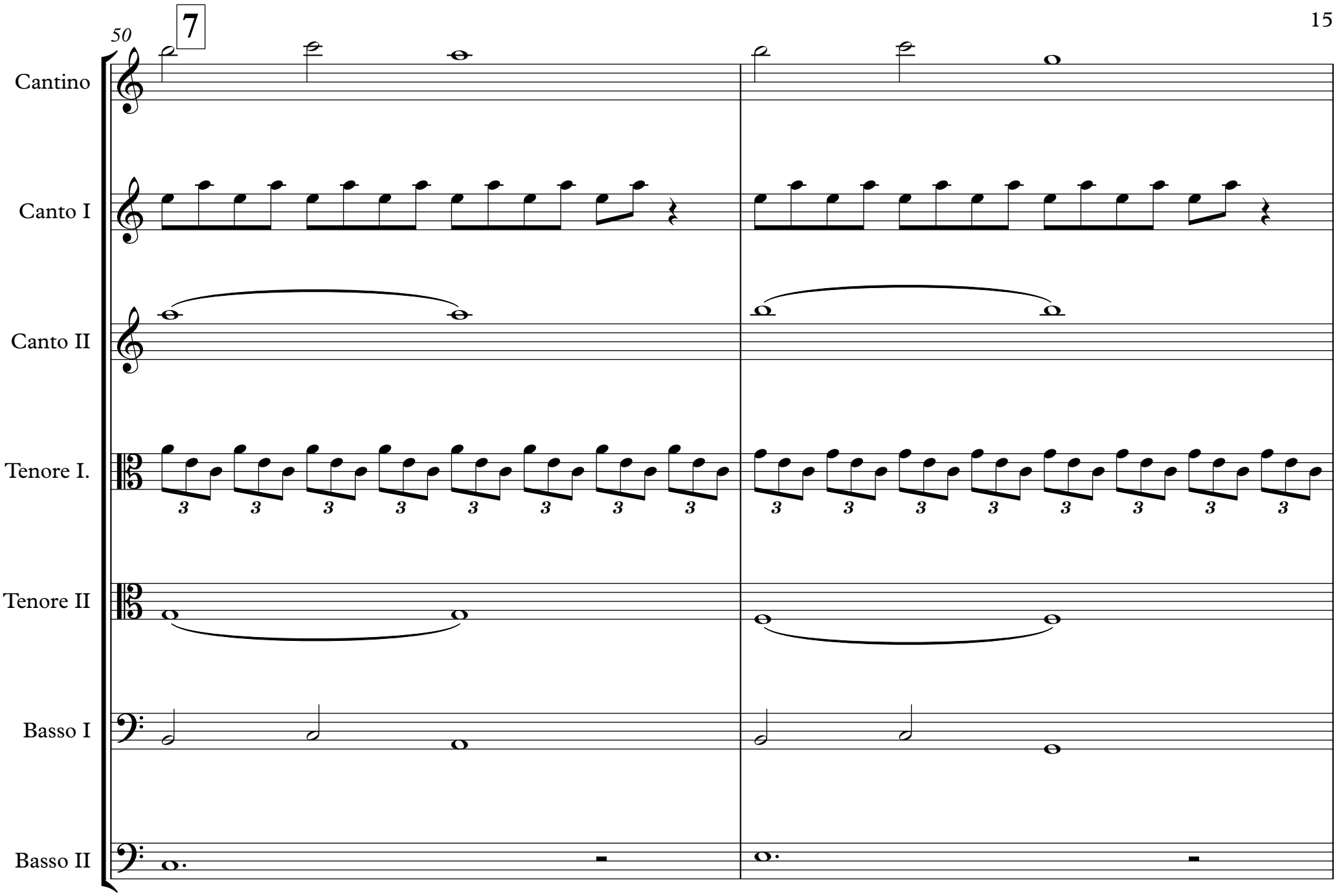
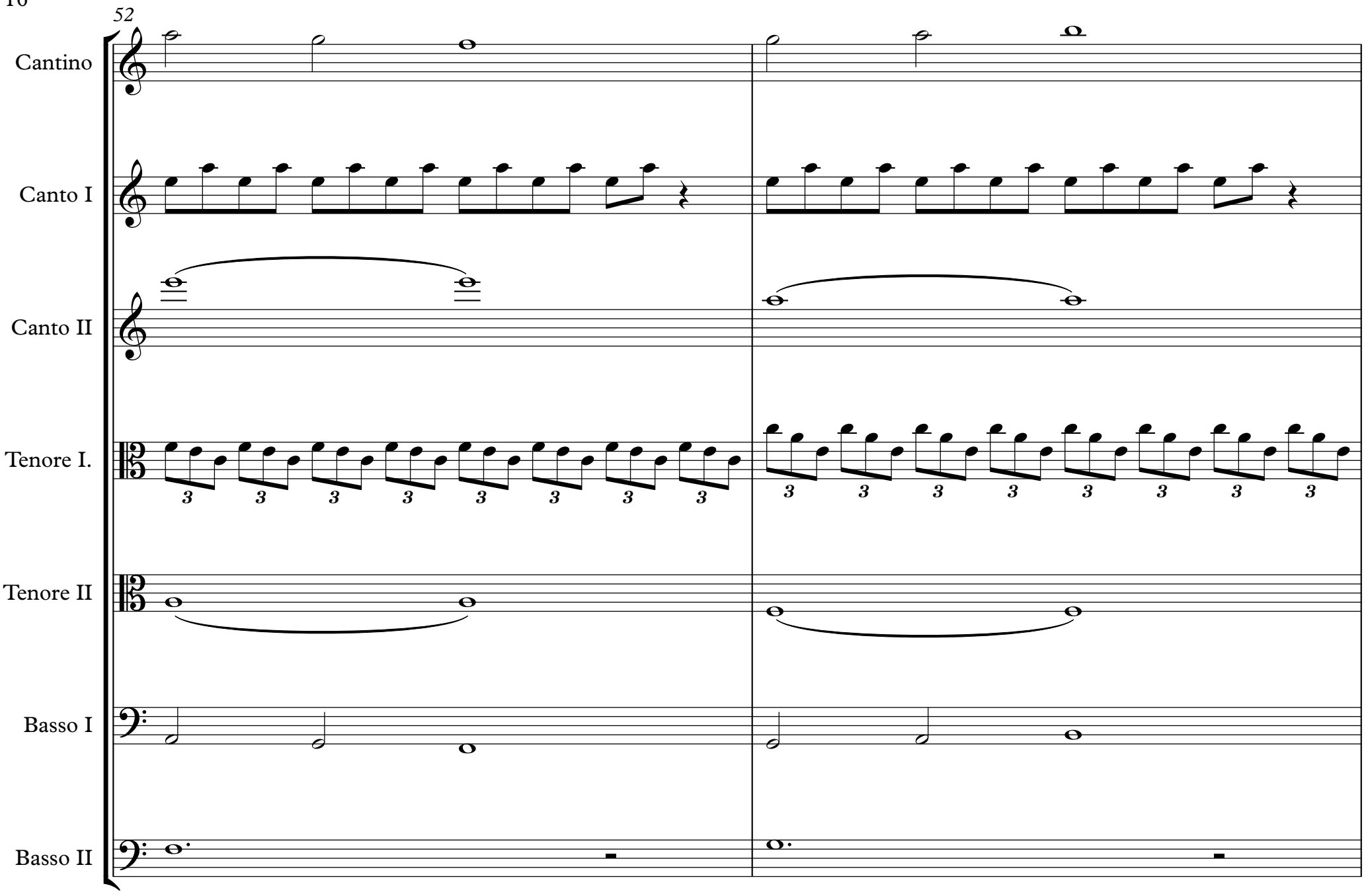
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II


50
7
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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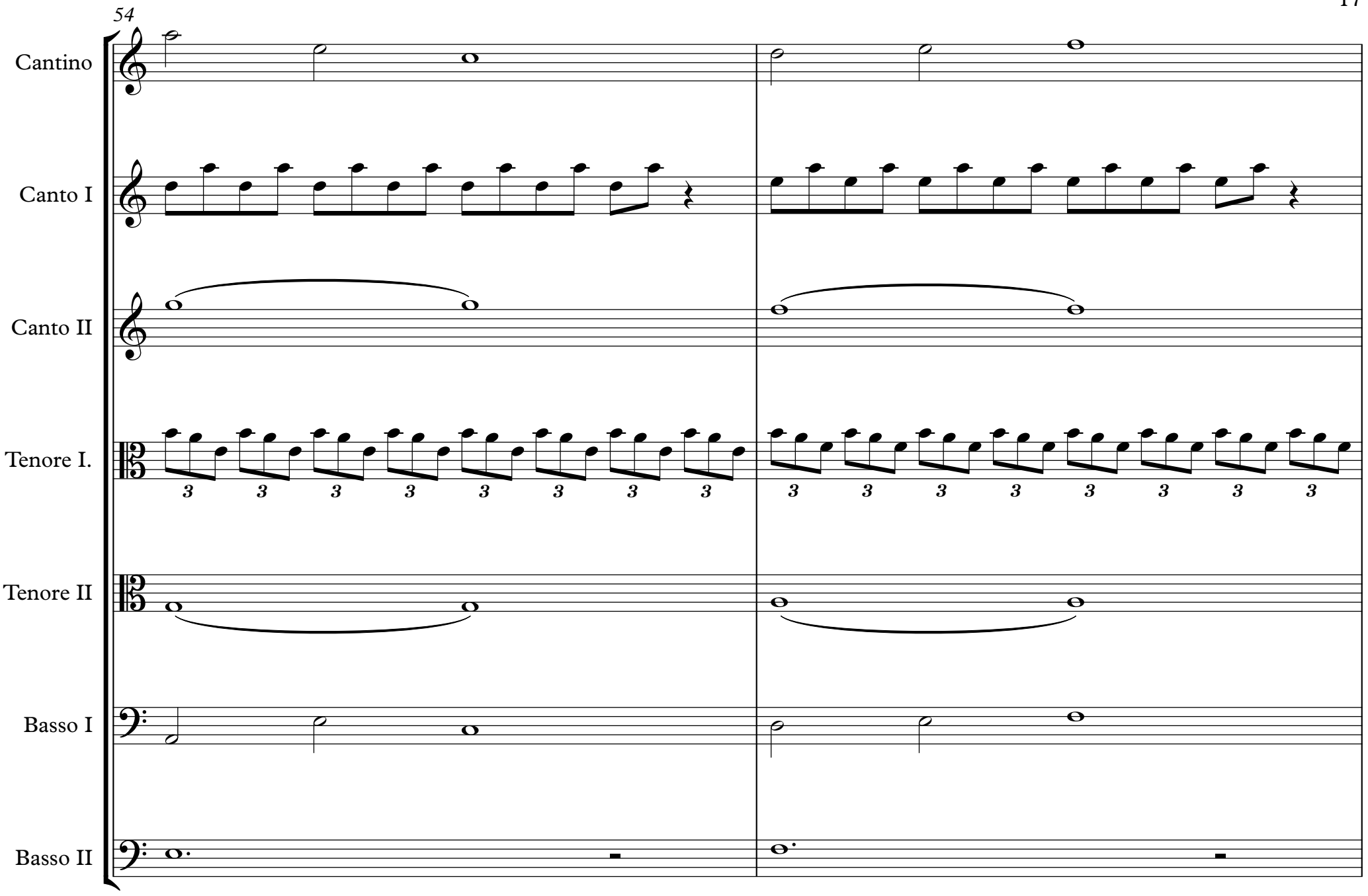
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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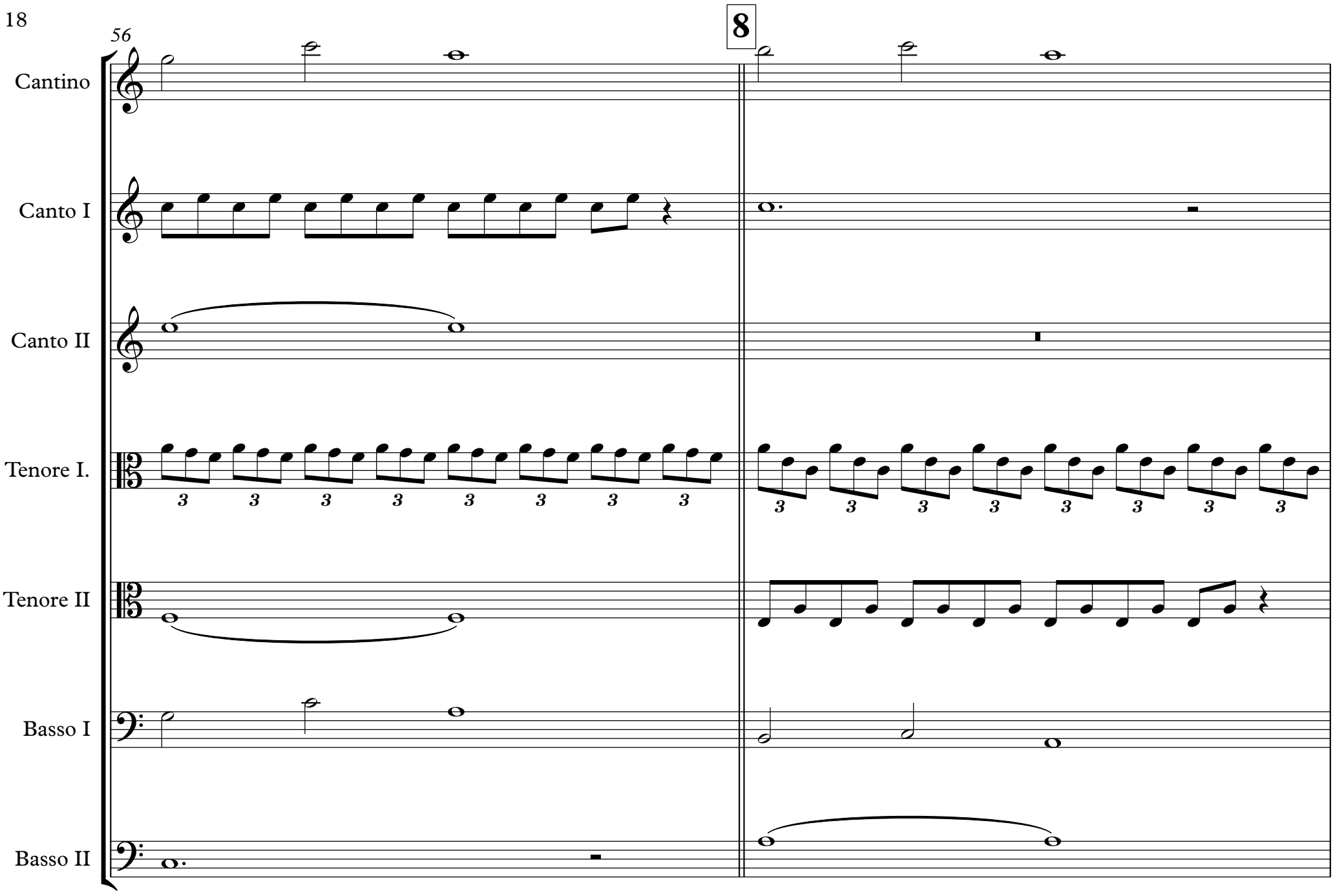
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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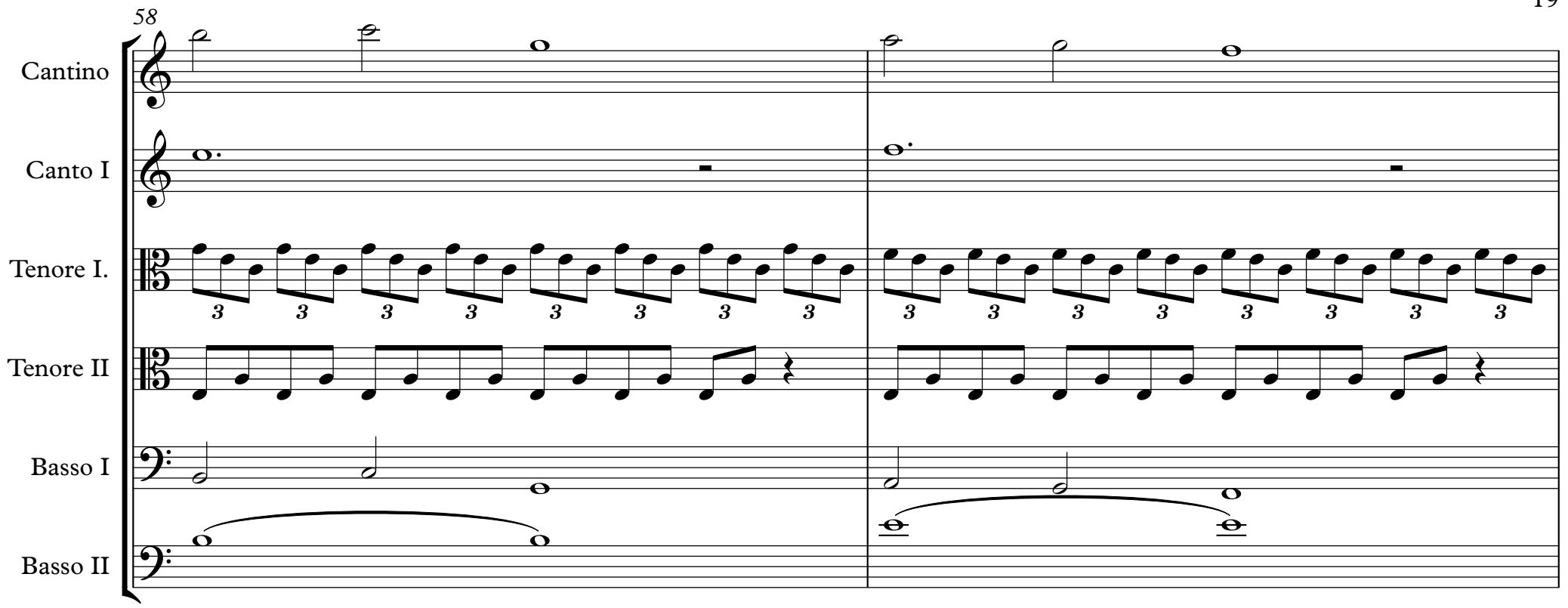
8
Cantino
Canto I
Canto II
Tenore I.
Tenore II
Basso I
Basso II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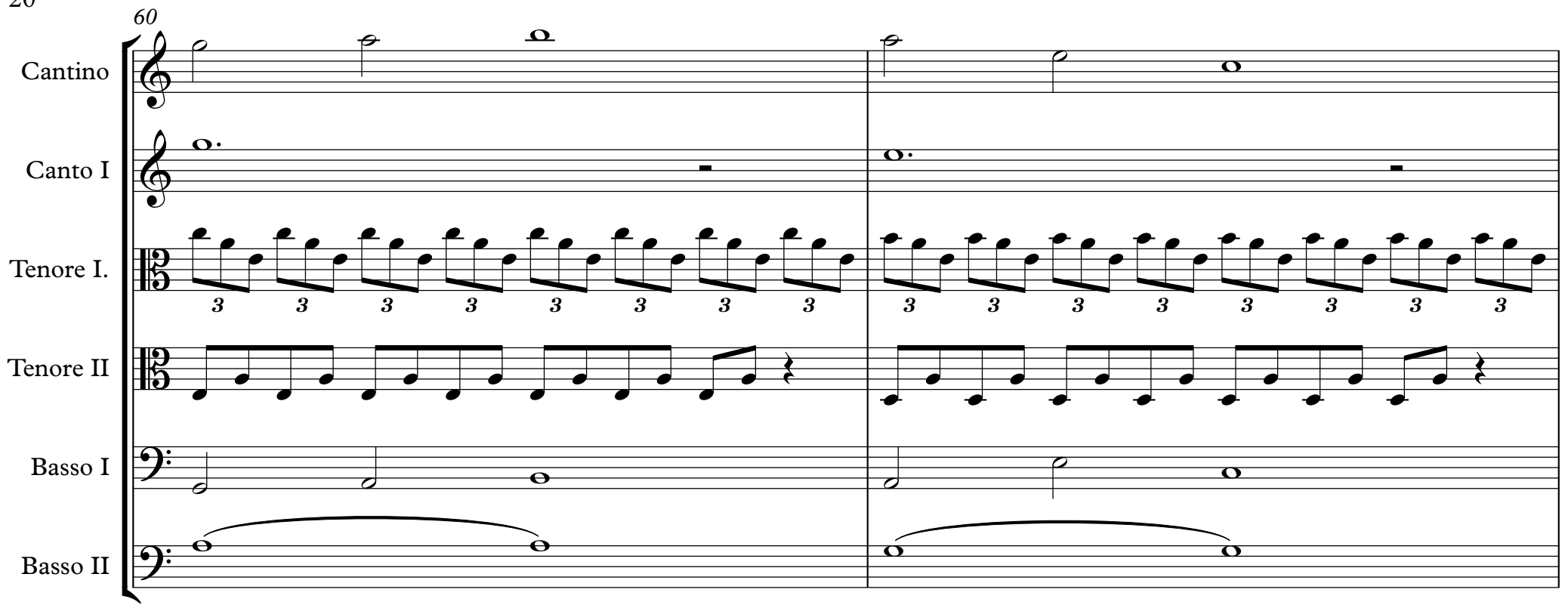
Cantino
Canto I
Tenore I.
Tenore II
Basso I
Basso II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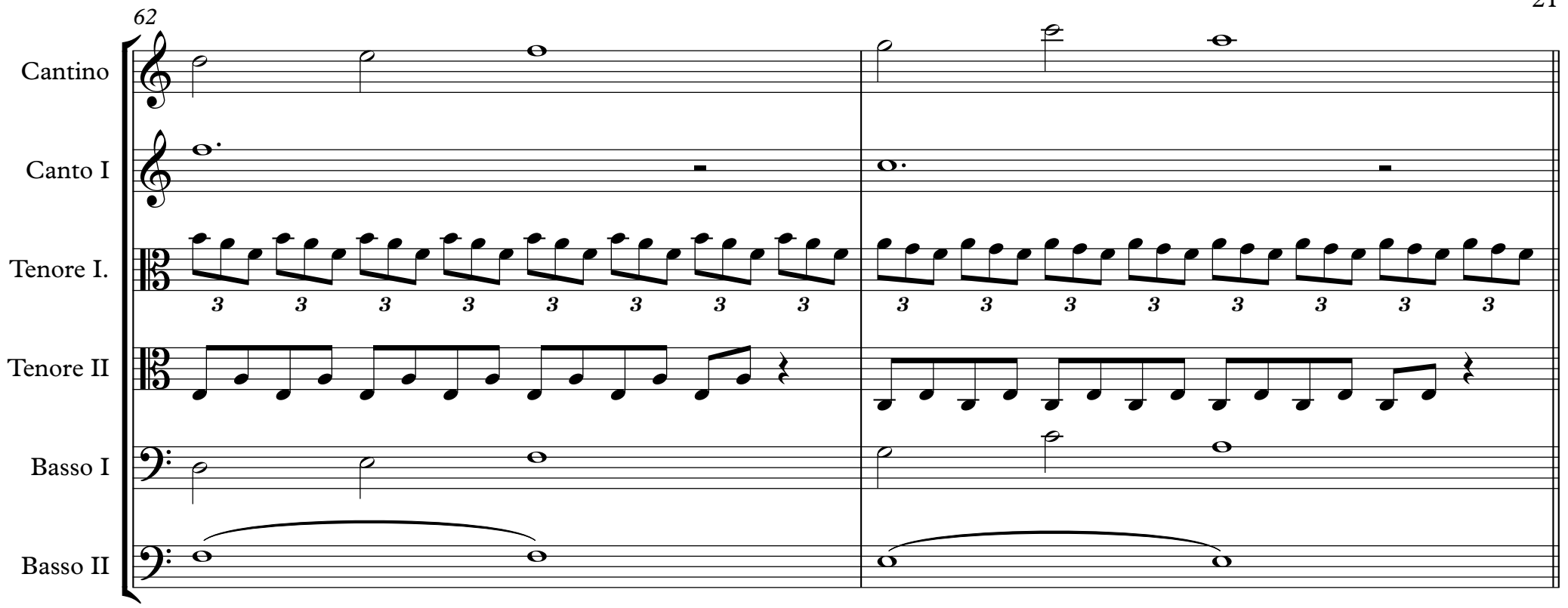
Cantino
Canto I
Tenore I.
Tenore II
Basso I
Basso II

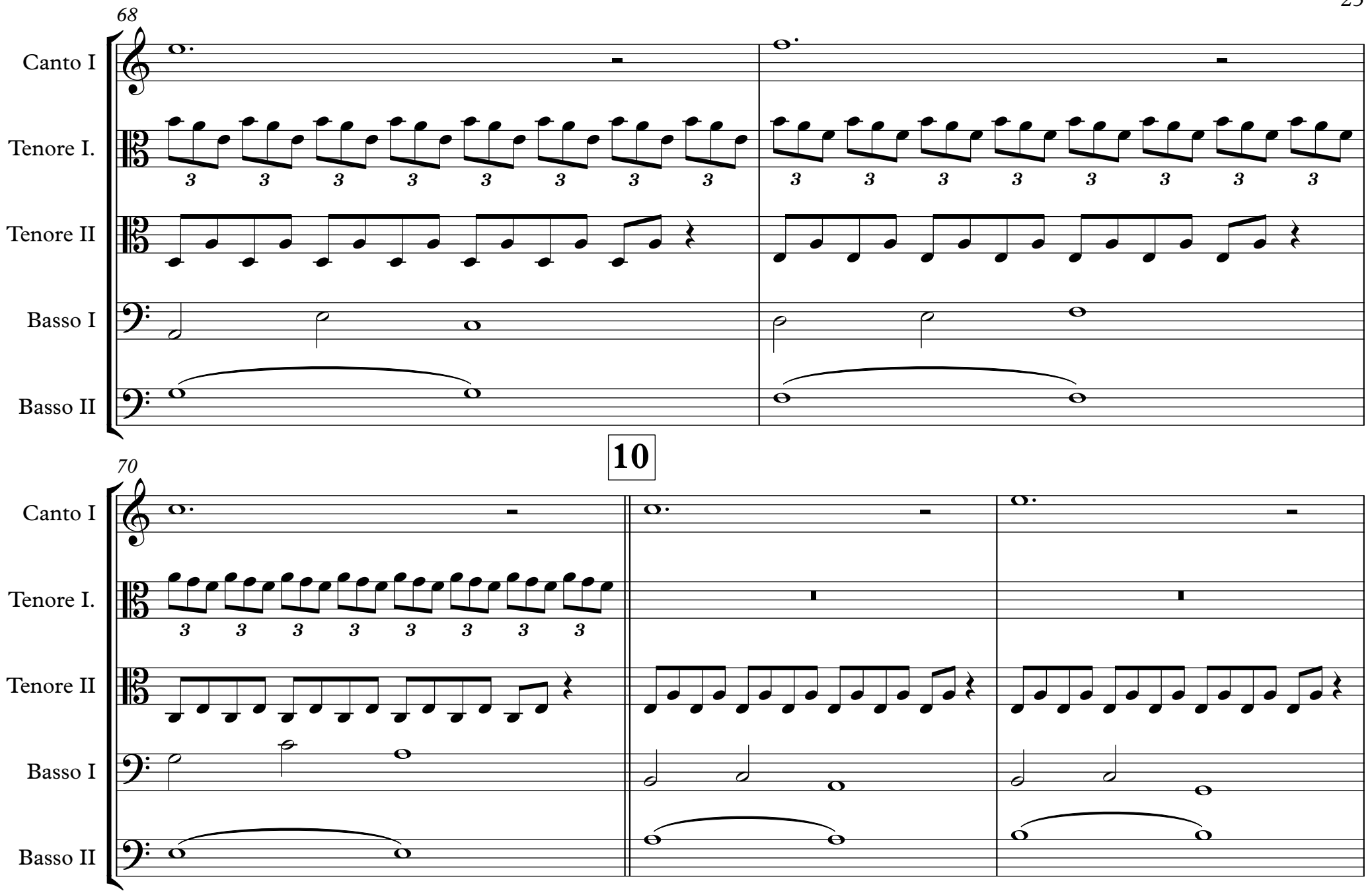

62
Cantino
Canto I
Tenore I.
Tenore II
Basso I
Basso II

64 **9**

Canto I
Tenore I.
Tenore II
Basso I
Basso II

66

Canto I
Tenore I.
Tenore II
Basso I
Basso II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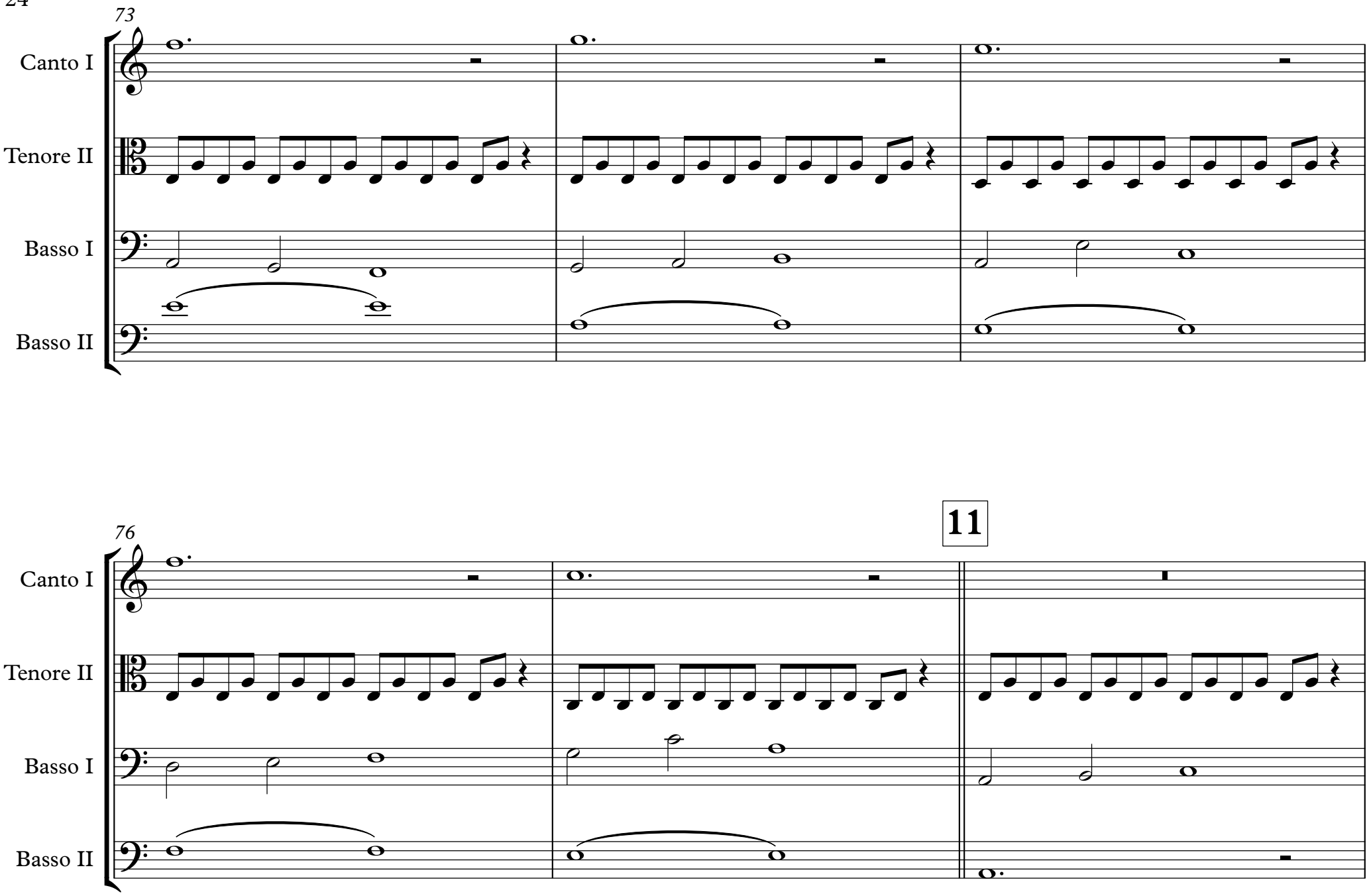
Canto I
Tenore I.
Tenore II
Basso I
Basso II
10
70
Canto I
Tenore I.
Tenore II
Basso I
Basso II


