

A visualization of the cosmic web, showing a complex network of blue, glowing filaments and structures against a dark background filled with numerous small, bright stars. The filaments form a large, irregular shape that resembles a skull or a similar abstract form.

THE CLEF OF THE UNIVERSE

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FULL SCORE

The story of *The Clef of the Universe* is one of discovery: of what has been and what could be. The action follows the crew of an alien archeological mission, from planet Xale'ja, who crash land on an unfamiliar and lifeless world. Upon discovering the lost vestiges of an ancient civilization on this alien world, the ship's excavationist, Oc'rys, and their fellow crew members work to learn about the unfamiliar people of this lost society. As they uncover the truth behind the destruction of life on the planet, they themselves get caught up in the same danger and are forced to contend with the dark realities of our universe.

INSTRUMENTATION

2 Violins
Viola
Violoncello
Double Bass

Piano

CAST OF CHARACTERS

Captain Tarq' (**taɹk**) - Contralto or Bass-baritone/Bass

A seasoned Stellar Argosy captain, Tarq' is a focused and efficient leader, ever-capable of balancing the expertise of his crew members with his own considerable experience. Notably stoic, they maintain a certain personal distance from their crew, to preserve both their own authority and to model the kind of conduct that they prefer to see on their ship.

Artificer Q'rench (**kɹɛntʃ**) - Soubrette/light lyric soprano or light lyric tenor

A brilliant technology expert, inventor and mechanic, Q'rench has focused their pursuits on the revival of ancient technologies. While always excited to tackle any and all things machine, and happy to dabble in any of several other fields of advanced science, Q'rench is a much less assertive social creature. They function efficiently in their role as ship's Artificer, but rarely converse with the others about anything besides their duties aboard the ship.

Excavationist Oc'rys (**o-ʃɹɪs**) - Lyric mezzo-soprano or Lyric baritone

The ship's excavationist, resident expert on alien languages and cultures, Oc'rys is deeply passionate about the preservation of alien history and experience. Participating in this Argosy archeological mission is a dream come true for them and truly the perfect fit for their talents. Still early in their career, Oc'rys's intensity in the pursuit of discovery is occasionally at odds with the Captain's structured and by-the-book operating procedure, but despite this, Oc'rys and Captain Tarq' share a considerable mutual respect.

Captain Ardwa (**ɑɹ-dwa**)/Prologue - Full lyric soprano or Full lyric tenor

An unknown individual to the Xale'jan crew, Ardwa is in many ways a typical example of the Avi — polite, private, and rather aloof. Seemingly good-natured, Ardwa carries themselves with a considerable air of experience.

The Clef of the Universe

Prelude & Prologue

Evan L. Snyder

Spacious (♩=56) rall. Freely (♩=48) Tempo I (♩=56) poco rall. .

Artificer Q'rench

Captain Ardwa

Excavationist Oc'ry's

Captain Tarq'

Violin I

Violin II

Viola

Violoncello

Contrabass

Piano

mp *pp*

*Ah

mp *pp*

*Ah

mp *pp*

*Ah

mp *pp*

*Ah

mp *ff* *esp.* *mp dolce*

sul pont. → ord.

p *ppp* *mp* *ff* *mp*

sul tasto → ord.

p *ppp* *mp* *f* *p* *mp* *ppp*

p *ppp* *mp* *f* *p* *mp* *ppp*

ff *p*

f

Ped. ad lib.

*Pitches with the square notehead notation should be sung at absolute pitch, regardless of which octave the remainder of the role is being sung in. Singers are also welcome to exchange parts here, for easier vocal production or balance of harmony.

The Clef of the Universe
Prologue

2

a tempo (♩=56)

rall. Freely (♩=48)

Tempo I (♩=56)

poco rall. . .

