

Sonic Peace: An Antithesis to Sonic Warfare

for

Two String Orchestras and Chamber Choir

by

Tatiana Maria Schnitman Espindola

# Sonic Peace

Transposed Score

Text & Music by:  
Tatiana Maria Schnitman Esoidola

*With determination*

♩=84 *f*

2 Sopranos

2 Altos

2 Tenors

2 Basses

Lyrics: L L R L L R R L R L

♩=84 Solfeggio Orchestra

Violin I a

Violin I b

Viola I

Cello I

Double Bass I

♩=84 A=432 Orchestra

Violin II

Viola II

Cello II

Double Bass II

S

A

T

B

*mp*

*mp*

*mp*

*mp*

L R L R L L R L R L L R L

R L L R L R L

R L L R L

L L R L R L

Detailed description: This block contains the musical notation for the string quartet (Soprano, Alto, Tenor, Bass). Each part is written on a five-line staff. The Soprano part starts with a treble clef and a 5-measure rest, then plays a series of eighth and sixteenth notes. The Alto part starts with a treble clef and a 5-measure rest, then plays a series of eighth and sixteenth notes. The Tenor part starts with a treble clef and an 8-measure rest, then plays a series of eighth and sixteenth notes. The Bass part starts with a bass clef and a 5-measure rest, then plays a series of eighth and sixteenth notes. Fingerings (L for left, R for right) are indicated above the notes. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A box labeled 'A' is placed above the Soprano staff.

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

*mp*

*mf*

*mp*

*mf*

Detailed description: This block contains the musical notation for woodwinds and brass. The parts are Vln. a, Vln. 1b, Vla. I, Vc. I, and D.B. I. Each part is written on a five-line staff. The Vln. a and Vln. 1b parts start with a treble clef and a 5-measure rest. The Vla. I part starts with an alto clef and a 5-measure rest. The Vc. I and D.B. I parts start with a bass clef and a 5-measure rest. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A box labeled 'A' is placed above the Vln. a staff.

Vln.

Vla. II

Vc. II

D.B. II

*mp*

*mf*

*mp*

*mf*

Detailed description: This block contains the musical notation for woodwinds and brass. The parts are Vln., Vla. II, Vc. II, and D.B. II. Each part is written on a five-line staff. The Vln. part starts with a treble clef and a 5-measure rest. The Vla. II part starts with an alto clef and a 5-measure rest. The Vc. II and D.B. II parts start with a bass clef and a 5-measure rest. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A box labeled 'A' is placed above the Vln. staff.

The musical score is divided into vocal and instrumental sections. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a four-part setting, with dynamic markings ranging from *mf* to *fp*. The instrumental parts include Violin I and II, Viola I and II, Cello I and II, and Double Bass I and II. The score features various musical notations such as slurs, accents, and dynamic markings like *pp*, *p*, *mp*, *mf*, and *fp*. The vocal parts are marked with *mf* and *fp* dynamics, and the instrumental parts are marked with *pp*, *p*, *mp*, and *mf* dynamics. The score is written in a four-part setting, with the vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin I, Viola I, Cello I, Double Bass I) all starting on the same page. The vocal parts are written in a four-part setting, with the Soprano part starting on the first line, the Alto part on the second line, the Tenor part on the third line, and the Bass part on the fourth line. The instrumental parts are written in a four-part setting, with the Violin I part on the first line, the Viola I part on the second line, the Cello I part on the third line, and the Double Bass I part on the fourth line. The score is written in a four-part setting, with the vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin I, Viola I, Cello I, Double Bass I) all starting on the same page. The vocal parts are written in a four-part setting, with the Soprano part starting on the first line, the Alto part on the second line, the Tenor part on the third line, and the Bass part on the fourth line. The instrumental parts are written in a four-part setting, with the Violin I part on the first line, the Viola I part on the second line, the Cello I part on the third line, and the Double Bass I part on the fourth line.

Chant (A=426)

*mp* *mf* *p* *mp* *fp* *mp* *pp*

S

Hi fu mi

Chant (A=426)

*f* *mp* *mf* *p* *mp* *fp* *mp* *pp*

A

Hi fu mi

Chant (A=426)

*f* *mp* *mf* *p* *mp* *fp* *mp* *pp*

T

Hi fu mi

Chant (A=426)

*f* *mp* *mf* *p* *mp* *fp* *mp* *pp*

B

Hi fu mi

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

Sonic Peace

*poco accel.*

17 *whispered*

S yo-i-mu na-ya yo - i - mu na-ya yo-i-mu na-ya

A yo - i-mu na-ya yo - i - mu na-ya

T *whispered* yo-i-mu na-ya yo-i-mu na - ya yo-i-mu na-ya *spoken* **p** Hi fu mi yo-i-mu na -

B **pp** *whispered* yo-i- mu na-ya yo-i- mu na-ya

L L L L L L

*poco accel.*

17

Vln. a *p*

Vln. 1b *p*

Vla. I *p*

Vc. I *p*

D.B. I *p* *p*

*poco accel.*

Vln.