73
Canto I
Tenore II
Basso I
Basso II
76
11
Canto I
Tenore II
Basso I
Basso II

79

Tenore II

Basso I

Basso II

82

Tenore II

Basso I

Basso II

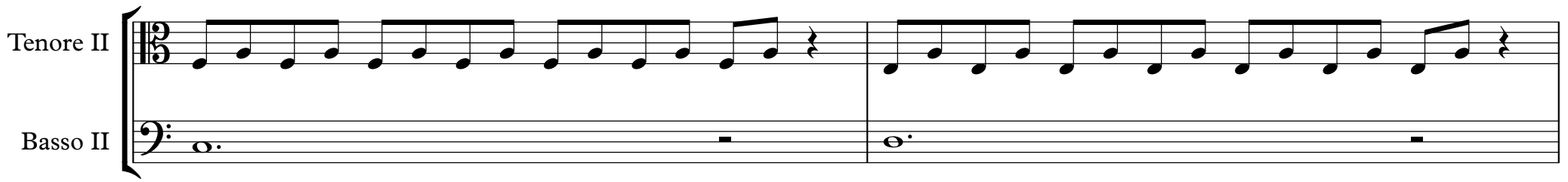
12

85 Reader 8: Without these insights...

Tenore II

Basso II

88



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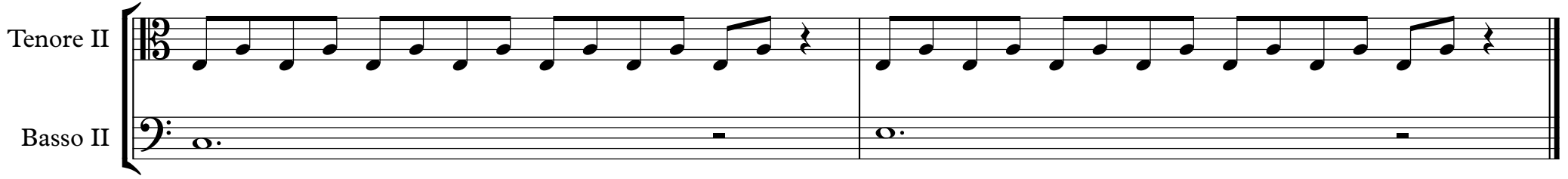
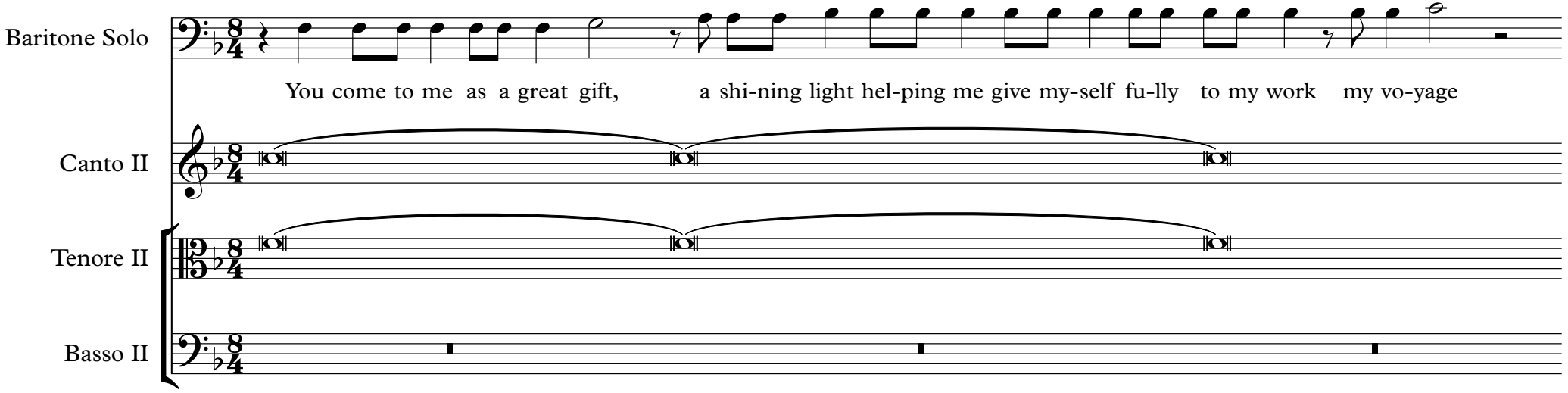
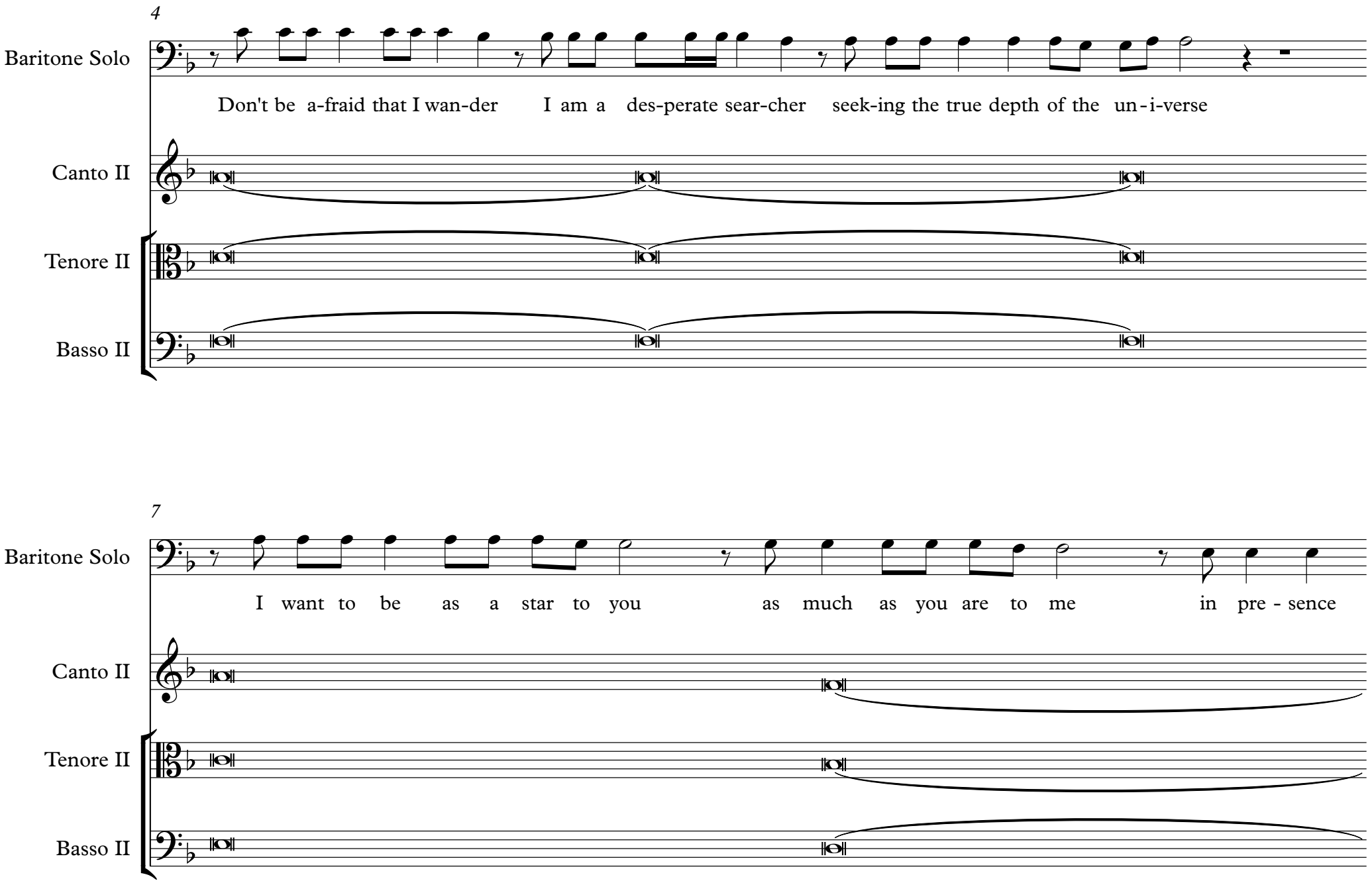
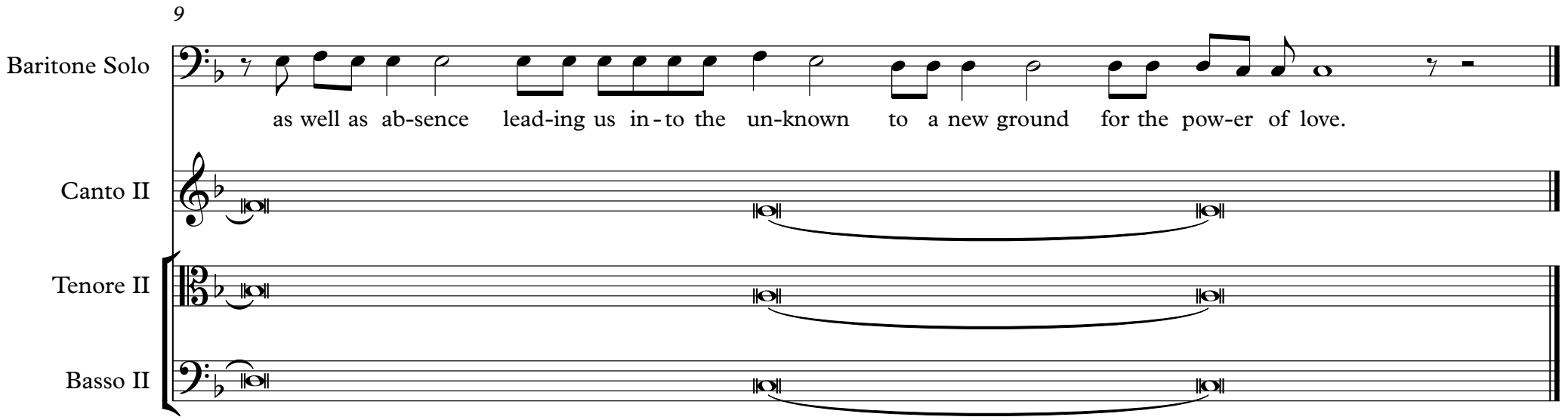


2 - Recit: You Come to Me as a Great Gift

Justin Grounds



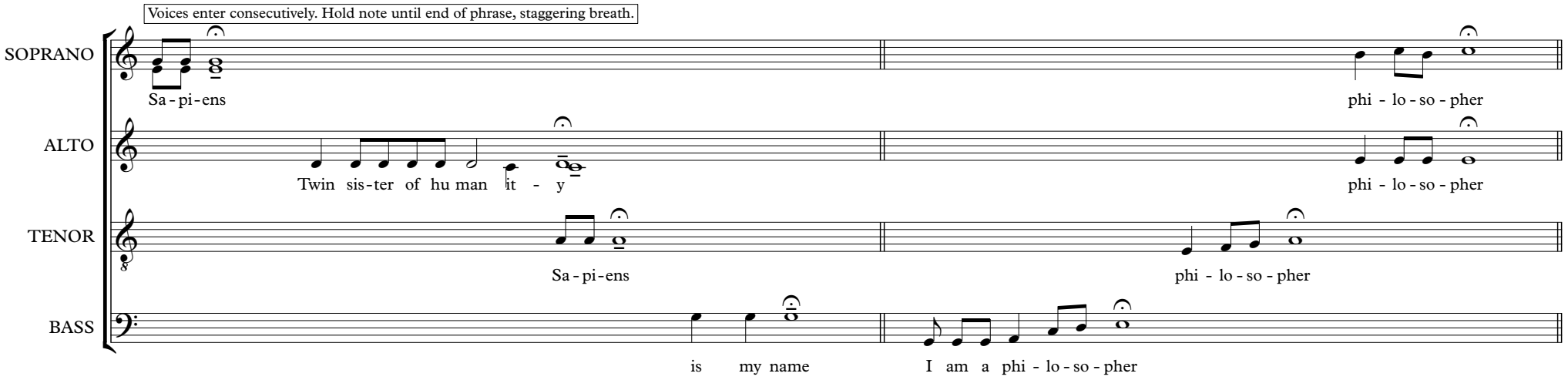

4
Baritone Solo
Don't be a-fraid that I wan-der I am a des-perate sear-cher seek-ing the true depth of the un-i-verse
Canto II
Tenore II
Basso II
7
Baritone Solo
I want to be as a star to you as much as you are to me in pre-sence
Canto II
Tenore II
Basso II

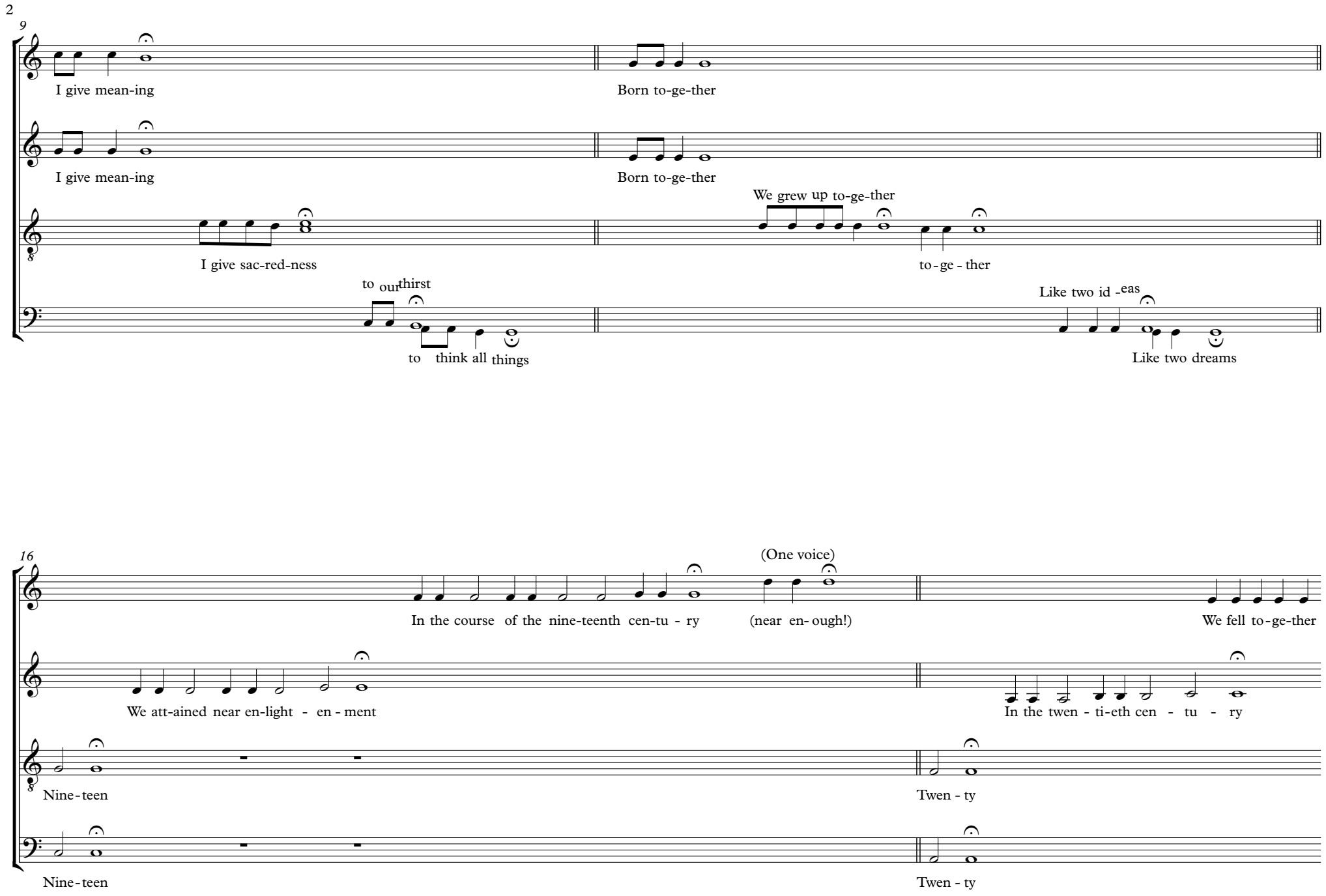

9
Baritone Solo
as well as ab-sence lead-ing us in-to the un-known to a new ground for the pow-er of love.
Canto II
Tenore II
Basso II

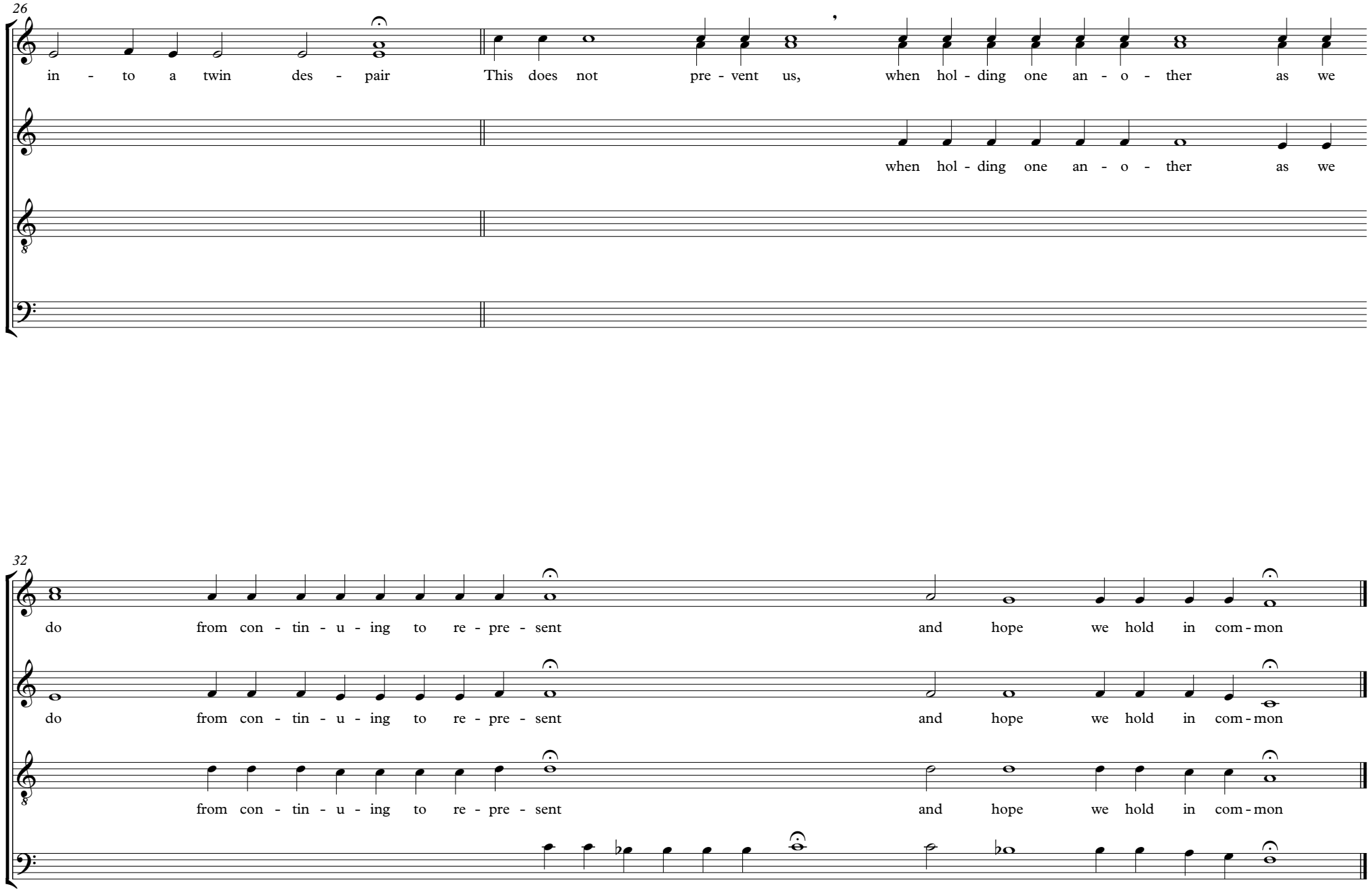
3-Sapiens

Fred LaHaye

Justin Grounds

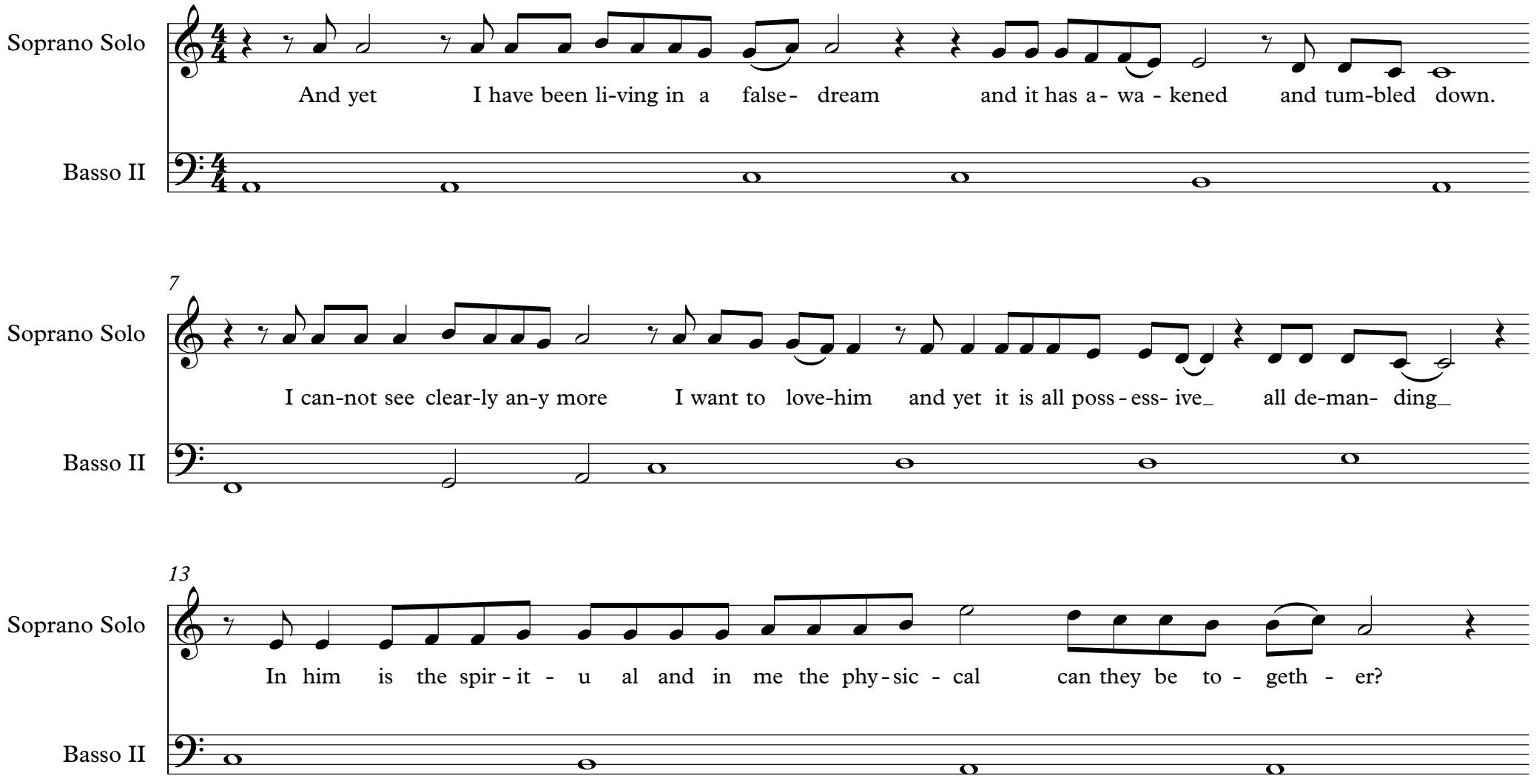


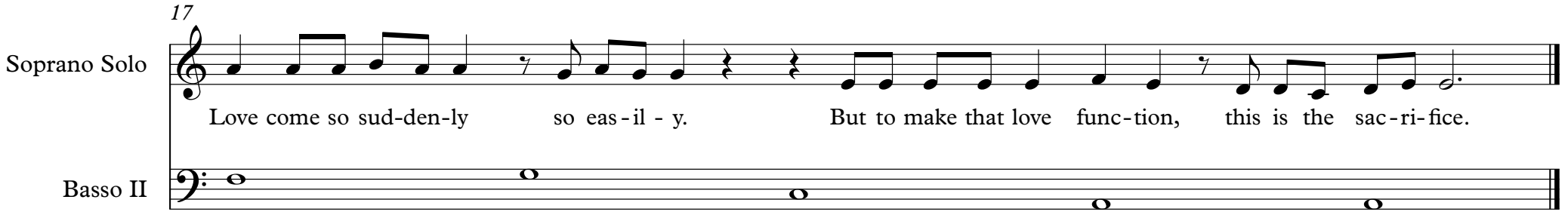

9
I give mean-ing
Born to-ge-ther
I give mean-ing
Born to-ge-ther
We grew up to-ge-ther
I give sac-red-ness
to-ge-ther
to our thirst
Like two id - eas
to think all things
Like two dreams
16
(One voice)
In the course of the nine-teenth cen-tu - ry
(near en-ough!)
We fell to-ge-ther
We att-ained near en-light - en-ment
In the twen - ti-eth cen - tu - ry
Nine-teen
Twen-ty
Nine-teen
Twen-ty


26
in - to a twin des - pair
This does not pre - vent us,
when hol - ding one an - o - ther as we
when hol - ding one an - o - ther as we
32
do from con - tin - u - ing to re - pre - sent
and hope we hold in com - mon
do from con - tin - u - ing to re - pre - sent
and hope we hold in com - mon
from con - tin - u - ing to re - pre - sent
and hope we hold in com - mon
Our rea - son for be - liev - ing,
and hope we hold in com - mon

4 - Recit: And yet I have been living in a false dream

Justin Grounds

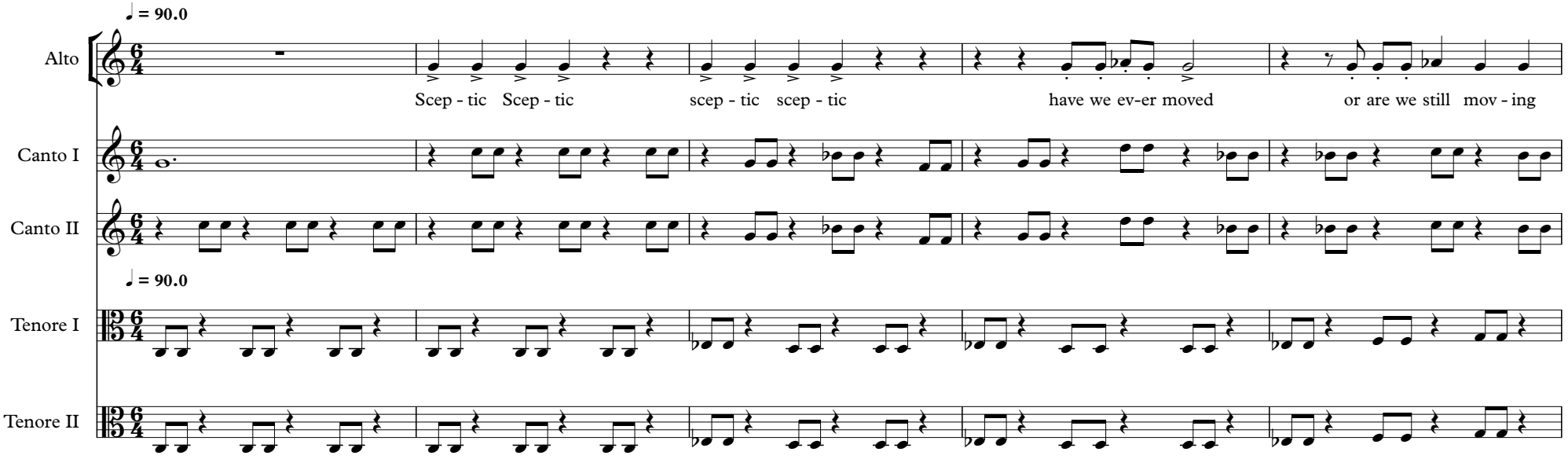


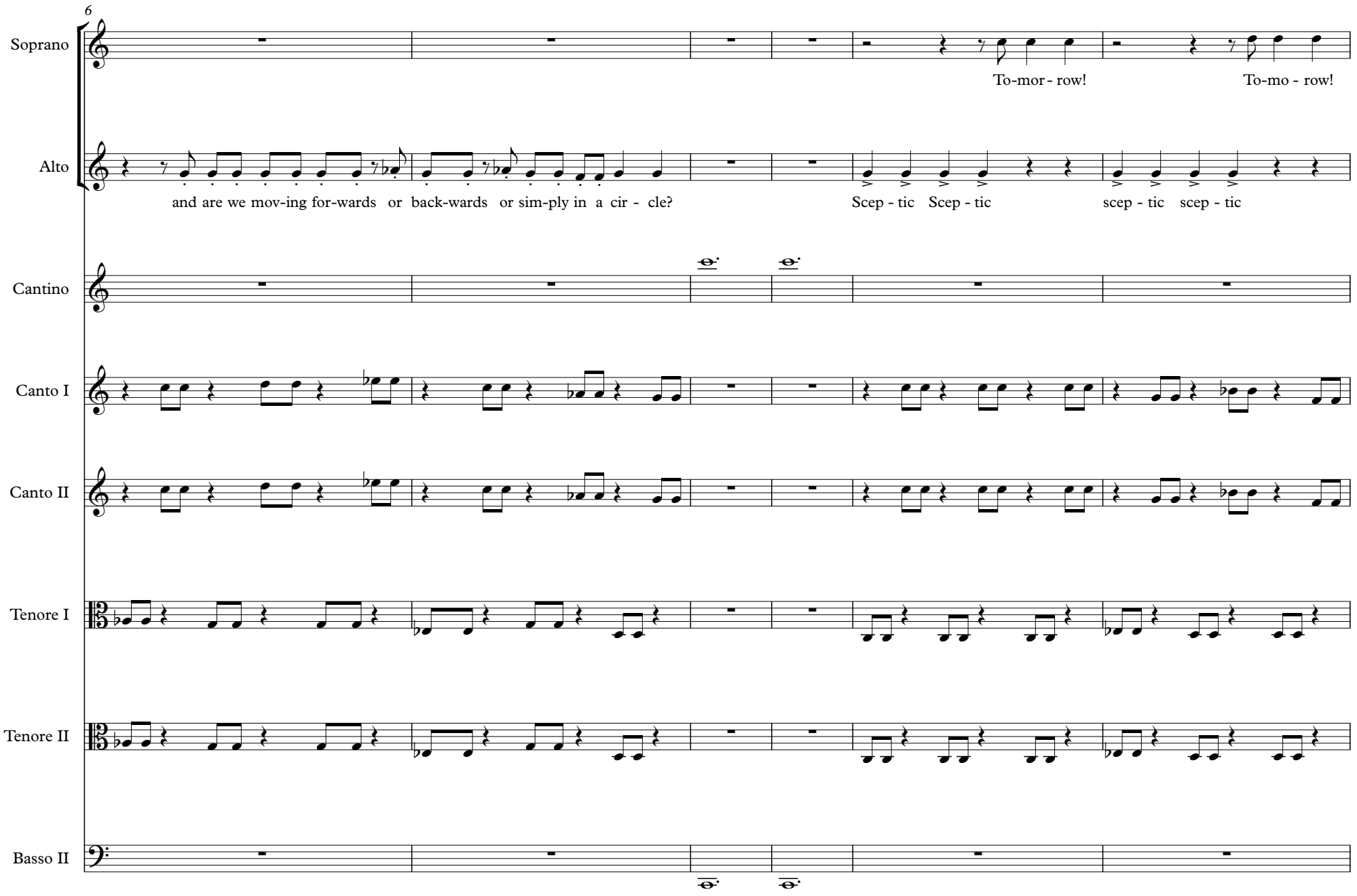

17
Soprano Solo
Love come so sud-den-ly so eas-il - y. But to make that love func-tion, this is the sac-ri-fice.
Basso II

