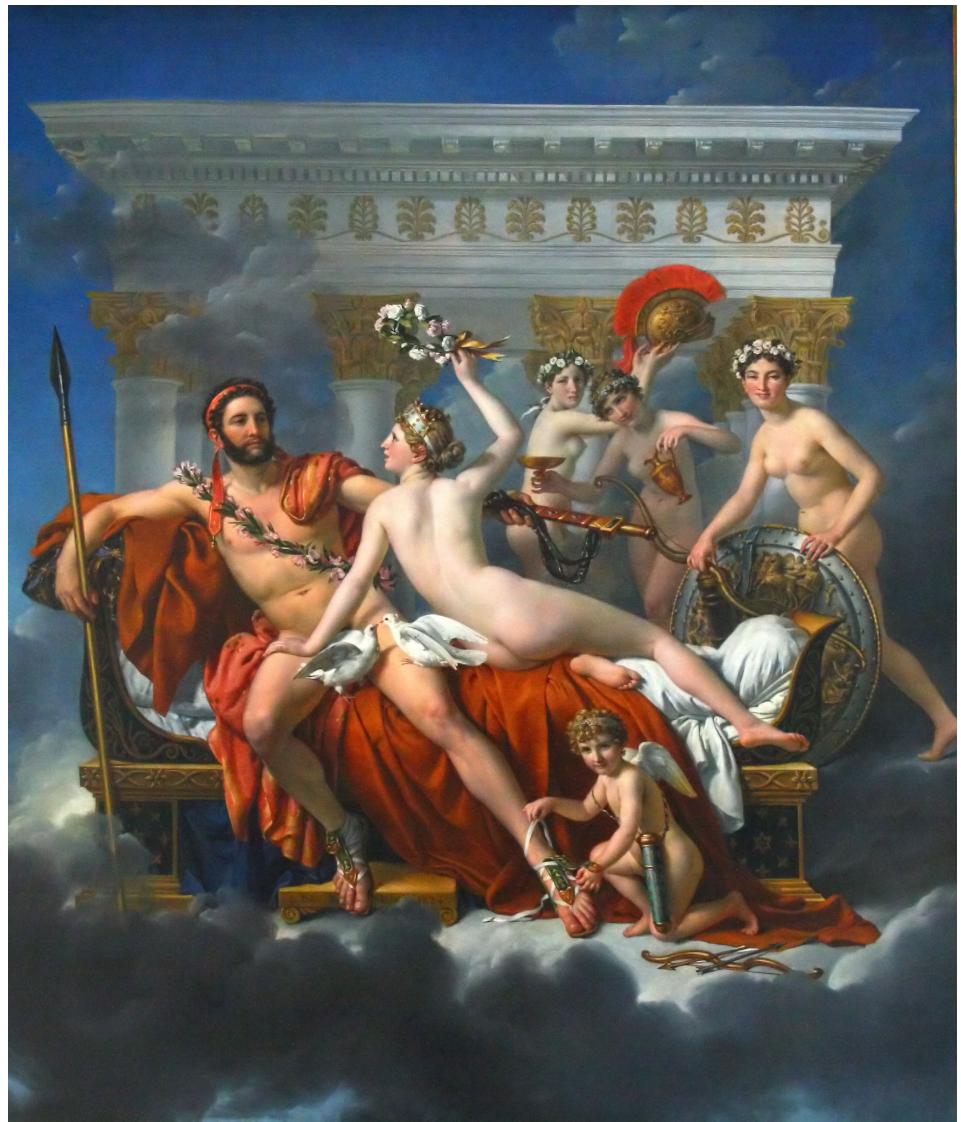


The Art of Venus

a chamber opera
by Edward Lambert





In 1914 Mary Richardson, a prominent suffragette, entered London's National Gallery with a meat cleaver, and repeatedly slashed the painting by Velazquez known as the Rokeby Venus. So shocking was this incident, that contemporary reports describe "cruel" wounds as though inflicted on an actual female body rather than on a artwork. "The incident has come to symbolize a particular perception of feminist attitudes towards the female nude; in a sense, it has come to represent a specific stereotypical image of feminism more generally."(Lynda Nead, 'The Female Nude: Art, Obscenity, and Sexuality', New York, 1992)

In 2013, the selection process began to find crews for the first one-way missions to Mars. In 2027, as the spacecraft hurtles through space, humanity holds its breath... can the planet be colonised?

But has anyone reckoned on Venus? An opera about the power of the gods - and a myth waiting to happen.

Synopsis

We are introduced to Three Earthlings as they blast off from Earth on their one-way mission to settle on Mars. Mars himself recalls his union with Venus and his glorious past as a god; if only humans would return to him and he could see Venus once more in the flesh.

In the confines of their spacecraft, the Earthlings are excited and apprehensive about their future: they are moved to ecstasy by their view of Earth to which they will never return and the prospect of their new life on the Red Planet.

As they report to Mission Control, Mars thinks he hears voices, then is surprised and aroused by the appearance of Venus herself.

Older now and scarred, she scornfully refuses his advances; degraded in Art as an object of human lust, she has come in revenge to thwart the Earthlings' plan. Learning that humans are coming not as worshippers but as conquerors, Mars falls grief-stricken and, with nowhere to go, the spacecraft plummets to oblivion. But Venus isn't finished yet...

The Art of Venus

libretto by Max Waller and Edward Lambert

Characters:

The planetary deities:

Mars - *baritone*

Venus - *mezzo-soprano*

The Earthlings:

Earthling 1 - *soprano*

Earthling 2 - *tenor*

Earthling 3 - *bass*

Scene: The planet Mars, and a space capsule heading towards it

Instruments:

Marimba (5 octave)

Violin

Cello

Accordion

Duration: about 33 minutes

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www.edwardlambert.co.uk

29/06/2017

Score

The Art of Venus

Chamber Opera

music by Edward Lambert

words by Max Waller & Edward Lambert

Prologue, on Earth as the Earthlings prepare to embark

Earthlings

Earthling 1 *Earthling 2* *Earthling 3*

Marimba

Violin

Cello

Accordion

Tempo: $\text{♩} = 80$

We ven - ture forth to es - tab - lish a set - tle - ment on

We ven - ture forth to es - tab - lish a set - tle - ment on

We ven - ture forth to es - tab - lish a set - tle - ment on

f

ff

fp

Musical score for *The Art of Venus* by Edward Lambert, page 6. The score consists of seven staves:

- E.1**: Treble clef, common time. Vocal part with lyrics: "Mars. More than two hundred thou - sand men and wo - men from a - round the world re - spon - ded to the".
- E.2**: Treble clef, common time. Vocal part with lyrics: "Mars. More than two hundred thou - sand men and wo - men from a - round the world re - spon - ded to the".
- E.3**: Bass clef, common time. Vocal part with lyrics: "Mars. More than two hundred thou - sand men and wo - men from a - round the world re - spon - ded to the".
- Mrb.**: Bass clef, common time. Playing eighth-note patterns.
- Vln.**: Treble clef, common time. Playing sixteenth-note patterns.
- Vc.**: Bass clef, common time. Playing sixteenth-note patterns.
- Acc.**: Treble and bass staves, common time. Playing eighth-note patterns.

Dynamic markings: *f* (fortissimo) under the Mrb. staff; slurs and grace notes throughout the vocal and accompaniment parts.

11

E.1
call for as - tro-nauts: we will be re - mem - bered for all e - ter -

E.2
call for as - tro-nauts: we will be re - mem - bered for all e - ter -

E.3
call for as - tro-nauts: we will be re - mem - bered for all e - ter -

Mrb.

Vln.

Vc.

Acc.

17

E.1
E.2
E.3
Mrb.
Vln.
Vc.
Acc.

- ni - ty!
- ni - ty!
- ni - ty!

I dream of in-ter-pla-ne-tary tra - vel as a means to

ff

p

ff

p

sfz

ff

p

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

lift hu - ma - ni - ty ____ out of po - ver - ty and war,
to fos - ter ____ a new ci - vi - li - sa -

24

E.1

E.2

I am a Mar-tian! I want to ask you hu-mans:
are you peace-ful to-wards one a-no-ther and

E.3
- tion, to cre - ate hope for our youth.

Mrb.

Vln.

Vc.

p

pp

p

Acc.

12 16

12 16

12 16

12 16

29

E.1

E.2
8 o - ther spe - cies? do you care for the pla-net or will you de-stroy it?

E.3

Mrb.

Vln.

Vc.

Acc.

It's time for an e - xo - dus, a voyage to a new I pride my -

Detailed description: The musical score consists of seven staves. The top three staves (E.1, E.2, E.3) represent voices, with E.2 containing lyrics. The bottom four staves (Mrb., Vln., Vc., Acc.) represent the orchestra. The vocal parts (E.1, E.2, E.3) sing in unison. The orchestra provides harmonic support with sustained notes and rhythmic patterns. The score is set in common time, with some measures in 6/8 indicated by a 6/8 signature. The vocal part (E.2) sings "o - ther spe - cies? do you care for the pla-net or will you de-stroy it?" The vocal part (E.3) sings "It's time for an e - xo - dus, a voyage to a new I pride my -". The orchestra parts (Mrb., Vln., Vc., Acc.) provide harmonic support with sustained notes and rhythmic patterns.

