

G

THE BOWL OF NOUS

a cantata by

DAVID STOLL

vocal score

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10, Stratford Place, London, W.1



FOUR SEASONS
MUSIC

THE BOWL OF NOUS

This score constitutes a revised and amended orchestration of a new Cantata to words from Hermes Trismegistus. The Cantata was written in 1995/1996 and this new edition made in October 1997.

The text is taken (with permission) from a new translation of Libellus IV with three statements of praise from Libellus I.

The music is written in the Natural Octave, a system of tuning which uses pure acoustical proportions and thus differentiates between harmonies which sound the same in the more usual, equal temperament. It also provides some very beautiful pure harmonic relations. It would also be possible to perform the Cantata in equal temperament.

The text of Movement I tells of the creation of the universe. Movement II tells of man, the ruler of living beings. Movement III tells of the "Bowl of Nous" into which man is invited to immerse himself. The word "Nous" is untranslatable - it may be thought of as pure Reason and universal Love. Movement IV completes the circle.

The Cantata is scored for baritone and mezzo soloists, full choir (SATB), small choir of children (or 3 trebles), flute, oboe, clarinet, bassoon and horn (1 each), 2 timpani and strings (4,4,3,2,1 minimum.)

Proportions of the Natural Octave:

DO	RE	MI	FA	SOL	LA	SI	DO
1							2
2				3			4
3			4		5		6
4		5		6			8
8	9	10		12		15	16
24	27	30	32	36	40	45	48

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For full score and parts, please contact:



P O BOX 11900, LONDON N13 4QF. FAX: 0181-886 7095

I Since the creator made the whole universe, not with hands but by word, understand that he is present and always is, creating all things, being one and alone, and by his will producing all beings. For such is his body: intangible, invisible, immeasurable, indivisible, like no other body. It is not fire, nor water, nor air, nor breath, but through it all things exist. Being conscious he set it up in dedication to that one alone, and he wished to adorn the earth as the form of the body of God.

Holy art thou of whom all nature became an image.

II And he sent down man, a mortal being, from an immortal being, and as the ruler of living beings he had a larger share of life, and of the universe, because of the word and because of Nous. For man became the witness of God's work, and he worshipped the creator and came to know him.

Holy art thou who surpasses praises.

III Therefore, O Tat, he has given the word to all men to partake in, but not so with Nous. He willed, my child, to set it up as a prize before souls. He filled a great bowl with Nous and sent it down, and he appointed a herald to make this announcement to the hearts of men:

"Plunge into this bowl if you can, having faith that you will rise to him that sent down the bowl, realising why you came into being."

Those who heard the proclamation and merged with Nous partook of higher knowledge and became realised men, since they had received Nous. Disregarding the gross and subtle, they hasten to the one and only.

Holy is God who wills to be known and is known by those that are his own.

IV This, Tat, is the knowledge of Nous, and the vision of what comes from God. It is the seeing of God, since the bowl is from God.