8

Qr. *mp* *pp*
Ah

Ard. *mp* *pp*
Ah

Oc'. *mp* *pp*
Ah

Tarq. *mp* *pp*
Ah

Vln. I sul pont. → ord. *p* *ppp* *mp* *ff* *mp*

Vln. II *ppp* *mp* *ff esp.* *mp dolce*

Vla. sul tasto → ord. *p* *ppp* *mp* *f* *p* *mp* *ppp*

Vc. *p* *ppp* *mp* *f* *p* *mp* *ppp*

Cb. *ff* *p*

Pno. *f*

Detailed description: This page of a musical score, numbered '2' in the top left, is for 'The Clef of the Universe Prologue'. It features ten staves: four vocal parts (Qr., Ard., Oc', Tarq.), three violin parts (Vln. I, Vln. II, Vla.), two viola parts (Vc., Cb.), and a piano (Pno.). The score is divided into three tempo sections: 'a tempo (♩=56)', 'rall. Freely (♩=48)', and 'Tempo I (♩=56)'. The 'rall.' section is marked with a fermata over the first measure. The vocal parts have lyrics 'Ah'. The piano part features a complex texture with many overlapping notes and dynamic markings. The woodwinds and strings have various articulations and dynamics, including 'sul pont.' and 'sul tasto' for the violins and violas, and 'ff esp.' for the violins. The woodwinds and strings also have dynamic markings like 'p', 'ppp', 'mp', 'f', and 'pp'. The piano part has a dynamic marking of 'f'.

a tempo (♩=56)

rall. Freely (♩=48)

(lo stesso tempo)

rall.

15

Qr. Ah

Ard. Ah

Oc'. Ah

Tarq. Ah

Vln. I *ppp* *mp* *ff esp.* *mp dolce*

Vln. II sul pont. *p* *ppp* *mp* *ff* *mp* ord.

Vla. sul tasto *p* *ppp* *mp* *f* *p* *mp* *p* ord.

Vc. *p* *ppp* *mp* *f* *p* *mp* *p*

Cb. *ff* *p*

Pno. *f*

With a feeling of stillness (♩=40)

Slowly, at a distance (♩=48)

22

Vln. I *sempre ppp*

Vln. II *ppp* *sempre ppp*

Vla. *sempre ppp* *molto sul pont*

Vc. *sempre ppp* *molto sul pont*

Cb. *pp*

Pno. *ppp* *repeating freely, slowly at first but accelerating*
con Ped.

28 *sul tasto* **rall.**

Vln. I *emerging from the ether* *pp distant* *molto sul pont*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

Pno. *pp* *very fast, maintaining a constant speed* *sim.* *slowing considerably*

30 **a tempo** (♩=48)

Vln. I *sim.*

Vln. II

Vla. *ppp*

Vc. *ppp*

Cb.

Pno. *ppp* as before, beginning slowly, but accelerating even faster *pp* very fast, maintaining a constant speed

32 **stringendo**

Vln. I *p* non dim. *molto sul pont* *p*

Vln. II *pp* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p*

Pno. *sim., not slowing at all* *8va* *p* *sim.*

The Clef of the Universe
Prologue

6 34 **molto rall.** **a tempo** (♩=48)

Musical score for measures 34-41. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The tempo changes from **molto rall.** to **a tempo** (♩=48) at measure 38. Dynamics range from *mf* to *ppp*. The Pno. part includes markings: *sim.*, *slowing considerably*, and *as before, but never reaching the same speed*.

rall. **Tempo I** (♩=56) **rall.**

Musical score for measures 36-43. The score includes parts for Ard., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The tempo changes from **rall.** to **Tempo I** (♩=56) at measure 38, and back to **rall.** at measure 41. The Ard. part includes lyrics: "The u - ni - verse is an un - be -". Dynamics range from *pp* to *mf*. The Pno. part includes markings: *not too fast* and *slowing down*.

Freely, broad ($\text{♩}=40$) a tempo ($\text{♩}=56$) poco rall. a tempo ($\text{♩}=56$) rall.