A musical score for a vocal ensemble and orchestra. The vocal parts are E.1 (Soprano), E.2 (Mezzo-Soprano), and E.3 (Bass). The instrumental parts are Mrb. (Mirliton), Vln. (Violin), Vc. (Cello), and Acc. (Double Bass). The vocal parts sing lyrics in English, while the instruments provide harmonic support. The score is set on five staves, with measures separated by vertical bar lines.

E.1: self — on — my work — e - thic, — but I like — to have fun — and — make peo - ple smile.

E.2: (empty staff)

E.3: world, of - fering new i - deas — for new — a -

Mrb. (empty staff)

Vln. (Violin): (empty staff)

Vc. (Cello): (empty staff)

Acc. (Double Bass): (empty staff)

41

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

There's more to life than marriage and babies
so I es-
what are your com-mon aims?
Se-rious-ly,
se-rious-ly,
chiev - - - - ments.
I a - wait my fu - ture,

E.1

cape this en - vi - ron - ment to tra - vel the u - ni - verse

E.2

pro - gress ex - pands our em - pa - thy, pro - gress ex - pands our em-pa - thy be - yond fron - tiers, be - yond fron - tiers of

E.3

hands on heart, rea - dy to face what - e - ver the

Mrb.

Vln.

Vc.

Acc.

E.1

for some a - ma - - - - zing ex - pe - rien - ces, for some a - ma - -

E.2

⁸ fa - mily, na - tion or ter - rain. On - ly tech - no - lo - gi - cal ad - van - ces will se - cure the

E.3

U - ni - verse has to throw at me. This ____ is my cal - ling, ____ and ____

Mrb.

Vln.

Vc.

Acc.

53

E.1
- - zing ex-pe - ri-en-ces! I love a-dre - na-line!

E.2
8 fu - ture _____ of the hu - man race.

E.3
— the time is now.

Mrb.

Vln.

Vc.

Acc.

(The spacecraft blasts off from Earth)

61

$\bullet = 66$

E.1 — a set - tle-ment on Mars,

E.2 — a set - tle-ment on Mars,

E.3 — a set - tle-ment on Mars,

Mrb.

Vln.

Vc.

Acc.

(The scene reveals the figure of Mars on his eponymous planet, dressed in battle armour and carrying a large spear. It is a beautiful, red dawn. Briefly we notice on an easel Velazquez' painting of Venus, a vision which fades as Mars wakes from sleep)

Mars

M. The score consists of four staves. The top staff is bassoon (M.) in bass clef, 3/4 time, with a dynamic of $\frac{2}{4}$. The second staff is violin (Vln.) in treble clef, 3/4 time, with a dynamic of $\frac{3}{4}$ and a forte dynamic (p). The third and fourth staves are accordions (Acc.) in treble clef, 3/4 time, with a dynamic of $\frac{3}{4}$. The vocal line "Venus," is written below the bassoon staff.

73

M. The score continues with the same instrumentation and time signatures. The vocal line resumes with "Venus!" and "What was it that a - woke me from my dream?" The violin and accordion parts provide harmonic support.

M. Some strange fore-bo-ding?
Have I been a-sleep all this

This block contains three staves: Bassoon (M.), Violin (Vln.), and Cello/Bass (Acc.). The bassoon part has lyrics "Some strange fore-bo-ding? Have I been a-sleep all this". The violin and cello parts provide harmonic support with eighth-note patterns.

This block contains three staves: Bassoon (M.), Violin (Vln.), and Cello/Bass (Acc.). The bassoon part continues with lyrics "time, e-ver since Rome turned its back on me?". The violin and cello parts provide harmonic support with eighth-note patterns.

84

M. — time, e - ver since Rome turned its back on me?

This block contains three staves: Bassoon (M.), Violin (Vln.), and Cello/Bass (Acc.). The bassoon part continues with lyrics "time, e - ver since Rome turned its back on me?". The violin and cello parts provide harmonic support with eighth-note patterns.

This block contains three staves: Bassoon (M.), Violin (Vln.), and Cello/Bass (Acc.). The bassoon part continues with lyrics "time, e - ver since Rome turned its back on me?". The violin and cello parts provide harmonic support with eighth-note patterns.

Vc. *f*

This block contains three staves: Bassoon (M.), Violin (Vln.), and Cello/Bass (Acc.). The bassoon part continues with lyrics "time, e - ver since Rome turned its back on me?". The violin and cello parts provide harmonic support with eighth-note patterns. A dynamic marking *f* is present above the cello staff.

This block contains three staves: Bassoon (M.), Violin (Vln.), and Cello/Bass (Acc.). The bassoon part continues with lyrics "time, e - ver since Rome turned its back on me?". The violin and cello parts provide harmonic support with eighth-note patterns.

M.
Ve - nus, I see _____ you now! How dazz - - - - - ling your light, _____

Mrb. *f* 12

Vln. *f*

Vc. *f* 3

Acc. 8 *f* 3 [SB]

This musical score page from Edward Lambert's 'The Art of Venus' features five staves. The top staff is for Bassoon (M.) in bass clef, showing a melodic line with lyrics: 'Ve - nus, I see _____ you now! How dazz - - - - - ling your light, _____'. The second staff is for Marimba (Mrb.) in treble clef, with a dynamic marking 'f' and a measure number '12'. The third staff is for Violin (Vln.) in treble clef, with a dynamic 'f' and a fermata over the first note. The fourth staff is for Cello (Vc.) in bass clef, with a dynamic 'f' and a measure repeat sign. The bottom staff is for Accordion (Acc.) in treble clef, with a dynamic 'f' and a measure repeat sign. The score also includes a section labeled '[SB]'.

M. **90**

how dazz - - - - - ling your light - - - - -

Mrb.

Vln.

Vc.

Acc.

Detailed description: The musical score consists of five staves. The first staff (Bassoon) shows a melodic line with grace notes and slurs. The second staff (Marimba) has sustained notes with grace notes. The third staff (Violin) features a sixteenth-note pattern. The fourth staff (Cello) has a eighth-note pattern. The fifth staff (Accordion) has a bass line with eighth-note chords. Measure 90 starts with a 12/8 time signature, followed by a 16/8 section. The vocal line 'how dazz - - - - - ling your light - - - - -' is synchronized with the musical patterns. Measure 91 begins with a 12/8 time signature.

96

M. seems to me, yet how cold!

Mrb. *p*

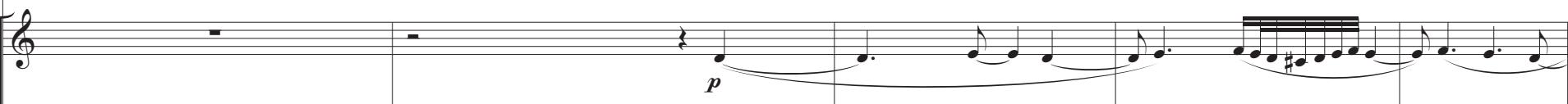
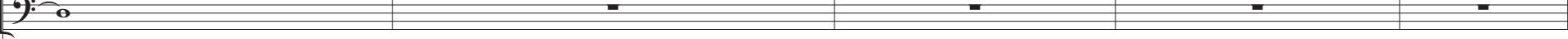
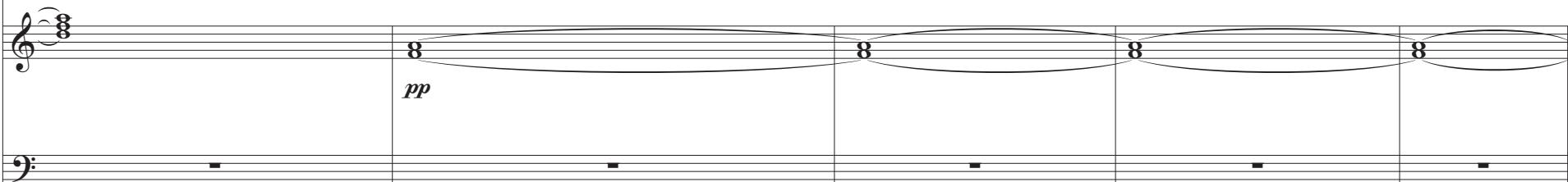
Vln. *p*

Vc. *p*

Acc. *p*

This musical score page contains five staves of music. The first staff (Mezzo-Soprano) has a bass clef and a key signature of one flat. It features eighth-note patterns and rests. The second staff (Morgan) has a soprano clef and a key signature of one flat. It shows sixteenth-note patterns and dynamic markings. The third staff (Violin) has a soprano clef and a key signature of one flat. It includes eighth-note patterns and dynamic markings. The fourth staff (Cello) has a bass clef and a key signature of one flat. It displays eighth-note patterns and dynamic markings. The fifth staff (Double Bass) has a bass clef and a key signature of one flat. It features eighth-note patterns and rests. The vocal line "seems to me, yet how cold!" is written below the first staff. Measure numbers 96 are indicated in the top right corner of the page.

101

M. 
Mrb. 
Vln. 
Vc. 
Acc. 

Have you been wai-ting so long, _____ watch - ing me sleep?

M.

Ve - nus, ____ Ve - nus, ____ Ve - nus, ____ Ve - nus, Ve - nus! Say

Mrb.

