

# Elysium

ERIC WILLIAM BARNUM  
(excerpts from: Virgil,  
Homer, Pindar) \*

for SSAATTBB and Soprano Solo  
with optional Glass Armonica

ERIC WILLIAM BARNUM

Glass Armonica (optional)\*\*\*

**Placido** ♩ = 73

Musical notation for Glass Armonica (optional) in treble clef, key of D major, 4/4 time. It begins with a **mf** dynamic and a tempo marking of ♩ = 73. The score consists of two staves with various notes and rests.

Glass Arm.

S. Solo

S.

A.

**(Placido)** ♩ = 60

**rall.**

**p**

**rall.**

**(Placido)** ♩ = 60

**p**

**pp**

**oo...**

**ppp**

**oo...**

**\*\***


**oo...**

Musical score for Glass Armonica, Soprano Solo, Soprano, and Alto. It starts at measure 9 and includes a section starting at measure 12. The tempo is marked **(Placido)** ♩ = 60. Dynamics include **rall.**, **p**, **pp**, and **ppp**. There are vocal lines with lyrics "à..." and "oo...". A double asterisk **\*\*** is placed above the Alto staff at measure 12.

\* excerpts:  
Virgil - *Aeneid*  
Pindar - *théroni*  
Homer - *Odyssey*

\*\* If glass harmonica or alternate suitable instrument is unavailable for performance, the piece may be started at m. 12.

\*\*\* Other instruments could be substituted, such as a marimba or xylophone.

**Liquid Music:**  
Throughout this piece,  designates a *portamento*. There are various ways of describing this notation, one of which is singing in which the voice glides gradually from one tone to the next through all of the intermediate pitches. J.F. Schubert describes it as '...melting of tones into one another.' In the instance of this piece, the duration and starting point of each 'portamento' is provided. Strict adherence to a gradual inclination or declination is essential. *Tempo rubato* when *portamentos* are present must also be considered. The effect should be 'liquid' in nature.

15 *tempo rubato*

Glass Arm.

S. Solo *tempo rubato*

S. *pp* *p tutti*

S. II *pp* *div.*

A. *p*

T. *pp* *p*

Bar. *pp* *p*

B. *pp* *p*

22 *piu mosso* ♩ = 69

Glass Arm. *mf*

S. Solo *mp*

The field beyond the hill Is ev - er ripe with

S. *ppp*

A. *ppp pp* oo,

T. *ppp pp* oo,

Bar. *ppp p* oo

B. *ppp p* oo,

28

Glass Arm.

S. Solo *mf*  
sing - ing. The but - ter - flies they dance The tune West

S. *pp*  
oo,

S. II *div.*  
â, â, â, â, oo,

A.

T. *div.*

Bar. oo,

B. oo,

33 *molto allargando* **Gaudioso** ♩ = 41

Glass Arm. *f* *ff*

S. Solo *molto allargando* *ff*  
 wind \_\_\_\_\_ is bring- ing. —

S. *ff* *f*  
 O \_\_\_\_\_ Bless- ed are they that

S. II *ff* *f*  
 O \_\_\_\_\_ Bless- ed are they that

A. *ff* *f*  
 O \_\_\_\_\_ Bless- ed are they that

A. II *ff* *f*  
 O \_\_\_\_\_ Bless - ed,

T. *ff* *f*  
 O \_\_\_\_\_ Bless- ed are they,

T. II *div.* *ff* *f*  
 oo \_\_\_\_\_ O \_\_\_\_\_ Bless - ed,

Bar. *ff* *f*  
 O \_\_\_\_\_ Bless - ed,

B. *ff* *f*  
 O \_\_\_\_\_ Bless - ed,

37  $(\text{♩} = 61)$

Glass Arm.

S.

S. II

A.

A. II

T.

T. II

Bar.

B.