41

Ard. *f* *mf*
lie - va - bly vast ex - panse. For a sin - gle ray of light to cross from

Vln. I *fmp* *mf* *mp*

Vln. II *fmp* *mf* *mp*

Vla. *fmp* *mp*

Vc. *fmp* *mp*

Cb. *ff* *p*

Pno. *f*
Ped. ad lib.

Less broadly (♩=48) a tempo (♩=56) a tempo (♩=56) Broadly (♩=40)

poco rall. rall.

46 *f* *mp* *mf* *mp* *ff*

Ard. *f* *mp* *mf* *mp* *ff*

Vln. I *fmp* *mf* *mp* *fmp*

Vln. II *fmp* *mf* *mp* *fmp*

Vla. *fmp* *mp* *fmp*

Vc. *fmp* *mp* *fmp*

Cb. *ff* *p* *ff*

Pno. *f* *f*

one edge to the o - ther, it takes near-ly one hun-dred bil - lion years.

Stillness again, at first (♩=40)

rall.

stringendo

52

Ard. *mp* *mf cresc.*
But, with - in that vast - ness: va - ri -

Vln. I *mf* *p* *ppp* *mp* *fp*
sul pont. → ord.

Vln. II *mf* *p* *ppp* *mp* *fp*

Vla. sul tasto → ord. *p* *ppp* *mp* *fp*

Vc. *p* *ppp* *mp* *fp*

Cb. *p* *ff* *mp*

Pno. *f*

(♩=80) **molto rall.** (♩=40) Quick, in one (♩=60)

60
Ard. *ff* *mp dolce*
a - tion_ that de - fies i - ma - gi - na - tion.

Vln. I *gliss.* *ffmp* *pp dolce*

Vln. II *gliss.* *ffmp* *pp* *mp*

Vla. *gliss.* *ffmp* *pp* *poco piu f*

Vc. *gliss.* *ffmp* *pp* *p*

Cb. *ff* *pp*

Pno. *ff*

poco rall.

66 *mp* freely, recitative 2 4 , *mf* , *simply*

Ard. In one small cor-ner of the u - ni - verse, still mil-lions of light years a - cross, re - sides a co - a - li - tion;

Vln. I

repeating freely, without meter,
always unaligned with the other players
(until m.74)

Vln. II

ord. → to sul pont., then immediately ord. ord. → sul pont.

sfpp *fp* *f*

Vla.

repeating freely, without meter,
always unaligned with the other players
(until m.74)

ord. → to sul pont., then immediately ord. ord. → sul pont.

sfpp *fp* *f*

Vc.

repeating freely, without meter,
always unaligned with the other players
(until m.74)

ord. → to sul pont., then immediately ord. ord. → sul pont.

sfpp *fp* *f*

Cb.

sfpp

a tempo (♩=60)

poco rall.

76

mp with optimism, hope *cresc.* *mf*

six kin-dred ra - ces, six peo-ples work-ing toward a com-mon goal:

repeating freely, without meter,
always unaligned with the other players
(until m.85)

ord. → to sul pont., then immediately ord.

p *sfpp* *fp* *f*

repeating freely, without meter,
always unaligned with the other players
(until m.85)

ord. → to sul pont., then immediately ord.

poco piu f *sfpp* *fp* *f*

repeating freely, without meter,
always unaligned with the other players
(until m.85)

ord. → to sul pont., then immediately ord.

mp *sfpp* *fp* *f*

ord. → to sul pont., then immediately ord.

sfpp *f*

ord. → to sul pont., then immediately ord.

sfpp *f*

Ard. Vln. I Vln. II Vla. Vc. Cb.

a tempo (♩=60)
molto rall.

a tempo (♩=60)

87

Ard. *mf* the ad - vance-ment of know-ledge and the wel-fare of the un - i - verse *f*