Vla. II

Vc. II

D.B. II

-----  $\text{♩} = 92$

*spoken*  
*p* *f*

S  
21  
Hi fu mi yo-i-mu na - ya yo-i-mu na-ya yo-i-mu na-ya yo-i-mu na - ya ko-to-mo chi lo la -

*spoken*  
*p* *f* *mp*

A  
L  
yo - i-mu na-ya yo-i-mu na-ya ko-to-mo chi lo la - ne

*f* *mp*

T  
8  
ya yo-i - mu na-ya yo-i-mu na-ya yo-i-mu na-ya ko-to-mo chi lo la -

*spoken*  
*p* *f* *mp*

B  
Hi fu mi yo-i-mu na - ya yo-i-mu na-ya yo-i-mu na-ya ko - to - mo chi lo la - ne

-----  $\text{♩} = 92$

Vln. a  
21  
*mp* *f*

Vln. lb  
21

Vla. I  
*mp* *f* *mp*

Vc. I  
*mp*

D.B. I  
*f*

-----  $\text{♩} = 92$

Vln.  
Vla. II  
Vc. II  
D.B. II

Sonic Peace

25 *a tempo* *mp* *whispered pp*

S ne Hi fu mi yo-i-mu na-ya ko-to-mo chi lo

A *pp* *whispered* L R R L R L L Hi fu mi

T *whispered pp* *p* 8 ne Hi fu mi yo-i-mu na-ya ko-to-mo chi lo la - ne

B *p* 7 3 L R L L L 3 R L

Vln. a 25 *a tempo* *mp*

Vln. lb 25 *mp*

Vla. I *mp*

Vc. I *mp*

D.B. I *mp*

Vln. *a tempo* A=432

Vla. II

Vc. II

D.B. II



29

S  
la - ne \_\_\_\_\_ *p* LRL L L R L

A  
yo-i-mu na-ya ko-to-mo chi lo la - ne \_\_\_\_\_ *mp*

T  
L R L L L R L *mf*

B  
*spoken pp* Hi fu mi yo - i - mu na-ya ko - to - mo chi lo la - ne \_\_\_\_\_ *f*

Vln. a  
3

Vln. 1b  
*p* 3

Vla. I  
*p*

Vc. I

D.B. I

Vln.  
*p* *mp*

Vla. II  
*fp* *mp*

Vc. II  
*p* *mp*

D.B. II  
*p* *mp*

Sonic Peace

This page of the musical score for "Sonic Peace" contains the vocal and lower instrumental parts. The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The instrumental section includes Violin I (Vln. a), Violin II (Vln. b), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vc. I), Cello II (Vc. II), Double Bass I (D.B. I), and Double Bass II (D.B. II). The vocal parts feature dynamic markings of *mp* and *mf*, with a crescendo leading to *mf* in the Soprano and Alto parts, and *f* and *fp* in the Tenor and Bass parts. The instrumental parts are mostly silent, with some entries in the lower strings (Vln. b, Vla. II, Vc. II, D.B. II) starting at measure 33, marked *mf*. The score includes various musical notations such as rests, notes, stems, and dynamic markings.

Move to stage position 2

37

S

Move to stage position 2

A

Move to stage position 2

T

8

Move to stage position 2

B

Vln. a

37

Vln. lb

Vla. I

*mf*

Vc. I

*mf*

D.B. I

*mf*

Vln.

*f*

Vla. II

*f*

Vc. II

*f*

D.B. II

*f*

*pp*

This musical score page, titled "Sonic Peace" and numbered 12, contains two systems of music. The first system (measures 41-44) features four staves for strings: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each string staff begins with a *pp* dynamic and contains complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and bowings are indicated with letters L and R, and numbers 3. The dynamics for the strings progress from *pp* to *mf* and then to *p*. The second system (measures 45-48) features four staves for woodwinds: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin staff starts with *pp*, followed by *fp* and *mp*. The Viola, Cello, and Double Bass staves all begin with *pp*. The woodwind parts consist of sustained notes and short melodic phrases.

*mf* *p*

S

*p* 3 R L

A

T

8

B

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

*fp* *fp* *mp*

Vc. II

D.B. II

45

45

Sonic Peace

**B** *seething*  
♩=92

S

A

T

B

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

**B** *seething*  
♩=92

tremolo  
*mf*

Vln.

Vla. II

Vc. II

D.B. II

53

S

A

T

B

G=198  
*mf*

An - ger is cour -

53 tremolo  
*mf* *mp*

53 tremolo  
*mf* *mp*

Vla. I  
*mp*

Vc. I  
*mf* *mp*

D.B. I  
*mf*

53 tremolo

Vln.

Vla. II

Vc. II

D.B. II

Sonic Peace

57

S

*mf*  
G=792

through \_\_\_\_\_ de - li - cate

A

*mp* G=396 *mf*

through our veins \_\_\_\_\_ fear \_\_\_\_\_ seeps \_\_\_\_\_ through de - li -

T

*f*  
8

- sing \_\_\_\_\_ through our veins \_\_\_\_\_

B

*mf*  
G=198

seeps \_\_\_\_\_ through de - li - cate

Vln. a

ord.

*mp*

Vln. 1b

57

Vla. I

spicatto

*mp* *mf*

Vc. I

spicatto

*mp* *mf*

D.B. I

*mp*

Vln.

Vla. II

Vc. II

D.B. II



*poco accel.* -----  $\text{♩} = 102$

61

S  
skins free - dom

A  
- cate skins

T  
8  
*f*  
Pa - tho' s up - roars de - sire free - dom

B  
skins Pa -

*p*

*poco accel.* -----  $\text{♩} = 102$

61

Vln. a  
*f*

Vln. 1b  
61

Vla. I  
*mf*

Vc. I

D.B. I  
spiccato  
*mf* ord.  
*p*

*poco accel.* -----  $\text{♩} = 102$

Vln.  
61

Vla. II

Vc. II

D.B. II

Sonic Peace

*p* ————— *mf* *mf*

S Pa - tho' s up - roars de - sire free - dom — Re -

A

T

B tho' s up - roars de - sire — free - dom —

Vln. a *mp* ord.

Vln. 1b *mp* ord.