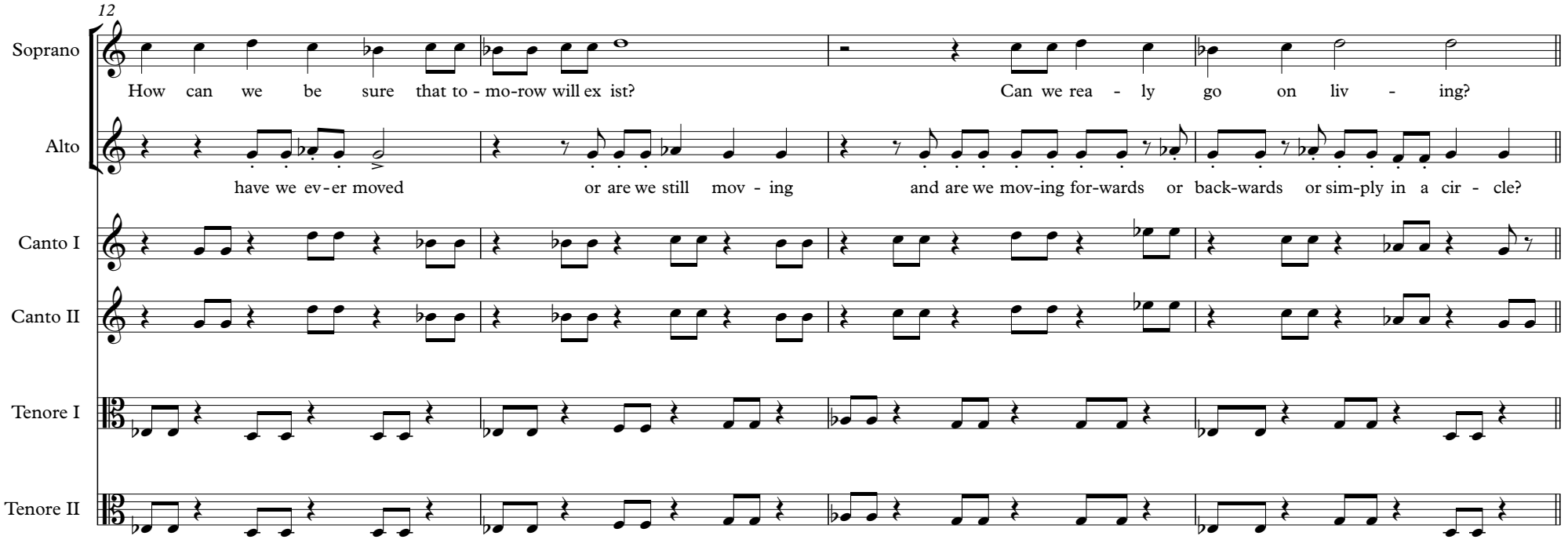
5-Sceptic/ Mystic

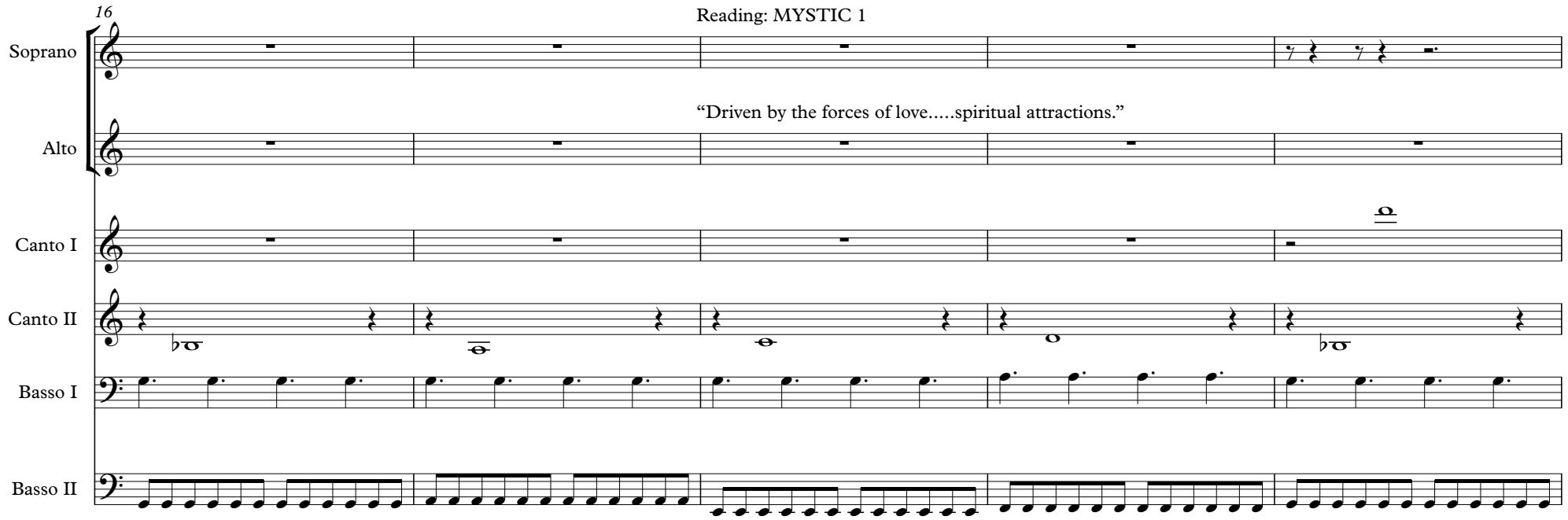
Fred LaHaye

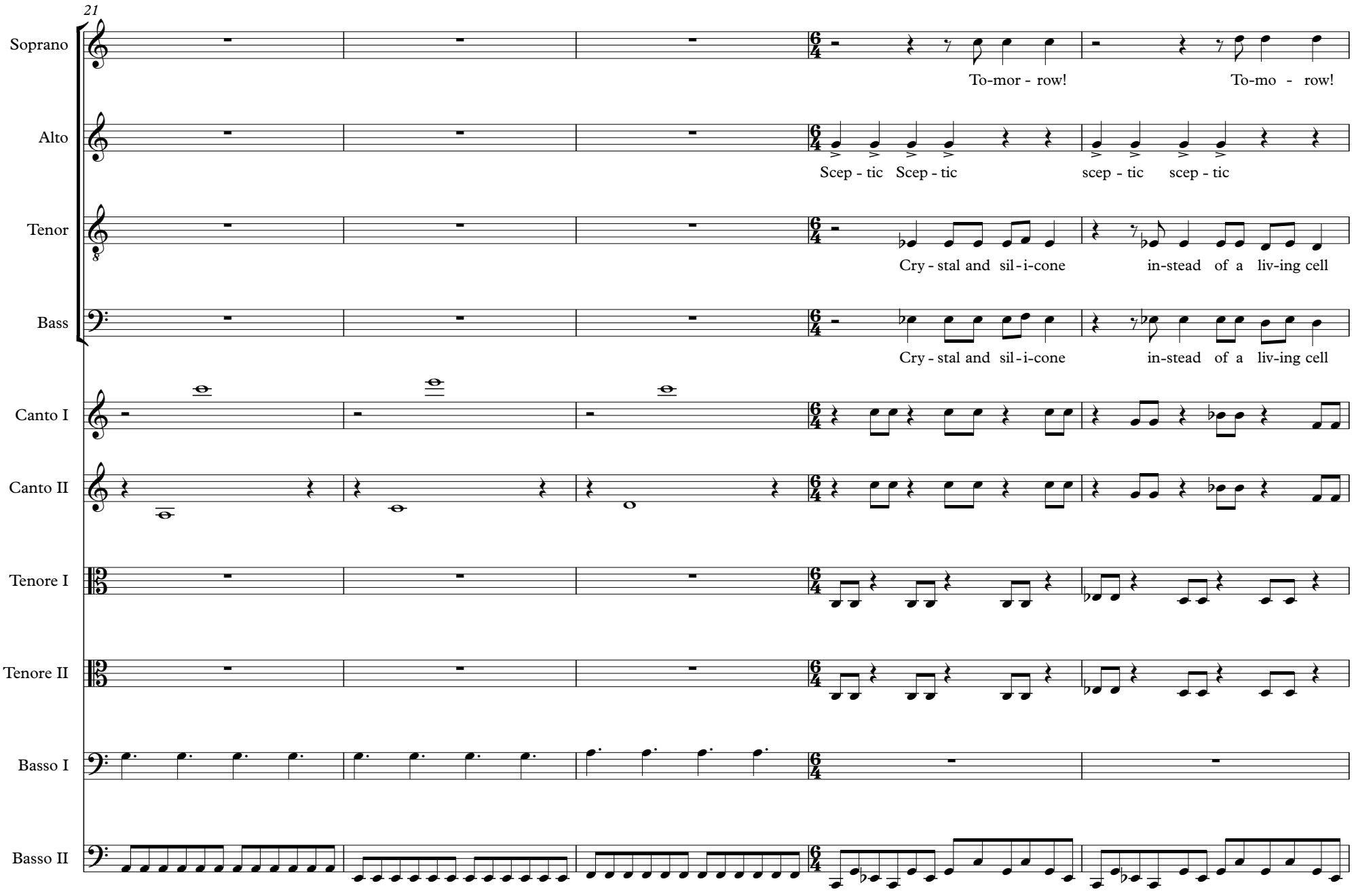
Justin Grounds

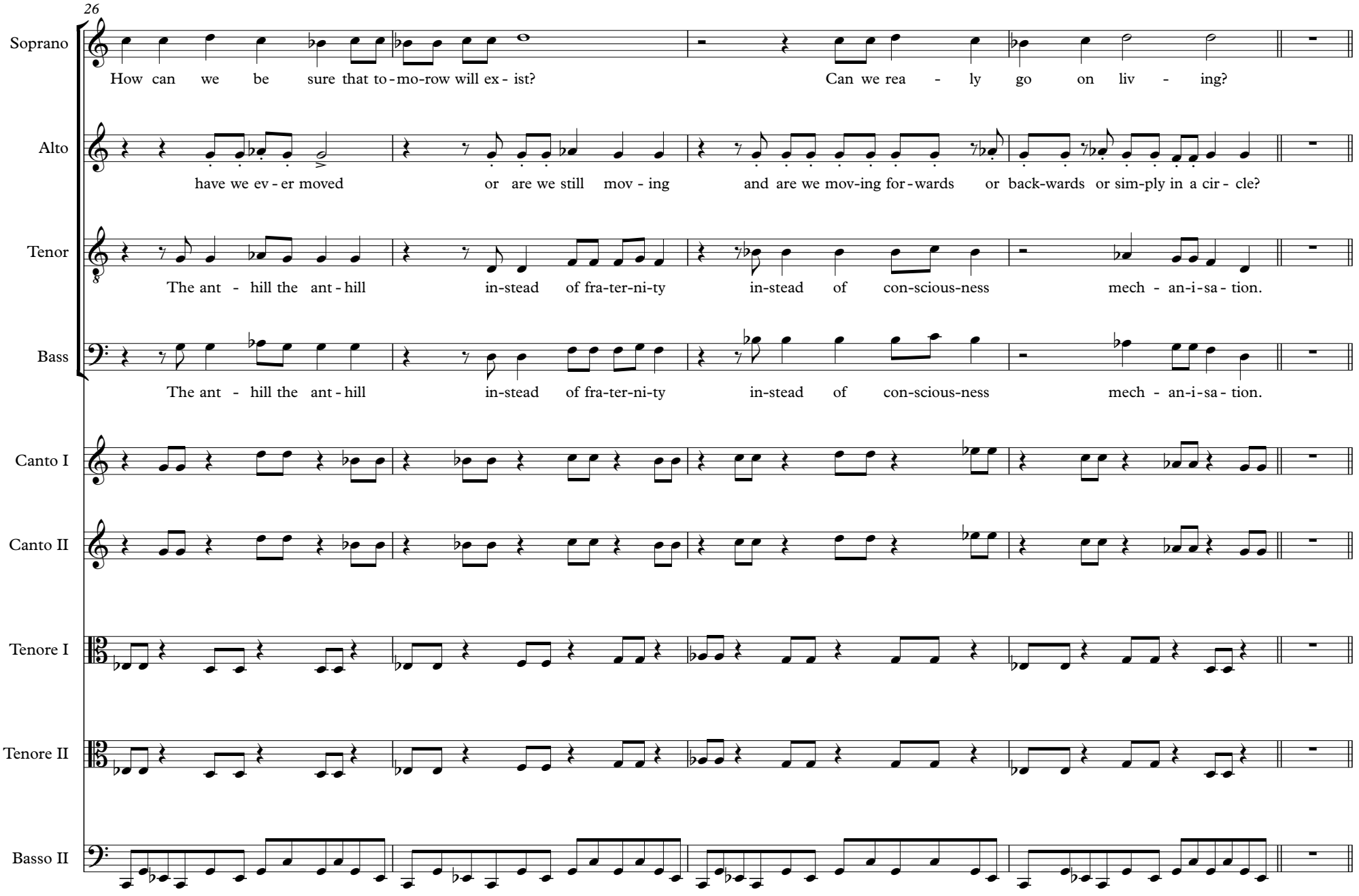


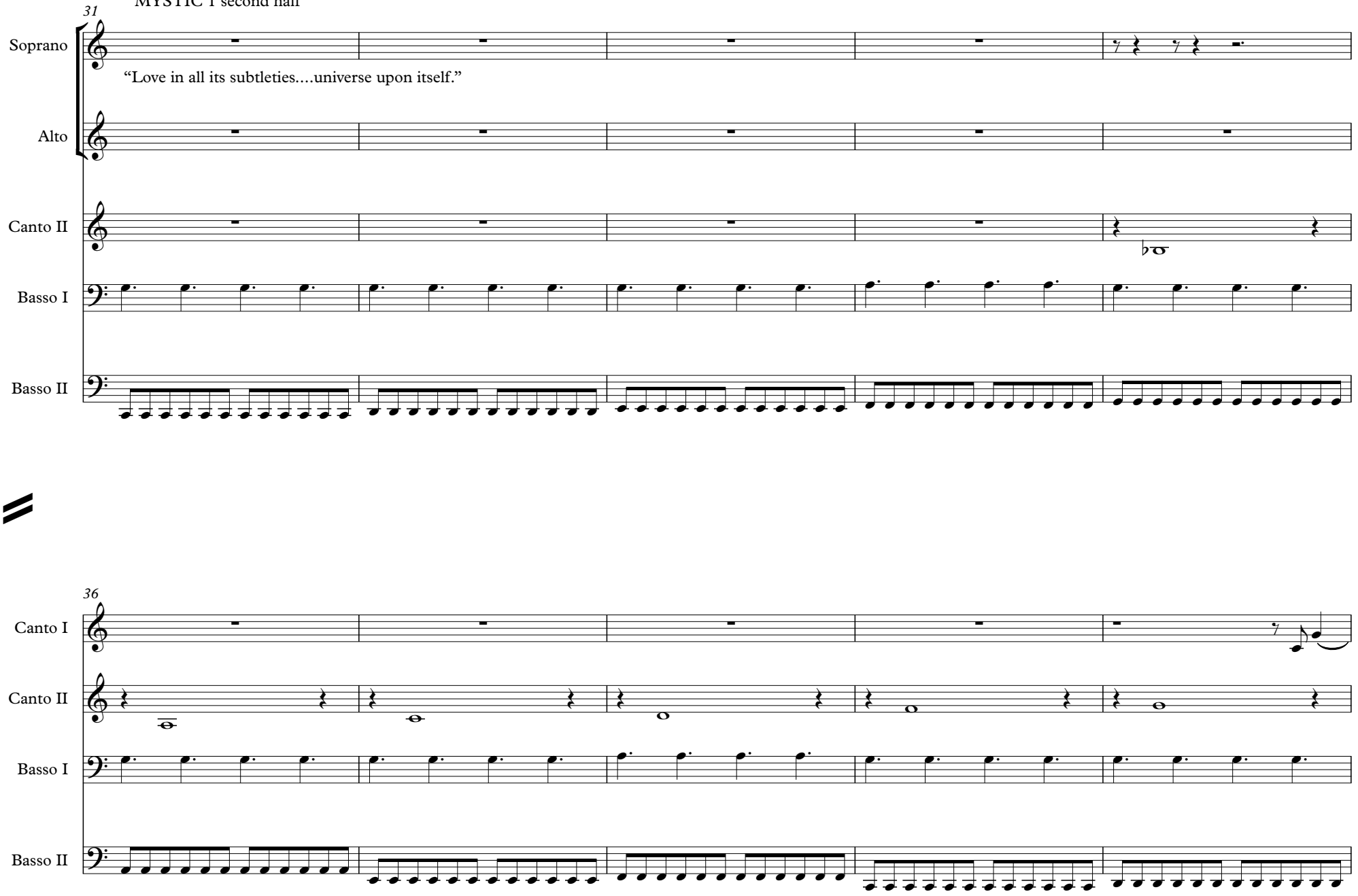

6
Soprano
To-mor - row!
To-mo - row!
Alto
and are we mov-ing for-wards or back-wards or sim-ply in a cir - cle?
Scep - tic Scep - tic
scep - tic scep - tic
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso II

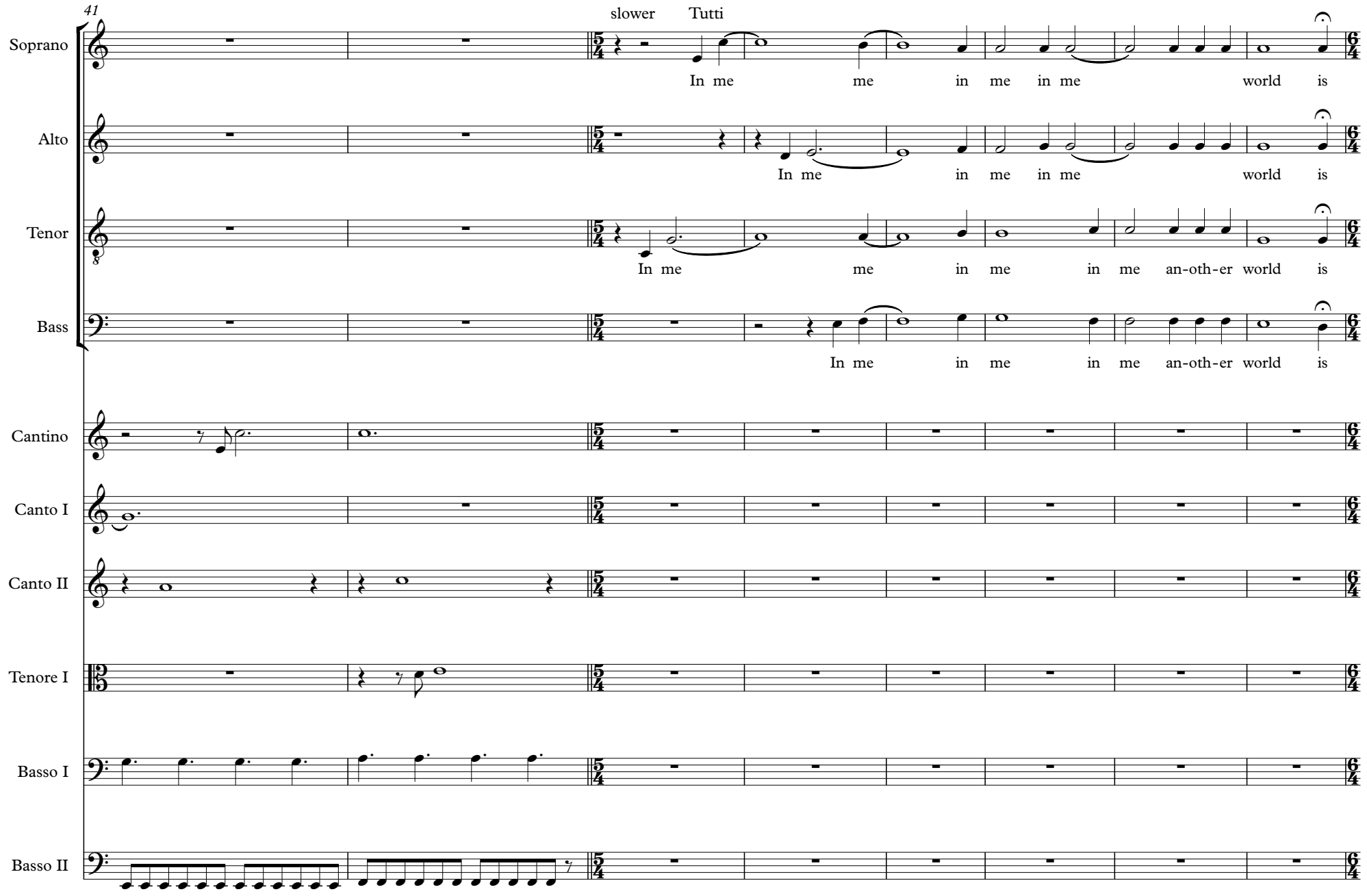

12
Soprano
How can we be sure that to - mo-row will ex ist?
Can we rea - ly go on liv - ing?
Alto
have we ev-er moved
or are we still mov - ing
and are we mov-ing for-wards or back-wards or sim-ply in a cir - cle?
Canto I
Canto II
Tenore I
Tenore II

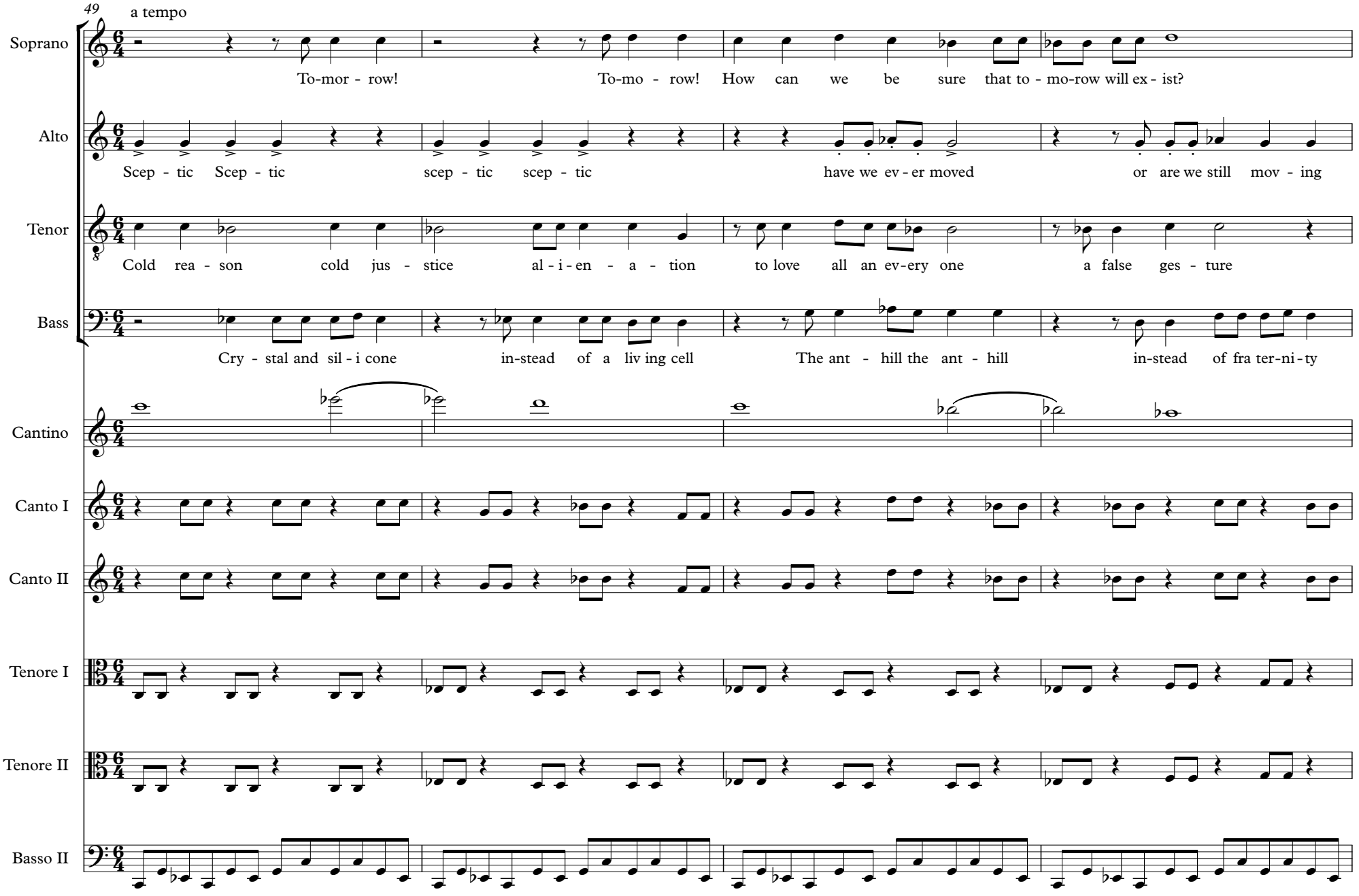

16
Reading: MYSTIC 1
Soprano
"Driven by the forces of love.....spiritual attractions."
Alto
Canto I
Canto II
Basso I
Basso II

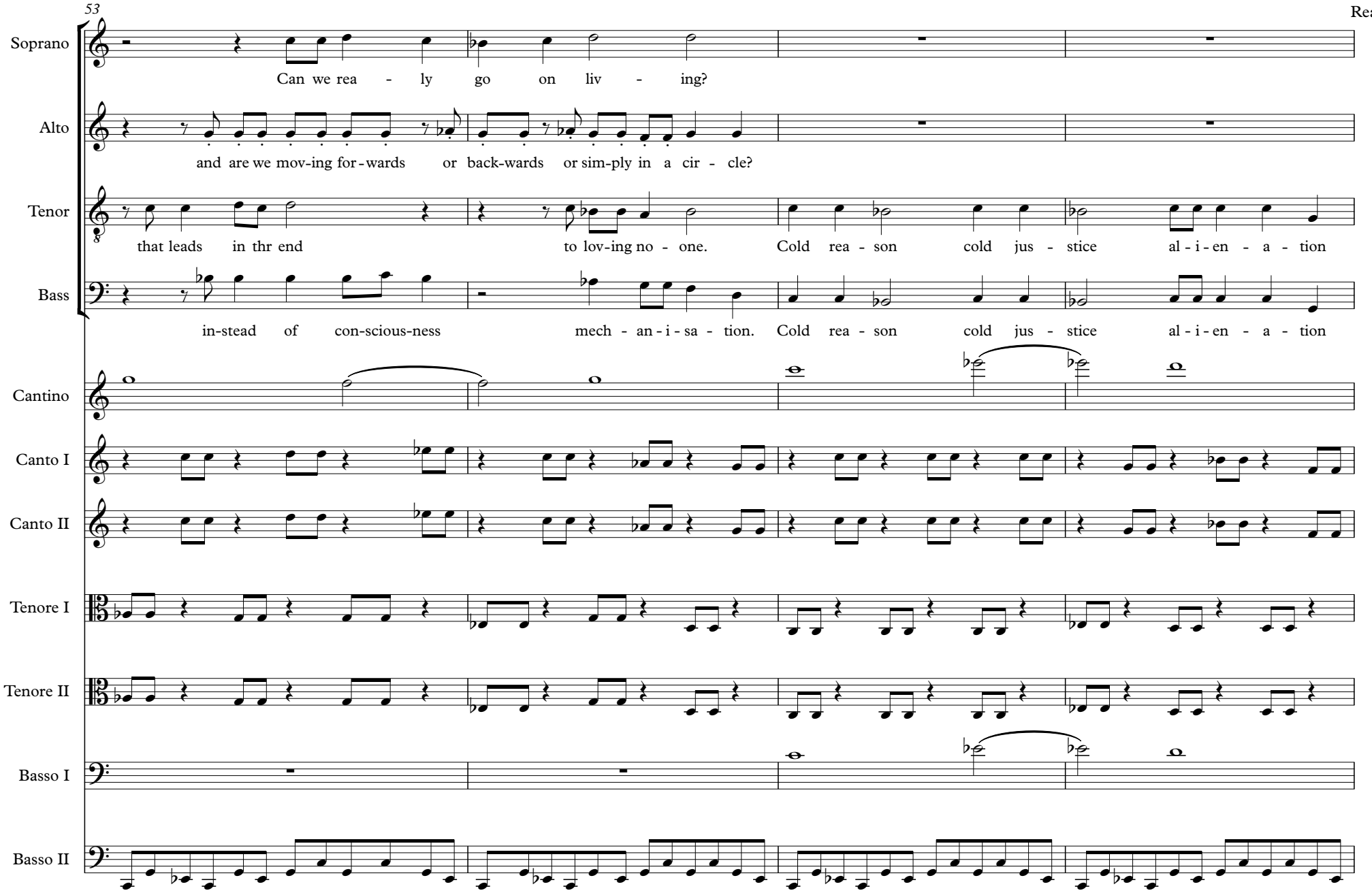

21
Soprano
To-mor - row!
To-mo - row!
Alto
Scep - tic Scep - tic
scep - tic scep - tic
Tenor
Cry - stal and sil - i-cone
in-stead of a liv-ing cell
Bass
Cry - stal and sil - i-cone
in-stead of a liv-ing cell
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II


26
Soprano
How can we be sure that to - mo-row will ex - ist?
Can we rea - ly go on liv - ing?
Alto
have we ev - er moved
or are we still mov - ing
and are we mov-ing for - wards
or back-wards or sim-ply in a cir - cle?
Tenor
The ant - hill the ant - hill
in-stead of fra-ter-ni-ty
in-stead of con-scious-ness
mech - an-i-sa - tion.
Bass
The ant - hill the ant - hill
in-stead of fra-ter-ni-ty
in-stead of con-scious-ness
mech - an-i-sa - tion.
Canto I
Canto II
Tenore I
Tenore II
Basso II


31
Soprano
"Love in all its subtleties....universe upon itself."
Alto
Canto II
Basso I
Basso II
36
Canto I
Canto II
Basso I
Basso II


41
slower
Tutti
Soprano
In me me in me in me world is
Alto
In me in me in me world is
Tenor
In me me in me in me an-oth-er world is
Bass
In me in me in me an-oth-er world is
Cantino
Canto I
Canto II
Tenore I
Basso I
Basso II


49
a tempo
Soprano
To-mor - row!
To-mo - row! How can we be sure that to - mo-row will ex - ist?
Alto
Scep - tic Scep - tic
scep - tic scep - tic
have we ev - er moved
or are we still mov - ing
Tenor
Cold rea - son
cold jus - stice
al - i - en - a - tion
to love all an ev-ery one
a false ges - ture
Bass
Cry - stal and sil - i cone
in-stead of a liv ing cell
The ant - hill the ant - hill
in-stead of fra ter-ni - ty
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso II


53
Soprano
Can we rea - ly go on liv - ing?
Alto
and are we mov-ing for-wards or back-wards or sim-ply in a cir - cle?
Tenor
that leads in thr end to lov-ing no - one. Cold rea - son cold jus - stice al - i - en - a - tion
Bass
in-stead of con-scious-ness mech - an - i - sa - tion. Cold rea - son cold jus - stice al - i - en - a - tion
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II

57

Soprano

Alto

"To that I would answer....pass

Tenor

to love all an ev-ery one a false ges-ture that leads in the end to lov-ing no-one.

Bass

to love all an ev-ery one a false ges-ture that leads in the end to lov-ing no-one.