Vln.

Vc.

pp

Acc.

The musical score consists of five staves. The first staff (M.) shows a bassoon part with melodic lines and lyrics. The second staff (Mrb.) shows a muted brass or woodwind part. The third staff (Vln.) shows a violin part with sixteenth-note patterns. The fourth staff (Vc.) shows a cello part with sustained notes and dynamic markings. The fifth staff (Acc.) shows an accordion part with eighth-note chords and rests. Measure numbers 8 are indicated above the Vln. and Vc. staves.

112

$\text{♩} = 126$

M. some-thing, give me a sign! —

Earthlings (*in the capsule, to one another in conversation*)

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

SB

This musical score page contains six staves of music. The vocal parts (M., E.1, E.2, E.3) have lyrics: 'some-thing, give me a sign!', 'The odds were,' repeated three times, and 'The odds were,' repeated three times. The Marimba (Mrb.) part has a dynamic 'f' at the beginning of the third measure. The Violin (Vln.) part has dynamics 'p' and 'pizz.' The Cello (Vc.) part has a dynamic 'p'. The Accordion (Acc.) part has a dynamic 'p' and a marking 'M'. The tempo is indicated as $\text{♩} = 126$. Measure numbers 1 through 12 are present above the staves, with measure 12 being the last one shown. The vocal parts sing in unison throughout the section.

E.1

six - ty thou - sand to one, the odds were, the odds were six - ty, six - ty thou - sand to one:

E.2

⁸ six - ty thou - sand to one, the odds were, the odds were six - ty, six - ty thou - sand to one:

E.3

six - ty thou - sand to one, the odds were, the odds were six - ty, six - ty thou - sand to one:

Mrb.

Vln.

Vc.

Acc.

M m M M

128

E.1 they _____ chose _____ us!

E.2 they _____ chose _____ us!

E.3 they _____ chose _____ us!

132

They chose us de-mo-

They chose us de-mo-

They chose us de-mo-

Mrb.

Vln. pizz.

Vc. f p

f p

Acc.

E.1 cra - ti - cally, plucked from ob - scu - ri - ty! A big re - spon-si - bi - li - ty, Earth's

E.2 cra - ti - cally, plucked from ob - scu - ri - ty! A big re - spon-si - bi - li - ty, Earth's

E.3 cra - ti - cally, plucked from ob - scu - ri - ty! A big re - spon-si - bi - li - ty, Earth's

Mrb.

Vln.

Vc.

Acc.

148

E.1 re - pre - sen - ta - tives! A once in a life-time oppor - tu - ni - ty, once in a life - time, _____

E.2 re - pre - sen - ta - tives! They ask us back on Earth how it

E.3 re - pre - sen - ta - tives! A once in a life-time oppor - tu - ni - ty, once in a life - time, _____

Mrb. {

Vln. arco p f

Vc. arco p f

Acc. {

159

E.1 — oppor-tu-ni-ty: a one - way, ti - cket to e-ter-ni-ty!
 E.2 feels up here: they should see! We tell them, the
 E.3 — oppor-tu-ni-ty: a one - way, ti - cket to e-ter-ni-ty!

Mrb. *p* *f* *p* *f*

Vln. *p* *f* *p* pizz.
 Vc. *p* *f* *p*

Acc. *p* *f* *m* *p* M M

E.1

We tell them, the stars, the stars, they look won - der - ful, the stars, the stars, they look

E.2

stars, the stars, they look won - der - ful, we tell them, the stars, the stars, they look

E.3

We tell them, the stars, the stars, they look, they look

Mrb.

Vln.

Vc.

p

Acc.

This musical score page from Edward Lambert's 'The Art of Venus' features six staves of music. The vocal parts (E.1, E.2, E.3) sing a repeating phrase about stars and wonder. The Mrb. (Mirliton) part provides rhythmic patterns. The Vln. (Violin) and Vc. (Cello) play sustained notes. The Acc. (Accordion) part provides harmonic support with chords. The score is set against a background of three-line staves, and includes dynamic markings like 'p' (piano).

171

Musical score for orchestra and choir. The score includes parts for E.1, E.2, E.3 (choir), Mrb., Vln., Vc., and Acc. The vocal parts sing lyrics such as "won-der-ful!", "Here is no gra - vi - ty," and "in - stead our minds are weighed down with mea - ning." The orchestra parts include Mrb. (double bassoon), Vln. (violin), Vc. (cello), and Acc. (accompaniment). The score features dynamic markings like *p*, *f*, and *m*, and performance instructions like "arco". The music consists of multiple staves with various clefs, time signatures (including 3/4, 6/8, and 4/4), and rests.

180

E.1 drea - ming of our life to come, the gla - mour of what lies be-yond!

E.2 ship moves through the dark - ness, the sta-sis, the si-lence is awe-some, the strange - ness, the ter-ror, the

E.3 — to - ge - ther, we've been wor - king to - ge - ther...

Mrb. *p* *f* *p*

Vln. *p* *f* *p*

Vc. *p* *f* *p*

Acc. *p* *m* *f* *m* *p* *m* *d*

189 $\text{♩} = 66$

E.2

Mrb.

Vln.

Vc.

Acc.

fear of the fu - ture and what lies in store for us when we ar - rive...

p

pp

M

f

194

M. god: as the pa - tron of war - tions I knew no fear. I

Mrb.

Vln. \flat
f

Vc. \flat
f

Acc.

M.
crushed re - bel - ions on blood - stained roads, laid siege to great

Mrb.

Vln. B^{\flat}o

Vc. B^{\flat}o

Acc. B^{\flat}o

M.
ci - ties, and de - fen - ded Rome,

Mrb.

Vln. B^{\flat}o

Vc. B^{\flat}o

Acc. B^{\flat}o

36

37

202

M. *Ro - - - ma Ae - ter - - - na, _____ Ro - - - -*

Mrb. { *[pizzicato]*

Vln. { *[pizzicato]*

Vc. { *[pizzicato]*

Acc. { *8va* FB *[pizzicato]*

FB

8va

M.
 - - ma Ae - ter - na!
 Mrb.
 Vln.
 Vc.
 Acc.

(8va)

M.
 fell to its knees — I re - mained stan - ding, I sur - vived — as I al - ways shall, yet —
 Mrb.
 Vln.
 Vc.
 Acc.

216

M. a - ban - doned by men. Wars di - vide them, it was e - ver thus; this blood red dust

Mrb.

Vln.

Vc.

Acc.

M. — is all I have left of my splen - dour; im - preg - na - ble, un - rea - cha - ble.

Mrb.

Vln.

Vc.

Acc.

224  **Earthlings**

E.1  **12** 8 15
and le - gend is the font___ of myth.

E.2 8 **12** 8 15
Deeds are the germ of le - gend,

E.3 **12** 8 15
The

Mrb. **12** 8 15
p

Vln. **12** 8 15

Vc. **12** 8 15
p

Acc. **12** 8 15
p

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

strong - willed war - riors were our he -

sai - lors of the stars, were in - deed our he - roes;

first a-stro-nauts were in - deed our he - roes;

233

E.1 - roes; now we reach out not for te - ri - tory to

E.2 8 now we reach out not for te - ri - tory to

E.3 8 not for te - ri - tory to

Mrb. 8

Vln. 8 *p*

Vc. 8 *p*

Acc. 8

238

E.1 con - quer, in the vast - ness _____ to nur - ture.

E.2 con - quer, but a fra - gile o - a-sis in the vast - ness _____ to nur - ture.

E.3 con - quer, in the vast - ness _____ to nur - ture. So, in - stead of con - quering pio - neers, we are

Mrb. *[Silent]*

Vln. *[Silent]*

Vc. *[Silent]*

E.1 *[Silent]*

Acc. *[Silent]*

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

We a - lone must spell out new me-ta-phors of
mis-sio-na-ries rea-ching out be-yond nor-ma-li-ty to a grea - ter than our - selves.

p

p

3

3

12/8

245

E.1
 E.2
 E.3
 Mrb.
 Vln.
 Vc.
 Acc.

E.1 cep - tion of Space; that

E.2 hu - man per - cep - tion of Space;

E.3 form hu - man per - cep - tion of

Mrb.

Vln.

Vcl.

Acc.

E.1 point to a new re - la - tion - ship of em - pi - ri - cal

E.2

E.3

Space;

Mrb.

Vln.

Vc.

Acc.

258

E.1
E.2
E.3
Mrb.
Vln.
Vc.
Acc.

and _____ me - ta - phy - si - cal states, _____ and to new ways _____
and to new ways _____
and _____ to new ways _____

15/8 12/8
15/8 12/8
15/8 12/8
15/8 12/8
15/8 12/8
15/8 12/8

E.1

of ex - pres - sing____ that in - ef - fa - ble ex - pe - rience which is ab - so - lute - ly____ and for - e - ver____ and from e - very con - cei - va - ble

E.2

of ex - pres - sing____ that in - ef - fa - ble ex - pe - rience which is ab - so - lute - ly____ and for - e - ver____ and from e - very con - cei - va - ble

E.3

of ex - pres - sing____ that in - ef - fa - ble ex - pe - rience which is ab - so - lute - ly____ and for - e - ver____ and from e - very con - cei - va - ble

Mrb.