Vla. I *p* *mp* ord.

Vc. I *mp* ord.

D.B. I *mp*

Vln.

Vla. II

Vc. II

D.B. II



Sonic Peace

73

S

A

T

8  
kons

*mf*

re - lief

re - lief

re - lease bec - kons

73

Vln. a

73

Vln. lb

Vla. I

*mp*

*mf*

Vc. I

*pp*

*mp*

D.B. I

*mp*

Vln.

Vla. II

Vc. II

D.B. II

77

S

re - - - - - lief

A

T

re - - - - - lief

B

77

Vln. a

*mf*

Vln. lb

Vla. I

Vc. I

*mf*

spicatto

D.B. I

Vln.

*p*

Vla. II

*p*

Vc. II

*p*

D.B. II

*p*



85

S

A

T

B

85

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

ord.

Vln.

Vla. II

Vc. II

D.B. II

Sonic Peace

24

89 *rit.* ..... ♩=92

S

A

T

B

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*pp* ord.

*f*

*pp*

*f*

*pp*



93

*ppp*

S  
waits \_\_\_\_\_ when \_\_\_\_\_

A  
T  
8

B  
*ppp*  
waits \_\_\_\_\_ when \_\_\_\_\_ in -

Vln. a  
93  
*mp*

Vln. 1b  
93  
*mp*

Vla. I  
*mp*

Vc. I  
*pp* *mp*

D.B. I  
*mp*

Vln.  
*ppp*

Vla. II  
*ppp*

Vc. II

D.B. II  
*ppp*

Sonic Peace

**Vocal Parts:**

- Soprano (S):** in - - - ner har - mo - ny
- Alto (A):** (Silent)
- Tenor (T):** har - mo - ny is em - braced
- Bass (B):** ner har - mo - ny

**Instrumental Parts:**

- Vln. a:** *ppp*
- Vln. 1b:** *p*
- Vla. I:** *ppp*
- Vc. I:** *p*
- D.B. I:** *p*
- Vln.:** *mp*
- Vla. II:** (Silent)
- Vc. II:** *mp*
- D.B. II:** *mp*

**Other markings:** Eb=319.5

101

*p*

li - be - ra -

E $\flat$ =319.5 *p*

har - mo - ny is

*p* *p*

em - braced li - be -

101

Vln. a

101

Vln. 1b

Vla. I

Vc. I

D.B. I

*mp*

Vln.

Vla. II

*mp*

Vc. II

D.B. II

Detailed description: This page of a musical score, titled 'Sonic Peace', is page 27. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble (Violins, Violas, Cellos, Double Basses). The vocal parts are in a four-part setting, with lyrics: 'li - be - ra - har - mo - ny is em - braced li - be -'. The instrumental parts include Violin I and II, Viola I and II, Cello I and II, and Double Bass I and II. The score is marked with dynamics such as *p* (piano) and *mp* (mezzo-piano). A specific frequency marking 'E $\flat$ =319.5' is present above the Alto part. The page number '101' appears at the beginning of the vocal and string staves.

105

S  
tion                      nears. \_\_\_\_\_

A  
em - - - - - braced \_\_\_\_\_

T  
8

B  
ra - - - - - tion                      nears.

105

Vln. a

Vln. 1b

Vla. I  
*mp*

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*mf*

*mf*

109

S

A

T

B

109

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*p*

*mf*

Sonic Peace

30

C

Solemn ♩ = 69

S  
A  
T  
B

C

Solemn ♩ = 69

Vln. a  
Vln. 1b  
Vla. I  
Vc. I  
D.B. I

C

Solemn ♩ = 69

Vln.  
Vla. II  
Vc. II  
D.B. II

117

S

A

T

B

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*mf*

*p*

tremolo

*mp*

*mf*

*p*

tremolo

*mp*

*mf*

*p*

3

3

Sonic Peace

*poco accel.* -----

121

S

A

T

B

*solo*  
*mp*

8

3

Pow - er - ful minds Mo - men - tous thoughts pro - voked si -

*poco accel.* -----

121

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

*poco accel.* -----

Vln.

Vla. II

Vc. II

D.B. II

*p*

*tutti*

*mp*



125  $\text{♩} = 79$

S

A

T

B

*mf*

8

si - - - - -

lent  
solo  
*mp* *mf*

125  $\text{♩} = 79$

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

125  $\text{♩} = 79$

Vln.

Vla. II

Vc. II

D.B. II

ord.

*mp*

*mf*

ord.

*mp*

3

*mf*

*mp*

Sonic Peace

129

S

A

T

B

8

tutti *mp*

si

tutti *mp*

lent si

129

Vln. a

129

Vln. 1b

Vla. I

Vc. I

D.B. I

ord.

*mp*

3

*mp*

3

133

S *fp* L *poco accel.* R L R L

A *fp* L R L R L

T 8 *pp*  
- - lent Si - lent ut - ter - an - ces

B - - lent

133 *poco accel.*

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln. *poco accel.*

Vla. II

Vc. II tremolo *pp*

D.B. II tremolo *pp*

137

S

A

T  
8  
are the stron - gest: Thoughts e - li - cit change, Thoughts,

B  
*pp*  
Thoughts e - li - cit change, Thoughts,

137

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II  
tremolo

Vc. II

D.B. II  
tremolo

*pp*

141  $\text{♩} = 84$

S

A

T  
8  
di - rec - ted, com - - - mand

B  
3  
di - rec - ted, com - - - mand

141  $\text{♩} = 84$

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

141  $\text{♩} = 84$

Vln.

Vla. II

Vc. II

D.B. II

ord.

ord.

