

# The Orbit of the Soul

Robert Wellington Pound (b. 1970)

## A Prelude Consonant

Piano

$\text{♩} = 100$

$\text{♩} = 72$

$\text{♩} = 72$

*f*

*arp.*

*p*

*mf*

*f*

*ff*

*mf*

*mp*

*pp*

*p*

*mf*

*p*

*arp.*

Red.

\*

Maestoso  $\text{♩} = 72$

Voice

E - v'ry sin - gle work of Art is the fut - fill - ment of a pro - phe - cy.

Piano

*p* *cresc. una poco* *mf*

26

Voice

For e - v'ry work of Art is the con - ver - sion of an I - dea - in - to an I - mage.

Piano

*mp*

32

Voice

What - lies be - fore me is my past

Piano

*arp.* *arp.* *arp.*

37

Voice

I have got to look on it with dif - fe - rent eyes - to make God look on it with dif - fe - rent eyes.

Piano

*arp.*

## I. Uncompleted Passions

### 1. To Travel with Sunbeams

In the manner of a recitative

42

Voice

The gods had gi - ven me al - most e - vry - thing.

Piano

*mf*

*arp.*

45

Voice

I stood in sym - bo - lic re - la - tion to the art - and cul - ture of my age.

Piano

*arp.*

With reverence, in the manner of a chant



One eve - ning there came in - to his soul the de - sire to fa - shion an i - mage of the

The first line of musical notation is a single staff in treble clef. It begins with a treble clef and a common time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. There are horizontal lines above the notes for 'eve', 'ning', 'soul', 'de', 'sire', 'to', 'fa', 'shion', 'an', 'i', 'mage', and 'of'. The lyrics are: 'One eve - ning there came in - to his soul the de - sire to fa - shion an i - mage of the'.



Plea - sure that a - bi - deth for a mo - ment And he went forth in - to the world to look for bronze.

The second line of musical notation is a single staff in treble clef. It begins with a treble clef and a common time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. There is a triplet of three eighth notes (G4, A4, B4) marked with a '3' above them. There is a comma above the note 'ment'. There is a sharp sign above the final note 'C7'. There are horizontal lines above the notes for 'sure', 'that', 'a', 'bi', 'deth', 'for', 'a', 'mo', 'ment', 'And', 'he', 'went', 'forth', 'in', 'to', 'the', 'world', 'to', 'look', and 'for'. The lyrics are: 'Plea - sure that a - bi - deth for a mo - ment And he went forth in - to the world to look for bronze.'

piano: *attacca*

102 Moderato ♩ = 84

Voice

Piano

*mf*

*Red. normale*

105

Voice

Tired of be - ing on the heights

Piano

*mf diminuendo*

109

Voice

I de - li - be - rate - ly went - to the depths in the search for new plea - sures.

Piano

*p*

*loco*

114

Voice

Right in we went with soul in - tent on Death and Dread and Doom, and

Piano

119

Voice

each man trem - bled as he crept in - to his num - bered tomb.

Piano

*pp cresc.*

125

Voice

Piano

*f* *mp cresc.* *ff*

End of First Part

## II. Midnight in One's Heart

### 6. The Fools' Parade

Grave  $\text{♩} = 69$

Voice

I thought I - could - bear a real - tra - ge - dy if it wore a pur - ple

Grave  $\text{♩} = 69$

Piano

*pp* *arp.*

136

Voice

pall - and a mask - of no - ble sor - row - . But Mo - der - ni - ty put Tra - ge - dy in - to the

Piano

*arp.* *arp.* *arp.*

142

Voice

rai - ment of Co - me - dy. I was made - for o - ther things

Piano

*arp.* *arp.* *ppp* *pp* *arp.* *arp.*

**Piu mosso**  $\text{♩} = 84$

149  $\overbrace{\hspace{2em}}^3$   $\overbrace{\hspace{2em}}^3$

Voice

E - vry - thing a - bout my tra - ge - dy has been hi - de - ous, mean -, re - pel - - lant, la - cking - in style.

**Piu mosso**  $\text{♩} = 84$

Piano

*p*

154  $\overbrace{\hspace{2em}}^3$   $\overbrace{\hspace{2em}}^3$   $\overbrace{\hspace{2em}}^3$

Voice

Our ve - ry dress makes - us gro - tesque - - We are the za - nies of sor - row. We are clowns whose hearts are bro - ken. We are e - spe - cial - ly de -

Piano

*poco accel.* **Piu mosso**  $\text{♩} = 123$

159  $\overbrace{\hspace{2em}}^3$   $\overbrace{\hspace{2em}}^3$

Voice

signed to ap - peal to the sense of hu - mor. With slouch and swing a - round the ring we trod the fool's - pa -

**Piu mosso**  $\text{♩} = 123$

Piano

*poco accel.*



5. Forms of Fear

Allegro ♩ = 192

Voice *p*

At night the emp - ty cor - ri - dors were full of forms of fear And up and down the

Piano *ff*

These notes are meant to be scraped in rhythm with fingernails along the length of the strings; they also should be allowed to ring.

These notes are to be depressed silently, and the lower register of the piano's strings should be strummed and allowed to ring.

233

Voice

iron town stole feet we could not hear. And through the bars that hide the stars white fa - ces seemed to

Piano

239

Voice

peer Thought to those who sit a - lone si - lent and in bonds be - ing no wing - ed

Piano

These notes should be plucked on the string specified and should be allowed to ring.

This indicates that the strings are to be pounded with the hand while the sos. pedal is held down.

### III. Creed Made Complete

#### 3. Liturgy of Mysteries

Moderato con moto ♩ = 100

Voice

Piano

*mp*

The fi - nal mys - te - ry -

288

Voice

Piano

*legato*

is one - self. The fi - nal mys - te - ry is one -

293

Voice

Piano

self. Who can cal - cu - late the or - bit - of his - own - soul - ?