

Beyond what is visible, is what is

From ‘Between visible and hidden worlds’, A chresmology for orchestra

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from

Between visible and hidden worlds

A chresmology for orchestra

Instrumentation

Piccolo

2 Flutes

2 Oboes

Cor anglais (Mov. 3 only)

2 B \flat Clarinets

2 Bassoons

4 F Horns (Mutes: *straight*)

2 C Trumpets (Mutes: *harmon and straight*)

2 Trombones (Mute: *harmon* [1 player only])

Bass Trombones (Mute: *straight*)

Tuba

Timpani (4 drums, also requires 2 blank pieces of paper)

Percussion (2 Players):

Percussion 1

[*Suspended Cymbal*, *Crotales* (2 octaves), *Tam-tam*, *Vibraphone* + bow]

Percussion 2

[*Glockenspiel*, (Large) *Suspended Cymbal*, *Snare Drum* (small), *Bass Drum*]

Harp

Piano/Celesta (requires a drum stick to place on piano strings)

Strings

Violin 1

Violin 2

Viola

Cello

Contrabass (as many with low C string as possible)

Accidentals continue through the bar.

Glissandi are for the full duration of the start note.

Program Note

A chresmology is a collection prophecies, and that is what this piece is. For the past couple of years, I've been compiling a large digital corpus of 'visionary and prophetic' texts from different times and cultures (e.g. the Babylonian Astronomical Diaries, Nostradamus's *Les Prophéties*, the Ancient Egyptian *Book of Traversing Eternity*, The Prophetic Books of William Blake etc.) and have trained a large language model (LLM) on this corpus, in order for the LLM to become a kind of strange Post-Information Age oracle. The title of this piece, and each of the movements come from the first prophecies/visions generated by the LLM while the piece is a musical response to this process, and the idea of creating new visions in this Post-Information Age.

II

110 ♩ = 42 *misterioso*

This page of the musical score is for a symphony, featuring a variety of instruments and vocal parts. The score is written in 4/4 time and includes dynamic markings, articulation, and performance instructions.

Instrumentation and Parts:

- Picc.** (Piccolo): Silent throughout the page.
- Fl. 1.2** (Flute 1 and 2): Play a melodic line starting with a *p* (piano) dynamic, followed by a *mp* (mezzo-piano) dynamic, and then a *p* dynamic. Includes a trill.
- Ob. 1.2** (Oboe 1 and 2): Play a melodic line starting with a *p* dynamic, followed by a *mp* dynamic, and then a *p* dynamic. Includes a trill.
- Cl. 1.2** (Clarinet 1 and 2): Play a melodic line starting with a *p* dynamic, followed by a *mp* dynamic, and then a *p* dynamic. Includes a trill.
- Bsn. 1.2** (Bassoon 1 and 2): Play a melodic line starting with a *p* dynamic, followed by a *mp* dynamic, and then a *p* dynamic. Includes a trill.
- Hn. 1.2** (Horn 1 and 2): Play a melodic line starting with a *f* (forte) dynamic, followed by a *p* dynamic. Includes a trill.
- C Tpt. 1.2** (Cornet 1 and 2): Silent throughout the page.
- Tbn. 1.2** (Trumpet 1 and 2): Play a melodic line starting with a *p* dynamic, followed by a *mf* (mezzo-forte) dynamic, and then a *p* dynamic.
- B. Tbn.** (Baritone Trumpet): Play a melodic line starting with a *p* dynamic, followed by a *mf* dynamic, and then a *p* dynamic.
- Tba.** (Tuba): Play a melodic line starting with a *p* dynamic, followed by a *mf* dynamic, and then a *p* dynamic.
- Timp.** (Timpani): Play a melodic line starting with a *p* dynamic, followed by a *mf* dynamic, and then a *p* dynamic.
- Vib. (Perc 1)** (Vibraphone): Play a melodic line starting with a *f* dynamic, followed by a *p* dynamic. Includes a trill.
- Glock. (Perc 2)** (Glockenspiel): Play a melodic line starting with a *f* dynamic, followed by a *p* dynamic. Includes a trill.
- Hp.** (Harp): Play a melodic line starting with a *f* dynamic, followed by a *p* dynamic. Includes a trill.
- Pno.** (Piano): Play a melodic line starting with a *f* dynamic, followed by a *p* dynamic. Includes a trill.
- Vcl. 1** (Violin 1): Play a melodic line starting with a *p* dynamic, followed by a *mp* dynamic, and then a *p* dynamic. Includes a trill.
- Vcl. 2** (Violin 2): Play a melodic line starting with a *p* dynamic, followed by a *mp* dynamic, and then a *p* dynamic. Includes a trill.
- Vla.** (Viola): Play a melodic line starting with a *p* dynamic, followed by a *mp* dynamic, and then a *p* dynamic. Includes a trill.
- Vc.** (Violoncello): Play a melodic line starting with a *p* dynamic, followed by a *mp* dynamic, and then a *p* dynamic. Includes a trill.
- Cb.** (Cello): Play a melodic line starting with a *p* dynamic, followed by a *mp* dynamic, and then a *p* dynamic. Includes a trill.