3

3

Sonic Peace

38

*fp* *rit.* -----

S  
A  
T  
B

Vln. a  
Vln. lb  
Vla. I  
Vc. I  
D.B. I

*rit.* -----

Vln.  
Vla. II  
Vc. II  
D.B. II

145

L R L R L

149  $\text{♩} = 69$

S

A

T

B

*mf*

3

Pow - er - ful minds

149  $\text{♩} = 69$

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

149  $\text{♩} = 69$

Vln.

*pp*

tremolo

Vla. II

*pp*

*p*

Vc. II

ord. soli

*mf*

3

3

D.B. II

Detailed description: This page of a musical score for 'Sonic Peace' contains measures 149-152. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Tenor part starting a triplet of eighth notes in measure 152. The instrumental parts include Violins (a and 1b), Viola I, Cello I, Double Bass I, Violin, Viola II, Cello II, and Double Bass II. The Violin and Viola II parts are marked *pp* and feature tremolos in measure 152. The Cello II part is marked *p*. The Double Bass II part is marked *mf* and features an 'ord. soli' section with triplets in measures 150 and 151. A tempo marking of  $\text{♩} = 69$  is present at the top and middle of the page.

Sonic Peace

40

153

S

A

T

B

Mo - men - tous thoughts pro - voked si -

153

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

tremolo

*p*

tremolo

*p*

tremolo

*p*



*poco accel.* -----

S

A

T

B

lence  
*mf*

si

*poco accel.* -----

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

*poco accel.* -----

Vln.

*mf*

Vla. II

*mf*

Vc. II

*mf*

D.B. II

*mf*

Sonic Peace

42

$\text{♩} = 84$

161

S

A

T

B

si - - - - - lence

lence si - - - - - lence

$\text{♩} = 84$

161

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

$\text{♩} = 84$

Vln.

Vla. II

Vc. II

D.B. II

*p*

165 *fp* **D** ♩ = 120

S *fp* L R L R L

A *fp* L R L R L

T *p* *fp* L R L R L  
com - mands.

B *p* *fp* L  
com - mands.

165 **D** ♩ = 120

Vln. a

Vln. 1b

Vla. I *f*

Vc. I *f*

D.B. I

**D** ♩ = 120

Vln.

Vla. II *p*

Vc. II *p*

D.B. II *p*

169

S

A

T

B

R L R L

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

ord.

*f*

*p*

*f*

*f*

*pp*

Detailed description: This page of a musical score, titled 'Sonic Peace', is numbered 44. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble. The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by whole rests. The Bass vocal part has a short melodic phrase in the first measure, marked with 'R L R L' above it. The string ensemble includes Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, and Double Bass II. Violin I and II have melodic lines starting in measure 169. Viola I has a long note in measure 169. Violoncello I and II have rhythmic patterns. Double Bass I has a melodic line starting in measure 169. The score includes dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo). There is also an 'ord.' (ordine) marking in the Viola II part in the final measure. The page number '44' is in the top left, and the title 'Sonic Peace' is in the top center.



Sonic Peace

C=512  
*p*

S  
A  
T  
B

Shi \_\_\_\_\_ ki lu yu i \_\_\_\_\_ tsu \_\_\_\_\_

C=256  
*p*

Shi \_\_\_\_\_ ki lu yu i \_\_\_\_\_

Vln. a  
Vln. 1b  
Vla. I  
Vc. I  
D.B. I

*pp*  
*p*

Vln.  
Vla. II  
Vc. II  
D.B. II

*pp*  
*p*

*rit.*

*whispered*

181

S

— wa nu so wo

A

C=512

T

Shi ki lu yu i tsu wa nu

B

— tsu wa nu

*rit.*

181

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

*rit.*

Vln.

*p*

*8va*

Vla. II

Vc. II

D.B. II

*p*

Sonic Peace

185 ♩=84

S ta ha ku me ka Shi

A

T *whispered* Shi ki lu

B so wo ta ha ku me ka

185 ♩=84

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

185 ♩=84

Vln. *8<sup>va</sup>*

Vla. II

Vc. II

D.B. II *p*



189

S  
— ki lu yu i — tsu — wa nu

A  
yu i — tsu — wa nu so wo *whispered*

T

B

189

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*8<sup>va</sup>*

*p*

193

S

A

T

B

ta ha ku me ka Dreams are i - ma - gi -

ta ha ku me ka

193

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

8<sup>va</sup>

*accel.*

*mf*

197

S

A

T

B

The mind's \_\_\_\_\_ cre - a - tion ac - ted

na - tion's *whispered* do - main

so wo ta ha ku me ka \_\_\_\_\_

*accel.*

197

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

*accel.*

Vln.