I

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slow and mysterious

$\text{♩} = 60$

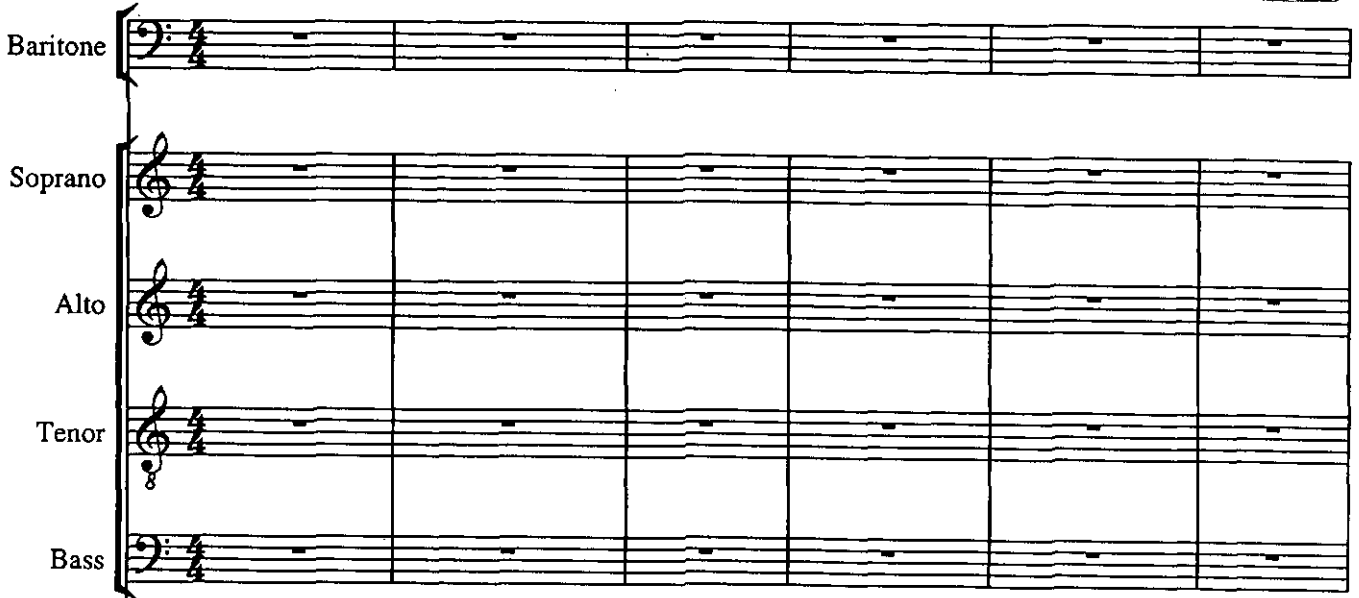
Baritone

Soprano

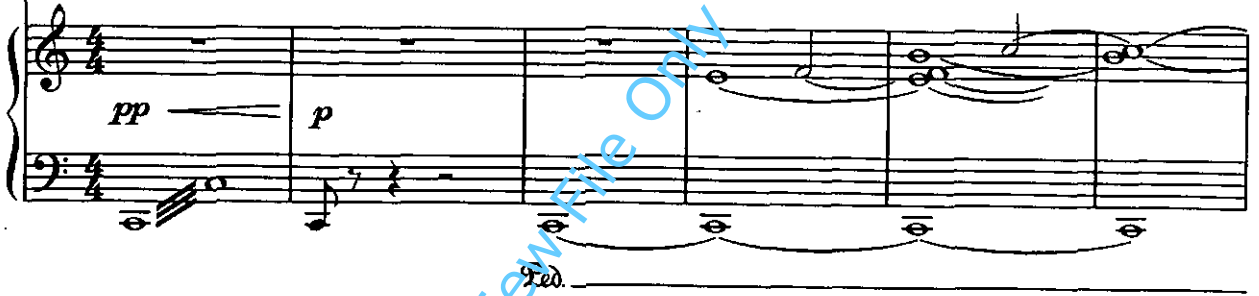
Alto

Tenor

Bass



pp — *p*



7



13



A

very slow

♩ = 46

18 *mf*

Bar. Since the cre- a- tor made the whole un- i -verse

S. *div mf* not with hands *P* but by word

mp legato *mf*

21 *mf*

Bar. un - - - der - stand that he is

T. *p* un - der - stand

B.

mf *mf* *poco a poco cresc.*

24

Bar. *p* pre - sent and al - ways is cre - a - ting all things, *unis p*

S. *p* being

A.

T. *p* pre - sent and al - ways is

B. *p* pre - sent and al - ways is

28

Bar. *mp* one and a - lone and *mf* pro - du - cing all *poco f* all

S. *mp* one *mf* will *poco f* be - ings be - ings

A. *mp* and by his will *poco f* be - ings

T. *poco f* be - ings

B.

poco f e sempre cresc. *f*

32 *sempre mf*

Bar.

be - - ings.

S.

be - ings all be - ings.

A.

be - ings all be - ings.

T.

be - ings all be - ings.

B.

be - ings all be - ings.

Piano accompaniment for measures 32-34. The right hand features a melodic line with some grace notes, while the left hand provides a steady bass accompaniment. Dynamics include *f* and *ff*.

B

a little faster

35 ♩ = 64

Piano accompaniment for measures 35-36. The tempo is marked 'a little faster' with a quarter note equal to 64. The music is in piano (*p*) and features a rhythmic accompaniment with eighth notes in both hands.