Vln.

Vc.

pp

Acc.

Mars

M. Bass clef | 2 measures | $\text{4} \xrightarrow{\text{b}} \text{3}$ | 4 | 3 | 4

E.1 G clef | 2 measures | $\text{4} \xrightarrow{\text{b}} \text{3}$ | 4 | 3 | 4

E.2 G clef | 2 measures | $\text{4} \xrightarrow{\text{b}} \text{3}$ | 4 | 3 | 4

E.3 Bass clef | 2 measures | $\text{4} \xrightarrow{\text{b}} \text{3}$ | 4 | 3 | 4

Mrb. $\left\{ \begin{matrix} \text{G clef} \\ \text{Bass clef} \end{matrix} \right.$ | 2 measures | 4 | 3 | 4 | 3 | 4

Vln. G clef | 2 measures | 4 | 3 | 4 | 3 | 4

Vc. Bass clef | 2 measures | 4 | 3 | 4 | 3 | 4

Acc. $\left\{ \begin{matrix} \text{G clef} \\ \text{Bass clef} \end{matrix} \right.$ | 2 measures | 4 | 3 | 4 | 3 | 4

Men no lon - ger need their

hu - man stand - point un know - a - ble.

hu - man stand - point un know - a - ble.

hu - man stand - point un know - a - ble.

ff

ff

f

M. gods; they made us ob - so - lete.

Mrb.

Vln.

Vc.

Acc. *8va* *tr*

M. I be-came the ghost of a for - got - ten age, e - - - exiled in this

Mrb.

Vln.

Vc. *3* *(8va)* - - -

Acc.

M. va - cuum, this o - cean of emp - ti - ness;

Mrb.

Vln.

Vc.

Acc.

like stars in the heaven, a re-lic from the past, an ex - hi-bit in the mu - seum.

Mrb.

Vln.

Vc.

Acc.

282 *(d = 42)*

M.

Earthlings

E.1 - The Pale Blue Dot: a speck of dust! the Pale Blue Dot:

E.2 - The Pale Blue Dot: a speck of dust!

E.3 - The Pale _____ Blue Dot: _____ a speck, _____ a speck _____ of

Vln.

Vc.

Acc.

295

301

Musical score for voices E.1, E.2, and E.3. The score consists of three staves. The top staff (E.1) has a treble clef and includes lyrics: "a speck of dust!", "floa - ting in a sun - beam.", "beam.". The middle staff (E.2) has a treble clef and includes lyrics: "floa - ting in a sun - beam", "We weep". The bottom staff (E.3) has a bass clef and includes lyrics: "dust!", "floa - ting in a sun - beam". Measure numbers 295 and 301 are indicated above the staves.

Musical score for Vln. (Violin) and Vc. (Cello). The score consists of two staves. The top staff (Vln.) has a treble clef and includes lyrics: "dust!", "floa - ting in a sun - beam.", "beam.". The bottom staff (Vc.) has a bass clef and includes lyrics: "floa - ting in a sun - beam", "We weep". Measure numbers 295 and 301 are indicated above the staves.

Musical score for Acc. (Accompaniment). The score consists of two staves. The top staff has a treble clef and includes lyrics: "dust!", "floa - ting in a sun - beam.", "beam.". The bottom staff has a bass clef and includes lyrics: "floa - ting in a sun - beam", "We weep". Measure numbers 295 and 301 are indicated above the staves.

Edward Lambert: *The Art of Venus*

(♩ = 54)

E.1
We weep we weep for its frail

E.2
we weep for its frail

E.3
We weep. we weep for _____

Vln.

Vc.

Acc.

313

E.1 ty, its frail - - - - ty;

E.2 ty, for its frail - - - - ty; its lone - ly

E.3 its frail - - - - ty,

Vln.

Vc.

Acc.

dolce

E.1

E.2
8 or - - bit is lost _____ in the u - - ni-ty of

E.3

Vln.

Vc.

Acc.

323

E.1

E.2

E.3

Vln.

Vc.

Acc.

no - ness.

I had a dream

that Mars

had va - nished:

there was no

thing - ness.

E.1

E.2

E.3

Vln.

Vc.

Acc.

ly Earth of - fered

place to land...

on -

ver - view:

we feel

it, the

o

Musical score page 60, featuring six staves:

- E.1**: Treble clef, key signature of one sharp. Notes: - (rest), - (rest), $\text{F}^{\#}$, G , A , B , $\text{C}^{\#}$, D , E . Dynamics: p , f , p , p . Articulation: sf .
- E.2**: Treble clef, key signature of one sharp. Notes: $\text{F}^{\#}$, G , A , B , $\text{C}^{\#}$, D , E . Dynamics: p , p , p , p .
- E.3**: Bass clef, key signature of one sharp. Notes: $\text{F}^{\#}$, G , A , B , $\text{C}^{\#}$, D , E . Dynamics: p , p , p , p .
- Vln.**: Treble clef, key signature of one sharp. Notes: $\text{F}^{\#}$, G , A , B , $\text{C}^{\#}$, D , E . Dynamics: p , p , p , p .
- Vc.**: Bass clef, key signature of one sharp. Notes: $\text{F}^{\#}$, G , A , B , $\text{C}^{\#}$, D , E . Dynamics: p , p , p , p .
- Acc.**: Treble clef, bass clef, key signature of one sharp. Notes: $\text{F}^{\#}$, G , A , B , $\text{C}^{\#}$, D , E . Dynamics: p , p , p , p .

Text in the vocal line: ver - view...
shel - ter.

331 $\text{♩} = 76$

Earthlings

E.1

E.2

E.3

"Qui - ri - nus to Mis-sion Con-trol:
"Qui - ri - nus to Mis-sion Con-trol:
"Qui - ri - nus to Mis-sion Con-trol:

Mrb.

Vln.

Vc.

pizz.
 f

Acc.

344

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

"Qui - ri - nus to Mis-sion Con - trol:
"Qui - ri - nus to Mis-sion Con - trol:
"Qui - ri - nus to Mis-sion Con - trol:

Mars**349**

M.
Voi - ces, who's cal - ling to me?

E.1
on - ly ten mil - lion ki - lo - me - ters to go!

E.2
on - ly ten mil - lion ki - lo - me - ters to go!

E.3
on - ly ten mil - lion ki - lo - me - ters to go!

Mrb.
p

Vln.
p
arco
p

Vc.

Acc.
6 6 6

353

M.
E.1
E.2
E.3
Mrb.
Vln.
Vc.
Acc.

Have my cries been an - swered, or am I de -

8va

1 2 3 4 5 6 7 8 9 10 11 12

361

M.

ceived?

E.1

E.2

E.3

Know — that these vi - stas of in - fi - ni - ty yield a new sense of re - a - li - ty:

Know — that these vi - stas of in - fi - ni - ty yield a new sense of re - a - li - ty:

Know — that these vi - stas of in - fi - ni - ty yield a new sense of re - a - li - ty:

Mrb.

f

Vln.

pizz.

f

Vc.

f

(8^{va})

Acc.

374

M.

E.1 we've had a cog - ni - tive shift!

E.2 we've had a cog - ni - tive shift!

E.3 we've had a cog - ni - tive shift!

Mrb.

Vln.

Vc.

Acc.

Is this the

This musical score page from Edward Lambert's *The Art of Venus* (page 66, measure 374) consists of eight staves. The vocal parts (E.1, E.2, E.3) sing the lyrics "we've had a cognitive shift!" in three-part harmony. The Marimba (Mrb.) part provides harmonic support with sustained notes. The Accordion (Acc.) part features a complex sixteenth-note run. The score is numbered 374 at the top center.

381

M.

past cal - ling me back?

(jubilant, and perhaps accompanying themselves with some maracas that happen to be in the cockpit)

E.1

E.2

E.3

If on - ly all man - kind could feel this,

If on - ly all man - kind could feel this,

If on - ly all man - kind could feel this,

Mrb.

ff

Vln.

arco

arco

Vc.

f

Acc.

6 6 6 6 6 6 3

Musical score for *The Art of Venus* by Edward Lambert, page 68. The score consists of five staves. The top three staves (E.1, E.2, E.3) are vocal parts, each with lyrics: "all man - kind could feel this, if on - ly all man - kind could feel this: the wis - dom of". The fourth staff is for the Double Bass (Mrb.), showing sustained notes and bassoon-like entries. The fifth staff is for the Violin (Vln.) and the Cello/Bassoon (Vc.), both playing eighth-note patterns. The bottom staff is for the Accordion (Acc.), which remains silent throughout the measures shown.

E.1
all man - kind could feel this, if on - ly all man - kind could feel this: the wis - dom of

E.2
8 all man - kind could feel this, if on - ly all man - kind could feel this: the wis - dom of

E.3
all man - kind could feel this, if on - ly all man - kind could feel this: the wis - dom of

Mrb.

Vln.

Vc.

Acc.

393

E.1

lea - ders would e - volve, e - volve in-to a vi-tal force for good.

E.2

8 lea - ders would e - volve, e - volve in-to a vi-tal force for good.

E.3

lea - ders would e - volve, e - volve in-to a vi-tal force for good.

Mrb.

Vln.

Vc.

Acc.

E.1
E.2
E.3
Mrb.
Vln.
Vc.
Acc.