Cantino

Canto I

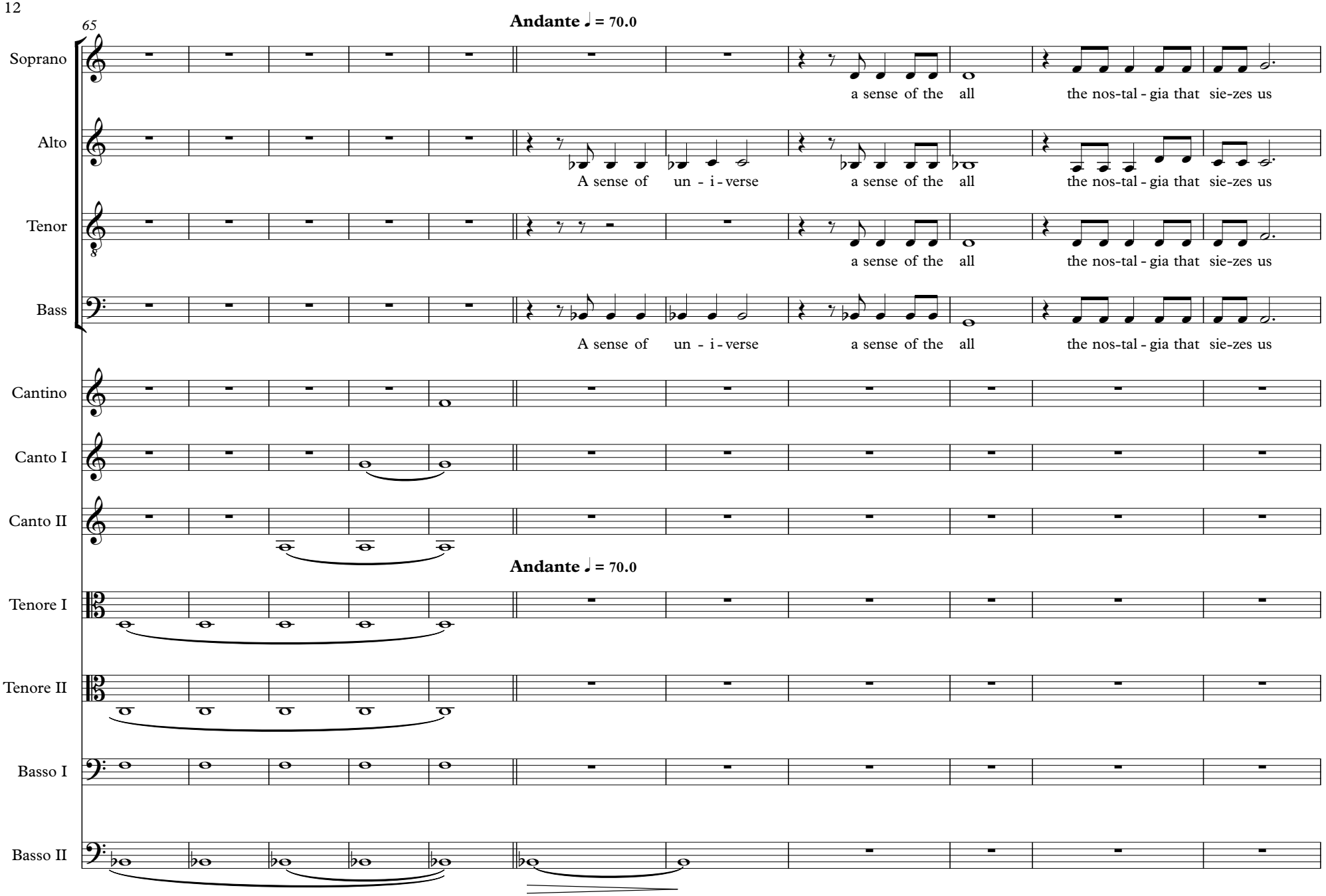
Canto II

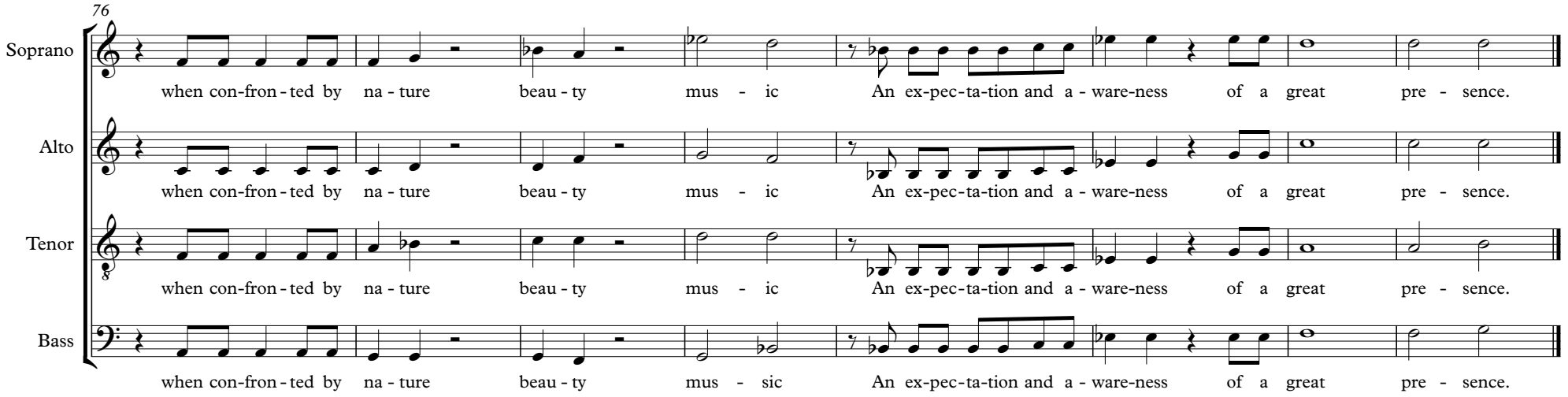
Tenore I

Tenore II

Basso I

Basso II


65
Andante ♩ = 70.0
Soprano
a sense of the all
the nos-tal - gia that sie-zes us
Alto
A sense of un - i - verse
a sense of the all
the nos-tal - gia that sie-zes us
Tenor
a sense of the all
the nos-tal - gia that sie-zes us
Bass
A sense of un - i - verse
a sense of the all
the nos-tal - gia that sie-zes us
Cantino
Canto I
Canto II
Andante ♩ = 70.0
Tenore I
Tenore II
Basso I
Basso II


76
Soprano
when con-fron-ted by na-ture beau-ty mus-ic An ex-pec-ta-tion and a-ware-ness of a great pre-sence.
Alto
when con-fron-ted by na-ture beau-ty mus-ic An ex-pec-ta-tion and a-ware-ness of a great pre-sence.
Tenor
when con-fron-ted by na-ture beau-ty mus-ic An ex-pec-ta-tion and a-ware-ness of a great pre-sence.
Bass
when con-fron-ted by na-ture beau-ty mus-sic An ex-pec-ta-tion and a-ware-ness of a great pre-sence.

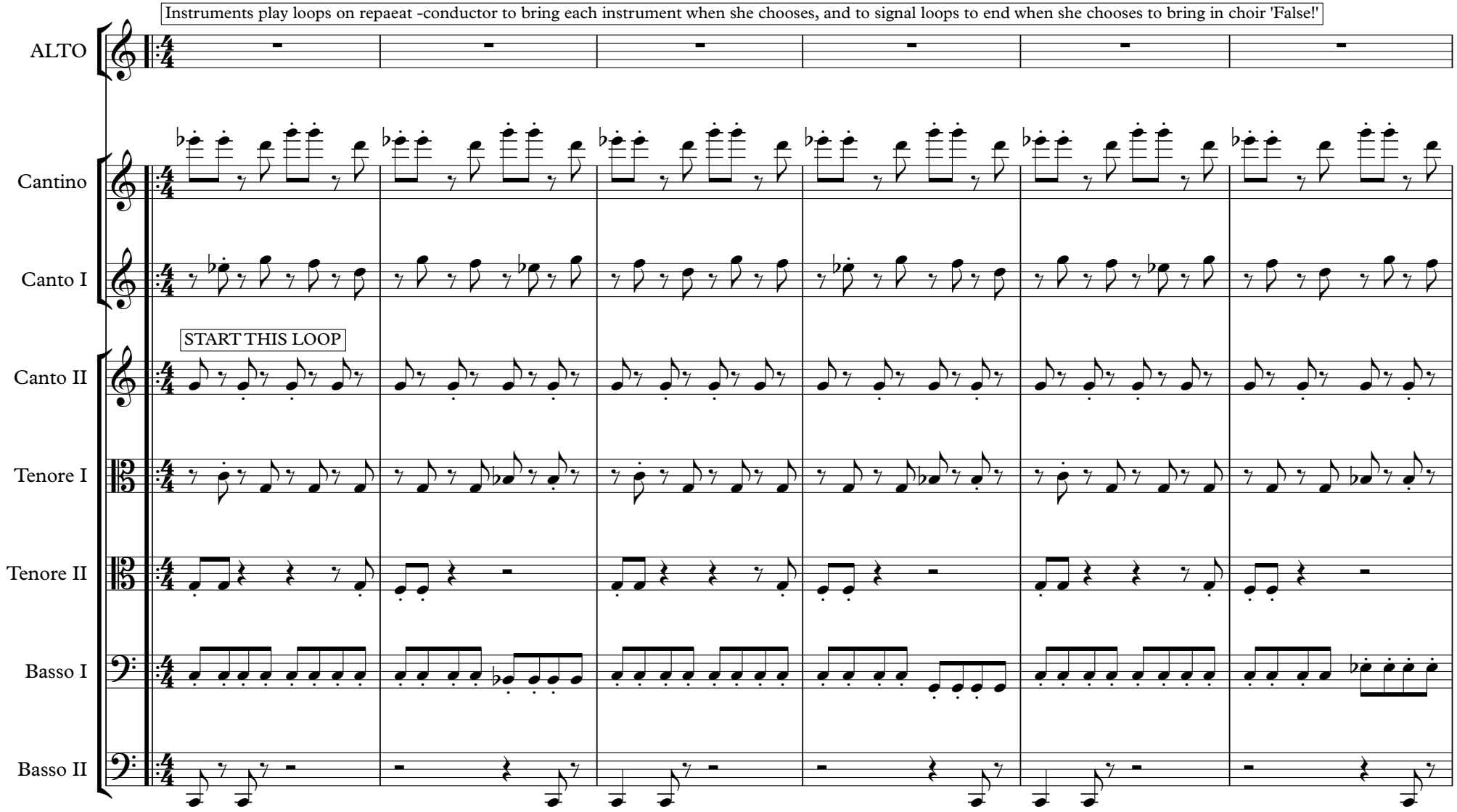
6 -False!

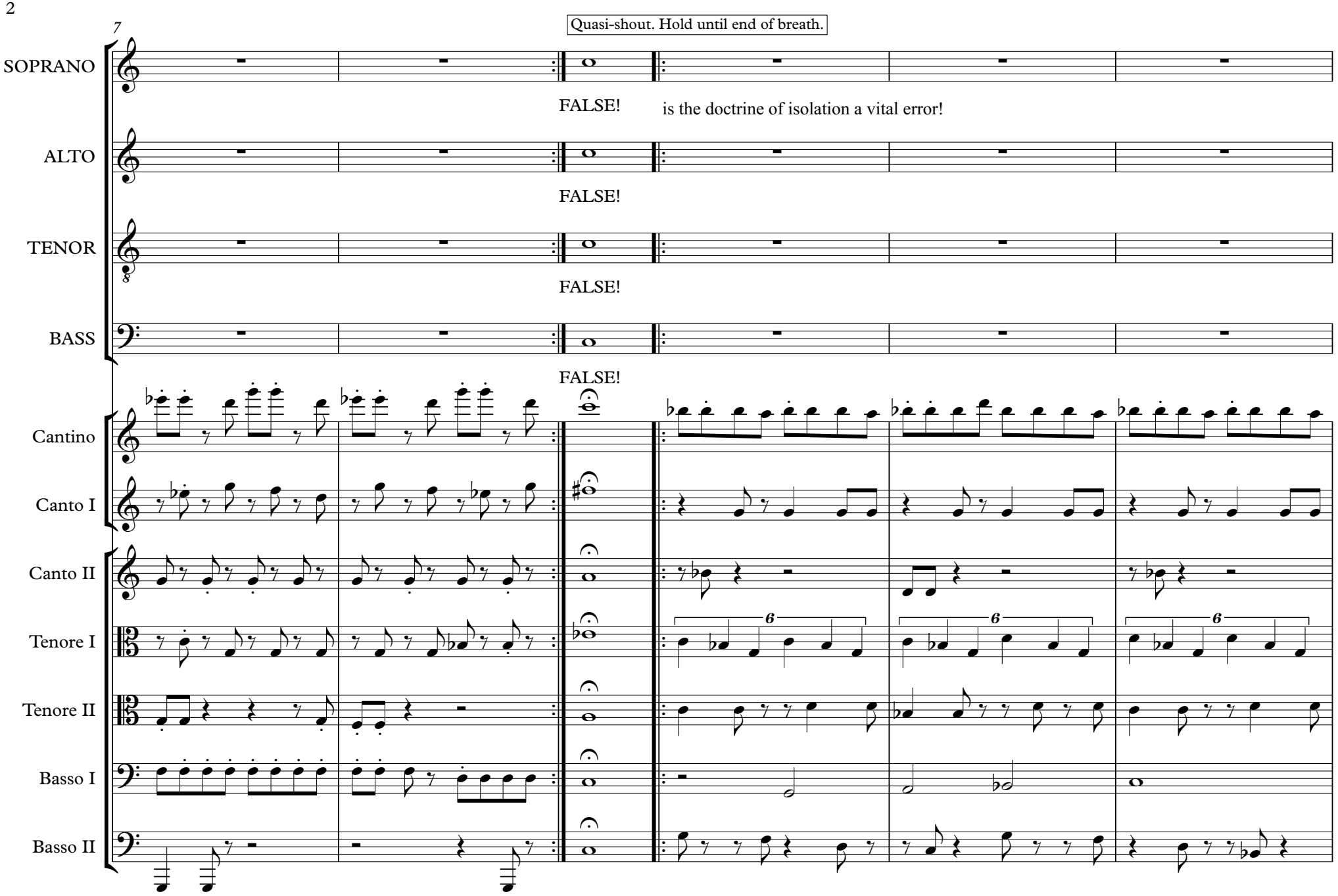
Fred LaHaye

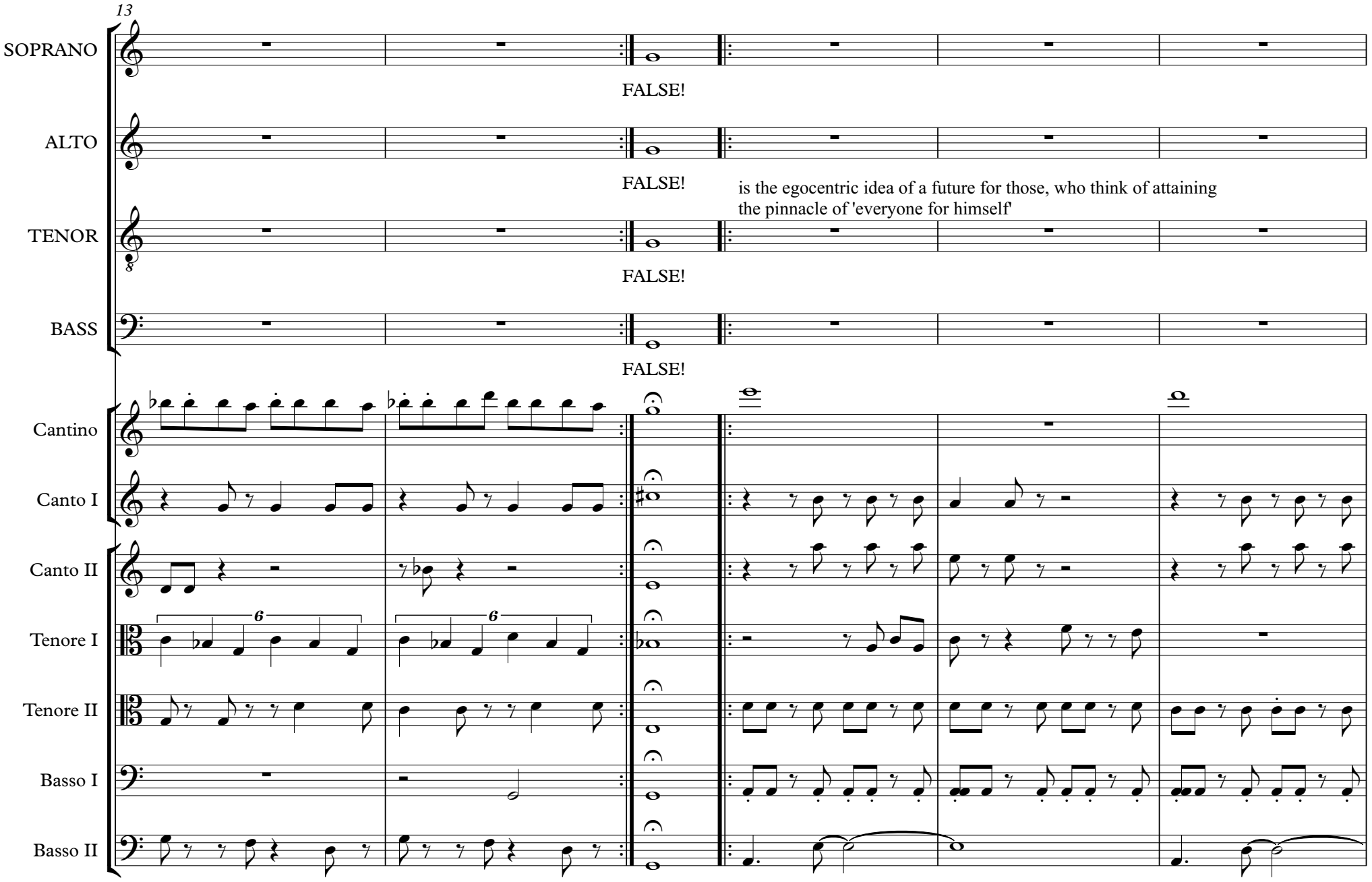
Three radio news broadcasts from the day before the performance are to be recorded, combined, and played on a speaker.

Justin Grounds

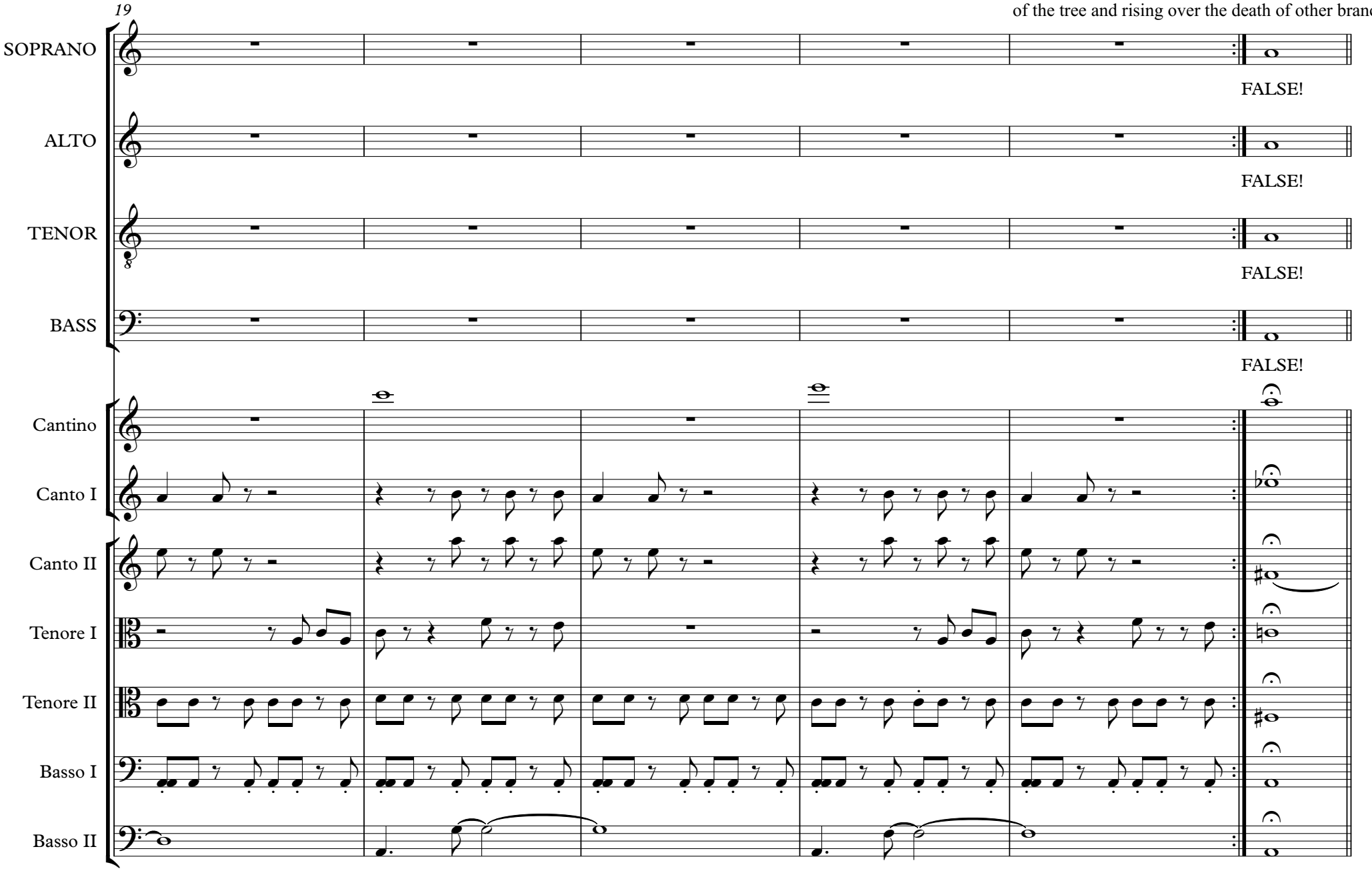
Instruments play loops on repaeat -conductor to bring each instrument when she chooses, and to signal loops to end when she chooses to bring in choir 'False!'

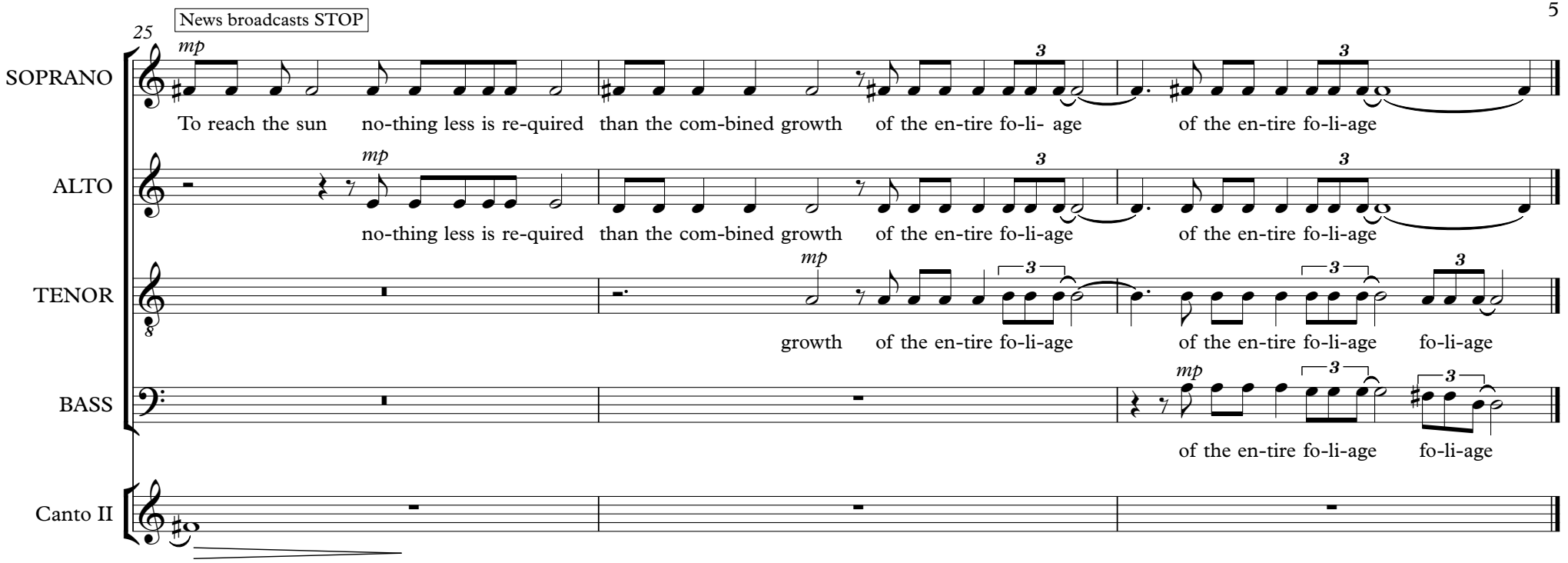



7
Quasi-shout. Hold until end of breath.
SOPRANO
FALSE!
is the doctrine of isolation a vital error!
ALTO
FALSE!
TENOR
FALSE!
BASS
FALSE!
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II


13
SOPRANO
ALTO
TENOR
BASS
FALSE!
FALSE!
FALSE!
FALSE!
is the egocentric idea of a future for those, who think of attaining
the pinnacle of 'everyone for himself'
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II

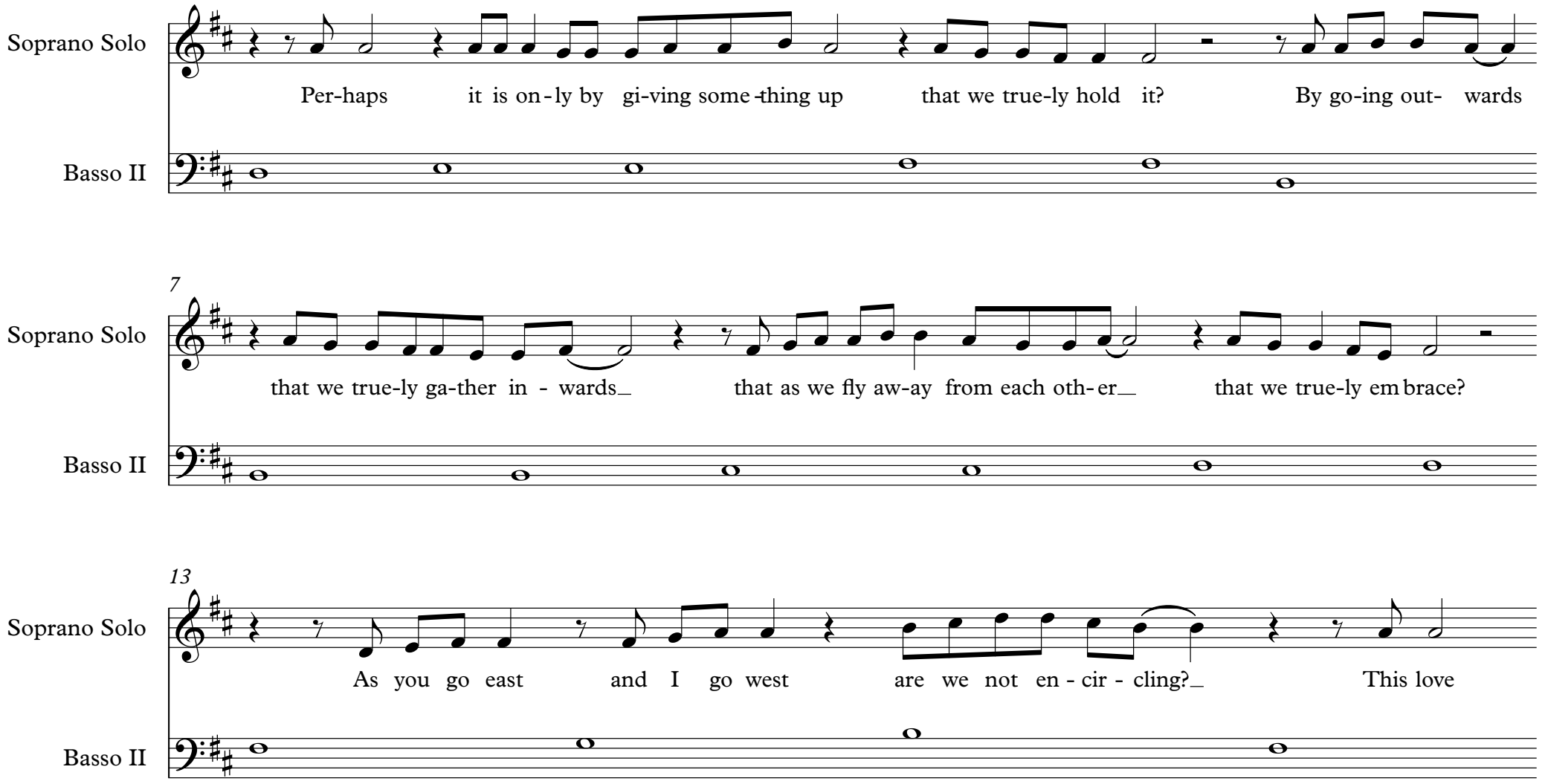
And also false and against nature is the racist ideal of one branch draining off for itself alone, all the sap of the tree and rising over the death of other branches.