37

Piano accompaniment for measure 37. The music continues with a rhythmic accompaniment of eighth notes in both hands.

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39

cresc.

41

43

cresc. sempre

C

same tempo

45

f

legato

48

mp

D

faster, lighter

51 ♩ = 104

Bar. *mf* such is his bo - dy, his

S. *mf* For such

A. *mf* such is his bo - dy: such is his

mf

55

Bar. bo - dy: in - tang - i - ble, in - vis - i - ble,

S.

A. bo - dy: *mp*

T. *mp* in - tang - i - ble, in - vi - si - ble, im -

B. *mp* in - tang - i - ble, in - vi - si - ble, im -

p

60

Bar. *p*
im - meas - ur - a - ble, in - di - vi - si - ble,

T.
-meas ur a - ble

B. *p*
-meas ur a - ble in - di - vi - si - ble,

mf *mp*

65

A. *mf*
unis
like no oth - er bo - dy.

p

E

69

Bar. *mf*
It is not fire, nor wa - ter, nor air,

S. *p*
fire, wa - ter, air,

A. *p*
fire, wa - ter, air,

mp

73

mf sempre

Bar. *mf* nor breath, It is nor wa - ter,

S. *mf* breath, It is not fire, nor wa - ter,

A. *mf* breath, It is not fire, nor wa - ter,

T. *mf* not fire, nor wa - ter,

B. *mf* not fire, nor wa - ter,

76

mf

Bar. *mf* not air, nor breath but through it

S. *f* nor air, nor breath, but through it

A. *f* nor air, nor breath, but through it

T. *f* air, nor breath, but through it

B. *f* air, nor breath, but through it

tempo of first recitative

79 $\text{♩} = 46$

Bar. *all things ex - - - ist.*

S. *all things ex - - - ist.*

A. *all things ex - - - ist.*

T. *all things ex - - - ist.*

B. *all things ex - - - ist.*

ff

F

slightly faster main beat

82 $\text{♩} = 56$

p

88

poco f *mf*

94

mp *dim.* *pp*

G

a tempo

$\text{♩} = 46$

98 *mf* *legato* *cresc.*

Bar. *mf* *legato* *cresc.*

T. *mf* *legato* *cresc.*

Be - ing con - scious he set it up in de - di -

101 *f*

Bar. *f*

S. *mp*

A. *mf* *mp*

T. *mp*

B. *mf* *mp*

ca - tion to that one a - - lone,

one a - lone,

one a - lone,

one a - lone,

one a - lone,

one a - lone,

104

Bar. *mf* as the

S. *poco f* and he wished to a - dorn the earth

A. *poco f* and he wished to a - dorn the earth

T. *poco f* and he wished to a - dorn the earth

B. *poco f* and he wished to a - dorn the earth

p *mf*

107

Bar. form of the bo - dy of God.

S. *mf* *f* bo - dy God.

A. *mf* *f* bo - dy God.

T. *p* *mf* *f* form bo - dy God.

B. *p* *mf* *f* form bo - dy God.

mf e crescendo *f*

H

faster, ethereal

$\text{♩} = 82$

111 *p*

Tr. *p*
Ho - ly ho - - - ly ho - -

Tr. *p*
Ho - ly ho - - - ly ho - ly ho - -

Tr. *p*
Ho - ly ho - - - - - ly ho - ly ho -

Bar.

mp

115

Tr. - ly ho - ly ho - ly ho - ly ho - ly art

Tr. ly ho - ly ho - - - ly ho - ly ho - ly art

Tr. ly ho - ly ho - ly ho - ly ho - ly art

I

peaceful

120 *mf*

Tr. *mf* ✓
 Tr. *mf* ✓
 Tr. *mf* ✓
 Tr. *mf* ✓

S. *p* *dim.*
 Thou of whom all nat - ure be -

A. *p* *dim.*
 Thou of whom all nat - ure be -

T. *p* *dim.*
 Thou of whom all nat - ure be -

B. *p* *dim.*
 Thou of whom all nat - ure be -

124

S. came an im - - age.

A. came an im - - age.

T. came an im - - age.

B. came an im - - age.

II

moderato

♩ = 92

Baritone

f *p*

And he sent down man

p *mp*

J

5

Bar.