Earth must, Earth must be cherished, Earth must be
Earth must, Earth must be cherished, Earth must be
Earth must, Earth must be cherished, Earth must be

(8^{va}) 6 M 6 3 6 3 6 3 SB

E.1

che - - - rished, Earth must be che - rished,

E.2

che - - - rished, Earth must be che - rished,

E.3

che - - - rished, Earth must be che - rished,

Mrb.

Vln.

Vc.

(8va) -----

Acc.

6 6 6 6 6 6 6

m M

Musical score for orchestra and choir, page 9, measures 1-8. The score includes parts for E.1, E.2, E.3 (choir), Mrb. (double basses/tubas), Vln. (violins), Vc. (cellos), and Acc. (percussion). The vocal parts sing "che - rished," "must be che - rished," and "rished." The Mrb. part provides a steady bass line. The Vln. and Vc. parts play eighth-note patterns. The Acc. part features sixteenth-note patterns with dynamic markings "m" and "M". Measure 8 concludes with a forte dynamic.

413

Mars

M. - Ju - - - pi-ter! fa - ther, ru-ler of the sky, are __

Vln. *p* - - - -

Vc. *p* - - - -

M. - - - - you co - ming to res - cue me? Is it my son, Qui - ri - nus? With - out him our Tri - ad is in - com -

Vln. - - - -

Vc. - - - -

422

M. *plete.* An-swer me, Ju-pi-ter. Qui-ri - nus, make your - self known, — I

Mrb.

Vln.

Vc. FB

Acc. *p*

429

M. — com-mand you — with my sa - cred spear! —

Mrb.

Vln.

Vc.

Acc.

M. - - - - - Ro - ling clouds of sul - - - - phurous light

Mrb. - - - - -

Vln. - - - - -

Vc. - - - - -

Acc. - - - - -

M. - - - - - are swir - ling, swir - ling, all a - round!

Mrb. - - - - -

Vln. - - - - -

Vc. - - - - -

Acc. - - - - -

This musical score consists of two systems of five staves each, representing different instruments: Bassoon (M.), Marimba (Mrb.), Violin (Vln.), Cello (Vc.), and Accordion (Acc.). The music is in common time and includes lyrics in parentheses below the staves.

System 1:

- Bassoon (M.):** Sustains notes throughout the first system.
- Marimba (Mrb.):** Plays eighth-note patterns.
- Violin (Vln.):** Plays eighth-note patterns.
- Cello (Vc.):** Plays eighth-note patterns.
- Accordion (Acc.):** Plays eighth-note patterns.

System 2:

- Bassoon (M.):** Plays eighth-note patterns throughout the second system.
- Marimba (Mrb.):** Sustains notes throughout the second system.
- Violin (Vln.):** Plays eighth-note patterns.
- Cello (Vc.):** Plays eighth-note patterns.
- Accordion (Acc.):** Plays eighth-note patterns.

Text:

Ro - ling clouds of sul - - - - phurous light

are swir - ling, swir - ling, all a - round!

437

M.

Earthlings

E.1 Mars shines bright, shines bright to -

E.2 8 Mars shines bright, shines bright to -

E.3 Mars shines bright, shines bright to -

Mrb.

Vln.

Vc.

Acc. m SB M

M.
That light, that bea - con daz -

E.1
night:

E.2
night:

E.3
night:

Mrb.

Vln.

Vc.

Acc.

cresc.

m

444

M.
- - zles me!

E.1
our new ha - bi - tat.

E.2
8 our new ha - bi - tat.

E.3
our new ha - bi - tat.

Mrb.

Vln.

Vc.

Acc.

M.

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

This is _____

We've ab - an - done the Blue for the

We've ab - an - done the Blue for the

We've ab - an - done the Blue for the

f

f

f

M

Detailed description: This musical score page shows eight staves of music. From top to bottom, the staves are: M. (bass clef), E.1 (treble clef), E.2 (treble clef with a '8' below it), E.3 (bass clef), Mrb. (bass clef), Vln. (treble clef), Vc. (bass clef), and Acc. (treble clef). The vocal parts (E.1, E.2, E.3) sing the lyrics 'We've ab - an - done the Blue for the'. The Mrb. part has a dynamic marking 'f'. The Vln. and Vc. parts also have a dynamic marking 'f'. The Acc. part has a dynamic marking 'f' and a 'M' above the staff. The bass part (M.) has a dynamic marking 'f' at the beginning of the measure. The vocal parts (E.1, E.2, E.3) sing the lyrics 'This is _____'.

M.
— not Ju - pi - ter!

E.1
Red, the Blue for the

E.2
8 Red, the Blue for the

E.3
Red, the Blue for the

Mrb.

Vln.

Vc.

Acc.

M m M

452

M. This is not Qui - - - - rinus! — Say, — who —

E.1 Red, the Red,

E.2 Red, the Red,

E.3 Red! the Red,

Mrb.

Vln.

Vc.

Acc. m

M.
is _____ this?

E.1 (they sleep)
Red!

E.2 Red!

E.3 Red!

Mrb.

Vln. ff

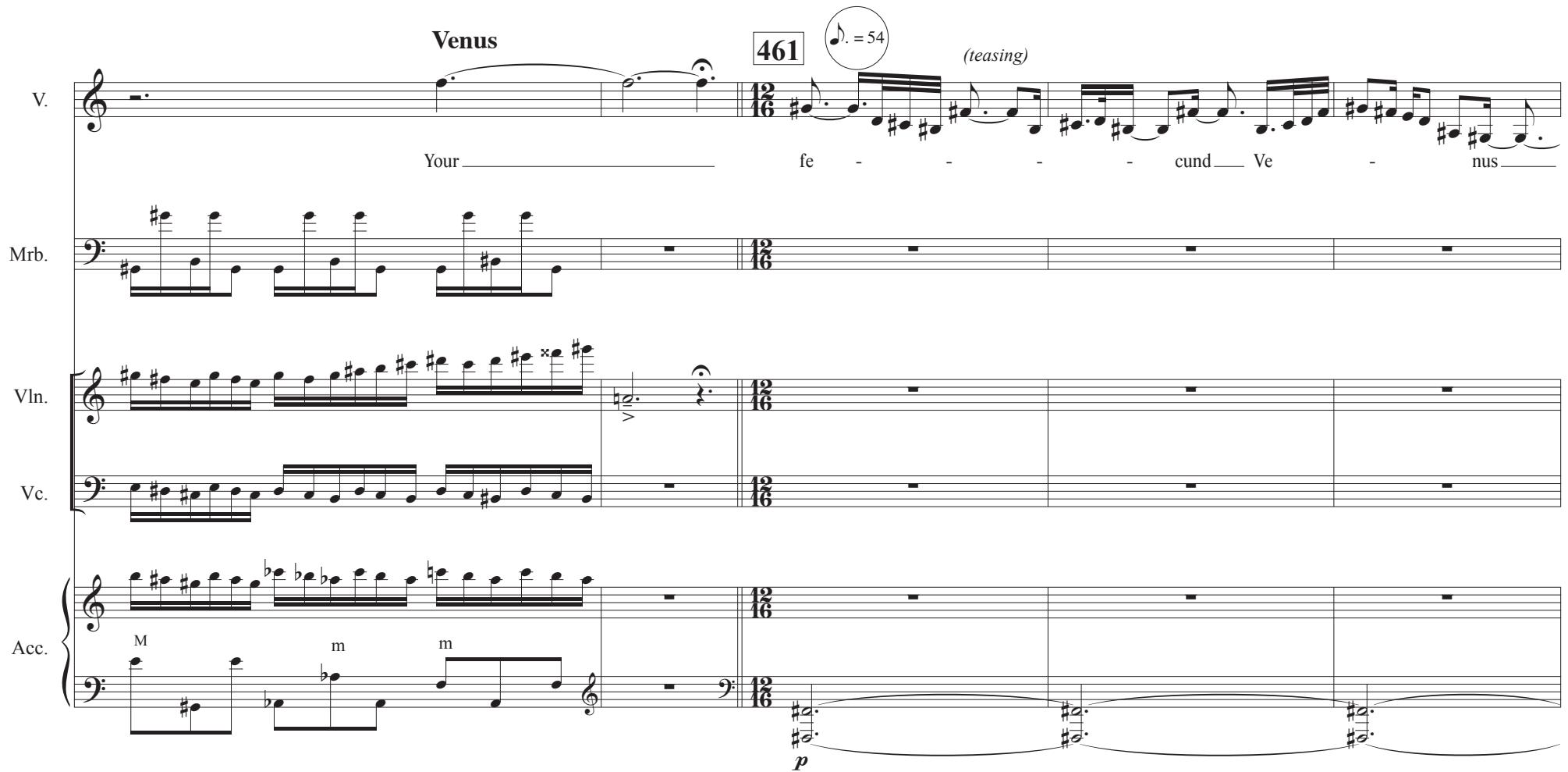
Vc. ff

Acc. ff M m M m

(Venus has appeared on Mars and it is immediately clear that things are not going to turn out well. She has been scarred by the ways of the world and is now a modern militant)

Venus

461  (teasing)



Your _____ fe - - - cund ___ Ve - - nus _____

Mrb.

Vln.

Vc.