*mf* *raddolcendo*

*mf* *tutti* *raddolcendo*

*mp* *f* *tutti* *mf*

*mp* *f* *tutti*

*mp* *f*

Taste that hap-py land;— Bless-ed are they, drink life, For - e - ver, for-

Taste that hap-py land;— Bless-ed are they,

Taste that land;— Bless-ed are they, For - e - ver, for-

Bless - ed, Bless-ed are they,

Bless - ed, Bless - ed, Fav-oured He - roes drink life For - e ver,

Bless - ed, Bless - ed, Fav-oured He - roes drink life For - e ver, for-

Bless - ed, Bless - ed, Fav-oured He - roes drink life For - e ver, for-

Bless - ed, Bless - ed, Fav-oured He - roes drink life For - e ver, for-

42 ♩ = 111 **Scorrevole**

Glass Arm. *p* *mp*

S. Solo *mp* ♩ = 111 **Scorrevole**  
 For - e - ver with that wor - thy band. \_\_\_\_\_

S. *pp* *mp*  
 e - ver, for - e - ver, \_\_\_\_\_ *div.* Here an am - pler

S. II *mp*  
 Here an am - pler

A. *pp* *pp*  
 e - ver, for - e - ver, \_\_\_\_\_ *div.* oo, \_\_\_\_\_

A. II *p*  
 oo, \_\_\_\_\_ Here an

T. *mp* *p*  
 Solo: For - e - ver with that wor - thy band, \_\_\_\_\_ *div.* oo, \_\_\_\_\_ Here an

T. II *pp* *pp*  
 e - ver, for - e - ver, \_\_\_\_\_ oo, \_\_\_\_\_

Bar. *pp*  
 e - ver, for - e - ver, \_\_\_\_\_ *tutti*

B. *pp*  
 e - ver, for - e - ver, \_\_\_\_\_

49

Glass Arm.

S.

S. II

A.

A. II

T.

T. II

B.

*p*

*mp*

*pp*

*mp*

*pp*

*pp*

*p*

*pp*

*p*

*mf*

e - ther clothes the mead, oo, e - ther clothes the

e - ther clothes the mead, oo, e - ther clothes the

oo,

am - pler e - ther, oo, oo,

am - pler e - ther, oo, oo,

oo,

oo,

They are shad - ed by trees that in cense bear,



55 **molto rall.** **Risentito** ♩ = 79

Glass Arm.

S. **molto rall.** **Risentito** ♩ = 79

S. II

A.

A. II

T.

T. II

B.

mead with ro - seate light, with ro - seate light,

mead with ro - seate light, with ro - seate light,

with light, with ro - seate light,

with light, with ro - seate light,

with ro - seate light, with ro - seate light,

with light, with rose - ate light, with ro - se - ate

with light, with ro - se - ate light,

59 *dolciato*

Glass Arm.

S. *mf* *dolciato* *mf*  
 with ro - seate light, Solo: oo, \_\_\_\_\_

S. II *mf*  
 with ro - seate light,

A. *mp*  
 — with ro - seate light, and they know their own sun, →(n) \_\_\_\_\_

A. II *mf* *mp*  
 — with ro - seate light, and they know their own stars,

T. *mf* *mp*  
 — with ro - seate light, and they know their own stars, \_

T. II *f* *mp*  
 light, \_\_\_\_\_ light, \_\_\_\_\_ and they know their own sun, →(n) \_\_\_\_\_

B. *mf*  
 — with ro - ese-ate light,

64 **Scorrevole** ♩ = 111 **rit.** **Placido** ♩ = 55

Glass Arm.

**Scorrevole** ♩ = 111 **rit.** **Placido** ♩ = 55

S. *mp tutti* and they know stars of their own. oo, *pp* tutti

S. II *mp* and they know stars of their own. oo, *pp*

A. *pp* oo, ...For in E -

A. II *p* oo, stars of their own, oo, ...For in E -

T. *p* oo, stars of their own, oo, *pp* tutti

T. II *pp* oo,

B. *mf* And trees with gold-en fruit so fair. ...in E

70

Glass Arm. *pp*

A. ly - si - um, \_\_\_\_\_ for in E - ly - si - um, \_\_\_\_\_ for in E - ly - si - um, \_\_\_\_\_ for in E -

A. II ly - si - um, \_\_\_\_\_ for in E - ly - si - um, \_\_\_\_\_ for in E - ly - si - um, \_\_\_\_\_ for in E -

T. *p* ...in E - ly - si um, in E -

B. ly - si - um, in E - ly - si - um, in E - ly - si - um, in E -

73

Glass Arm.