T.

B.

f

And he sent down

f *f* *f*

And he sent down

And he sent down

p

9

Bar.

T.

B.

p

man

p

a mor-tal being

p

man a mor-tal being

p *mf*

13

Bar.

p

K

17

Bar.

f *p*

And he sent down man,

S.

f *p*

And he sent down man,

A.

f *p*

And he sent down man,

T.

f *p*

And he sent down man, a mort-- al be ing,

B.

f *p*

And he sent down man, a mort - al be-ing

21

Bar.

S.

from an im - mort - al be - ing,

A.

from an im - mort - al be - ing,

T.

from an im - mort - al be - ing,

B.

from an im - mort - al be - ing,

Piano accompaniment for measures 21-23. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Dynamics include *f* and *mf*.

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24

Piano accompaniment for measures 24-26. The right hand continues the melodic line, and the left hand maintains the bass line. Dynamics include *f* and *mf*.

L

27

M-S.

and as the rul - er of liv - ing

Piano accompaniment for measures 27-29. The right hand plays chords and a melodic line, while the left hand plays a bass line. Dynamics include *ff* and *mf* *legato*.

31

M-S. be - ings he had a larg - er share of life

S.

A. *mf* and as the rul - er of liv-ing

T.

B. *mf* and as the rul - er of liv-ing

poco f

35

M-S. and as the

Bar. and as the

S. and as the

A. be - ings he had a larg - er share of life, and as the

T. and as the

B. be - ings he had a larg - er share of life, and as the

18 38 **M**

M.S. *4/4* rul - - er of liv - ing be - - ings he had a

Bar. *4/4* rul - - er of liv - ing be - - ings he had a

S.A. *4/4* rul - - er of liv - ing be - - ings he had a

T.B. *4/4* rul - - er of liv - ing be - - ings he had a

poco f

40

M.S. *3/2* larg - - er share of life,

Bar. *3/2* larg - - er share of life,

S. *3/2* larg - - er share of life, *mf* and of the

A. *3/2* larg - - er share of life, *mf* and of the

T. *3/2* larg - - er share of life,

B. *3/2* larg - - er share of life,

42

M.S. *p* un - i - verse,

Bar. *mp* un - i - verse, *mf* be -

S. un - i - verse,

A. un - i - verse,

T. *mp* un - i - verse

B.

f *dim. molto*

48

Bar. - cause of the word and be - cause of nous.

S.

A.

T. *f* For

B.

N

20

fast march (2,2,2,3)

$\text{♩} = 144$

54

S. *f* For man be came the wit - ness of God's

A.

T. man be came the wit - ness of God's work, *f* For

B. *f* For

56

S. *f* work, For man be came the wit - ness of God's

A. *f* For man be came the wit - ness of God's

T. man be came the wit - ness of God's work, the wit - ness of God's

B. man be came the wit - ness of God's work, the wit - ness of God's

O

poco scherzando

58

S. *mp* work, For man be - -

A. *mp* work, For man be - -

T. *mp* work, For man be - -

B. *mp* work, For man be - -

mf

60

S. came wit - - - ness of

A. came wit - - - ness of

T. came wit - - - ness of

B. came wit - - - ness of

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61

S. God's work,

A. God's work,

T. God's work,

B. God's work,

f

P

63

fp *cresc.*

67

S. *p* wit - ness wit - ness wit - - ness

A. *p* wit - ness wit - ness wit - - ness

T. *p* wit - ness wit - ness wit - - ness

B. *p* wit - ness wit - ness wit - - ness

f *dim.*

lightly

Q

♩. = 106

solo *mp*

and he wor- shipped the cre-

71

S. *mp* *p*

76

S. *poco* *sf*

a - tor and came to know him.

79

S. *tutti mp*

and he

poco f

83

S. *poco*

wor shipped the cre - a - tor and came to know him.

86

R

89

Tr. *al mf* $\text{♩} = \text{♩}$ a2

For man be - came the wit - ness of God's work, the

93

Tr. *poco f* $\text{♩} = \text{♩}$ a3 1,2 3

wit - ness of God's work, the wit - ness of God's work,

S. solo *mp* 3

and he

98

Tr.