Vln. I *ord.* *mf* *f* *ff*

Vln. II *ord.* *mf* *f* *ff*

Vla. *ord.* *mf* *f* *ff*

Vc. *ord.* *mf* *f* *ff*

Cb. *ord.* *mf* *f* *ff*

Pno. *f*

96 *poco rall.* *a tempo* (♩=44)

Ard. *mp* *p*
and those who in - hab - it it. This group, this bo - dy, is

Vln. I *pp* *pp*

Vln. II *pp (sub.)* *pp* *pp*

Vla. *pp (sub.)* *p* *pp* *p*

Vc. *pp (sub.)* *pp* *p* *pp* *p*

Cb. *pp* *pp*

Pno. *pp*

poco rall. **stringendo** **Quick, in one** (♩.=56)

108

Ard. *mp* *leggiero*
known as the Stel - lar Ar - go - sy. The sleek fea-thered Sil - a - vians:

Vln. I *pp* *mp* *mf* *p* (sub.), playful
pizz.

Vln. II *pp* *mp* *mp* *mf* *mp*

Vla. *p* *mp* *mp* *mf* *mp*

Vc. *pp* *mp* *mf* *f* *mp*
pizz.

Cb. *pp* *mp* *f* *mp*
pizz.

Pno. *mp*

116

Ard. *mf*

winged tree dwell-ers of the vast for - est pla - net, Sil - va. The

Vln. I *mf*

Vln. II *mf* arco

Vla. *mf*

Vc. *mf* arco

Cb. *fp* arco

Pno.

molto rall. **Broader** (♩=48) **molto accel.**

124 *grand* *f* *mp*

Ard. ma - ny - co - lored Ar - bos: champ - ions of na - ture and ba - lance from the four - fold

Vln. I *mf* *fmp* *p dolce*

Vln. II *mf* *f* *mp* 7 7

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

Cb. *mf* *f*

Pno. *mf* *f* *p*

Even quicker (♩=60)

133

Ar. *mf*
moons. The in - corp - or - e - al Cum - u - lans:

Vln. I *p* *pp* *mf* *sub. mp*

Vln. II *p* *mf* *sub. mp*

Vla. *p* *mf* *sub. mp*

Vc. *p* *pp* *mf* *sub. mp*

Cb. *p* *p*

Pno. *mp* *8va*

a tempo (♩=60)
molto rall.

rall.

141

Ard. flow tech - no - lo - gists from the gas gi - ant Cu - mu - la.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

p *mf* *f* *fp* *f* *mp* *molto*

8va *15ma* *8va* *8vb*

gliss. *gliss.*

f *mf* *f* *mp*

2 *2* *2*

rall. *a tempo (♩=60)* *molto rall.*

With a sense of freedom, a tempo (♩.=60)

150 *mp*

Ard. *mp* *poco cresc.*

The ice-dwell-ing Sim - pex: small and quick, furred mam-ma-li - an

Vln. I *poco sul pont.* *pp* *mp* *pp* *mp*

Vln. II *pp* *poco sul pont.* *pp* *mp* *pp* *mp*

Vla. *poco sul pont.* *pp* *mp* *pp* *mp* *mp*

Vc. *pp*

Cb. *pp*

Pno. *p*

Red.

Detailed description: This page of a musical score is for a section titled 'The ice-dwell-ing Sim - pex: small and quick, furred mam-ma-li - an'. The tempo is marked 'With a sense of freedom, a tempo (♩.=60)'. The score includes parts for Arched Lute (Ard.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The Arched Lute part starts at measure 150 and features a melodic line with dynamics ranging from mezzo-piano (mp) to piano (p) and a 'poco cresc.' instruction. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide accompaniment with various dynamics (pp, mp) and 'poco sul pont.' markings. The Piano part begins with a piano (p) chord. The conductor's part (Red.) is a simple line at the bottom of the page.

rall.

158

Ard. *mf* *dim.*

crea tures with four arms and just as ma-ny legs at their dis - po - sal.