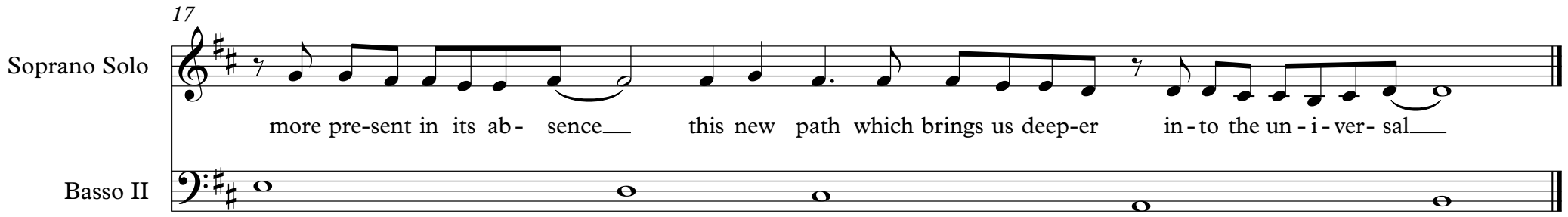



25
News broadcasts STOP
SOPRANO
mp
To reach the sun no-thing less is re-quired than the com-bined growth of the en-tire fo-li- age of the en-tire fo-li-age
ALTO
mp
no-thing less is re-quired than the com-bined growth of the en-tire fo-li-age of the en-tire fo-li-age
TENOR
mp
growth of the en-tire fo-li-age of the en-tire fo-li-age fo-li-age
BASS
mp
of the en-tire fo-li-age fo-li-age
Canto II
3

7 -Recit: Perhaps it is only by giving something up

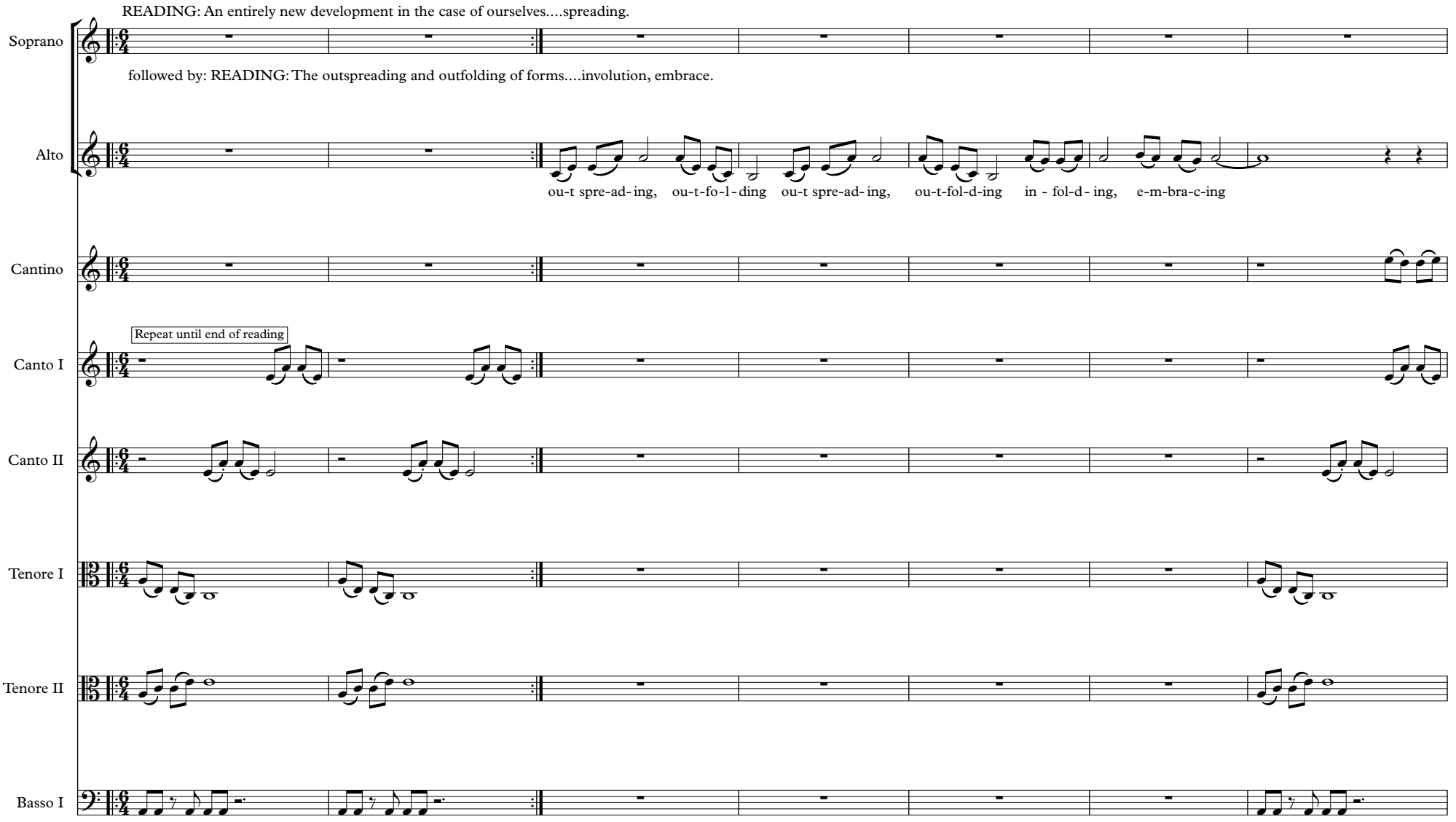
Justin Grounds

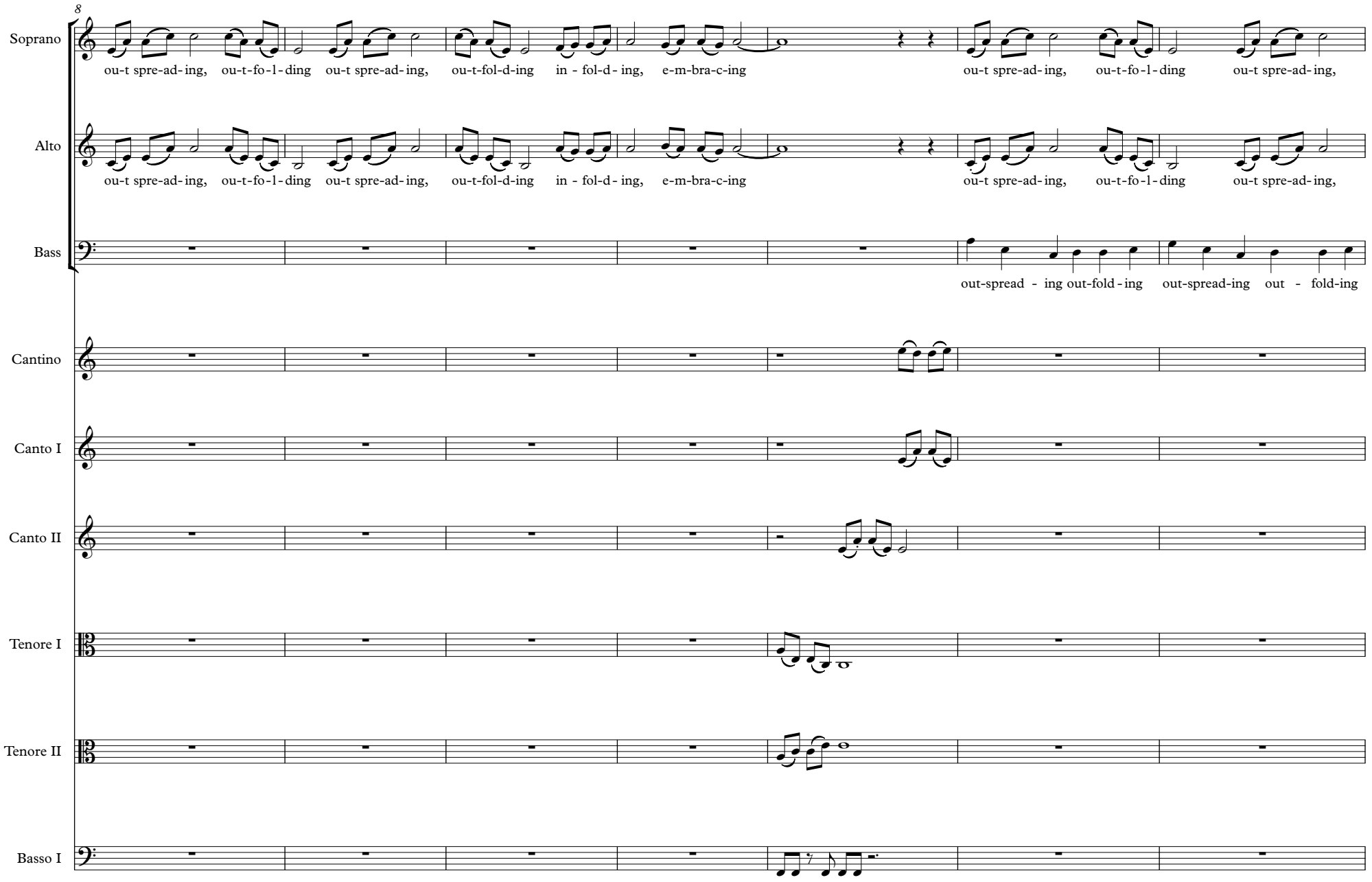


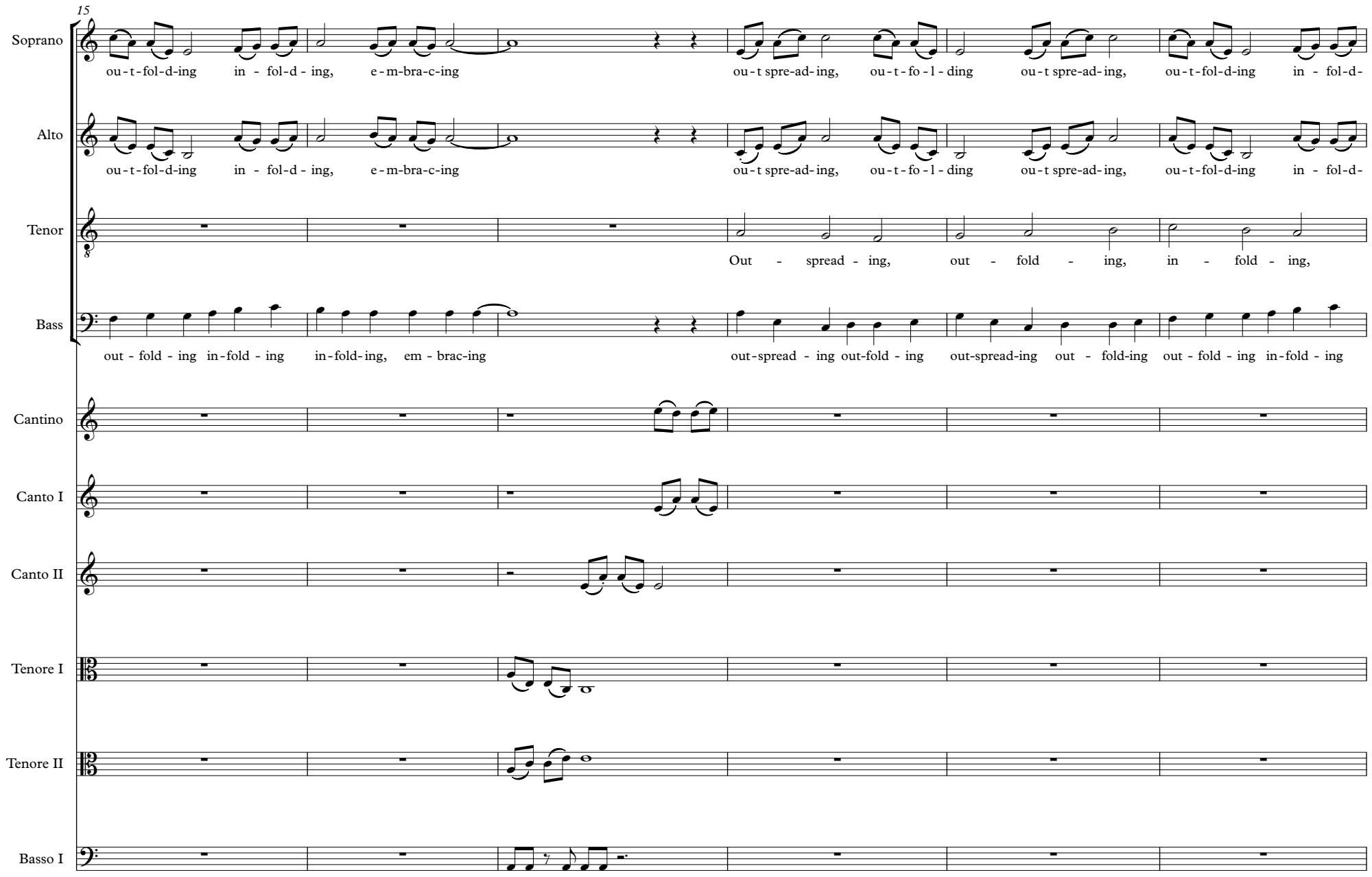

17
Soprano Solo
more pre-sent in its ab- sence this new path which brings us deep-er in-to the un-i-ver- sal
Basso II

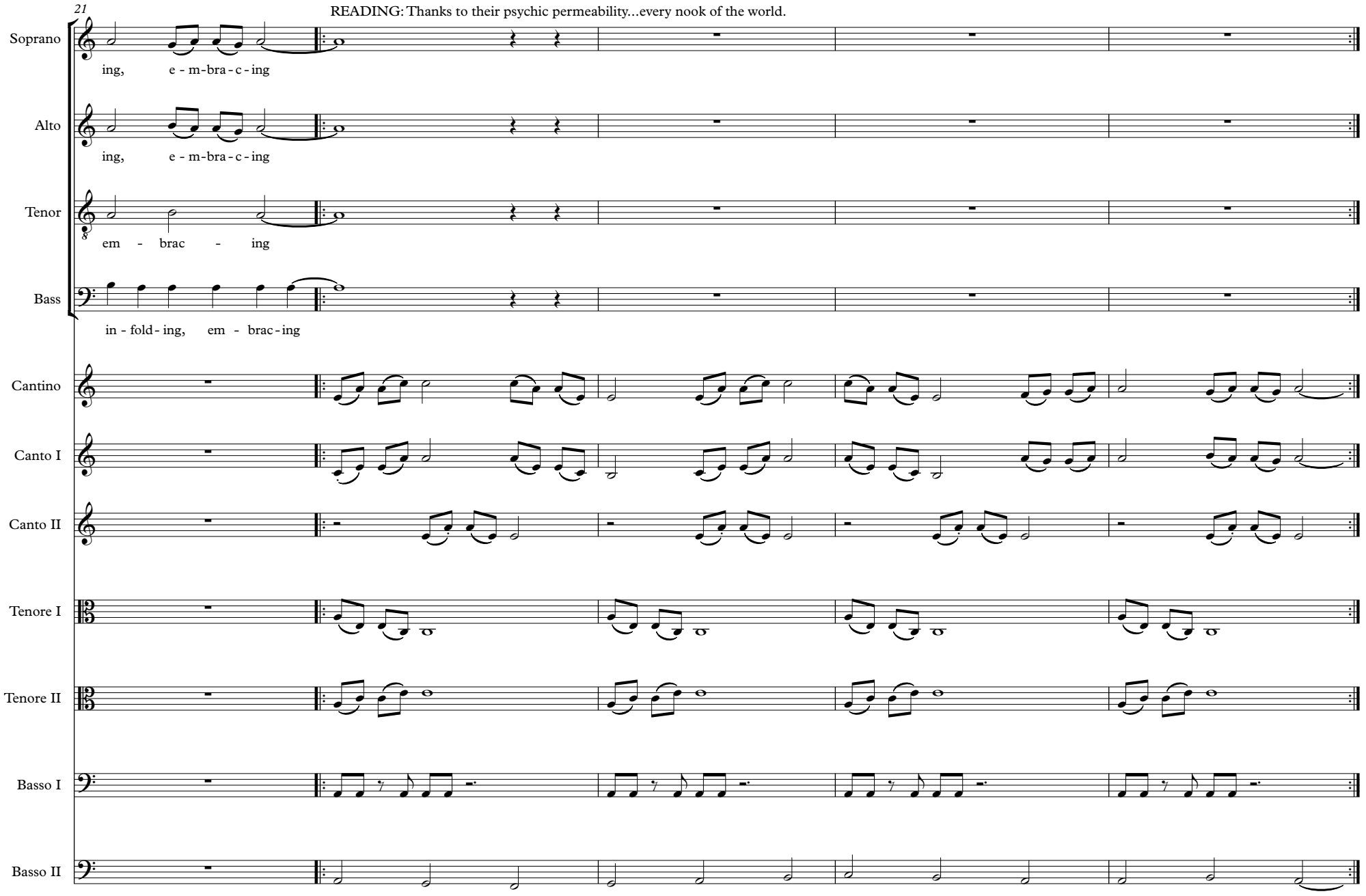
8-Noogenesis: The Birth of Thought

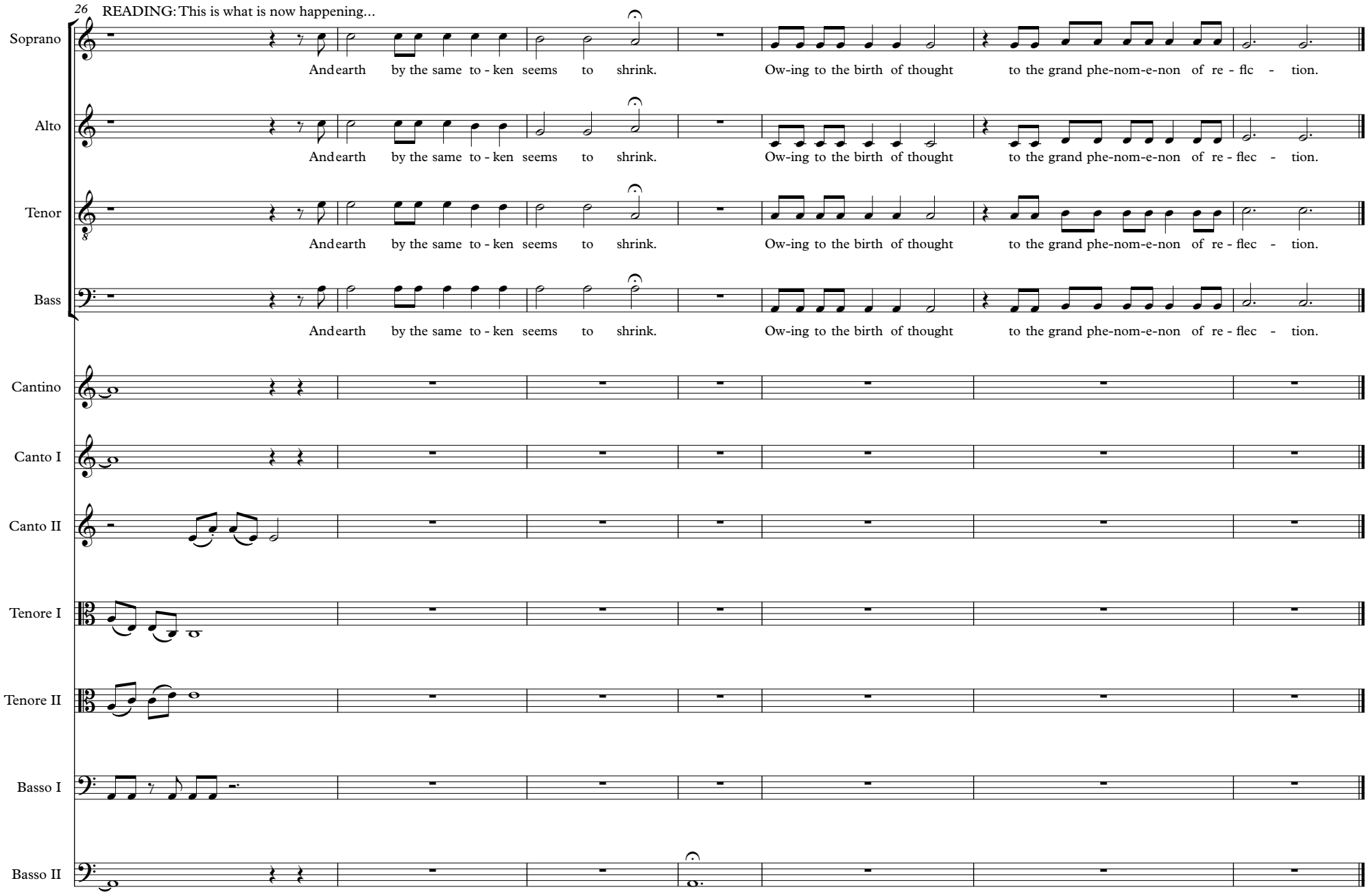
s




8
Soprano
ou-t spre-ad- ing, ou-t-fo-l-ding ou-t spre-ad- ing, ou-t-fol-d-ing in - fol-d - ing, e-m-bra-c-ing ou-t spre-ad- ing, ou-t-fo-l-ding ou-t spre-ad- ing,
Alto
ou-t spre-ad- ing, ou-t-fo-l-ding ou-t spre-ad- ing, ou-t-fol-d-ing in - fol-d - ing, e-m-bra-c-ing ou-t spre-ad- ing, ou-t-fo-l-ding ou-t spre-ad- ing,
Bass
out-spread - ing out-fold - ing out-spread-ing out - fold-ing
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I


15
Soprano
ou-t-fol-d-ing in - fol-d - ing, e-m-bra-c-ing ou-t spre-ad-ing, ou-t-fo-l-ding ou-t spre-ad-ing, ou-t-fol-d-ing in - fol-d-
Alto
ou-t-fol-d-ing in - fol-d - ing, e-m-bra-c-ing ou-t spre-ad-ing, ou-t-fo-l-ding ou-t spre-ad-ing, ou-t-fol-d-ing in - fol-d-
Tenor
Out - spread - ing, out - fold - ing, in - fold - ing,
Bass
out - fold - ing in-fold - ing in-fold-ing, em - brac-ing out-spread - ing out-fold - ing out-spread-ing out - fold-ing out - fold - ing in-fold - ing
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I


21
READING: Thanks to their psychic permeability...every nook of the world.
Soprano
ing, e - m-bra - c - ing
Alto
ing, e - m-bra - c - ing
Tenor
em - brac - ing
Bass
in - fold - ing, em - brac - ing
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II


26
READING: This is what is now happening...
Soprano
Alto
Tenor
Bass
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II
And earth by the same to - ken seems to shrink. Ow-ing to the birth of thought to the grand phe-nom-e-non of re - flc - tion.
And earth by the same to - ken seems to shrink. Ow-ing to the birth of thought to the grand phe-nom-e-non of re - flec - tion.
And earth by the same to - ken seems to shrink. Ow-ing to the birth of thought to the grand phe-nom-e-non of re - flec - tion.
And earth by the same to - ken seems to shrink. Ow-ing to the birth of thought to the grand phe-nom-e-non of re - flec - tion.