S. wor - shipped the cre - a - tor and came to know him.

101 25

p *mp*

S

tempo primo

♩ = 92

M-S. 103

mf *cresc.* *f* *p* 3

and he

M-S. 107

wor - shipped the cre - a - - tor and

T. *mf*

and he wor - - shipped

B. *mf*

and he wor - - shipped

f *legato*

3 3 3 3

109

M.S. came to know, came to know

S. and came to know

A. and came to know

T. and came to know

B. and came to know

111

M.S. him.

S. him.

A. him.

T. him.

B. him.

him.

ff *dim.* *f* *dim.*

T

as before

$\text{♩} = 84$

U

127 *poco f* ✓ *p*

Tr. thou Ho - ly art thou

Tr. *poco f* ✓ *p* thou Ho - ly art thou

Tr. *poco f* ✓ *p* thou Ho - ly art thou

S. *p* Ho - ly art thou thou who sur -

A. *p* Ho - ly art thou thou who sur -

T. *p* Ho - ly art thou thou who sur -

B. *p* Ho - - - ly thou thou who sur -

131 *pp*

Tr. *pp* prais - - - es.

Tr. *pp* prais - - - es.

Tr. *pp* prais - - - es.

S. pass - es prais - - es.

A. pass - es prais - - es.

T. pass - es prais - - es.

B. pass - es prais - - es.

III

very slow

♩ = 56

Baritone *mf* There - fore, O Tat,

Tenor *mp* There - fore, O

Bass *mp* There - fore, O

mf *simile legato*

Bar. ⁴ he has giv-en the word to all men, but not so with nous.

T. *mp* Tat, men to par-take in, not nous. *p subito*

B. *mp* Tat, men to par-take in not nous. *p subito*

mf *p*

8

Bar.

T.

B.

mf

etc.

V

Bar. *mf*

There - fore, O Tat, he has giv - en the word to all

S. *mp*

There - fore, O Tat,

A. *mp*

There - fore, O Tat

T. *mp*

There - fore, O Tat, he has giv - en the word to all

B. *mp*

There - fore, O Tat, he has giv - en the word to all

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13

Bar. men, but not so with nous.

S. men to partake in not nous. *p*

A. men to partake in not nous. *p*

T. men to partake in not nous. *p*

B. men to partake in not nous. *p*

mf *p* *mf* *p*

W

17 *mp*

M-S. He willed, my child, as a prize

S. He willed to set it up as a prize be-fore souls. *mp*

A. He willed to set it up as a prize be-fore souls. *mp*

mf

20

S.

A.

p *mf* *p*

3

X

24

M-S.

Bar.

S.

A.

T.

B.

mf *mf* *mf* *mf* *mf* *mf*

He willed, my child, a

He willed to set it up as a

He willed to set it up as a

He willed a

He willed a

3

26

M-S. prize be- fore souls.

Bar. prize be- fore souls.

S. prize

A. prize.

T. prize.

B. prize.

p

30 *mf*

Bar. He filled a great bowl with nous and sent it down,

A.

T.

p

Y

34

S. *mf* to

A. *mf* a her - ald to

T. *mf* a her - ald to

B. *mf* and he ap - point - ed a herald to

mf *cresc.*

37

S. *no co f* *cresc.* to the hearts of men:

A. *cresc.* make this an nounce ment to the hearts of men:

T. *cresc.* make this an nounce ment to the hearts of men:

B. make this an nounce - ment to the hearts of men:

ff

40 **accelerando freely** **faster, bright**
 ♩ = 124

Tr. *f* "Plunge in - to this bowl if you

Tr. *f* "Plunge in - to this bowl if you

p *f*

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43 *f* "Plunge in - to this bowl if you can, ha - ving

Tr. can hav - ing faith

Tr. can hav - ing faith

S. *f* "Plunge in - to this bowl if you

A. *f* "Plunge in - to this bowl if you

45

Tr. *p* *cresc.*
 faith that you will rise to him will

Tr. *p* *cresc.*
 faith that you will rise to him will

Tr. *p* *cresc.*
 faith that you will rise to him

M-S. *p* *cresc.*
 that you will rise to him

Bar. *p* *cresc.*
 that you will rise to him

S. *p* *cresc.*
 can that you will rise to him

A. *p* *cresc.*
 can that you will rise to him

T. *p* *cresc.*
 "Plunge in - to this bowl that you will rise to him

B. *f* *p* *cresc.*
 "Plunge in - to this bowl that you will rise to him

f *p e crescendo* *f*

48

Tr. *rise to him*

Tr.