Vla. II

Vc. II

D.B. II

201  $\text{♩} = 120$  *mp*

S out *mf* A - chie - va -

A Haun - ting \_\_\_\_\_ i - mag' - ry or Won - der \_\_\_\_\_

T 8 Haun - ting \_\_\_\_\_ i - mag' - ry or Won - der

B *mp* Haun - ting \_\_\_\_\_ i - mag' - ry or Won - der

201  $\text{♩} = 120$

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

201  $\text{♩} = 120$

Vln. *8va*

Vla. II

Vc. II

D.B. II

205

S

ble when \_\_\_ per - so - nal po - wer is re - cog - nized

A

T

*p*

B

A - chie - va - ble when \_\_\_

205

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*8va*

209

S

A

T

B

per - so - nal po - wer is re - cog - nized

209

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

Detailed description: This page of a musical score, titled 'Sonic Peace', contains measures 209 through 212. The score is arranged in three systems. The first system features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Tenor part has a melodic line with a triplet of eighth notes in the first measure and lyrics 'per - so - nal po - wer is re - cog - nized' underneath. The vocal staves for Soprano, Alto, and Bass are mostly empty, with some rests. The second system contains five instrumental staves: Violin I (Vln. a), Violin II (Vln. 1b), Viola I (Vla. I), Cello I (Vc. I), and Double Bass I (D.B. I). Vln. a has a few notes in the final measure. Vln. 1b has a melodic line with some notes marked with an 'x'. Vla. I has a long, sustained note across the first two measures. Vc. I and D.B. I have rhythmic patterns in the first two measures. The third system contains four instrumental staves: Violin (Vln.), Viola II (Vla. II), Cello II (Vc. II), and Double Bass II (D.B. II). Vln. and D.B. II are mostly empty. Vla. II has a long, sustained note across the first two measures. Vc. II has rhythmic patterns in the first two measures.

*rit.* -----

213

S

A

T

B

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

*rit.* -----

Vln.

Vla. II

Vc. II

D.B. II

217  $\text{♩}=84$  Eb=639

S A - lone - ness \_\_\_\_\_ A - lone - ness \_\_\_\_\_

A Eb=319.5 A - lone - ness \_\_\_\_\_ is \_\_\_\_\_

T Eb=319.5 A - lone - ness \_\_\_\_\_ is \_\_\_\_\_

B Eb=159.75 A - lone - ness \_\_\_\_\_ A - lone -

217  $\text{♩}=84$

Vln. a *fp*

Vln. 1b *mp*

Vla. I

Vc. I

D.B. I

217  $\text{♩}=84$

Vln.

Vla. II

Vc. II

D.B. II



221

S

— some - where some - where

A

al - ways wel - come, Lone - li - ness per - me - ates, qui - et - ly

T

8

B

— al - ways wel - come,

- ness — some - where

221

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

*fp*

*pp*

*pp*

*pp*

Vln.

Vla. II

Vc. II

D.B. II

225

S

A

T

B

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

some - where

A - lone - ness is al - ways wel - come,

*whispered*

Lone - li - ness per - me - ates, qui - et - ly sa -

*mp*

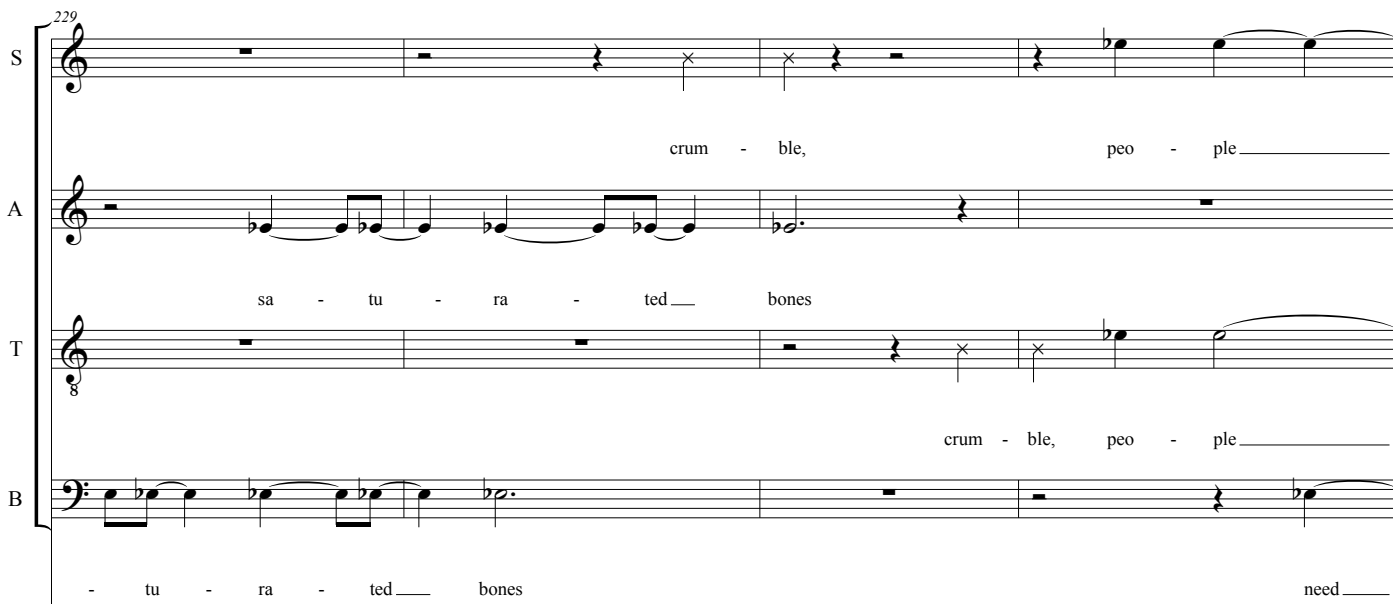
*pp*

*mp*

229

S  
A  
T  
B

crum - ble, peo - ple  
sa - tu - ra - ted bones  
crum - ble, peo - ple  
- tu - ra - ted bones need