*mp*

S. *mp*  
There falls not rain, nor hail nor snow, but O -

A.  
ly - si - um, for in E - ly - si - um, for in E - ly - si - um, for in E -

A. II  
ly - si - um, for in E - ly - si - um, for in E - ly - si - um, for in E -

T.  
ly - si um, in E - ly - si - um, in E - ly - si um, in E -

B.  
ly - si - um, in E - ly - si - um, in E - ly - si - um, in E -

76

Glass Arm.

S. *mf*

A.

A. II

T.

B.

ce - a - nus breathes soft - ly with a West\_ wind that sings\_ from the

ly - si - um, for in E - ly - si - um, with a West\_ wind that sings\_ from the

ly - si - um, for in E - ly - si - um, with a West\_ wind that sings\_ from the

ly - si - um, in E - ly - si - um, with a West\_ wind that sings\_

ly - si - um, in E - ly - si - um, with a West\_ wind that sings\_

Aleatorically play notes provided. Duration and rhythm of individual notes are at the discretion of the performer. Use of combinations is suggested.

raddolcendo

raddolcendo

79  $\text{♩} = 65$

Glass Arm. *p* *mf*

S. Solo *mp*  
that sings ev - er soft - ly from the sea...

S. *p* *pp* *mp*  
sea, from the sea, \*(sh)...

S. II *p* *pp* *mp*  
from the sea, \*(sh)...

A. *p* *pp* *mp*  
sea, from the sea, \*(sh)...

A. II *p* *pp* *mp*  
sea, from the sea, \*(sh)...

T. *p* *pp* *p*  
from the sea, from the sea, oo,

T. II *p* *pp* *mp*  
from the sea, \*(sh)...

Bar. *p* *pp* *mp* *p*  
from the sea, \*(sh)...

B. *p* *pp* *mp* *p*  
from the sea, from the sea, \*(sh)...

\*Crescendo for two beats, decrescendo for two beats. Should sound like a cresting wave.

Glass  
Arm.

S. *p* < > | × | | *pp* < > | × | | *ppp* < > | × | | *p* > . | × × |

(sh)... (sh)... (sh)... (bless - ed)

S. II *p* < > | × | | *pp* < > | × | | *ppp* < > | × | | *p* > . | × × |

(sh)... (sh)... (sh)... (bless - ed)

A. *p* < > | × | | *pp* < > | × | | *ppp* < > | × | | *p* > . | × × |

(sh)... (sh)... (sh)... (bless - ed)

A. II *p* < > | × | | *pp* < > | × | | *ppp* < > | × | | *p* > . | × × |

(sh)... (sh)... (sh)... (bless - ed)

T. *p* < > | *pp* < > | *ppp* < > | *p* > . |

oo, oo, oo, oo, \_\_\_\_\_

T. II *p* < > | × | | *pp* < > | × | | *ppp* < > | × | | *p* > . | × × |

(sh)... (sh)... (sh)... (bless - ed)

Bar. *pp* < > | × | | *ppp* < > | × | | *p* > . | × × |

(sh)... (sh)... (bless - ed)

B. *pp* < > | × | | *ppp* < > | × | | *p* > . | × × |

(sh)... (sh)... (bless - ed)



90 **allargando** **Gaudioso** ♩ = 41 (♩ = 61)

Glass Arm.