Performance Instructions:

- non vib. sotto voce**: Non vibrato, sotto voce.
- pp**: Pianissimo.
- f**: Forte.
- mp**: Mezzo-piano.
- mf**: Mezzo-forte.
- p**: Piano.
- tr**: Trill.
- div.**: Divisi.
- subito**: Subito.
- pizz.**: Pizzicato.
- arco**: Arco.

114

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Vib. (Perc 1)

Glock. (Perc 2)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

124

Picc.

Fl. 1.2

mp

Ob. 1.2

1

Cl.

2

p

Bsn. 1.2

p

1.2

Hn.

p

3.4

3.

p

C Tpt. 1.2

p

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Vibraphone (motor: off)

arco

p

ped.

To vibraphone

To glockenspiel

Hrp.

mf

f

Celesta

Cel.

p

Red.

Vln. 1

Vln. 2

pizz.

arco

Vla.

Vc.

p

div.

Cb.

p

L

28 $\overset{1}{\underset{121}{\bullet}} = \bullet \text{ (}\bullet = 58\text{)}$

131

The image shows a page of a musical score for a symphony orchestra. The score is written for four measures. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 1 and 3.
- Fl.**: Flute, measures 1 and 3.
- Ob. 1.2**: Oboe, measures 1 and 3.
- Cl.**: Clarinet, measures 1 and 3.
- Bsn. 1.2**: Bassoon, measures 1 and 3.
- Hn.**: Horn, measures 1 and 3.
- C Tpt.**: Cornet Trumpet, measures 1 and 3.
- Tbn. 1.2**: Tenor Trombone, measures 1 and 3.
- B. Tbn.**: Baritone Trombone, measures 1 and 3.
- Tba.**: Tuba, measures 1 and 3.
- Timp.**: Timpani, measures 1 and 3.
- Vib. (Perc 1)**: Vibraphone (with mallets), measures 1 and 3.
- B. D.**: Bass Drum, measures 1 and 3.
- Hp.**: Harp, measures 1 and 3.
- Pno.**: Piano, measures 1 and 3.
- Vln. 1**: Violin 1, measures 1 and 3.
- Vln. 2**: Violin 2, measures 1 and 3.
- Vla.**: Viola, measures 1 and 3.
- Vc.**: Violoncello, measures 1 and 3.
- Cb.**: Contrabass, measures 1 and 3.

The score includes various dynamics and performance instructions:

- p**: piano
- mf**: mezzo-forte
- pp**: pianissimo
- mp**: mezzo-piano
- con sord**: con sordina (muted)
- div.**: diviso (divided)
- roll as fast as possible, without feeling rushed (it need not be done in literal ascending order)**

The score is written in 4/4 time and features a variety of musical notation, including notes, rests, and dynamic markings.

135

[illegible]

[illegible]

32

meno mosso (♩ = 63)
(tranquillo)

M

146 ♩ = 69

Picc.

1
Fl.

p

p

2

p

Ob. 1.2

Cl. 1.2

1.

p

Bsn. 1.2

1.2
Hn.

p

pp

3.4

C Tpt. 1.2

p

mf

p

1. (con sord.)

p

Tbn. 1.2

pp < *p* > *pp*

B. Tbn.

Tba.

pp < *p* > *pp*

Timp.

p

Vib.
(Perc 1)

(motor: off)

p con ped.

Glockenspiel
thin metal

Glock.

p

Hp.

p

p

p

Pno.

p

pp

con ped.

(con sord.)
poco sul pont.

♩ = 69

meno mosso (♩ = 63)
(tranquillo)

M

Vln. 1

p

unis.

pp

p

Vln. 2

p

pp

Vla.

p

Vc.

p

> *pp*

Cb.

con sord.

p

153

Picc.

1. Fl.

2. Fl.

Ob. 1.2

Cl. 1.2

Bsn. 1.2

1.2 Hn.

3.4 Hn.

C Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Vib. (Perc 1)

Glock.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. *lontano*
con sord.
p

(motor on: slow)
arco

To large sus. cymbal

p

p

senza sord.
sul pont.
(mostly noise)

senza sord.
sul pont.
(mostly noise)

Sul D

senza sord.
sul pont.
(mostly noise)

I

(con sord.)

3 soli

con sord.
pp
(supporting cello harmonics)

con sord.
pp
(supporting cello harmonics)

p

p

attacca