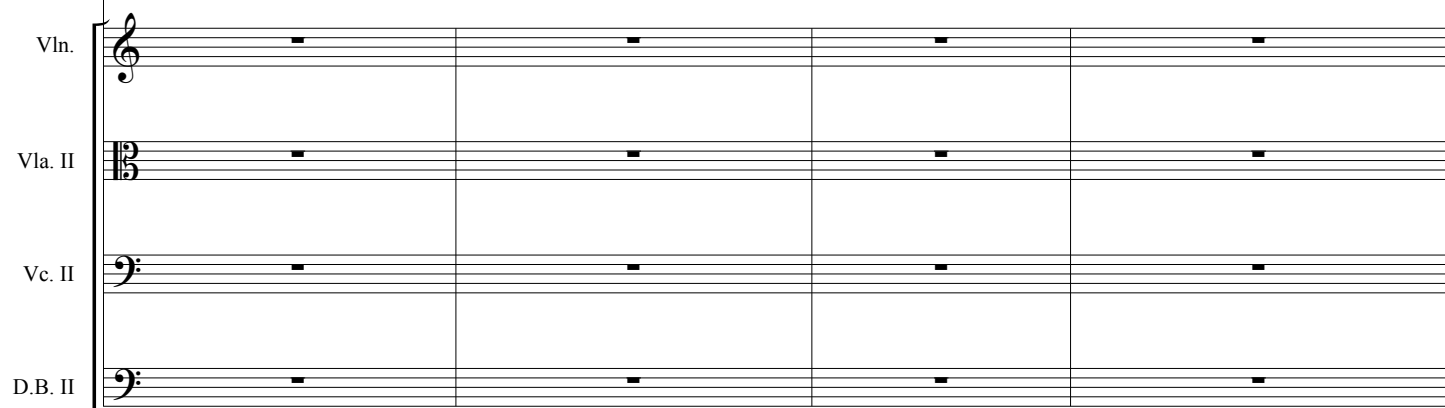
229

Vln. a  
Vln. 1b  
Vla. I  
Vc. I  
D.B. I

*mp*  
*mp*  
*mp*



Vln.  
Vla. II  
Vc. II  
D.B. II



233

S

A

T

B

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

A - lone - ness is al - ways wel - come, need Lone - li - ness per - me - ates, qui - et-ly Peo - ple True bonds are un -

*whispered*

*pp*

3

237

S

A

T

B

*p*

*whispered*

True bonds are un - a - sai - la - ble. Un -

Lone - li - ness per - me - ates, qui - et - ly \_\_\_\_\_

- a sai - la - ble

237

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

*mp*

Vln.

Vla. II

Vc. II

D.B. II

Sonic Peace

62

E

*♩=84 pensive*

S

A

T

B

- see - ing eyes are loo - king eve - ry - where Sear -

*p*

Un - see - ing

E

*♩=84 pensive*

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

241

E

*♩=84 pensive*

Vln.

Vla. II

Vc. II

D.B. II

245 *p*

S The third eye \_\_\_\_\_ sleeps \_\_\_\_\_

A - ching through fog co - vered len - ses

T eyes are loo - king eve - ry - where Sear - ching \_\_\_\_\_

B \_\_\_\_\_ *p* through \_\_\_\_\_

245 *pppp*

Vln. a \_\_\_\_\_

Vln. lb \_\_\_\_\_

Vla. I \_\_\_\_\_ *pppp*

Vc. I \_\_\_\_\_

D.B. I \_\_\_\_\_

Vln. \_\_\_\_\_ *p*

Vla. II \_\_\_\_\_

Vc. II \_\_\_\_\_ *pppp*

D.B. II \_\_\_\_\_ *pppp*

249 *mp*

S The third eye sleeps

A *p* through fog co-vered len - ses sleeps

T *mp* The

B fog co - vered len ses

249

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln. *mp*

Vla. II *p*

Vc. II

D.B. II



253 *pp* *mp*

S  
The \_\_\_\_\_ third

A *pp*

T *pp*  
third eye \_\_\_\_\_ sleeps \_\_\_\_\_

B *mp* *pp*  
The \_\_\_\_\_ third eye \_\_\_\_\_ sleeps \_\_\_\_\_

253

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln. *pp* *ppp*

Vla. II *pp* *ppp*

Vc. II *ppp*

D.B. II *ppp*



261

S

A *f*  
con - tem - pla - ting — me - di - ta - tion — we — must

T  
- tinct a - ware - ness — is — our — sway. —

B

261

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

*ppp*

*ppp*

Vln.

Vla. II

Vc. II

D.B. II

*ppp*

265 *f* *fp*

S con - tem - pla - ting — me - di - ta - tion — we —

A learn — to — trust — ins - tinct — a - ware - ness is — our — sway. —

T

B *fp*

we must

265

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

*ppp*

Vln.

Vla. II

Vc. II

D.B. II

*ppp*

*mf*

269

S  
— must — learn — to — trust — ins - tinct — a - ware - ness is — our — sway. —

A

T

B  
*mf*

— learn — to — trust — ins - tinct a - ware - ness — is — our — sway. —

Vln. a

Vln. 1b  
269

Vla. I

Vc. I  
*p*

D.B. I  
*p*

Vln.  
269

Vla. II

Vc. II

D.B. II

Sonic Peace

273

S

A

T

B

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*p*

*mp*

3

3

3

3

3

3

277

S

A

T

B

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Sonic Peace

72

281

S

A

T

B

281

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*p*

*mp*

*p*

ord.