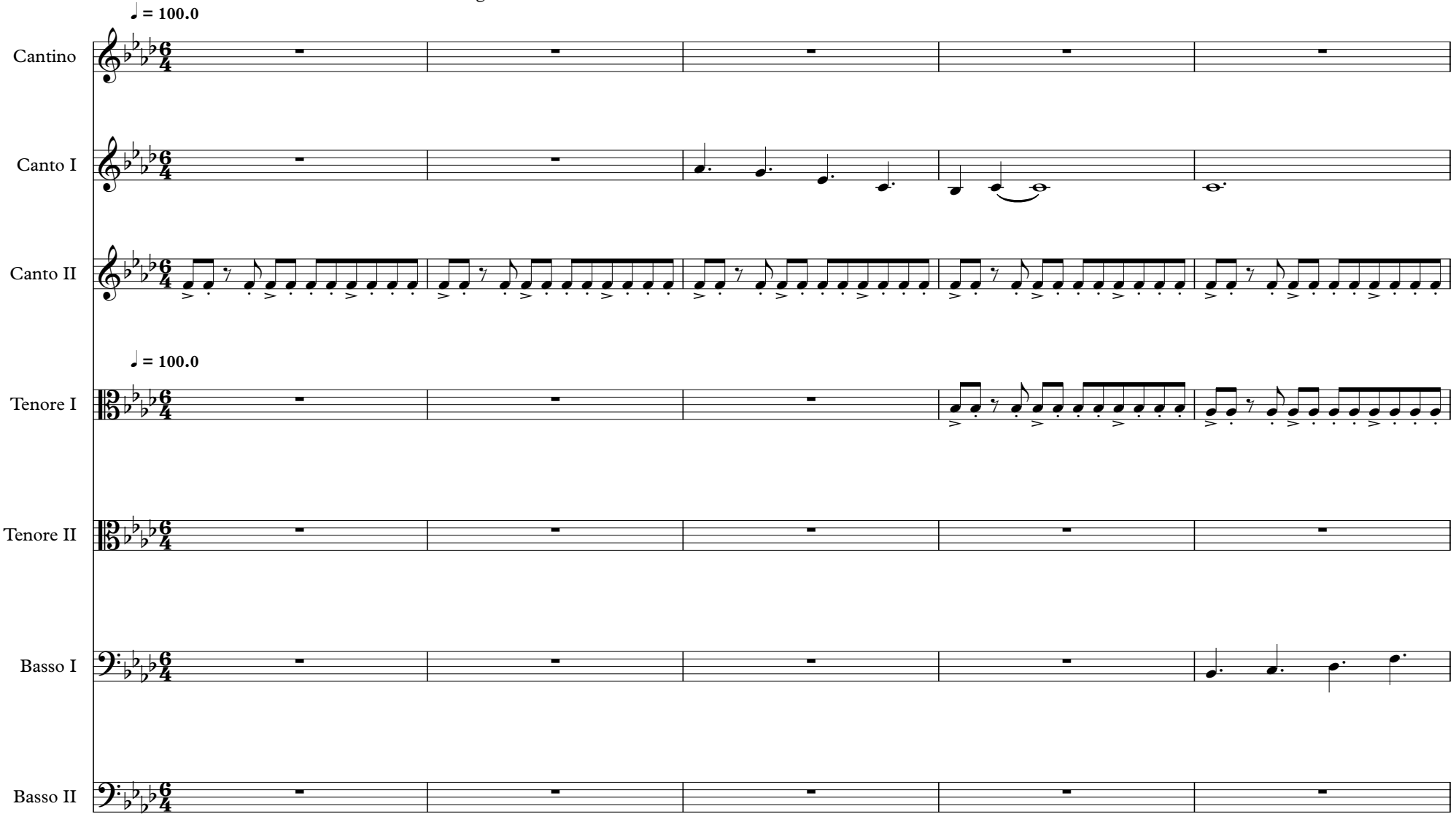
Full Score

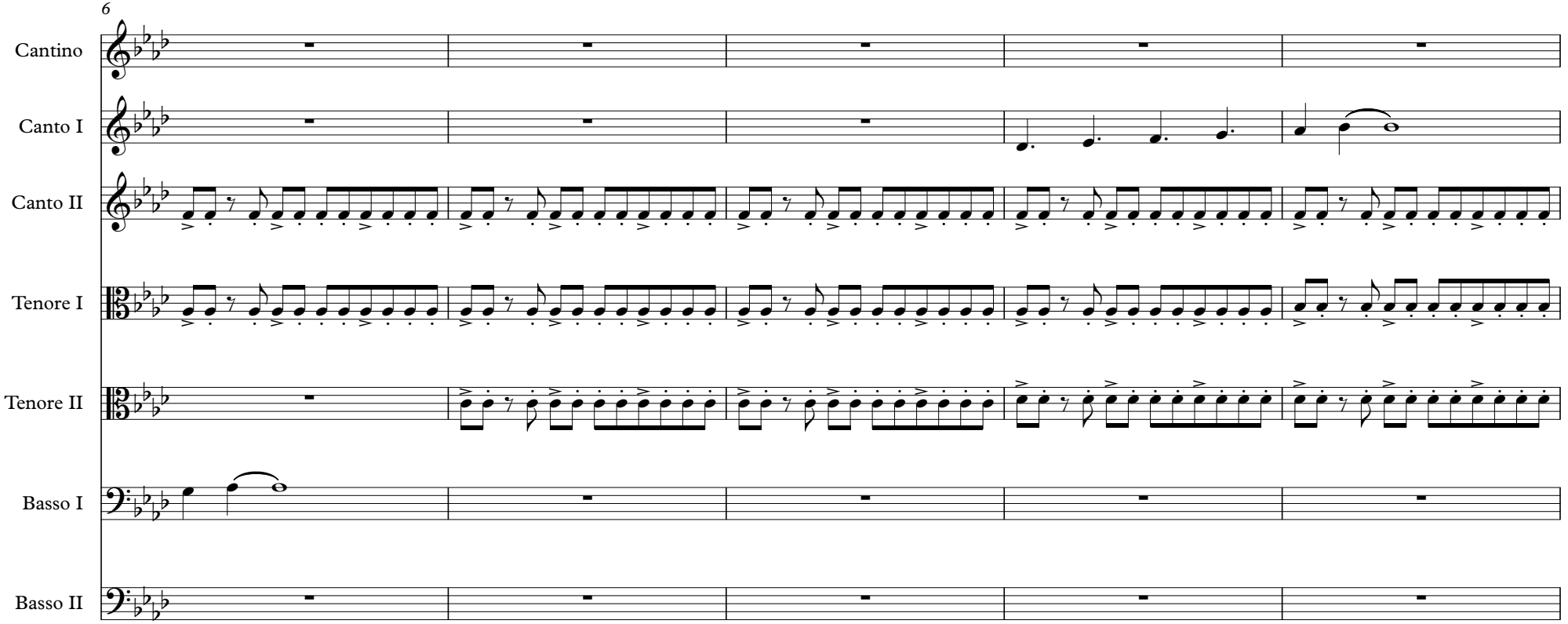
9-The Personalizing Universe

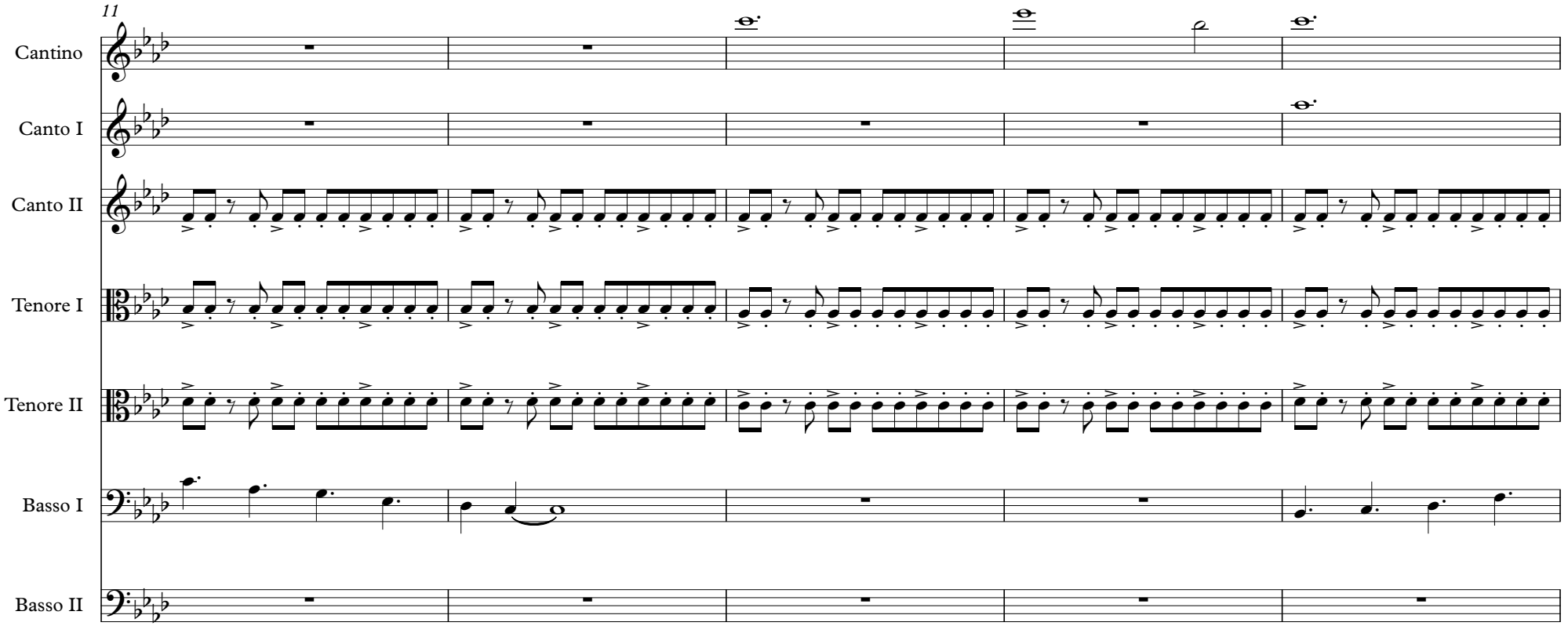
Fred LaHaye

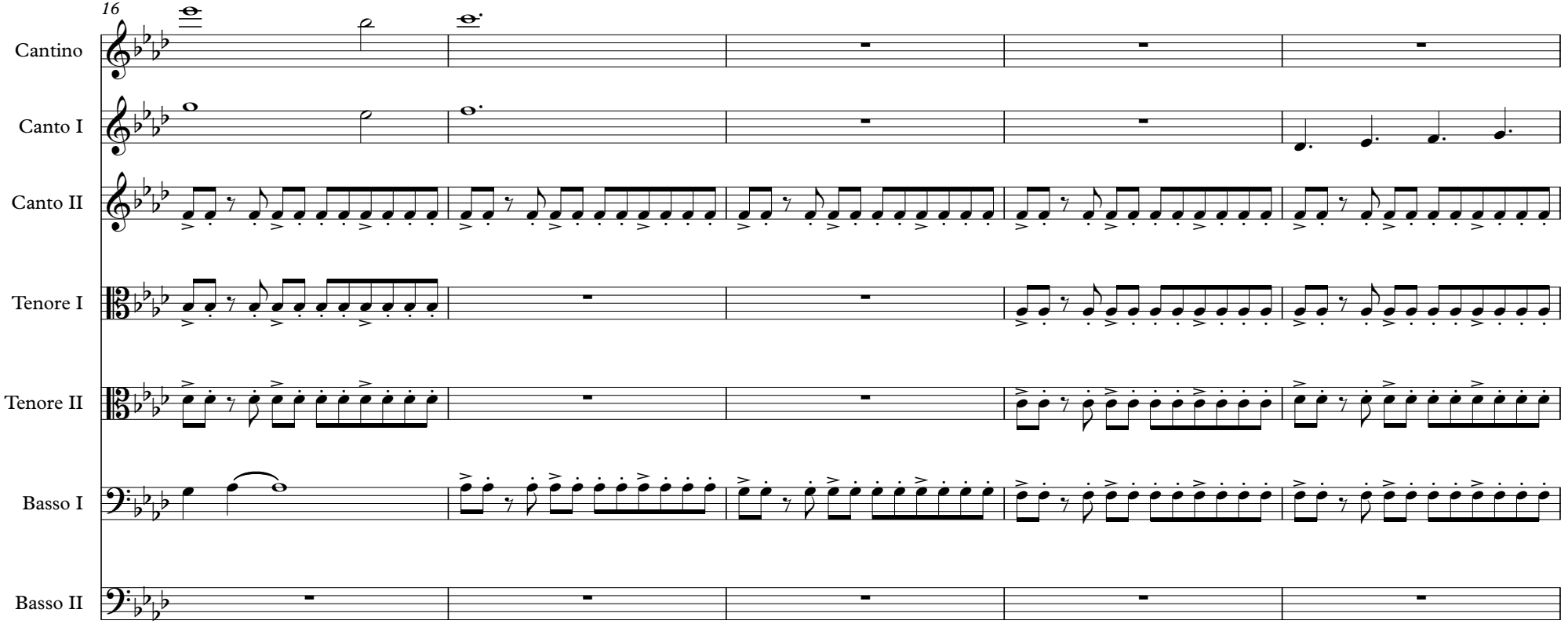
Justin Grounds

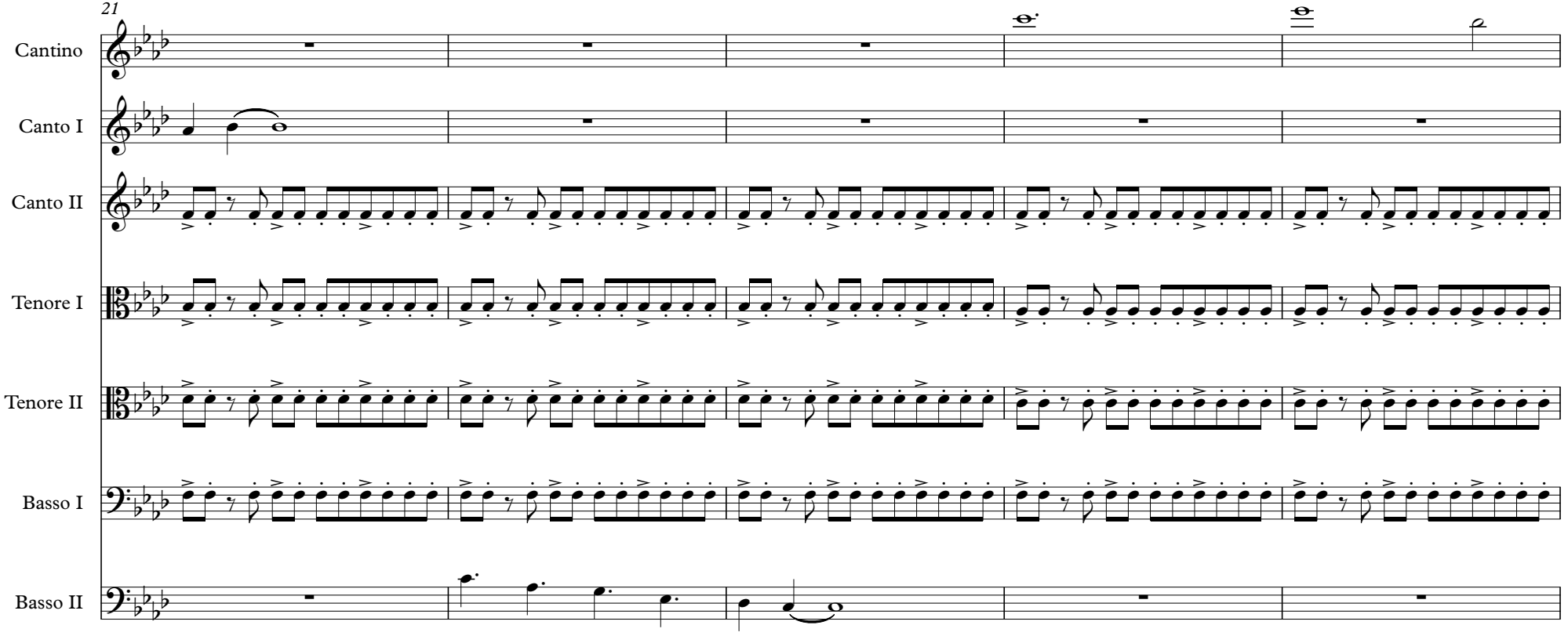
READING: The Personalizing Universe

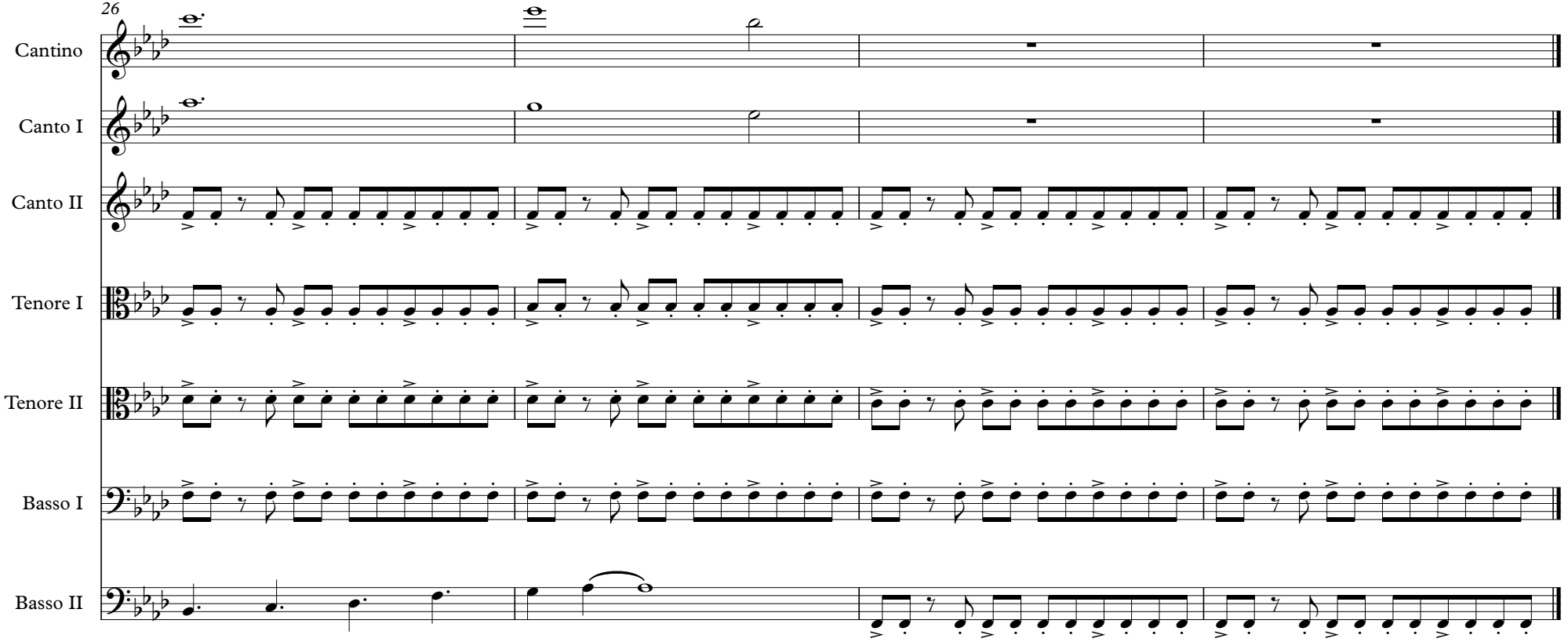



6
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II


11
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II


16
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II


21
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II


26
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II

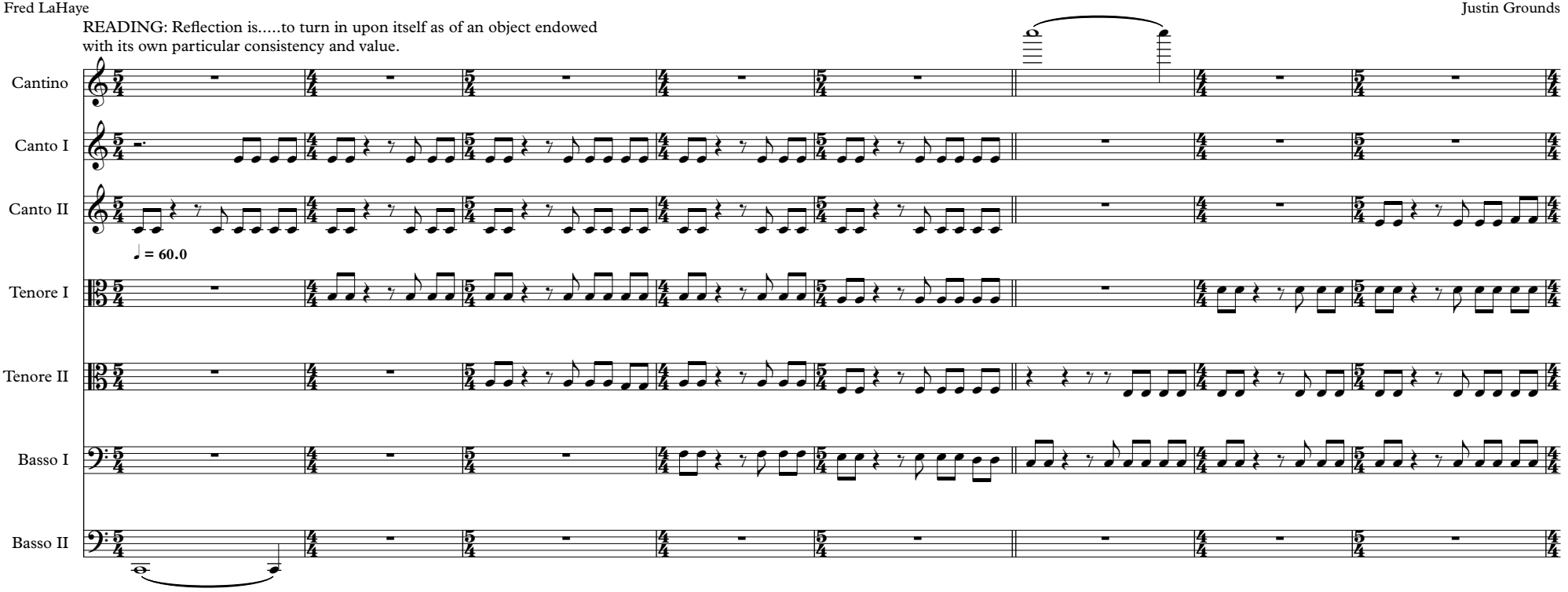
10-Crossing The Threshold of Reflection

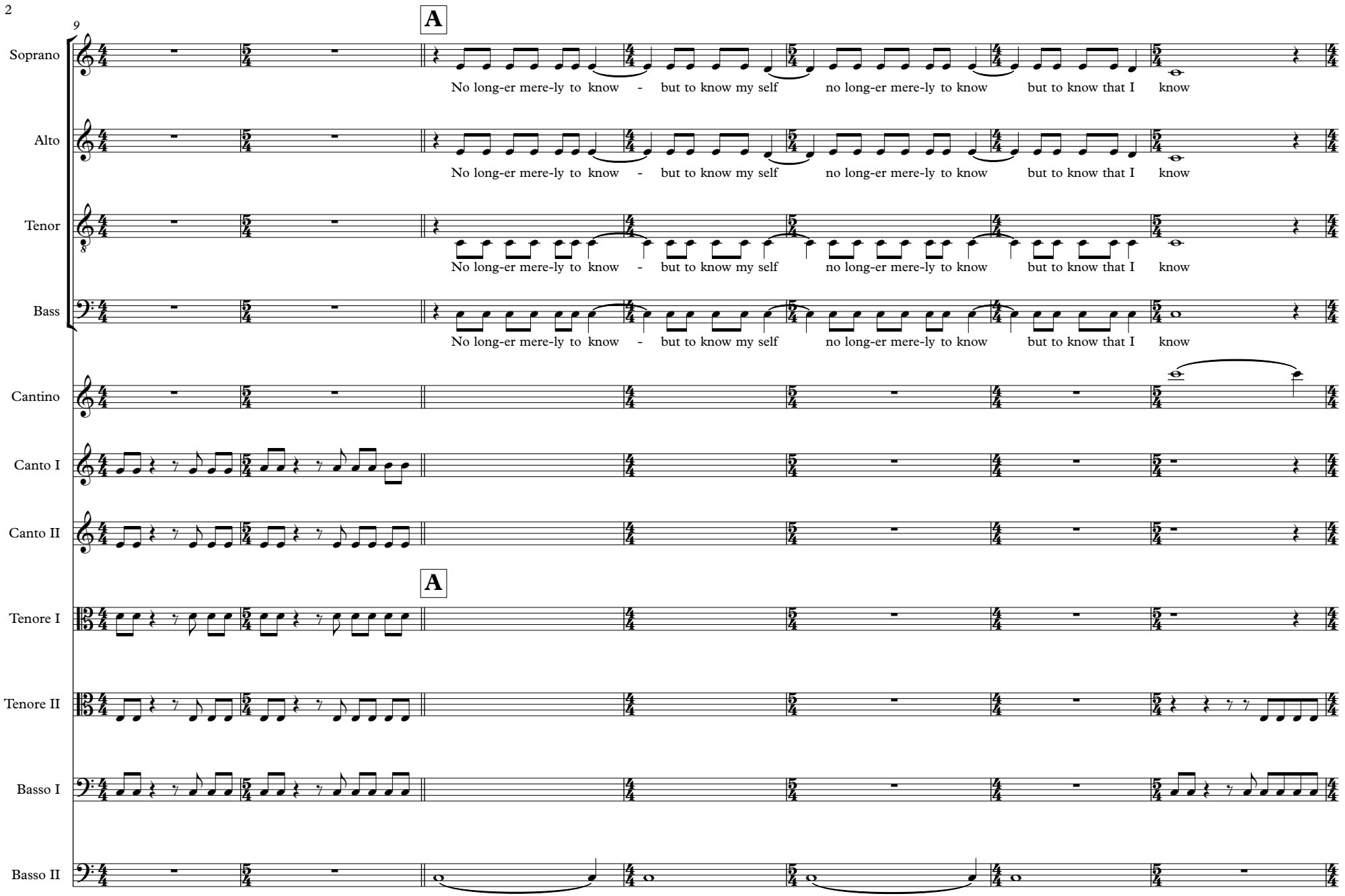
Fred LaHaye

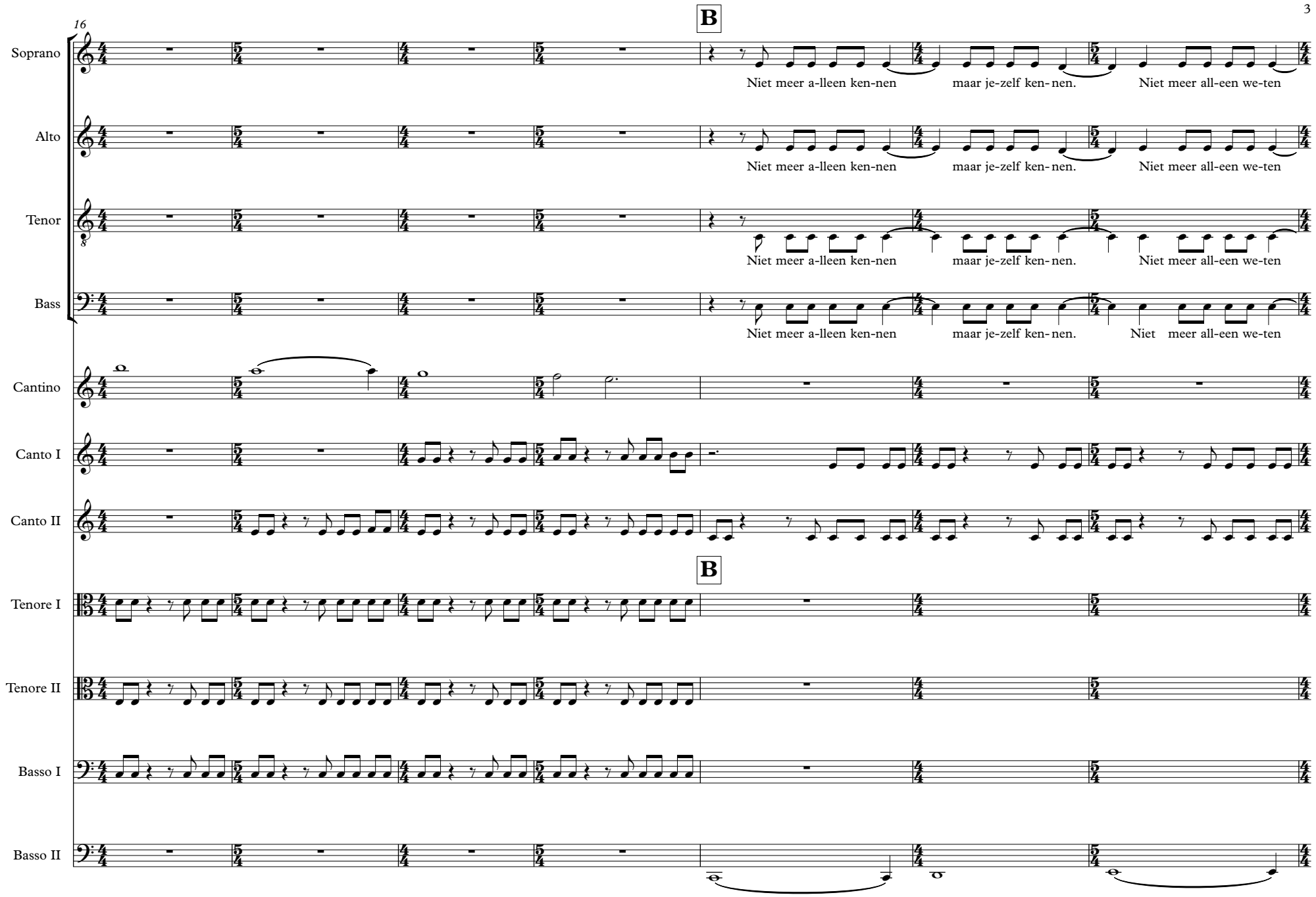
Justin Grounds

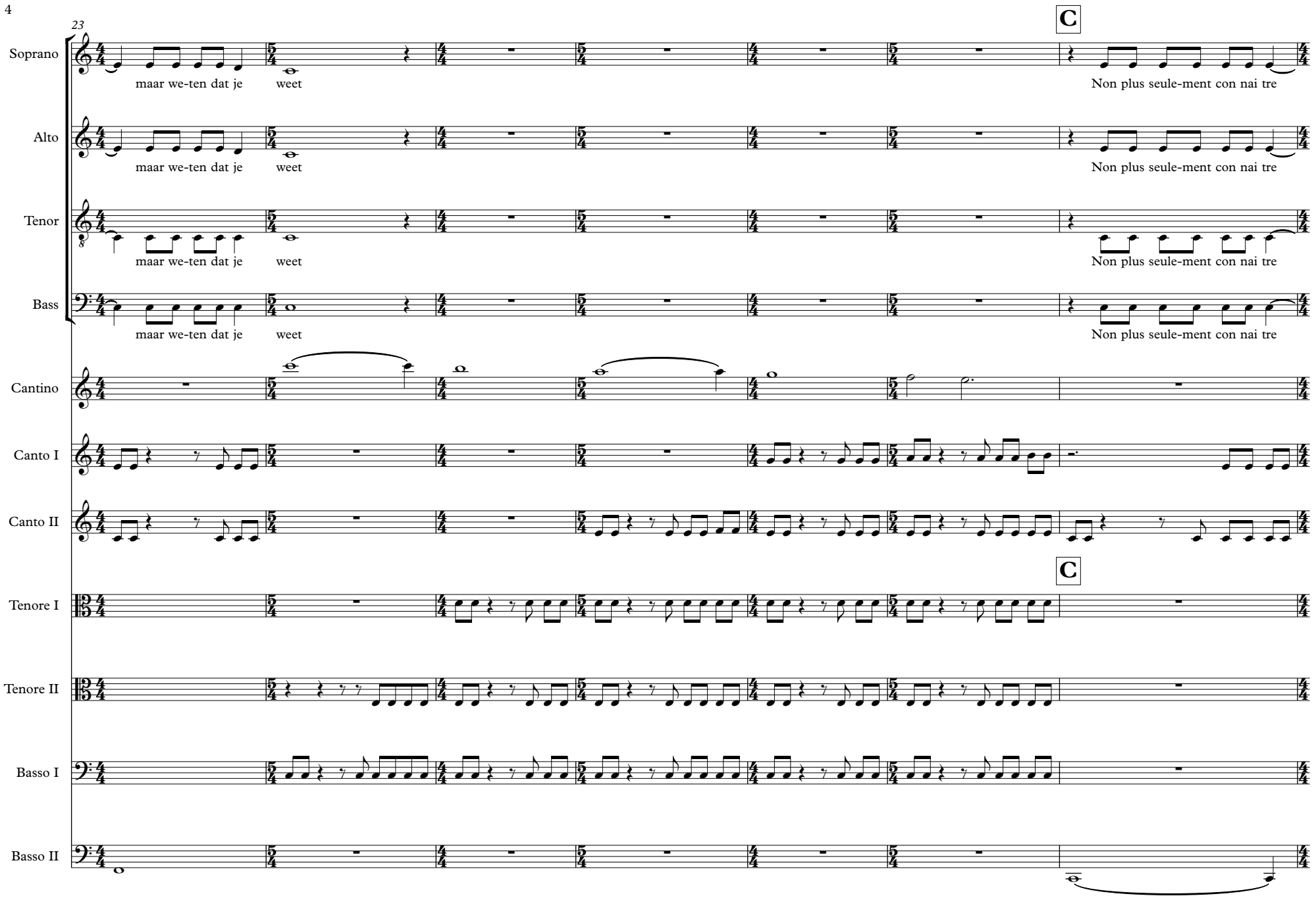
♩ = 60.0

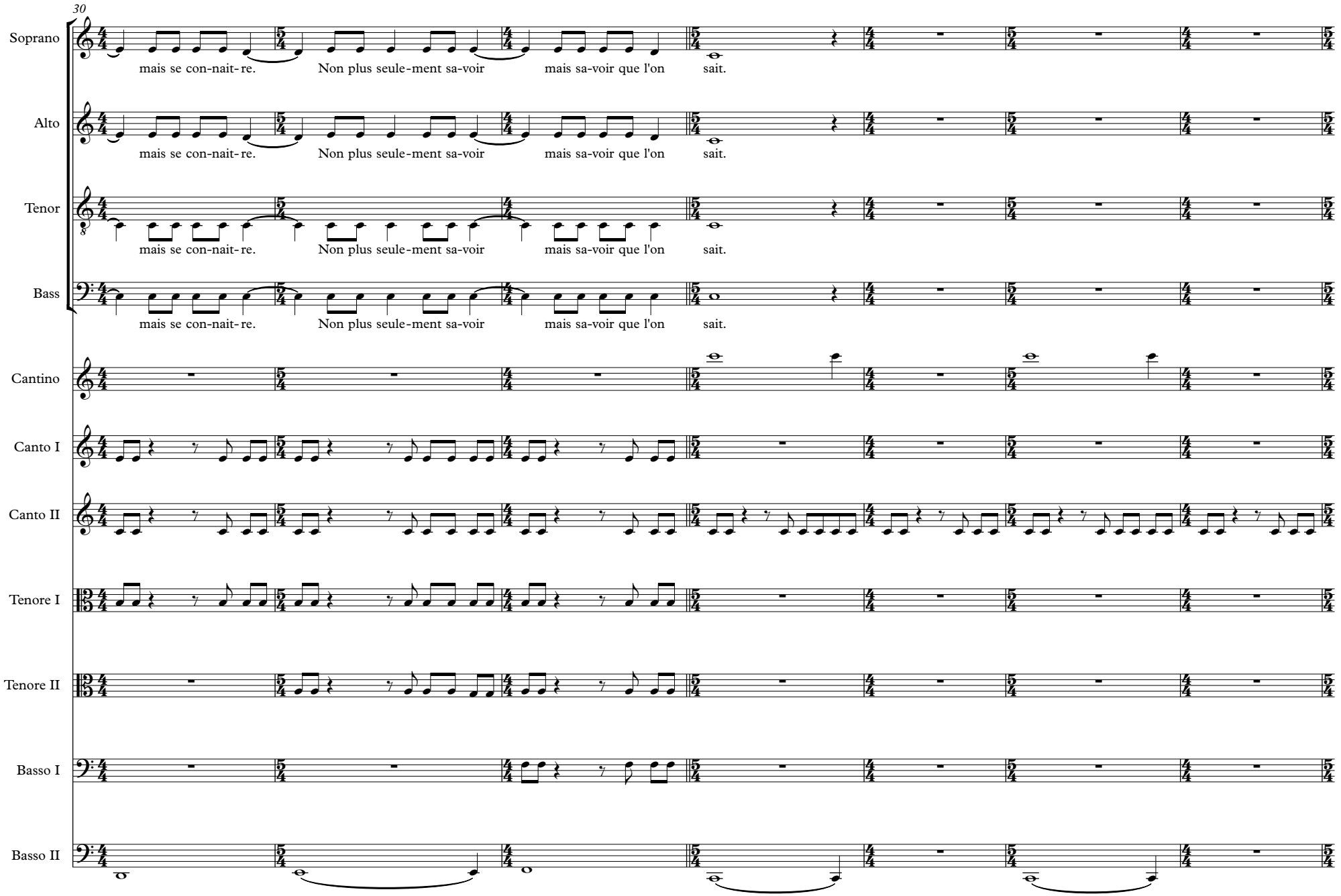
READING: Reflection is.....to turn in upon itself as of an object endowed with its own particular consistency and value.

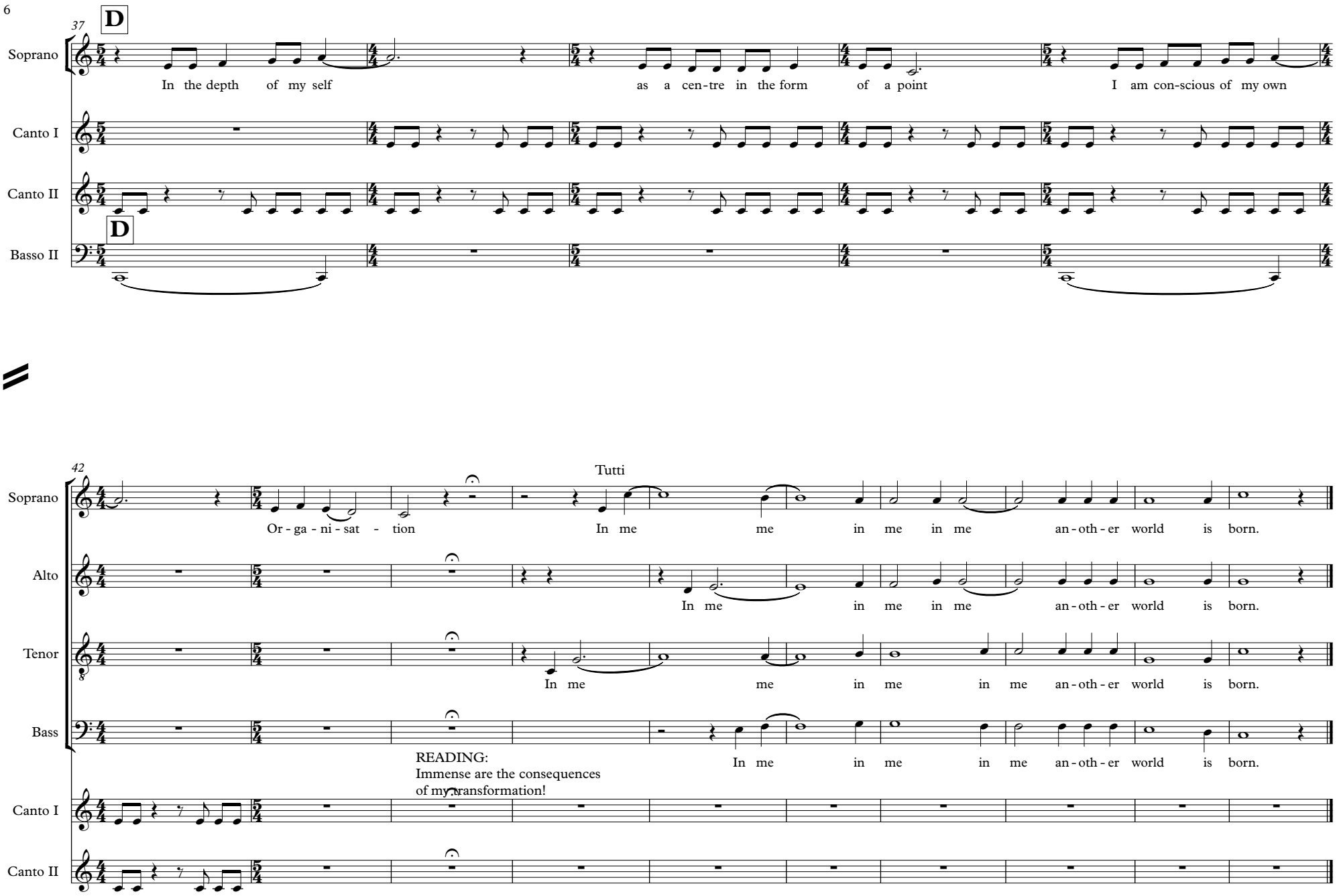



9
A
Soprano
Alto
Tenor
Bass
No long-er mere-ly to know - but to know my self no long-er mere-ly to know but to know that I know
Cantino
Canto I
Canto II
A
Tenore I
Tenore II
Basso I
Basso II


16
B
Soprano
Alto
Tenor
Bass
Niet meer a-lleen ken-nen maar je-zelf ken- nen. Niet meer all-een we-ten
Niet meer a-lleen ken-nen maar je-zelf ken- nen. Niet meer all-een we-ten
Niet meer a-lleen ken-nen maar je-zelf ken- nen. Niet meer all-een we-ten
Niet meer a-lleen ken-nen maar je-zelf ken- nen. Niet meer all-een we-ten
Cantino
Canto I
Canto II
B
Tenore I
Tenore II
Basso I
Basso II


23
C
Soprano
maar we-ten dat je
weet
Non plus seule-ment con nai tre
Alto
maar we-ten dat je
weet
Non plus seule-ment con nai tre
Tenor
maar we-ten dat je
weet
Non plus seule-ment con nai tre
Bass
maar we-ten dat je
weet
Non plus seule-ment con nai tre
Cantino
Canto I
Canto II
C
Tenore I
Tenore II
Basso I
Basso II