Tr.

M-S. *to him will rise to him*

Bar. *to him will rise to him*

S.A.

T.B.

f p

ff

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AA

somewhat faster

$\text{♩} = 136$

51 *mf* *p*

M-S. *that sent down the bowl, re-a-li-sing why you*

Bar. *that sent down the bowl, re-a-li-sing*

p

p

55

Tr. 1.2 *p*
3 re - a - li - sing why you came in - - to

M-S. came in - to be - ing."

Bar. why you came in - to be - - ing."

A. *p*
re - a - li - sing

B. *p*
re - a - li - sing

58

Tr. be - ing."

S. *p*
re - a - li - sing why you came in - to be - - ing."

A. why you came in - to be - ing, be - ing."

T. *p*
re - a - li - sing why you came in - to be - ing."

B. why you came in - to be - ing, be - ing."

BB

even faster

accel. molto

62 ♩ = 142

mf

66

crescendo

crescendo

CC

fast

♩ = 172

71

ff

ff

75

dim.

dim.

DD

79

*p**p*

p

84 *mp* Those who heard the pro-cla -

S. *p* Those who heard the pro-cla -

A. *p* Those who heard

Musical score for measures 84-87. It includes vocal staves for M-S, S, and A, and a piano accompaniment. The lyrics are 'Those who heard the pro-cla -' for M-S and S, and 'Those who heard' for A. Dynamics include *mp* and *p*.

88 *p* ma - tion and merged

S. ma - tion

Musical score for measures 88-91. It includes vocal staves for M-S and S, and a piano accompaniment. The lyrics are 'ma - tion and merged' for M-S and 'ma - tion' for S. Dynamics include *p*.

92 *mp*

Musical score for measures 92-94. It includes a vocal staff for M-S and a piano accompaniment. Dynamics include *mp*.

95 with nous

Musical score for measures 95-97. It includes a vocal staff for M-S and a piano accompaniment. The lyrics are 'with nous'.

98

M-S.

par - took

mp

103

M-S.

of high - er know - ledge and be - came

107

M-S.

p

111

M-S. re - a - lised men,

S. re - a - lised men,

A. re - a - lised men,

T. re - a - lised men,

B. re - a - lised men,

pp *poco f*

117

Bar. since they had re - ceived nous.

mf *pp*

EE

123

127

mp

FF

M.S. 131 *mp*

Dis - regard - ing the gross and sub - tle

S.A. 134 *ppp*

they

T.B. *ppp*

they

sfz *mf dim* *mp*

M.S. 138 *p*

Dis - regard - ing the gross and sub - tle

A. *pp*

they

p *sfz*

GG

141

S. *pp* hast - en to the one

A. hast - en to the one

T. *pp* hast - en to the one

B. *pp* hast - en to the one

mp

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144

S.

A. *f* hast - en to the one has - ten to the one

T. *pp* hast - en to the one

B. *f* hast - en to the one hast - en to the

147

M-S. *f* they hast - en

Bar. *f* they hast - en

S. *f* hast - en to the one *mf* hast - en to the one *mf* hast - en to the one

A. *mf* hast - en to the one

T. *f* hast - en to the one *mf* hast - en to the one *mf* hast - en

B. *mf* hast - en to the

one hast - en to the

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150

M-S. to the one the one and on - ly.

Bar. to the one the one and on - ly.

S. hast - en to the one hast - en to the one

A. hast - en to the one hast - en to the one hast - en to the one

T. to the one hast - en to the one hast - en to the

B. one hast - en to the one hast - en to the one

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153

M-S. they hast - - en to the one the

Bar. they hast - - en to the one the

S. hast - en to the one

A. hast - en to the one hast - en hast - en to the one hast - en

T. one the one hast - en to the one hast - en to the one

B. hast - en to the one one hast - en to the

f

HH

155

M-S. one and on - ly.