*p*



*mp*

285

S U o e, ni - sa - li he - te no - ma -

A *mp* U o

T

B

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln. *pp*

Vla. II *pp*

Vc. II *mp*

D.B. II *mp*

Sonic Peace

S  
su a se e ho - le - ke

A  
e, ni - sa - li he - te *mp* no - ma - su a

T  
*mp* U o e, ni -

B

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*mp*

*pp*

*f*

*pp*

293

S  
U o e, ni - sa - li he - te

A  
se e ho - le - ke

T  
sa - li he - te no - ma - su a se e ho -

B  
U o e, ni - sa - li he - te no - ma -

*mp*

293

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*pp*

*f*

*f*

Sonic Peace

S  
no - ma - su a se e ho - le - ke

A  
U o e, ni - sa - li he - te no - ma - su

T  
le - ke U o e,

B  
su a se e ho - le - ke



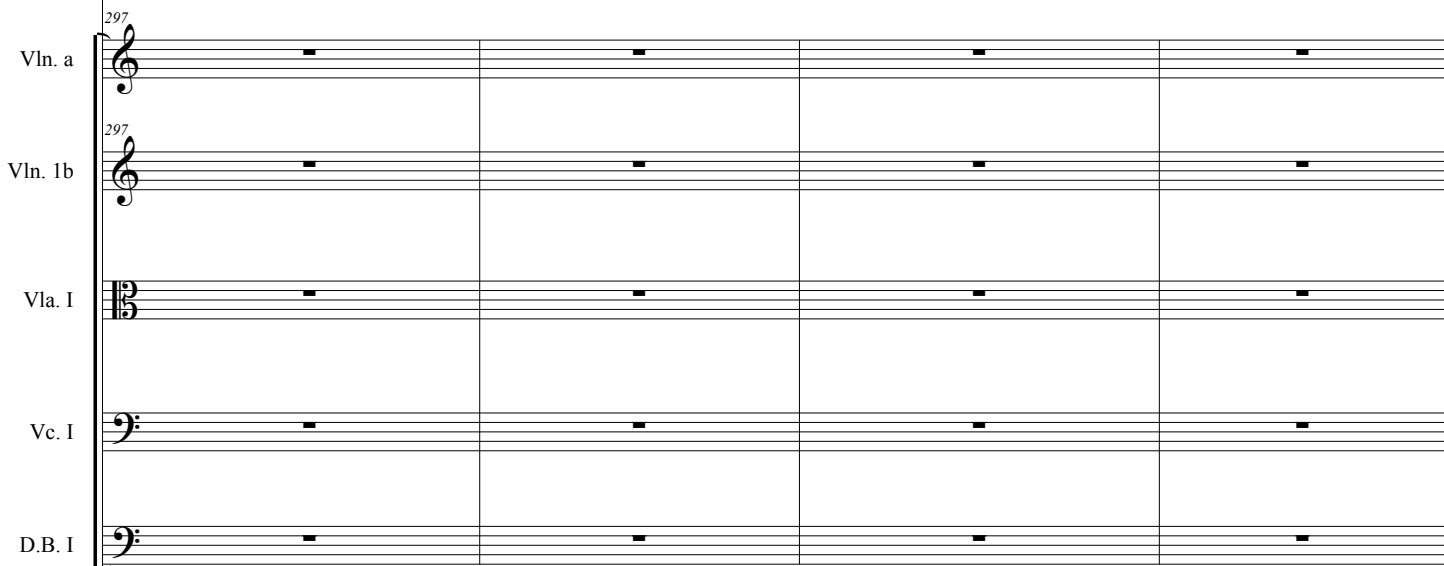
Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I



Vln.

Vla. II

Vc. II

D.B. II

*mp*

*f*



301

S

A

T

B

a se e ho - le - ke  
ni - sa - li he - te no - ma - su a  
U o e, ni - sa - li he - te

301

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

*fp*

*mp*

*fp*

305

S

A

T

B

se e — ho - le - ke

— no - ma - su a se e — ho - le - ke

305

Vln. a

305

Vln. lb

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

**F** Solemn ♩ = 69

*p* *mp* *mf*

S I - sis I - sis So phi - a

A *p* *mp* *mf*

I - sis I - sis I - sis I - sis

T

B

**F** Solemn ♩ = 69

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

**F** Solemn ♩ = 69

Vln. *p* *8va* *p* *mp*

Vla. II *p*

Vc. II *p* *mp*

D.B. II *p*

Sonic Peace

80

Soprano (S) and Alto (A) vocal parts with lyrics. The Soprano part begins with a *p* dynamic and features a melodic line with slurs. The Alto part begins with a *mp* dynamic and features a rhythmic accompaniment of eighth notes. The lyrics are: "So phi - a sa - cred An - Your sa - cred Your sa - cred An -".

Tenor (T) and Bass (B) vocal parts. Both parts are currently silent, indicated by a whole rest on a single line.

String section staves: Violin I (Vln. a), Violin II (Vln. 1b), Viola I (Vla. I), Violin I (Vc. I), and Double Bass I (D.B. I). All staves are currently silent, indicated by a whole rest on a single line.

String section staves: Violin (Vln.), Viola II (Vla. II), Violin II (Vc. II), and Double Bass II (D.B. II). The Violin part has a *p* dynamic. The Viola II part has a *mp* dynamic. The Violin II part has a *mf* dynamic. The Double Bass II part has a *mf* dynamic.



317 *mf* *mp*

S  
- cient wis - dom is \_\_\_\_\_ lost \_\_\_\_\_ to \_\_\_\_\_ time \_\_\_\_\_

A  
- cient wis - dom - - - is \_\_\_\_\_ lost \_\_\_\_\_ time \_\_\_\_\_

T  
8

B

317

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

Sonic Peace

82

321 *mf*

S An - cient wis - dom is \_\_\_\_\_ Lost \_\_\_\_\_ to \_\_\_\_\_

A \_\_\_\_\_ is \_\_\_\_\_ Lost \_\_\_\_\_

T 8

B

321

Vln. a

321

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

325 *pp* *mf* *f*

S time For - got - ten by

A to time For - got - ten for - got - ten

T 8

B

325

Vln. a

Vln. lb

Vla. I

Vc. I

D.B. I

Vln. *mf*

Vla. II *mf*

Vc. II *mf*

D.B. II *mf*

Sonic Peace

84

S *fp* *mp*  
— ma - ny for - got - ten — But But

A *f* *mp*  
by ma - ny — But — you —

T

B

Vln. a *mp*

Vln. 1b *mp*

Vla. I

Vc. I

D.B. I

Vln. *mf* *fp* *mp*

Vla. II *mf*

Vc. II *f* *mp*

D.B. II *mp*

333

S

you you are are still still there but you

A

are still there

T

B

Soloist move to stage position 3

333

Vln. a

333

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

ord.

ord.

ord.