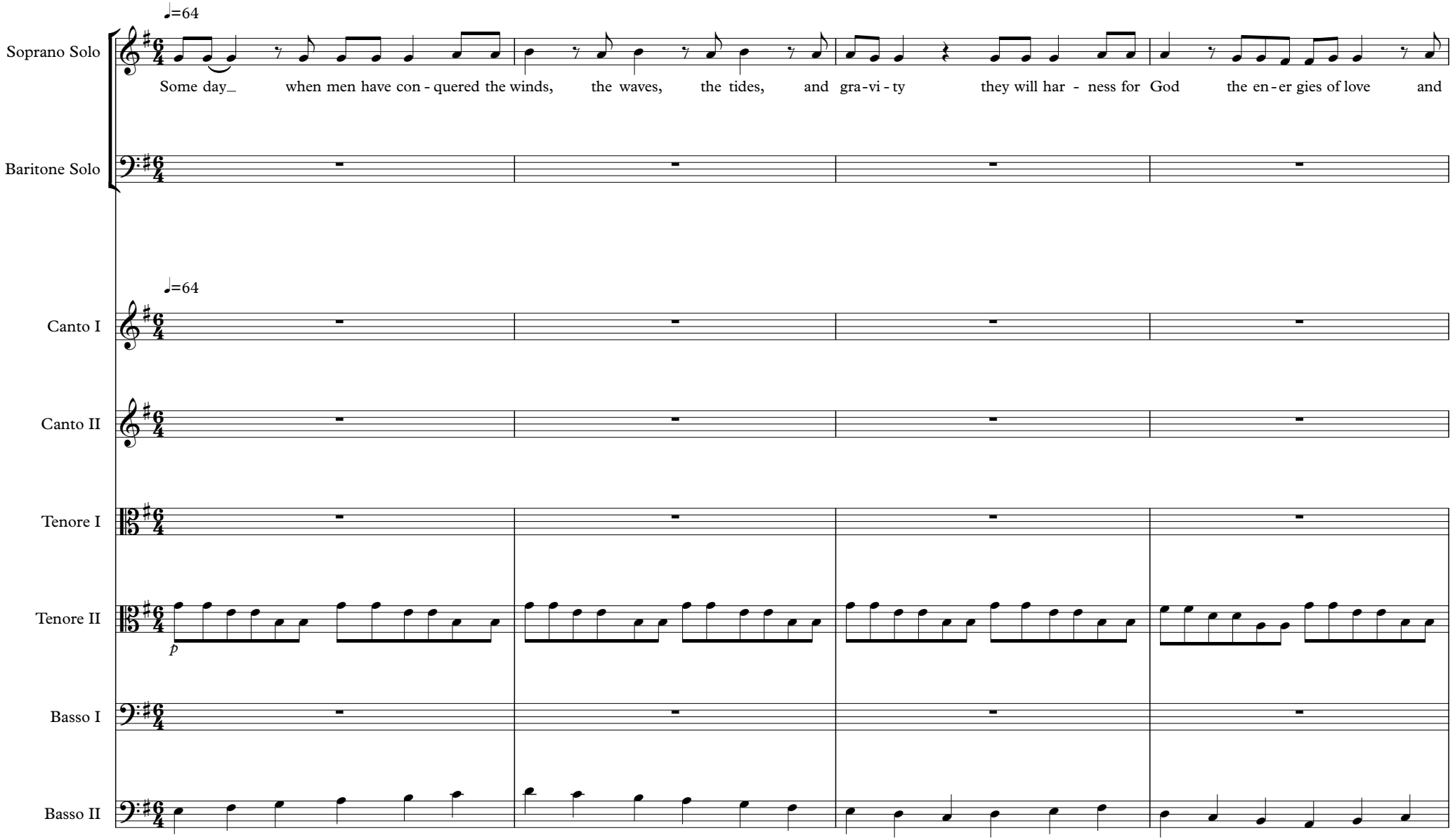

30
Soprano
mais se con-nait-re. Non plus seule-ment sa-voir mais sa-voir que l'on sait.
Alto
mais se con-nait-re. Non plus seule-ment sa-voir mais sa-voir que l'on sait.
Tenor
mais se con-nait-re. Non plus seule-ment sa-voir mais sa-voir que l'on sait.
Bass
mais se con-nait-re. Non plus seule-ment sa-voir mais sa-voir que l'on sait.
Cantino
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II

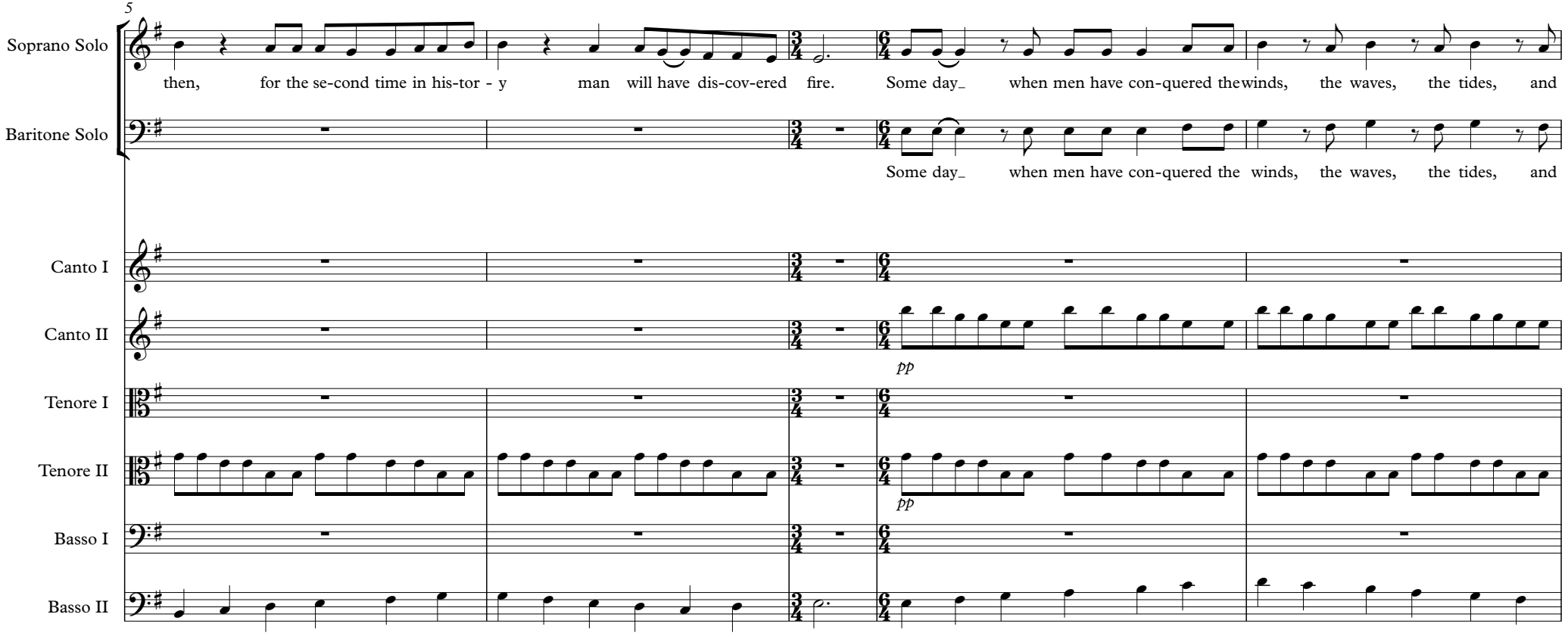

37
D
Soprano
In the depth of my self
as a cen-tre in the form of a point
I am con-scious of my own
Canto I
Canto II
D
Basso II
42
Tutti
Soprano
Or - ga - ni - sat - tion
In me me in me in me an - oth - er world is born.
Alto
In me in me in me an - oth - er world is born.
Tenor
In me me in me in me an - oth - er world is born.
Bass
READING:
Immense are the consequences
of my transformation!
In me in me in me an - oth - er world is born.
Canto I
Canto II

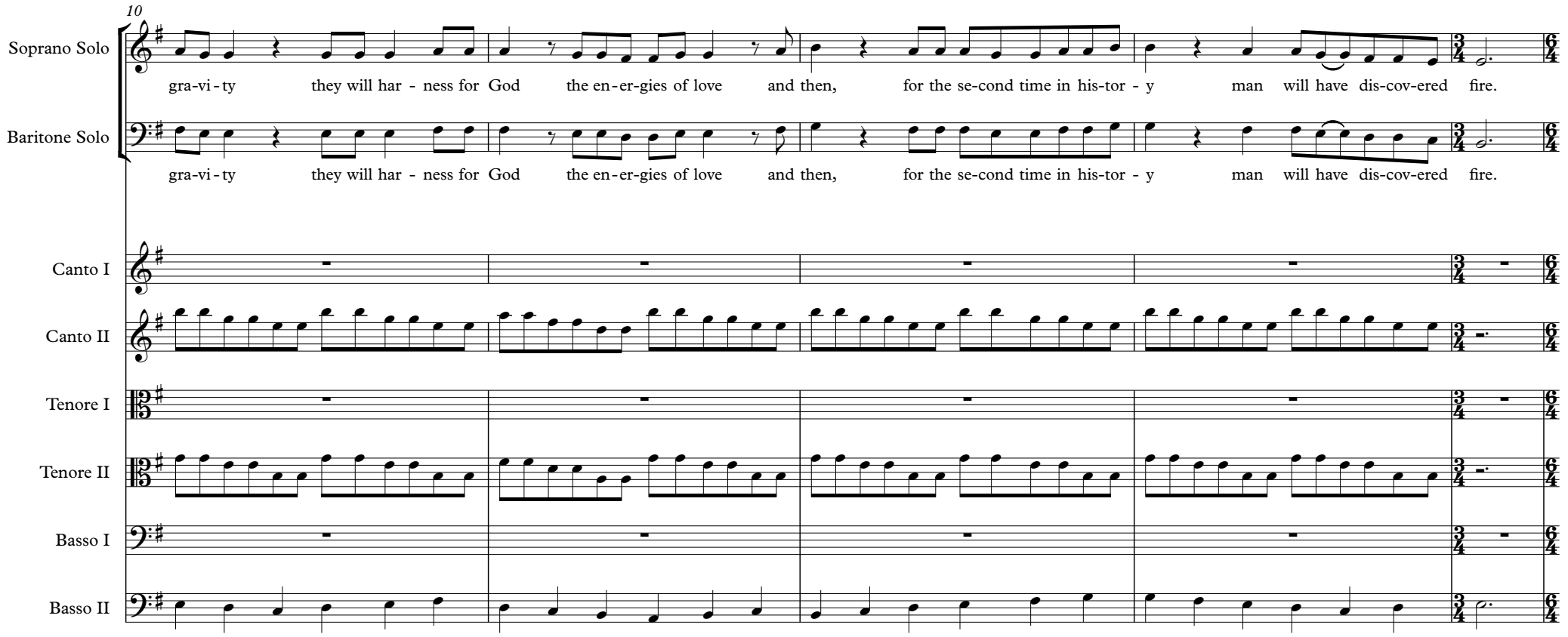
11-Recit & Chorus: Some day

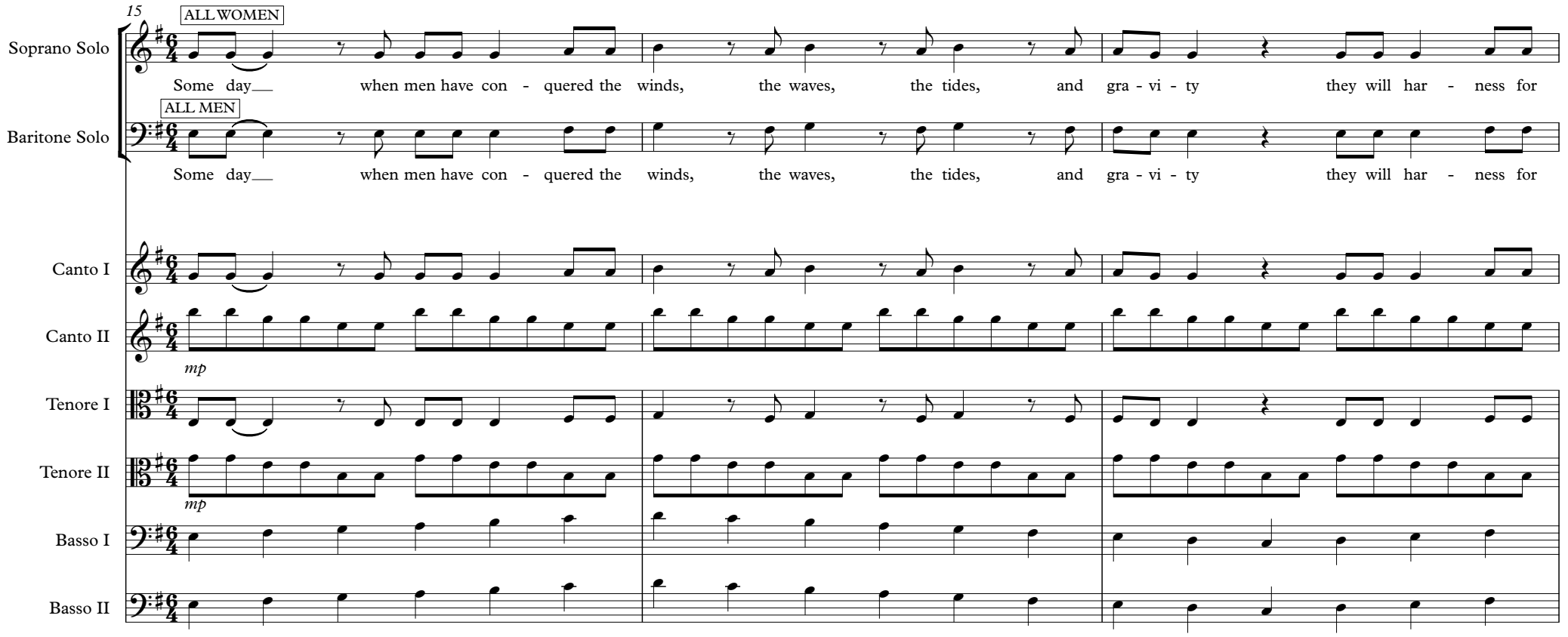
READING BEFORE STARTS: 'To think that we have exhausted the various natural resources of love.....missing from this list.'

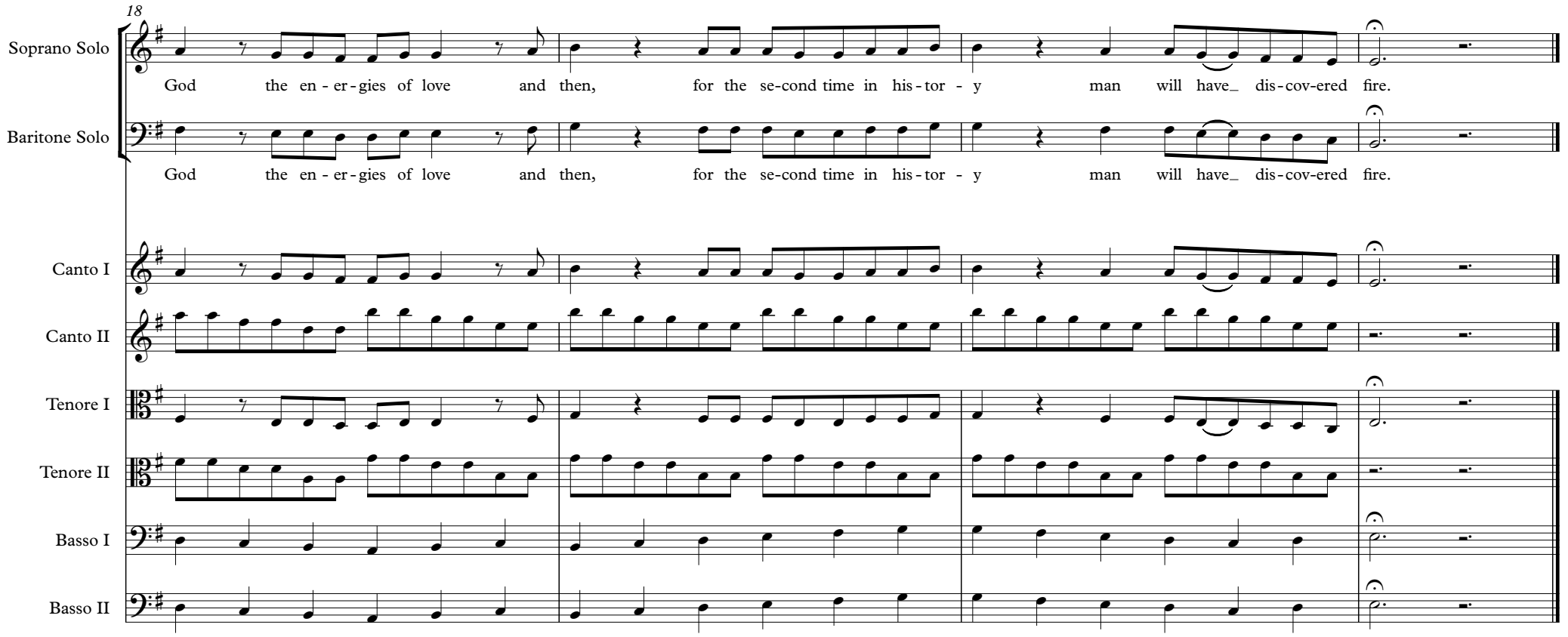
Justin Grounds




5
Soprano Solo
then, for the se-cond time in his-tor - y man will have dis-cov-ered fire. Some day_ when men have con-quered the winds, the waves, the tides, and
Baritone Solo
Some day_ when men have con-quered the winds, the waves, the tides, and
Canto I
Canto II
pp
Tenore I
Tenore II
pp
Basso I
Basso II


10
Soprano Solo
gra-vi-ty they will har - ness for God the en-er-gies of love and then, for the se-cond time in his-tor - y man will have dis-cov-ered fire.
Baritone Solo
gra-vi-ty they will har - ness for God the en-er-gies of love and then, for the se-cond time in his-tor - y man will have dis-cov-ered fire.
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II

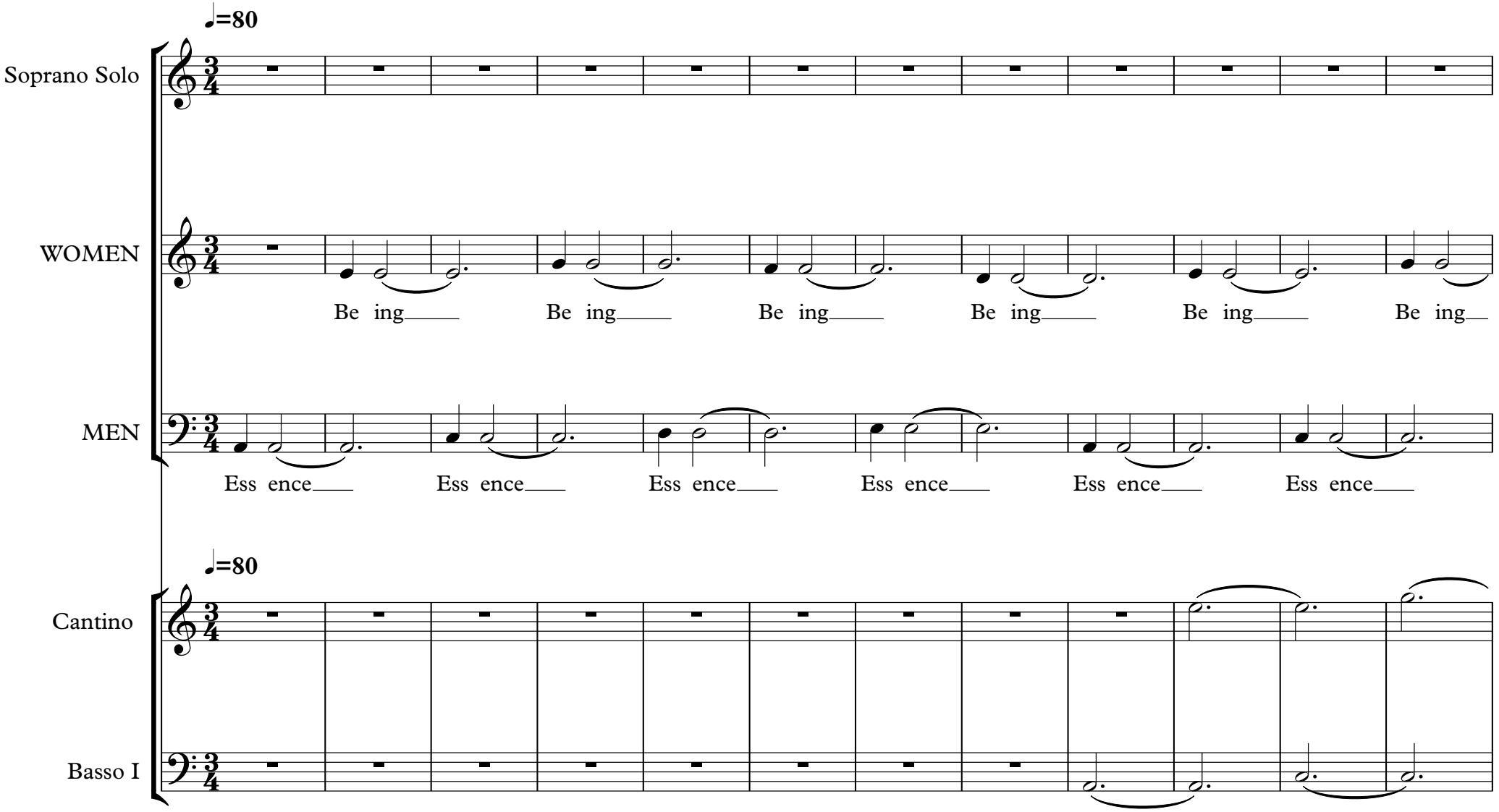

15
ALL WOMEN
Soprano Solo
Some day when men have con - quered the winds, the waves, the tides, and gra - vi - ty they will har - ness for
ALL MEN
Baritone Solo
Some day when men have con - quered the winds, the waves, the tides, and gra - vi - ty they will har - ness for
Canto I
Canto II
mp
Tenore I
Tenore II
mp
Basso I
Basso II

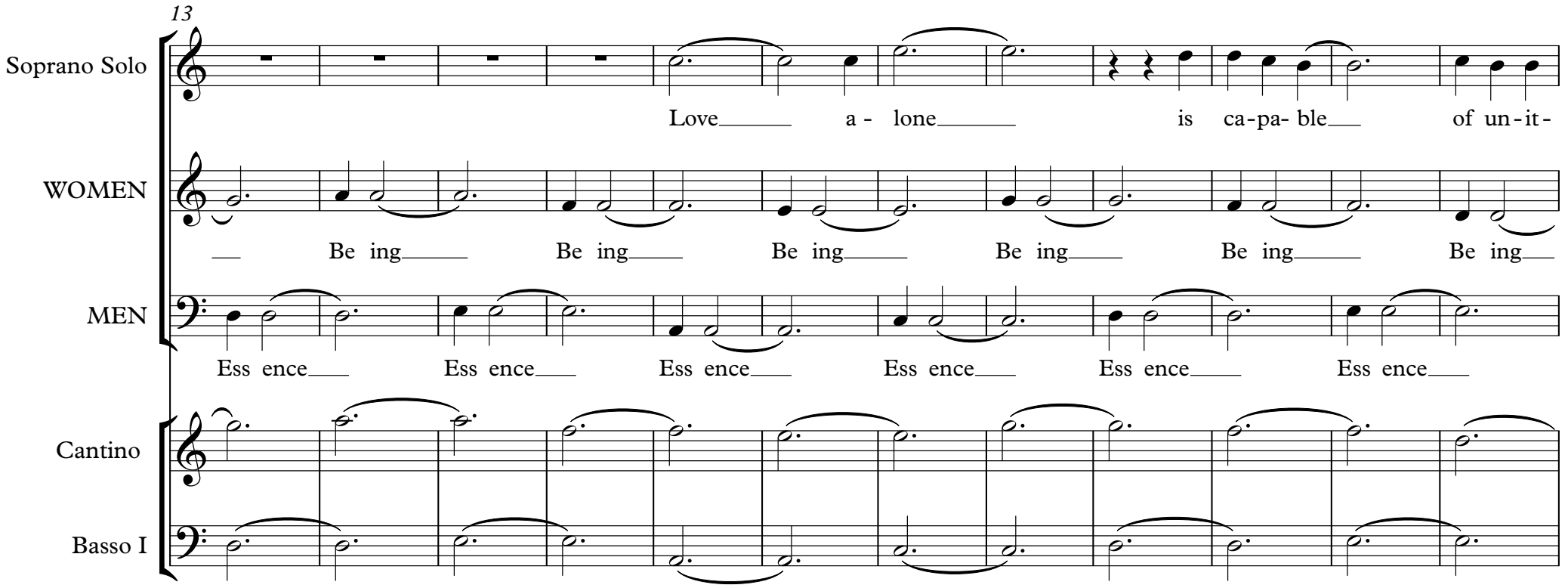

18
Soprano Solo
God the en - er - gies of love and then, for the se-cond time in his - tor - y man will have_ dis - cov-ered fire.
Baritone Solo
God the en - er - gies of love and then, for the se-cond time in his - tor - y man will have_ dis - cov-ered fire.
Canto I
Canto II
Tenore I
Tenore II
Basso I
Basso II