Acc. M m m

462

463

464

p

V. stands be - fore you, still be - gu - ling, de - si - ra - ble, en -

Acc.

V. ti

M. Mars (*in rapture*)

p The light of my be - lo - ved Ve - nus

Vc.

Acc.

V. - - - - - cing!
M. - - - - -
Vc. - - - - -
Acc. { - - - - -
476
V. Take me, love me, - - - - -
M. Life, - - - - -
Vln. *p*
Vc. *pp*
Acc. { - - - - -

Edward Lambert: The Art of Venus

V. I am as moist and fer - tile as the soil on Earth!

M. ry, glo - ry! On - ly the Sun is hot - ter than you, I wor - ship you!

Vln.

Vc.

Acc. { $\frac{2}{2}$: $\frac{3}{2}$: $\frac{2}{2}$: $\frac{3}{2}$: }

491

Vln. pp

Vc. pp

Acc. { pp }

497 (recoiling as Mars turns ardent, and restraining him)

V. Not now, you loath - some god, put the lid on it! You're ri - di - cu - lous! You kneel be - fore me, sub - ju - gate to my will, while I

Mrb. *f*

V. feel on - ly dis - dain for a worn - out toy. Be - sides, you're as flac - cid as youth - ful A - do - nis, who pre - ferred o - ther men to me!

Mrb.

504 (indicating the Earthlings)

V. Hu - mans! How pa - the - tic when they sleep, how help - less in dreams!

Mrb. *p* *f* *p*

V. Their faith in their de - sti - ny and that of the Earth, is a de - lu - sion,

Mrb. *f* *p* *f* *p*

514

V. is a de-lu - sion to be mar - velled at. I, the in - fec - tious

M.

Mrb.

Vln.

V. a - gent, — the vi - rus of the gods, — am here on bu - siness. Hu - man - kind is in - tent on in - va - sion: we are

M.

Mrb.

Vln.

Vc.

521

V. *threa-tened, we are threa-tened by Earth-lings who will soon set foot on this pla-net of yours! They ap-proach,*

M. *- xi-cate my sen - - - ses! Hu - mans co-ing here? I knew __*

Mrb.

Vln.

Vc.

526

V. i - diot! They come as con - querors, you will be no god to them. Hu - mans on - ly wor - ship what they can - not see.

M. kneel be - fore me!

Mrb. *f*

Vln. arco *p*

Vc. *f*

V. Once they are here you will be like dirt - shit! We must halt them, thwart their am - bi - tions, curb their ar - ro - gance,

Mrb. *p* cresc.

Vln. cresc.

Vc. arco *p* cresc.

537

V. cure their pride!

M. Soon their craft will de-scend, the first of ma-ny:
They in-tend ____ to land here, on this pla-net?

Mrb.

Vln.

Vc.

V. here. We must en - sure that their fu - ture is fu - tile!

M. So dark - ness will win out? _____ We must re - main a - lone? Why must the Earth - lings be pu - nished?

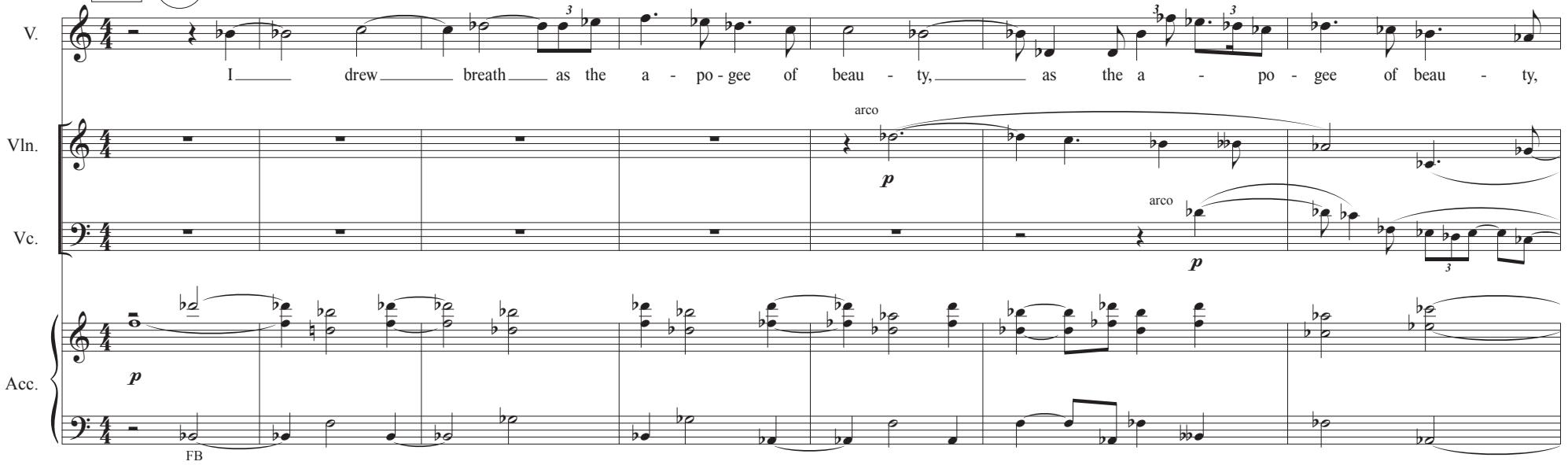
Mrb.

Vln.

Vc.

551

(producing Botticelli's *The Birth of Venus*)

V. 

Vln. 

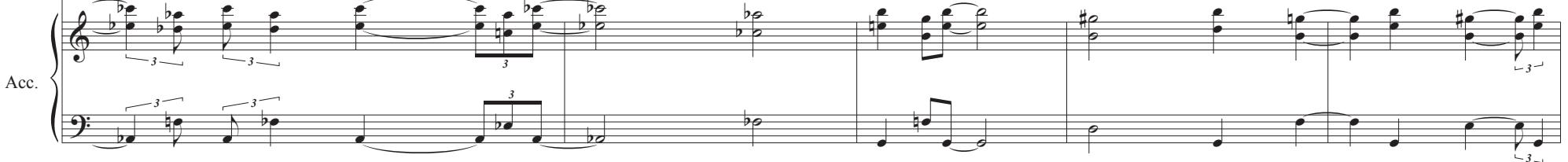
Vc. 

Acc. 

V. 

Vln. 

Vc. 

Acc. 

563

V. ga-zing on me, — most beau - teous, most beau - teous of god-des-ses, would in - voke

Vln.

Vc.

Acc.

572

(she reveals the Velazquez painting we saw earlier...)

V. on - ly de - sire for the Ho - ly, on - ly de - sire for the Ho - ly. Then I be -

Mrb.

Vln.

Vc.

Acc.

V. came _____ an__ ob - ject__ of__ sex, _____ a__ sym - bol, a__ sym - bol__ of__ sex, sex, sex, sex, sex, sex, ____

Mrb.

Vln.

Vc.

Acc.

pizz.

3 3 3 3 4 4 4 4 4 4 4 4

585 ♩=88

(taking her knife...)

V. — of sex, pain - ted un - clothed, re - cum - bent on a bed,

Mrb. { ♩

Vln. arco ♩ pizz.

Vc. 6 6 6 ♩ p

Acc. ♩ p

590 (...she slowly and methodically
 slashes the painting...)

This musical score page features five staves of music. The vocal parts (V., Mrb., Vln., Vc., Acc.) are positioned above the piano part. The vocal parts sing in unison, with lyrics provided below the staff: "my beau - ti - ful but - tocks, las - ci - vious, e - ro - tic, were ob - jects of lust, my beau - ti - ful but - tocks, my". The piano part consists of two staves, one for the treble clef (Mrb.) and one for the bass clef (Acc.). The music is set in common time, with a key signature of one flat. Measure numbers 3, 3, 3, 3, 3 are indicated above the vocal staves, corresponding to the first five measures of the vocal line. Measure 6 begins with a change in instrumentation and texture, featuring eighth-note chords in the piano's bass staff.

600

V. beau - ti - ful but - tocks, _____ my beau - ti - ful but - tocks, las - ci - vious, e - ro - tic, were ob - jects of lust; a - bused and ex - plo - ied, por-

Mrb.

Vln.

Vc.

Acc.

pp
arco
pp
pp

604

Musical score for orchestra and choir, page 604. The score includes parts for Violin (V.), Bassoon (Mrb.), Violin (Vln.), Cello (Vc.), and Accordion (Acc.). The vocal part features lyrics: "trayed as por - no - gra - phy in the name of Art, por - trayed as por - no - graphy in the name _____ of". The score uses a mix of common time (3/4, 4/4) and 6/8 time signature changes. Measure numbers 1 through 10 are indicated above the staff.

V.

Art! A - bused and ex - plo - ted, a - bused and ex - plo - ted, Ve - nus, a porn star, me bol - lock na - ked,

Mrb.

Vln.

Vc.

Acc.

612

A musical score page from Edward Lambert's *The Art of Venus*. The page is numbered 612 at the top center. The score consists of five staves: V. (Violin), Mrb. (Double Bass), Vln. (Violin), Vc. (Cello), and Acc. (Double Bass). The vocal part (V.) has lyrics: "Ve - nus a porn star, pro - vi - ding the pri - vate plea - sure". The Mrb. and Vln. staves show rhythmic patterns with sixteenth-note figures. The Vc. staff features a pizzicato section marked "pizz.". The Acc. staff shows sustained notes with grace notes. Measure numbers 1 through 12 are present above the staves, indicating a repeating section.