S. **allargando** **Gaudioso** ♩ = 41 (♩ = 61)  
*mf* *f* *fff* *f*  
 O Bless - ed, O Bless - ed, Bless - ed are they that Taste that fa - ted kiss; —

S. II *mf* *f* *fff* *f*  
 O Bless - ed, O Bless - ed, Bless - ed are they that Taste that fa - ted kiss; —

A. *mf* *f* *fff* *f*  
 O Bless - ed, O Bless - ed, Bless - ed are they that Taste that kiss; —

A. II *mf* *f* *fff* *f*  
 O Bless - ed, O Bless - ed, Bless - ed, Bless - ed,

T. *mf* *f* *fff* *f*  
 O Bless - ed, O Bless - ed, Bless - ed are they, Bless -

T. II *mf* *f* *fff* *f*  
 O Bless - ed, O Bless - ed, Bless - ed, Bless - ed, —

Bar. *mf* *f* *fff* *f*  
 O Bless - ed, O Bless - ed, Bless - ed, Bless - ed, —

B. *mf* *f* *fff* *f*  
 O Bless - ed, O Bless - ed, Bless - ed, Bless - ed, —

95 *rall.* *scorrendo* ♩ = 53 ♩ = 61

Glass Arm.

S. *rall.* *scorrendo* ♩ = 53 ♩ = 61  
Bless-ed are they that Float un-to the Ely-sian Field

S. II *ff.* *mp.*  
Bless-ed are they that Float un-to the Ely-sian Field

A. *ff.* *mp.*  
Bless-ed are they that Float un-to the Ely-sian Field

A. II *ff.* *mp.*  
Bless-ed are they that Float un-to the Ely-sian Field

T. *ff.* *mf.*  
- ed that Float, that Float,

T. II *ff.* *mp.*  
Bless-ed are they that Float un-to the Ely-sian Field

Bar. *ff.* *mp.*  
Bless-ed are they that Float un-to the Ely-sian Field

B. *ff.* *mp.*  
Bless-ed are they that Float un-to the Ely-sian Field

100 *poco rall.* *a tempo, tranquillo*

Glass Arm. *> p* *pp* *mp*

S. *poco rall.* *a tempo, tranquillo* *pp* *tutti* *p* *<*  
Oo... float,

S. II

A. *pp* *tutti* *p* *<*  
Oo float,

A. II

T. *pp* *tutti* *p* *<*  
float, float, float, float,

T. II *pp*  
Float, float,

Bar. *pp* *p* *<*  
Float, float, float, float, float,

B. *pp* *p* *<*  
Float, float, float, float, float,

105

Glass  
Arm.

Musical notation for Glass and Arm. parts, showing two staves with notes and rests.

S.  
Solo

Musical notation for S. Solo part, including the lyrics "and sings ev - er soft - ly from the sea...".

S.

Musical notation for S. part, including the lyrics "float, float, float;".

S. II

Musical notation for S. II part.

A.

Musical notation for A. part, including the lyrics "float, float, float;".

A. II

Musical notation for A. II part.

T.

Musical notation for T. part, including the lyrics "float, float, Solo: and sings ev - er soft - ly from the sea...".

T. II

Musical notation for T. II part, including the lyrics "float;".

Bar.

Musical notation for Bar. part, including the lyrics "float, float, float;".

B.

Musical notation for B. part, including the lyrics "float, float, float;".

112 *susurrando...* **Placido** ♩ = 69

Glass Arm.

S. Solo *susurrando...* **Placido** ♩ = 69  
*mf* *p* *mp*  
 And en - joy nev - er end - ing bliss,

S. *pp* 00...

S. II *pp* 00...

A. *pp* 00...

A. II *p* 00...

T. *pp* 00...

T. II *pp* 00...

Bar. *pp* 00...

B. *pp* 00...

In the true sense of aleatory, each individual singer should create ANY melody with the notes given. Both duration and rhythm are the decision of the performer, but only in the parameters of *pp* and quieter. The effect should be one of a disquiet calm or paradoxically an unstable tranquility. One should get the feeling of a fleeting comfort, as if we only got a glimpse of paradise.  
 \*note: the Soprano Solo should continue *a tempo* at the director's discretion.