Sonic Peace

Soloist move to stage position 3

S

337

still are still there there

A

still there Like the Phoe - nix we can rise

T

B

Vln. a

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

ord.

Vla. II

Vc. II

D.B. II

*p*

*p*

*p*

*p*

solo

*mf*

*mp*

S <sup>341</sup> 

re - mem - ber \_\_\_ our spi - ri - tu - a - li - ty \_\_\_ like the \_\_\_

A 

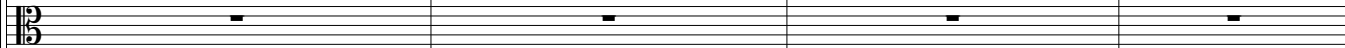
\_\_\_ and \_\_\_ re - mem - ber \_\_\_ our \_\_\_ spi - ri - tu - a - li - ty rise

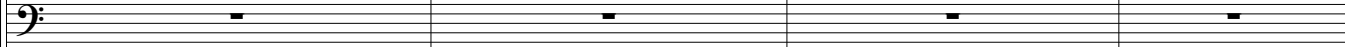
T 

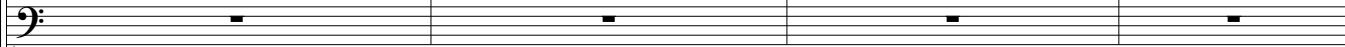
B 

Vln. a <sup>341</sup> 

Vln. 1b <sup>341</sup> 

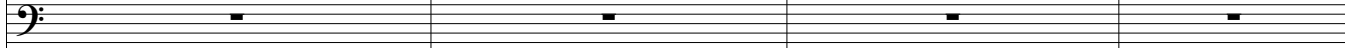
Vla. I 

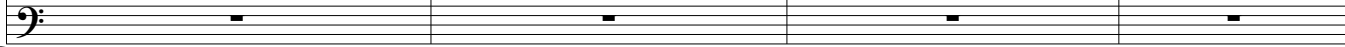
Vc. I 

D.B. I 

Vln. 

Vla. II 

Vc. II 

D.B. II 

Sonic Peace

88

S <sup>345</sup> *p*  
Phoe - nix we can rise \_\_\_\_\_ and re - mem - ber \_\_\_\_\_ our spi - ri - tu - a -

A *mp* *p*  
rise \_\_\_\_\_ and re - mem - ber \_\_\_\_\_

T

B

Vln. a <sup>345</sup>

Vln. 1b <sup>345</sup>

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II





Sonic Peace

90

353

S

*mf* tutti

o - pen the veil \_\_\_\_\_ and see

A

*mf* tutti

veil \_\_\_\_\_ O - pen the veil \_\_\_\_\_ and see

T

8

B

353

Vln. a

353

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

357

S  
through Ma - ya from the mol - ten a - shes

A  
through Ma - ya from the mol - ten a - shes

T

B

357

Vln. a

357

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

Sonic Peace

92

361 *mp*

S  
we re - turn to O - - - - - O - m  
O - m

A  
*mp*  
O - - - - - m

T

B

361

Vln. a

361

Vln. 1b

Vla. I

Vc. I

D.B. I

Vln.

Vla. II

Vc. II

D.B. II

## English Text:

Anger is coursing through humanity's veins  
 Fear seeps through delicate skins  
 Pathos' uproars desire freedom  
 Release beckons,  
 Relief waits,  
 When inner harmony is embraced, liberation nears.

Powerful minds  
 Momentous thoughts provoked  
 Silent utterances are the strongest:  
 Thoughts elicit change,  
 Thoughts, directed, command.

Dreams are imagination's domain  
 The mind's creations acted out  
 Haunting imagery or Wonders  
 Achievable when personal power is recognized.

Aloneness is always welcome, somewhere  
 Loneliness permeates, quietly  
 Saturated bones crumble,  
 People need people  
 True bonds are unassailable.

Unseeing eyes are looking everywhere  
 Searching through fog covered lenses  
 The third eye sleeps  
 Contemplating meditation  
 We must learn to trust instinct  
 Awareness is our sway.

Isis-Sophia  
 Your sacred  
 Ancient wisdom  
 Is Lost to time  
 Forgotten by many  
 But you are still there

Like the Phoenix  
 We can rise and re-member our spirituality  
 Open the veil and see through Maya  
 From the molten ashes  
 We return to  
 Om

## Japanese Shinto Chant:

Hi fumi, yo i mu na ya kotomo chi lo lane  
 Shi ki lu, yu i tsu wanu so wo ta ha kumeka  
 U o e, nisali hete nomasu a se e holeke

## English translation:

We are gods and creators.  
 We create everything with consciousness,  
 and it is for our use forever.

We practice actualization of the God Self through  
 Freedom, Truth, Love, Beauty, Happiness, and Advancement.

We live together forever for our happiness, our advancement.  
 Thank you, God,  
 as we open our mind to the Light of God within us,  
 all healing happens.