V. Ve - nus a porn star, pro - vi - ding the pri - vate plea - sure

Mrb.

Vln.

Vc. pizz.

Acc. p.

617

A musical score page featuring five staves of music. The top staff is for the Violin (V.), showing a melodic line with lyrics: "— of prin - ces, the pri - - - vate plea - sure — of prin - - ces!". The second staff is for the Marimba (Mrb.), with a dynamic marking of 8^{va} . The third staff is for the Violin (Vln.). The fourth staff is for the Cello (Vc.). The bottom staff is for the Accordion (Acc.). The score includes various dynamics, time signatures (including 6/8), and performance instructions like 8^{va} .

625



(...when she looks up again, she and the painting are covered in blood)

V.

M.

Mrb.

Vln.

Vc.

Acc.

Mars

Your power o - ver me is both cru - - -

arco

f

f

m d m d m d m d m d m d m d m d

SB

V.

M.

Mrb.

Vln.

Vc.

Acc.

Spurned,

el tor

ture,

cru

f

pizz.

m d m d m d M M M M m m d

V.

M.

Mrb.

Vln.

Vc.

Acc.

spurned,
el tor ture,
o god dess, o

m d m d m d m d m d

V.

M.

god - - - dess of stone,

Mrb.

Vln.

Vc.

Acc. M M M M m m d M M M M

641

V. spurned and ri - di - culed, ri - di - culed in all the hea - vens,

M. — and ex - qui - ste, ex - - - - qui - site rap - ture,

Mrb. —

Vln. —

Vc. pizz. arco —

Acc. m d m d m d m d m d m d

V. spurned _____ and ri - di - culed in all the hea - - - - - vens, in all the

M. ex - qui - site rap - ture, ex - qui - site rap - - - - - ture, ex - qui - site

Mrb.

Vln.

Vc.

Acc.

V. hea - - - - - vens,
M. rap - - - - - ture,
Mrb.
Vln.
Vc.
Acc. m d m

in all the
ex - qui - site
mid.

650

V. $\begin{smallmatrix} \text{12} \\ 8 \end{smallmatrix}$ hea - - - - vens, $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$ bugged, _____ bugged, _____ bugged, bugged,

M. $\begin{smallmatrix} \text{12} \\ 8 \end{math>$

Musical score for Edward Lambert's *The Art of Venus*, page 113. The score consists of six staves:

- V.** (Soprano) sings "bugged, bugged, bugged, bugged, I am the worm that".
- M.** (Mezzo-soprano) sings "fet - ter me, whip me, tread me un - der - foot! Be my".
- Mrb.** (Double Bass) provides harmonic support with sustained notes.
- Vln.** (Violin) plays a continuous eighth-note pattern.
- Vc.** (Cello) plays a continuous eighth-note pattern.
- Acc.** (Double Bass) provides harmonic support with sustained notes.

The music is in common time (indicated by '12/8'). The vocal parts have irregular rhythms, while the instrumental parts provide a steady eighth-note pulse.

V. turns, I am the worm that

M. ham - - - - mer, I your

Mrb. *f* *p*

Vln. *f* *p*

Vc. *f* *p*

Acc. *f M.* *p*

V. turns,
that turns!

M. an - - vil! I love you more, the worse you

Mrb. *f*

Vln. *f*

Vc. *f*

Acc. *f* M

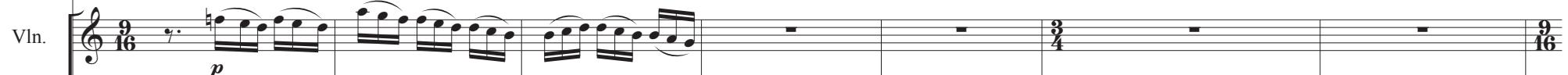
(As she sings her coloratura, Venus seizes Mars, ties
him up and lashes him while he cries out and weeps)

665

V. 

M. 

Mrb. 

Vln. 

Vc. 

Acc. 

672

V.

Mrb.

I'll show no mer - cy! Whim

678

Vln.

Vc.

Acc.

Measure 672: Violin (V.) plays sixteenth-note patterns. Double Bass (Mrb.) rests.

Measure 673: Double Bass (Mrb.) plays eighth-note chords. Violin (Vln.) rests.

Measures 674-675: All instruments rest.

Measure 676: Violin (Vln.) plays sixteenth-note patterns. Double Bass (Vc.) rests.

Measure 677: All instruments rest.

Measure 678: Double Bass (Vc.) plays sixteenth-note patterns. Accordion (Acc.) plays eighth-note patterns.

Measure 679: Accordion (Acc.) continues eighth-note patterns.

682

V. - - - - per! Wail! Trem

Mrb.

Vln.

Vc.

Acc.

This musical score page from Edward Lambert's 'The Art of Venus' (page 118, measure 682) features five staves. The Violin (V.) staff shows sixteenth-note patterns with grace notes, with lyrics 'per!', 'Wail!', and 'Trem' placed below it. The Marimba (Mrb.) staff consists of eighth-note chords. The Violin (Vln.) and Cello (Vc.) staves both feature sixteenth-note patterns with dynamic markings f and p. The Accordion (Acc.) staff has sustained notes with dynamic markings f and p. The score is numbered 682 at the top right.

688

Musical score for orchestra and choir, page 688. The score consists of five staves:

- V.** (Violin) has sixteenth-note patterns. The lyrics "ble!", "Groan!", and "Whine!" are written below the staff.
- Mrb.** (Double Bass) has sustained notes.
- Vln.** (Violin) has sixteenth-note patterns. Dynamics *f* and *p* are indicated.
- Vc.** (Cello) has sixteenth-note patterns. Dynamics *f* and *p* are indicated.
- Acc.** (Double Bass) has sustained notes. A measure number *M* is above the staff.

The score features time signature changes between 3/4, 9/16, and 4/4. Measure numbers 688, 3, 9, 16, 9, 16, and 4 are placed above the staves.

693

V. I'll tear you to shreds! Writhe,

Mrb.

Vln.

Vc.

Acc.

This musical score page from Edward Lambert's *The Art of Venus* (page 120) shows a section for five instruments: Violin (V.), Bassoon (Mrb.), Violin (Vln.), Cello (Vc.), and Accordion (Acc.). The score begins with a treble clef, 4/4 time, and one sharp in the key signature. The first staff (V.) contains a melodic line with eighth-note pairs and sixteenth-note patterns. The second staff (Mrb.) features sustained notes and a dynamic marking 'p'. The third staff (Vln.) and fourth staff (Vc.) are mostly blank. The fifth staff (Acc.) also features sustained notes. Measure numbers 693 and 694 are indicated above the staves.

V.

Mrb.

Vln.

Vc.

Acc.

wrig - gle like a worm! What

704

V. plea - sure, what ec - - - sta - sy!

Mrb.

Vln.

Vc.

Acc.

Squirm!

f

p

p

f

p

M

710

V.

Mrb.

Vln.

Vc.

Acc.

Howl! — Nor will gods be, nor will gods be hu-mans'

f *p*

m

V. pro - per - ty, ————— gods will not be hu - mans' pro - per - ty, ————— sub - ser - vient to their

Mrb. { $\begin{array}{cccc} \text{15} & \text{16} & \text{15} & \text{16} \\ p & fp & p & fp \end{array}$ }

Vln. { $\begin{array}{cccc} \text{15} & \text{16} & \text{15} & \text{16} \\ f & p & f & p \end{array}$ }

Vc. { $\begin{array}{cccc} \text{15} & \text{16} & \text{15} & \text{16} \\ f & p & f & p \end{array}$ }

Acc. { $\begin{array}{cccc} \text{15} & \text{16} & \text{15} & \text{16} \\ sp & p & sp & p \end{array}$ }

720

A musical score page featuring five staves of music. The vocal part (V.) is at the top, followed by the Marimba (Mrb.), Violin (Vln.), Cello (Vc.), and Accordion (Acc.). The vocal part has lyrics: "will, o - be - dient, sub - ser - vient to their will! If". The score includes dynamic markings like *p*, *f*, *fp*, and *M*. Measure numbers 15, 9/16, and 12 are shown above the staves.

V. will, o - be - dient, sub - ser - vient to their will! If

Mrb. *p* *fp* *p*

Vln. *f* *p* *p*

Vc. *f* *p* *p*

Acc. *fp* *p* *p* M

V.
Earth - lings, _____
Earth - lings _____ in - vade _____
Mars, _____

M.
Mars
If Earth - lings _____ in vade _____
Mars, _____

Mrb.

Vln.

Vc.

Acc.

Musical score for Edward Lambert's *The Art of Venus*, page 127. The score consists of six staves:

- V.** Violin (top staff), treble clef, key signature of one sharp (F#).
- M.** Bassoon (second staff), bass clef.
- Mrb.** Double Bass (third staff), bass clef.
- Vln.** Violin (fourth staff), treble clef.
- Vc.** Cello (fifth staff), bass clef.
- Acc.** Accordion (bottom staff, with a brace), treble and bass clefs.