Bar. one and on - ly.

S. hast - en to the one hast - en to the one to the one

A. to the one hast - en to the one to the one

T. hast - en to the one hast - en to the one

B. one hast - en to the one hast - en to the one the one

f

158

p

legato

II

$\text{♩} = 82$

162

Tr. *f* Ho - ly ho - - ly ho - ly

Tr. *f* Ho - ly ho - - - -

Tr. Ho - ly ho - - - - ly

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166

Tr. ho - - ly ho - - ly ho - ly ho - ly

Tr. - - ly ho - ly ho - - ly ho - ly ho - ly

Tr. ho - - - - ly ho - ly ho - - ly ho - ly

169

Tr. *ff* ✓
 ho - - ly ho - ly ho - ly Ho - ly is God.

Tr. *ff* ✓
 ho - ly ho - - ly ho - ly Ho - ly is God

Tr. *ff* ✓
 ho - - ly ho - ly ho - ly Ho - ly is God.

JJ

174

Tr. *mp* *p*
 Ho - ly is God who

Tr. *mp* *p*
 Ho - ly is God who

Tr. *mp* *p*
 Ho - ly is God who

M-S. *poco f*
 Ho - - - ly

Bar. *poco f*
 Ho - - - ly

S. *p*
 Ho - ly is God who wills to be

A. *p*
 Ho - - ly God who wills to be

T. *p*
 Ho - ly is God who wills to be

B. *p*
 Ho - - ly God who wills to be

177 unis

Tr. is known by those that are his own.

S. known and is known by those that are his own.

A. known and is known by those that are his own.

T. known and is known by those that are his own.

B. known and is known by those that are his own.

IV

slow and mysterious

$\text{♩} = 62$

Musical notation for the first system, measures 1-4. The piece is in 4/4 time. The right hand plays a series of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand has rests in measures 1-3 and then plays a quarter note D3 in measure 4. Dynamics include *pp* in measure 1 and *mp* in measure 3.

Musical notation for the second system, measures 5-8. The right hand plays chords: D4-F4-A4, E4-G4-B4, C5-B4-A4, G4-F4-E4. The left hand plays a melodic line: D3-E3-F3-G3-A3-B3-C4-B3-A3-G3-F3-E3-D3. Dynamics include *mf* in measure 5, *mp* in measure 6, and *pp* in measure 8.

Musical notation for the third system, measures 9-13. The right hand plays chords: D4-F4-A4, E4-G4-B4, C5-B4-A4, G4-F4-E4, F4-G4-A4, B4-C5. The left hand plays a melodic line with a triplet of eighth notes in measure 10. Dynamics include *p* in measure 10, *mf* in measure 11, and *cresc.* in measure 13.

Musical notation for the fourth system, measures 14-17. The piece changes to 2/4 time. The right hand plays chords: D4-F4-A4, E4-G4-B4, C5-B4-A4, G4-F4-E4. The left hand plays a melodic line: D3-E3-F3-G3-A3-B3-C4-B3-A3-G3-F3-E3-D3. Dynamics include *f* in measure 14, *mf* in measure 15, *p* in measure 16, and *ff* in measure 17. There are checkmarks at the end of each measure.

slightly faster

19 $\text{♩} = 72$
mf

Bar. This, Tat, is the know -ledge of nous, and the

S. *p*
nous

A. *p*
nous

T. *p*
nous

B. *p*
nous

mf

22

Bar. vis-ion of what comes from God.

S. *p*
God.

A. *p*
God.

T. *p*
God.

B. *p*
God.

pp

LL

very slightly faster

♩ = 76

M.S. *p* see-ing of God,

S. *mp* It is the see-ing of God, *mf* since the

A. *mp* It is the see-ing of God, *mf* since the

T. *mp* It is the see-ing of God, *mf* since the

B. *mp* It is the see-ing of God, *mf* since the

It is the see-ing of God, since the

p

S. *f* bowl is from God. *p*

A. *f* bowl is from God. *p*

T. *f* bowl is from God. *p*

B. *f* bowl is from God. *p*

mf

p *pp*