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *piu p*

Vla. *mf* *mp*

Vc.

Cb.

Pno.

(ca. ♩=44) **rall.** **a tempo (♩=44)** *mp dolce, but with gravitas*

167

Ard. *mp dolce, but with gravitas*
The A - vi, the

Vln. I *pp* *pp*

Vln. II *ord.* *p* *mp* *mf* *f* *molto* *mp*

Vla. *ord.* *p* *p* *f* *molto* *mp*

Vc. *f* *molto* *mp*

Cb. *f* *molto* *mp*

Pno.

174

Ard. *meno f*
Ar-go-sy's most re-cent add-i - tion: a re-clu-sive, rep - ti-li-an folk, known for their tra-ders and car-go hau-lers...

Vln. I *pp* *pp* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

179 **A little distant** (♩.=48)

mp simply
2

Last - ly, the Xa - le - 'jans:

p *pp* *p* *p* *p*

15^{mo}

p *p*

ped.

The musical score is written for a chamber ensemble. It begins at measure 179 with the tempo marking 'A little distant' and a quarter note equal to 48 beats. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8. The Arpeggiator part starts with a melodic line in measure 5, marked 'mp simply' with a '2' above it. The lyrics 'Last - ly, the Xa - le - 'jans:' are placed under the Arpeggiator's notes. The Violin I part has a melodic line starting in measure 4, with dynamics *p* and *pp*. The Violin II part has a melodic line starting in measure 1, with dynamics *p* and *pp*. The Viola part has a melodic line starting in measure 1, with dynamics *p* and *pp*. The Violoncello part has a melodic line starting in measure 5, with dynamic *p*. The Contrabasso part is mostly silent. The Piano part has a rhythmic accompaniment starting in measure 1, with dynamics *p* and *p*. A '15^{mo}' marking is placed above the piano part in measure 5. A 'ped.' marking is placed below the piano part in measure 1.

poco rall. **Slower (♩.=44)** **rall.**

189

Ard. *poco cresc.* 2 2 2

blue-green hu-man-oids of am - phi-bi-ous mor - pho-lo - gy, from the o - cean pla - net, Xa -

Vln. I *pp* *dolcissimo* 2 2

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

Cb.

Pno. *pp* *playful* *colla voce* *8va* *15ma* *8va*

Beginning slowly (♩=40)

accel.

199

Ard. le - 'ja. It's toward Xa - le - 'ja, to - ward home,

Vln. I *pp* *pp* *p*

Vln. II *p* *pp* *pp* *p*

Vla. *p* *pp* *pp* *p*

Vc. *p* *ppp* *ppp* *pp*

Cb.

Pno. *pp* *pp* *p*

Red. *colla voce*

(ca. ♩=48)
stringendo

rall.

(ca. ♩=60)
stringendo

(ca. ♩=72)
molto rall.

209 *mp* *mf non dim.*

Ard. that a small arch-eo - log - i - cal ship is bear - ing, when it re-ceives a di - rec-tive from the Stel - lar

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *pp* *mp* *p* *gliss.*

Cb. *pp* *mp* *p* *gliss.*

Pno. *p* *mf colla voce* *mp*

Broader (♩=48)

poco rall. . . . **As before** (♩=40)

214 *f* *freely, exclamatory* *mp*

Ar - go - sy: one fi - nal ex - plor - a - to - ry mis - sion, one last stop, be - fore re - turn - ing

ff *p* *gliss.* *f* *molto* *pp*

ff *p* *gliss.* *f* *molto* *pp*

ff *p* *gliss.* *f* *molto* *pp*

ff *p* *f* *p*

ff *p* *f* *p*

ff *f*

220 *p dolce*

Ard. home...

Vln. I *ppp*

Vln. II *ppp* *pppp*

Vla. *ppp* *pppp*

Vc. *pppp*

Cb. *pppp*

Pno. *pp*