The vocal line "if Earth - lings," is written above the Violin and Bassoon staves. The Accordion part features a melodic line with eighth-note patterns and harmonic bass notes. A small "m" is written above the Accordion staff near the bottom.

V. in - vade _____ Mars, _____ their

M. if Earth - lings _____ in vade _____ Mars, _____ their

Mrb.

Vln.

Vc.

Acc.

741

Musical score for orchestra and choir, page 741. The score consists of six staves:

- V.** Violin I (G clef) plays eighth-note patterns.
- M.** Bassoon (F clef) plays eighth-note patterns.
- Mrb.** Double bass (C clef) provides harmonic support with sustained notes.
- Vln.** Violin II (G clef) plays sixteenth-note patterns.
- Vc.** Cello (C clef) plays sixteenth-note patterns.
- Acc.** Double bass (C clef) provides harmonic support with sustained notes.

The vocal parts are:

- V.** Soprano vocal line with lyrics: "power will know no bounds,"
- M.** Bass vocal line with lyrics: "power will know no bounds,"

A measure number "M" is located at the bottom right of the Acc. staff.

V. -

M. (in despair, as the light fades)
The bliss _____ of love _____ and pain... _____

E.1 Earthlings
(dreamily, stirring in their sleep)
When we _____ Earth-lings

Mrb. ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯:

Vln. ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯:
pp

Vc. ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯:

Acc. { ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯: ♯:

This musical score page from Edward Lambert's *The Art of Venus* (page 130) features six staves of music. The vocal parts (V., M., E.1) have lyrics: 'The bliss _____ of love _____ and pain... _____' and 'Earthlings (dreamily, stirring in their sleep) When we _____ Earth-lings'. The bassoon part (Mrb.) consists of sustained notes. The violin and cello parts (Vln., Vc.) play sixteenth-note patterns. The accordion part (Acc.) has a rhythmic pattern of eighth and sixteenth notes. The score is in common time with a key signature of one sharp.

A musical score page featuring eight staves. The top two staves are blank. The third staff (E.1) has lyrics: "in - vade", "Mars, _____", and "when we, ____ when we ____". The fourth staff (E.2) has lyrics: "When we _____", "Earth - lings", and "in - vade". The fifth staff (E.3) has lyrics: "When we ____ Earth - lings", "in vade", and "Mars, ____". The sixth staff (Mrb.) consists of sustained notes. The seventh staff (Vln.) and eighth staff (Vc.) both play eighth-note patterns. The ninth staff (Acc.) plays sixteenth-note patterns.

A musical score page from Edward Lambert's *The Art of Venus*. The page is numbered 132 at the top left and features the title at the top right. The score consists of eight staves, each with a specific instrument or voice part:

- V. (Violin) - Treble clef, single line.
- M. (Double Bass) - Bass clef, double line.
- E.1 (First Violin) - Treble clef, single line, singing "in - vade _____ Mars, _____".
- E.2 (Second Violin) - Treble clef, single line, singing "Mars, _____ when we, _____ when we _____ in - vade _____".
- E.3 (Cello/Bassoon) - Bass clef, double line, singing "when we _____ in vade _____ Mars, our power will know no bounds., _____".
- Mrb. (Double Bass) - Bass clef, double line, playing sustained notes.
- Vln. (Violin) - Treble clef, single line, playing eighth-note patterns.
- Vc. (Cello) - Bass clef, double line, playing eighth-note patterns.
- Acc. (Accordions) - Treble and bass clefs, double line, playing sixteenth-note patterns.

The music is in common time and includes lyrics in the vocal parts. The Accordion part has a dynamic marking 'd' in the last measure. The vocal parts (E.1, E.2, E.3) are written in a soprano-like range, while the Marimbula part is lower. The Accordion part provides harmonic support with its rapid sixteenth-note chords.

759

Musical score for orchestra and choir, page 759. The score consists of ten staves:

- V. (Violin)
- M. (Double Bass)
- E.1 (Soprano 1)
- E.2 (Soprano 2)
- E.3 (Soprano 3)
- Mrb. (Double Bassoon)
- Vln. (Violin)
- Vc. (Cello)
- Acc. (Double Bass)

The vocal parts E.1, E.2, and E.3 sing the lyrics "our power will" three times. The lyrics "Mars," "no bounds." are also present. The orchestra provides harmonic support with sustained notes and rhythmic patterns. Measure numbers are indicated by vertical lines.

our power will
Mars,
no bounds.
our power will

p

m

772

Musical score for orchestra and choir, page 135, measure 772. The score includes parts for V. (Violin), M. (Double Bass), E.1, E.2, E.3 (string quartet), Mrb. (Double Bassoon), Vln. (Violin), Vc. (Cello), and Acc. (Double Bass). The vocal parts sing "vade", "Mars,", "their", "in", "vade", "Mars,", "their". The Mrb. part has sustained notes. The Vln. and Vc. parts play sixteenth-note patterns. The Acc. part has sustained notes. Dynamics include *pp* and *m*.

vade Mars, their
in vade Mars, their

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

pp

m

V. power will know no bounds, their

M. power will know no bounds,

E.1 our power will know no

E.2 our power will

E.3 our power will know no

Mrb.

Vln.

Vc.

Acc.

783

V. power will know no bounds.

M. their power will know no bounds.

E.1 bounds.

E.2 know no bounds.

E.3 bounds.

Mrb.

Vln.

Vc. *p*

Acc. *M*

V. 

M. 

E.1 

E.2 

E.3 

Mrb. 

Vln. 

Vc. 

Acc. 

791

A musical score for orchestra and choir. The vocal parts include V. (Soprano), M. (Mezzo-Soprano), E.1 (Contralto), E.2 (Bass), E.3 (Bass), Mrb. (Double Bass), Vln. (Violin), Vc. (Cello), and Acc. (Double Bass). The vocal line for V. is: Let fla - shes in their eyes ap - pear, like lu - mi - nous. The score features various rhythmic patterns, including sixteenth-note figures and sustained notes. Measure numbers 9 and 16 are indicated above the staff.

V.
M.
E.1
E.2
E.3
Mrb.
Vln.
Vc.
Acc.

Let fla - shes in their eyes ap - pear, like lu - mi - nous

9 16 9 16

V.
dan - cing fai - - - ries,
M.

E.1
E.2
E.3

Mrb.

Vln.

Vc.

Acc.

12
16
m
12
16

like lu - mi - nous dan - cing fai - - ries!

802

V. Come, sis - ters, the Fu - ries, to a - venge my
M.

Earthlings (*The Earthlings have woken, confused and muttering incomprehensibly; they panic as they see Mars fading away, and the spacecraft goes out of control*)

E.1 (vowels ad lib.)

E.2 (vowels ad lib.)

E.3 (vowels ad lib.)

Mrb.

Vln.

Vc.

Acc. M

809

V. tor - - - - ments! time for di - vine re - tri - bu - tion:

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

817

V. make _____ a big stink! Let pu - trid

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

d M

V. o - dours _____ rot _____ them! _____ For these

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

The musical score consists of eight staves. The first staff (V.) has lyrics: "o - dours _____ rot _____ them! _____ For these". The second staff (E.1) starts with a rest. The third staff (E.2) starts with a eighth note. The fourth staff (E.3) starts with a sixteenth note. The fifth staff (Mrb.) consists of eighth notes. The sixth staff (Vln.) consists of sixteenth-note patterns. The seventh staff (Vc.) consists of sixteenth-note patterns. The eighth staff (Acc.) consists of eighth notes. Measure numbers 16, 9, 12, and 16 are placed above the staves at various points. A small 'd' is located below the eighth staff.

825

V. un - hinged an - ti hu - mans an ni - hi - la - tion a - waits!

M.

E.1

E.2

E.3

So _____

Mrb.

Vln.

Vc.

Acc. m

V.

M.

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

I am lost again.

They can fuck off for ever - more!

(As the atmosphere in the capsule becomes ever more poisonous, the crew put on their masks and their sounds become ever more muffled until they soon fall silent)

d

833

(Suddenly, VENUS takes the knife to MARS and castrates him)

V. Man - kind can screw it - self; the fu - ture is for high - er forms.

M. My

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc.

d

838

V.

M. fate...

E.1

E.2

E.3

Mrb.

Vln.

Vc.

Acc. d m

The musical score page 838 features eight staves of musical notation. The staves are labeled from top to bottom: V., M., E.1, E.2, E.3, Mrb., Vln., Vc., and Acc. The Acc. staff is grouped by a brace and includes two specific dynamic markings: 'd' and 'm'. The vocal parts are indicated by 'So' (soprano) and 'life now' (bass). The bassoon part (M.) has the word 'fate...' written below it. The score is divided into measures by vertical bar lines, and each measure contains several notes or rests. The musical style includes various note heads, stems, and beams, typical of classical or symphonic music notation.

V. ends for a god that's im - mor - tal! Still - - - ness

Mrb.

Vln.

Vc.

Acc.

847

V. re - turns. to the dark - - - ness:

Mrb.

Vln.

Vc.

Acc. M

V. - sleep,

Mrb.

Vln.

Vc.

Acc.

V. sleep!

Mrb.

Vln.

Vc.

Acc.