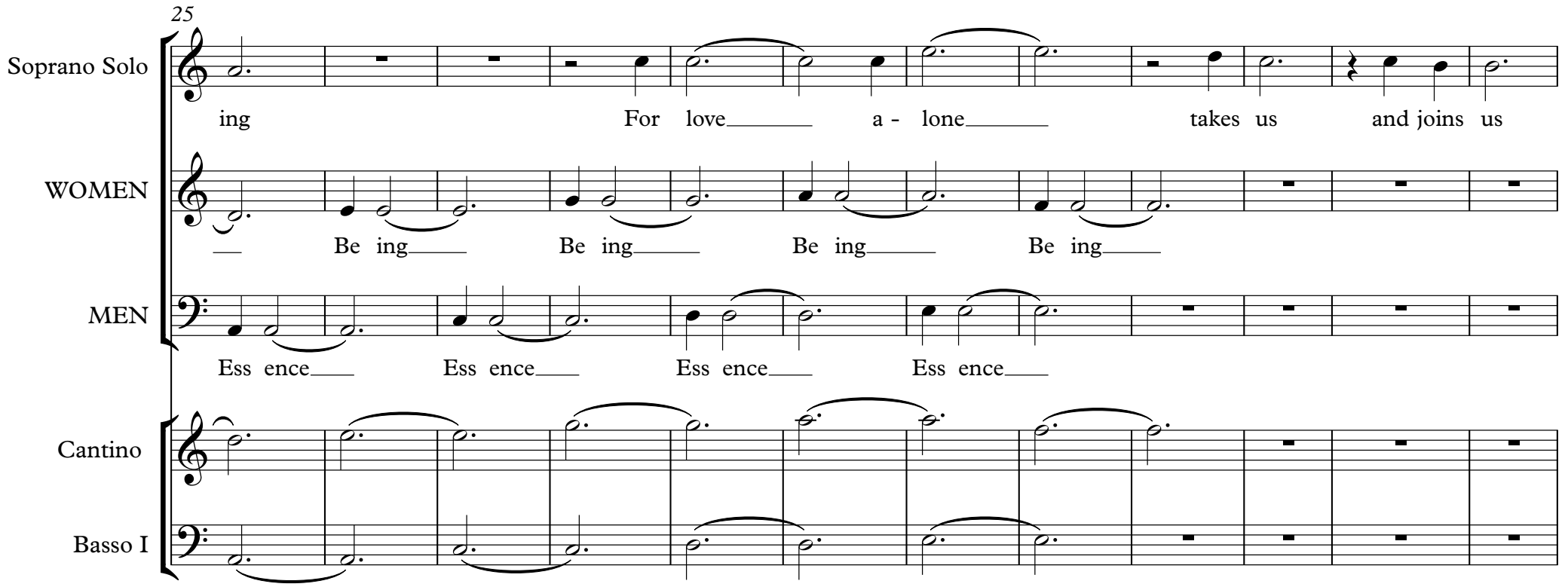
12-Love Alone

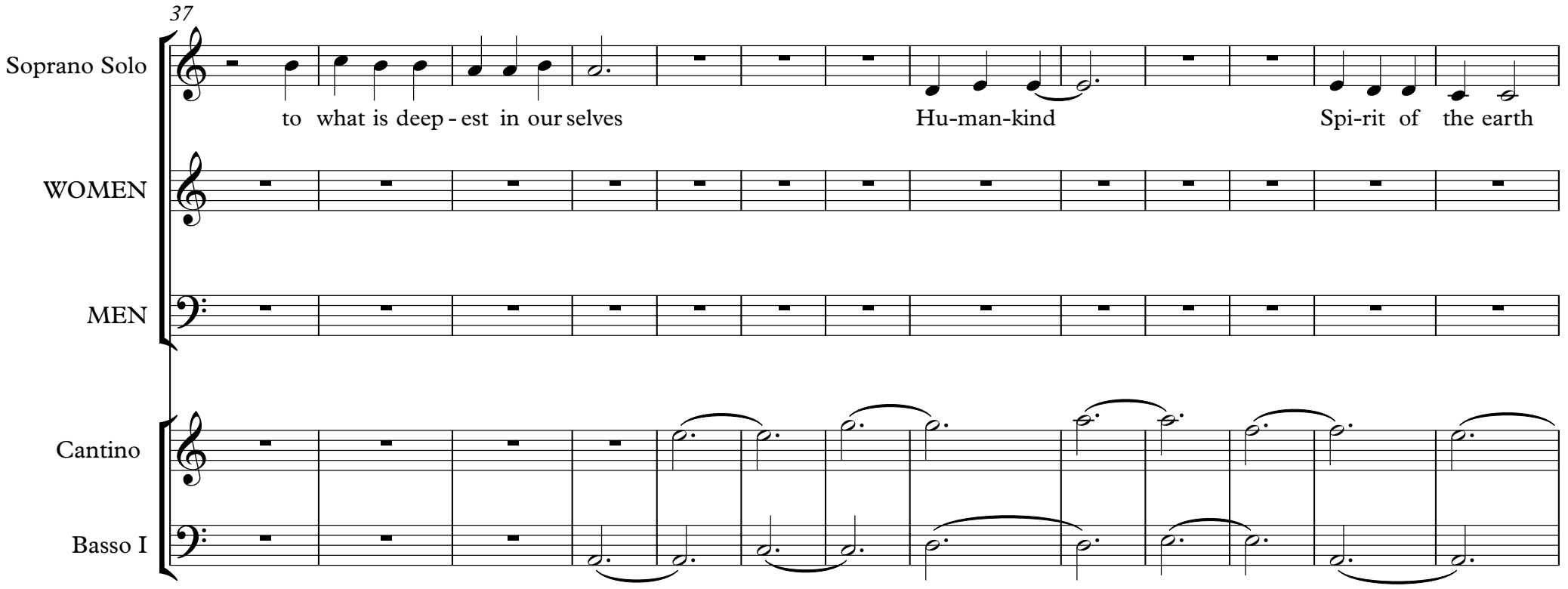
Fred LaHaye

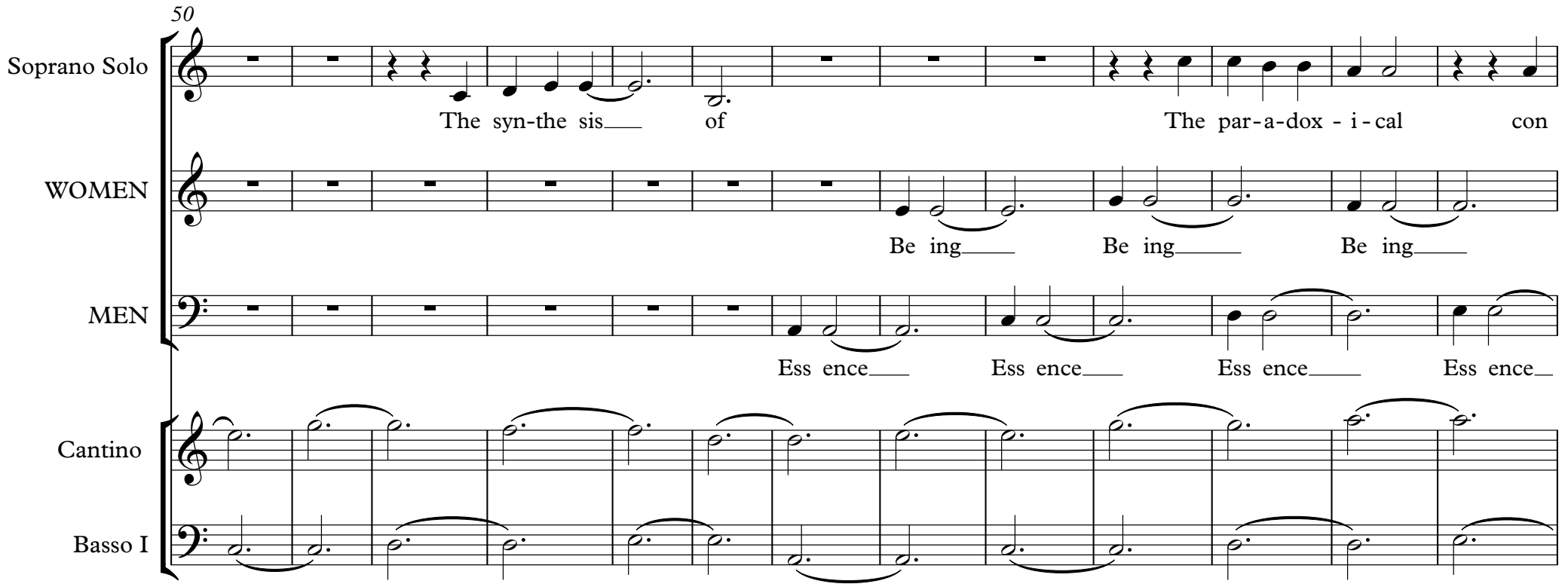
Justin Grounds

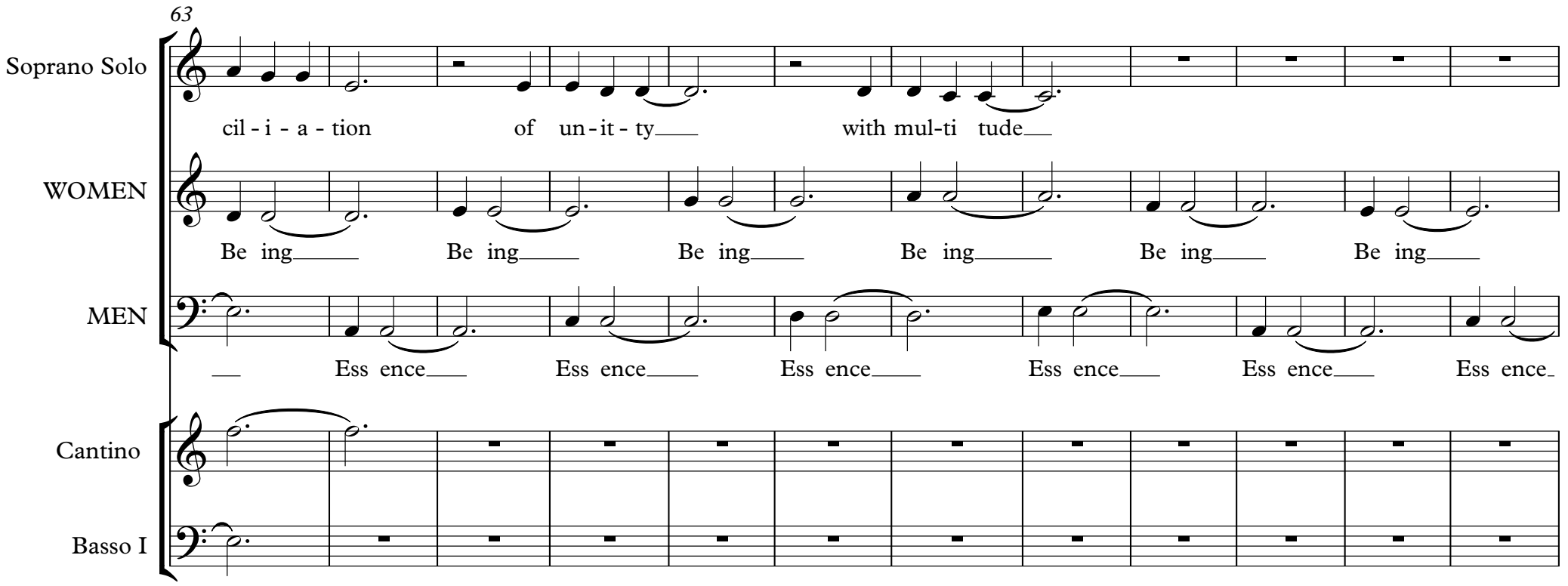


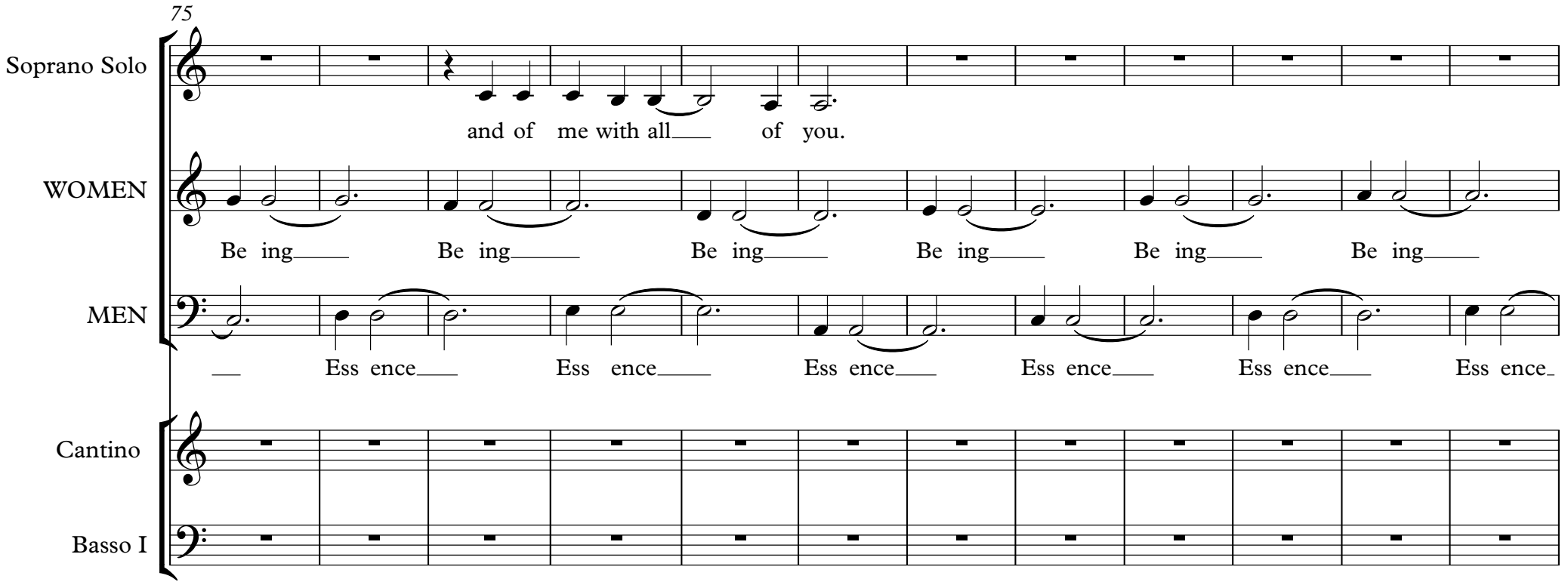

13
Soprano Solo
Love a - lone is ca-pa- ble of un-it-
WOMEN
Be ing Be ing Be ing Be ing Be ing Be ing
MEN
Ess ence Ess ence Ess ence Ess ence Ess ence Ess ence
Cantino
Basso I


25
Soprano Solo
ing For love a - lone takes us and joins us
WOMEN
Be ing Be ing Be ing Be ing
MEN
Ess ence Ess ence Ess ence Ess ence
Cantino
Basso I

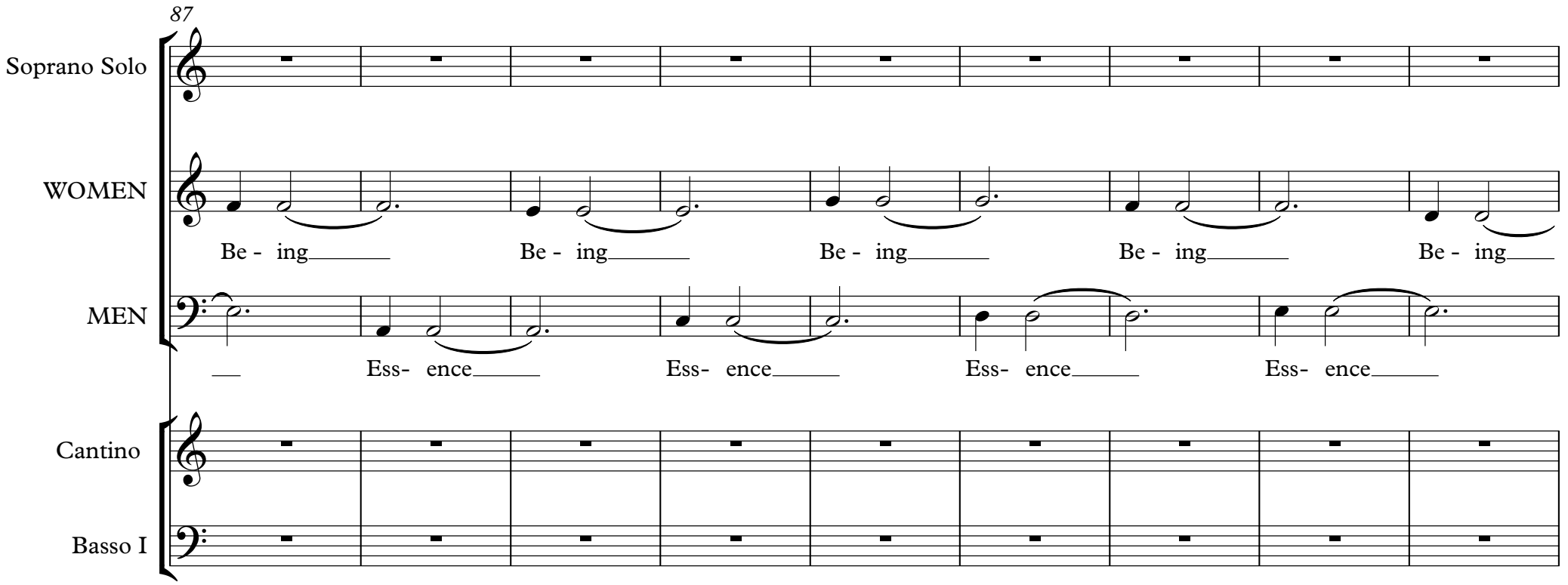

37
Soprano Solo
to what is deep - est in our selves
Hu-man-kind
Spi-rit of the earth
WOMEN
MEN
Cantino
Basso I

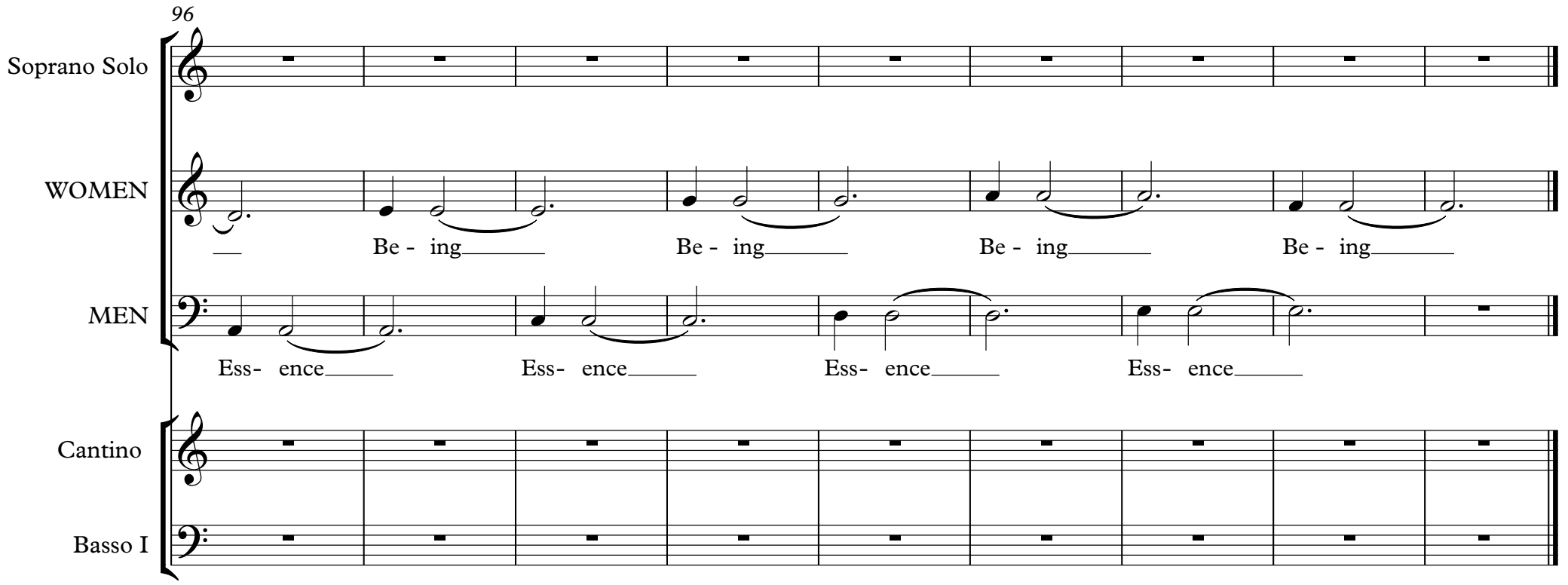

50
Soprano Solo
The syn-the sis of
The par-a-dox - i - cal con
WOMEN
Be ing Be ing Be ing
MEN
Ess ence Ess ence Ess ence Ess ence
Cantino
Basso I


63
Soprano Solo
cil - i - a - tion of un - it - ty with mul-ti tude
WOMEN
Be ing Be ing Be ing Be ing Be ing Be ing
MEN
Ess ence Ess ence Ess ence Ess ence Ess ence Ess ence
Cantino
Basso I



READER: All these are called Utopian and yet they are essential
to offer the world her embodiment, her Being.
All we may well need is to imagine,
our power of loving,
our ability to adore to develop,
until it embraces the total of Humanity
and Earth.


87
Soprano Solo
WOMEN
Be - ing Be - ing Be - ing Be - ing Be - ing
MEN
Ess- ence Ess- ence Ess- ence Ess- ence
Cantino
Basso I


96
Soprano Solo
WOMEN
Be - ing
Be - ing
Be - ing
Be - ing
MEN
Ess- ence
Ess- ence
Ess- ence
Ess- ence
Cantino
Basso I

13 -Finale

Fred LaHaye

Justin Grounds

♩=70

Soprano

Alto

Bass

Canto II

pp

Each dim-en - sion has its pro-per rhy - thm - through end-less chains of ev-

Each dim-en-sion has its pro-per rhy-thm - through end-less chains of ev - ents

Plan-e-tar - y move-ment through mea-sure less - dis-tanc-es of space - time.

7

Soprano

Alto

Tenor

Bass

Canto II

ents

Let us keep calm and take - heart.

mf

Plan-e - tar - y move ment through mea-sure less - dis-tanc es of space time.

pp

we can-not ex - pect to see the earth trans-form it - self in the space of a gen-er - a - tion.

Let us keep calm and take - heart.

13

Soprano: Have we ev - er thought of what our pla-net may be in a mill-ion years

Alto: Have we ev-er thought of what our pla-net may be in a mill-ion yearstime? If

pp *pp*

Bass: If pro-gress is to con-tin - ue it will not do so of its own a - ccord - -

Basso I

19

Soprano: time? What shall our mor-al temp-er ment be, as we con-tem plate the march a- head?

Alto: pro-gress is to con-tin - ue it will not do so of its own a - ccord - - What shall our mor-al temp-er ment be, as we con-tem plate the march a- head?

Tenor: What shall our mor-al temp-er ment be, as we con-tem plate the march a- head? What shall our mor-al temp-er ment be, as we con-tem plate the march a- head?

Bass: - - - - - - - - - - - - What shall our mor-al temp-er ment be, as we con-tem plate the march a- head?

Basso I

25

Soprano

six words:

Alto

-

six words:

A great hope held in co-mon held in co-mon. A great hope held in

mf

Tenor

I can think of this which may be sum-mar-ized in six words: six words:

Bass

-

six words:

Basso II

35

Soprano

A great hope held in co-mmon held in co-mmon. A gre at hope held in co-mmon held in

Alto

mf

co - mon held in co - mon. A great hope held in co - mon held in co - mon. A great hope held in co - mon held in co - mon. A great hope held in

Tenor

A

Tenore I

Basso II

44

Soprano: co - mmon. A great hope held in co-mmon held in co- mmon. A gre at hope held in co-mmon held in co - mmon. A great hope held in co-mmon held in

Alto: *mf* co - mon held in co - mon. A great hope held in co - mon held in co - mon. A great hope held in co - mon held in co - mon. A great hope held in *mf*

Tenor: great hope held - in co-mmon a great hope held - in co-mmon. A great hope held - in co-mmon a

Bass: A great hope a great

Canto II

Tenore I

Tenore II

53

Soprano: co-mmon. A gre at hope held in co-mmon held in co- mmon. A great hope held in co-mmon held in co- mmon. A gre at hope held in co-mmon

mf

Alto: co - mon held in co - mon. A great hope held in co - mon held in co - mon. A great hope held in co - mon held in co - mon.

Tenor: great hope held - in co-mmon. A great hope held - in co-mmon a great hope held - in co-mmon.

Bass: hope a great hope A great hope a great hope a great hope

Canto II

Tenore I

Tenore II

Basso I

62

Cantino

Canto I

Canto II

Tenore I

Tenore II

Basso I

Basso II

73

Soprano

p

A great hope held in co-mmon held in

Cantino

Canto I

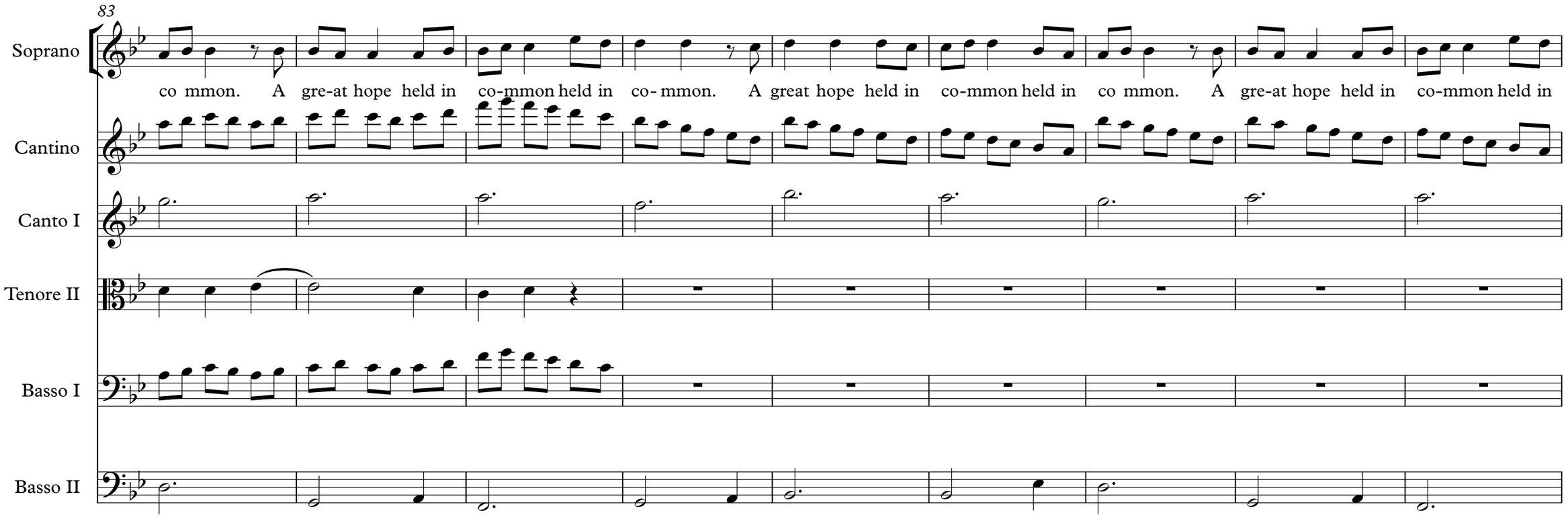
Canto II

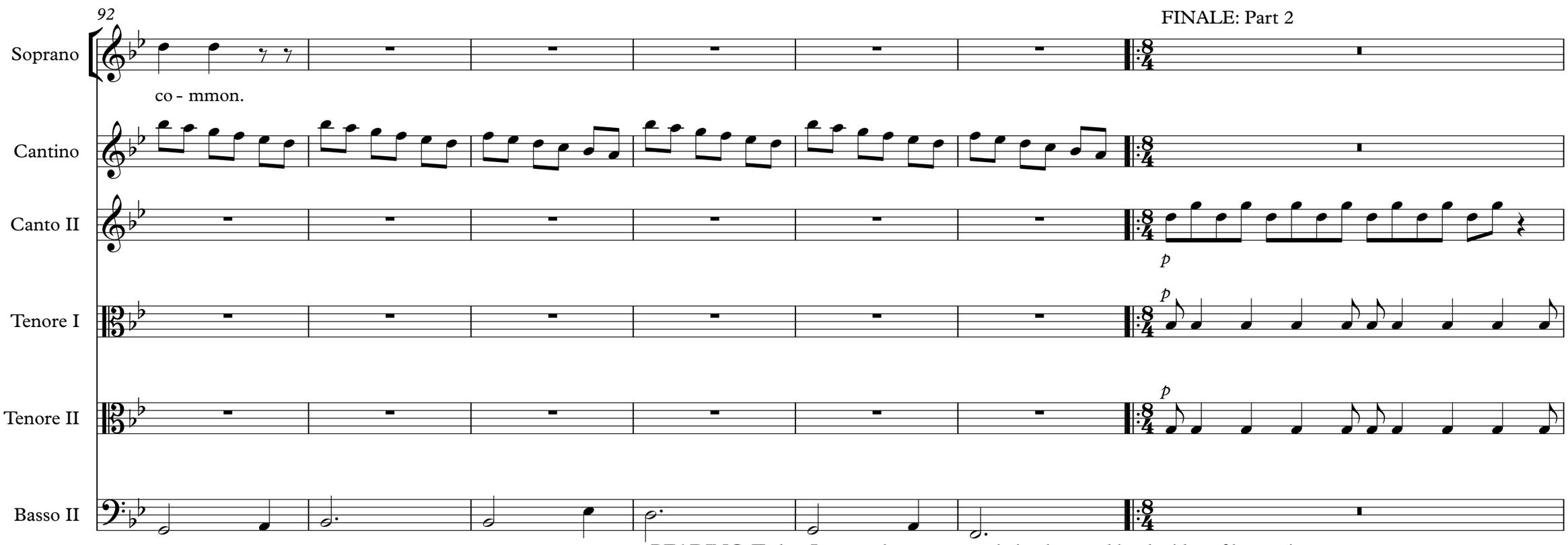
Tenore I

Tenore II

Basso I

Basso II


83
Soprano
co mmon. A gre-at hope held in co-mmon held in co- mmon. A great hope held in co-mmon held in co mmon. A gre-at hope held in co-mmon held in
Cantino
Canto I
Tenore II
Basso I
Basso II



READING: Today, I can no longer escape being haunted by the idea of humanity.
At the very moment that I wake up to the idea of continuity and progress to be made,
I have to try to reconcile my hopes to an unlimited future with which I can no longer dispense,
With the perspective of the inevitability of my own individual death. I am a vague entity, felt rather than thought out.

99

Alto

Canto I

Canto II

Tenore I

Tenore II

Basso II

p

I am a vague en-ti-ty

103

Soprano

Alto

Canto II

Tenore I

Basso II

p

I am a vague en-ti-ty felt ra-ther than thought out

felt, ra-ther than thought out, felt ra-ther than thought out I am a vague en-ti-ty felt, ra-ther than thought out,

107

Soprano: felt ra-ther than thought out | I am a vague en-ti-ty | felt ra-ther than thought out | felt ra-ther than thought out

Alto: felt ra-ther than thought out | I am a vague en-ti-ty | felt, ra-ther than thought out, | felt ra-ther than thought out

Tenor: *p* I am a vague en-ti-ty | felt ra-ther than thought out | felt ra-ther than thought out

Bass: I am a vague en-ti-ty | felt ra-ther than thought out | felt ra-ther than thought out

p

Canto II

Tenore I

Tenore II

Basso I

Basso II

111

Canto II

Tenore I

Tenore II

Basso I

Basso II

115

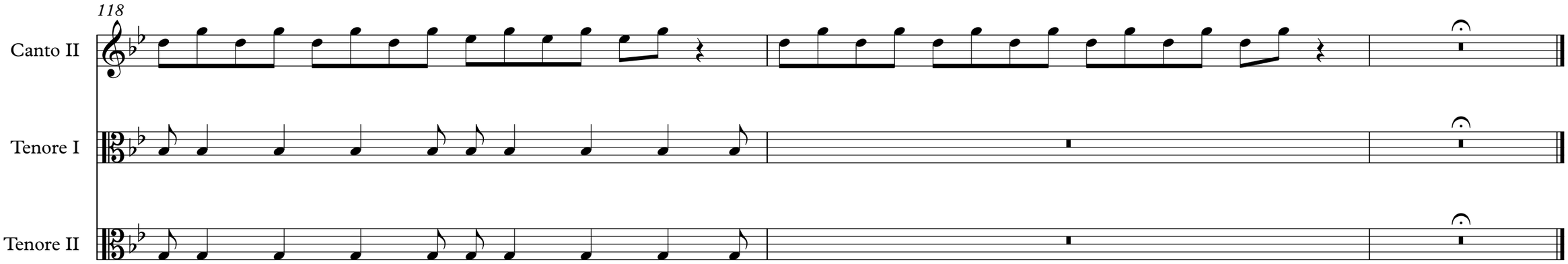
Canto II

Tenore I

Tenore II

Basso I

Basso II


118
Canto II
Tenore I
Tenore II

Text

1.Seven eventful insights into invisible matter
A sense of spatial immensity,
in its greatness and its smallness disarticulating and spacing out,
a sphere of indefinite radius,
where within, surging and swirling,
are the orbits of the objects which press around us.

A sense of depth
pushing back laboriously, through endless chains of events
and measureless distances of time, which
a gravity of mind tends continually
to condense for us in a thin layer of the past.

A sense of number,
discovering and grasping unflinchingly
the bewildering multitude of material or living elements involved in the slightest change in the universe.

A sense of proportion,
realising as best as we can,
the difference of physical scale,
which separates, both in rhythm and dimension, the atom from the nebula,
the infinitesimal from the immense.

A sense of quality and of novelty, enabling us to distinguish in nature, certain absolute stages of perfection and growth,
without upsetting
the physical unity of the world.

A sense of movement,
capable of perceiving the irresistable developments hidden in exteme slowness: extreme agitation, concealed beneath a veil of immobility. The entirely new insinuating itself into the heart of the monotonous repetition of the same insignificance

A sense lastly of the organic, discovering links and structural unity, under the superficial juxtaposition, of successions and collectivities. Everything in the world, to eyes that can see, appears and exists as a function of everything.

2 Recit: You come to me as a great gift, a shining light, helping me give myself fully to my work, my voyage. Don't be afraid that I wander, I am a desperate searcher, seeking the true depth of the universe. I want to be as a star to you, as much as you are to me, in presence as well as in absence, leading us to the unknown, to a new ground for the power of love.

3. Sapiens
Sapiens, twin sister of humanity. Sapiens is my name.
I am a philosopher.
I give meaning, I give sacredness to our thirst to think all things.
Born together, we grew up together, like two ideas, like two dreams.
We attained near enlightenment in the course of the nineteenth century. Near enough!
In the twentieth century we fell together into a twin despair.
This does not prevent us, when holding one another as we do, from continuing to represent our reason for believing, and hope we hold in common.

4. Recit: And yet....I have been living in a false dream, and it has awakened and tumbled down. I cannot see clearly anymore, I want to love him and yet it is all possessive, all demanding. In him is the spiritual and in me the physical, can they be together? Love comes so suddenly, so easily. But to make that love function, this is the challenge, this is the sacrifice....

5.Sceptic/Mystic
Sceptic Sceptic, have we ever moved, or are we still moving, and are we moving forwards or backwards or simply in a circle?
Tomorrow, tomorrow, how can we be sure that tomorrow will exist? Can we really go on living?

Driven by the forces of love
the fragments of the world seek each other so that the world may come into being.
This is no metaphor
and it is much more than poetry
The universal gravity of bodies, so striking to us,
is merely the shadow of that which really moves us.
To perceive cosmic energy at the fount
we must, if there is a within of things,
go down into the radial zone of spiritual attractions.
Crystal and silicone instead of a living cell. The anthill the anthill, instead of fraternity. Instead of consciousness, mechanization.
Love in all its subtleties is nothing more and nothing less than
The direct trace
into the heart of the element by the psychical convergence
Of the Embracing Universe upon itself
In me, another world is born.
Cold reason, cold justice, alienation. To love all and everyone, a false gesture that leads in the end to loving no-one.
To that I would answer, that if as you claim,
a universal love is impossible,
How can we account
for that irresistable instinct in our hearts,
which leads us towards unity whenever and in whatever direction our passions are stirred,
A sense of Universe a sense of the All,
The nostalgia which seizes us
when confronted by nature, beauty,
an expectation and awareness
of a Great Presence.

6.False!

False is the doctrine of isolation a vital error!
False is the egocentric idea of a future for those, who think of attaining
the pinnacle of 'everyone for himself'
And also false and against nature
is the racist ideal of one branch draining off for itself alone, all the sap of the tree
and rising over the death of other branches.
To reach the sun, nothing less is required than the combined growth
of the entire foliage.

7.Recit : Perhaps it is only by giving something up, that we truely hold it? By going outwards, that we truely gather inwards, that as we fly away from each other, that we truely embrace? As you go east and I go west are we not encircling? This love, more present in its absence, this new path which brings us deeper into the universal, the embracing universe!

8. Noogenesis; The Birth of Thought
An entirely new development in the case of Ourselves! The divergent human branches no longer succeed in separating.
The outspreading and outfolding
of forms, in the tree of life, to eyes that can see,
Gradually gives way, to a process of infolding, involution.
Thanks to their psychic permeability
the human elements infiltrate more and more into each other, their minds mutually stimulated
by proximity.
Through the discovery of the railway, yesterday,
the motorcar, the aeroplane, electro magnetic waves
all individuals find themselves henceforth,
actively and passively, simultaniously present in every nook of the world.
And Earth, by the same token, seems to shrink
This is
what is now happening
to the particular and unique structure

of the zoological group to which we belong,
Owing to the birth of thought, to the grand phenomenon, of reflection.

9.The Personalising Universe
To be fully ourselves,
it is in the opposite direction,
in the direction of convergence with all the others, that we must advance.
Towards the other!
The aim of ourselves,
the peak of our originality, is not our individuality but our person.
According to the evolutionary structure of the world, we can only find our person by uniting together. There is no mind without synthesis.
The true Self
Like the face and the heart of the Universe that attracts it, only becomes personal when it universalises itself.
It only universalises itself properly
in becoming ultra personal.

10. Crossing the Threshold of Reflection
Reflection is, as the word indicates, the power required by a consciousness to turn itself upon itself
as of an object endowed
with its own particular consistency and value.
No longer merely to know, but to know oneself.
No longer merely to know, but to know that one knows.
Niet meer alleen kennen maar jezelf kennen. Niet meer alleen weten, maar weten dat je weet.
Non plus seulement connaitre, mais se connaitre.
Non plus seulement savoir
mais savoir que l'on sait.
In the depth of myself
as a centre in the form of a point,

I am conscious of my own organisation.
Immense are the consequences of my transformation!
In me another world is born.

11. Recit & Chorus: Some day
To think that we have exhausted the various natural resources of love with a man's love for his wife, his children, his friend and to a certain extent his country, to think that! Yet, the most fundamental passion is missing from this list.
"Someday when men have conquered the winds, the waves, the tides, and gravity, they will harness for God the energies of love, and then, for the second time in the history of the world, man will have discovered fire."

(From 'The Evolution of Chastity' 1934)

12. Love Alone
Love alone is capable
of taking us and of joining us through what is deepest in ourselves.
Humanity,
spirit of the Earth,
the synthesis of Essence and Being.
The paradoxical conciliation of unity with multitude, and of me with all of you.

13. Finale
Each dimension has its proper rhythm, through endless chains of events.
Planetary movement through measureless distances of spacetime
we cannot expect,
to see the earth transform itself under our eyes in the space of a generation.
So let us keep calm and take heart.
Have we ever thought of what our planet may be in a million years time?

If progress is to continue it will not do so of its own accord.
what shall our moral temperament be, as we contemplate our march ahead?
I can think of this, which may be summarized in six words:
A great hope held
in common.

Today, I can no longer escape being haunted by the idea of Humanity.
The idea of Humanity is the first image
in terms of which, at the very moment that I wake up to the idea of continuity and progress to be made,
I have to try to reconcile my hopes
to an unlimited future with which I can no longer dispense,
With the perspective of the inevitability of my own individual death.
I am a vague entity felt,
rather than thought out.