

**WHAT IS  
EVERYTHING?**

# WHAT IS EVERYTHING?

Composed during 2009–10, a diverse collection of simple songs, chants and polyphonic sketches from original poetry for various combinations of one to four voices of all types (S/A/T/B/+). All freely adaptable to any conceivable interpretation such as the incorporation of additional or alternative instruments, the use of electronics, any method of improvisation, etc. Any selection of the short individual pieces below is absolutely free to download, copy, print, alter, perform, etc.

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This skull is our helmet

Length, leng-le-Length

The Universe is way beyond

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Why

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I used to think that the Milky Way is a candy bar

Area

If I could be everywhere

Those who study mythology

Volume

two kinds of chains  
The front of the skull  
Mass  
Matter  
A long time ago  
The sides of the skull  
Myth is  
Religion  
Time, Time, Time  
I heard, heard that the Sun  
Membranes  
Explanations, Explanations, Explanations  
Density  
Speculation  
Variation  
Terrestrial Planets  
When I was a kid  
I still wonder  
Gas Giants, Ice Giants  
The Sons of Re have come  
The Ancient Mysteries  
Magnitude  
Two opposing forces  
Olympians are near  
Scientific Notation  
Formation  
Organization of information  
As the Earth began to cool down  
Inside the skull's cranial vault  
100,000 years ago  
The Eon of Hell  
Cultus Deorum  
Manipulation of Scientific Notation by Multiplication and Division  
an elaborate shuffling ritual  
The last retreating ice age  
The Gnostics claimed  
significant figures  
Paranasal Sinuses  
Order of Magnitude Calculation  
Eight interlocking sutures

gene mistakes  
Near the end of the Hadean  
Forn Siðr—old custom  
A three-ringed polar molecule  
Electromagnetic Radiation  
The Anima Mundi  
From ten thousand to five thousand B.C.  
Society preserves itself  
Whence, where, whither, and when  
Cranial bones are made of three parts  
Life is made from air  
Calvaria  
We've known, since 3,000 B.C.  
Odin

# What is everything?

Jeremy Jarvis

Phys - i - ca, Nat - u - ral Phi - los - o - phy. *rit.*

Phys - i - ca, Nat - u - ral Phi - los - o - phy. *rit.*

Asks the ques - tion:

What is eve - ry thing?

And how does eve - ry thing go?

Is it all u - ni - fied

by time's en - dur - ing flow? *accel.* *rit.*

Phys - i - ca, Nat - u - ral Phi - los - o - phy. *rit.*



# Here we are

Jeremy Jarvis

Here we are,

2  
Sit - ting on this rock.

3  
What is it made of,

4  
How was it formed,

5  
And if we lis - ten clear - ly,

6  
does it talk?

7  
Cri - ti - cal and Beau - ti - ful sci - ence of

8  
Ge - o - lo - gi - a.

# How did one become many?

Jeremy Jarvis

1

2

How does One be-come

3

How did one be-come man - - - y, man - - - y?

4

9

How did one be-come man - - - y, man - y? Bi-ol - o - gi - a.

Man - - - y, Man - - - y? Bi-ol - o - gi - a. Bi-ol - o - gi - a.

- Bi-ol - o - gi - a. Bi-ol - o - gi - a. Bi-ol - o - gi - a.

How does One be-come Bi-ol - o - gi - a.



# Who are we?

Jeremy Jarvis

*cresc.*

Who are we? Where do we come from? \_\_\_\_\_

What have we done? Why did we do it? \_\_\_\_\_

*dim.*

When did it hap - pen? \_\_\_\_\_ How do we know?

His - to - ri - a \_\_\_\_\_ His - to - ri - a. \_\_\_\_\_

# Eternal Patterns

A round. Improvise with additional voices or electronics.

\* = entrance points

Jeremy Jarvis

Vivace

*Take deep breath*

E - - - - -

3 - - - - - ter - - - - - nal

6 Pat - - - - - terns, \_\_\_\_\_

9 \* ma - - - - - ni - fest cog - - - - -

12 ni - - - - - tive - ly (and \_\_\_\_\_ per-haps em - - - - -

15 - - - - - pir - i - cal - - - - - ly)... I - de - - - - -

*last time - molto rit. - - - - -*

18 o - - - - - lo - - - - - gi - a.

# Measurement

Jeremy Jarvis

Meas - ure - men - - - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

The U - ni - verse is a mix - ture of cha - - - os and or - der.

Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment. Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

We can com - pare an - y two things to each oth - er!

Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment. Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

Let's all start from the be - gin - ning.

Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment. Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

We can meas - ure Length, Mass, and Time. meas - ure - ment, meas - ure - ment, meas - ure - ment,

Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment. Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

## Measurement

19

Meas - ure - men - - - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

Meas - ure - men - - - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

21

Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment. Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

The U - ni - verse is a mix - ture of Cha - - - os and or - der.

25

Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment. Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

We can meas - ure an - y thing to an - - - y oth - er.

29

Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment. Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

Let's all start from the be - gin - ning.

33

Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment. Meas - ure - men - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

We can meas - ure Length, Mass, and Time! meas - ure - ment, meas - ure - ment, meas - ure - ment.

37

Meas - ure - men - - - t! meas - ure - ment, meas - ure - ment, meas - ure - ment.

# Energy

Jeremy Jarvis

1

En-er-gy, en-er-gy, en-er-gy, en-er-gy, en-er-gy. En-er-gy, en-er-gy, en-er-gy, en-er-gy, en-er-gy.

En-er-gy, en-er-gy, en-er-gy, en-er-gy, en-er-gy. En-er-gy, en-er-gy, en-er-gy.

9

Energy, energy, energy. Energy, en-er-gy, energy. Energy, energy, energy. Energy, en-er-gy, en-er-gy.

En-er-gy, en-er-gy, en-er-gy, en-er-gy. En-er-gy, en-er-gy, en-er-gy, en-er-gy, en-er-gy. Energy, en-er-gy, en-er-gy.

Energy, en-er-gy, energy, en-er-gy, en-er-gy. Energy, energy, en-er-gy, energy. Energy, en-er-gy, en-er-gy.

17

En - er - gy, en - er - gy, en-er - gy! En - er - gy, en - er - gy, en - er - gy.

En-er-gy, en-er-gy, en-er-gy. En-er-gy, en-er-gy, en-er-gy. En - er - gy, en - er - gy, en-er-gy!

En-er-gy, en-er-gy, en-er-gy, en-er-gy, en-er-gy, en-er-gy, en-er-gy. En-er-gy, en-er-gy, en-er-gy. En-er-gy, en-er-gy, en-er-gy.

25

gy, en - er - - - gy, EN - ER - - - GY!

En - er - - - gy, EN - ER - - - GY!

En - er - - - gy, en - - - er - gy, EN - ER - - - GY!

# Exploration

Jeremy Jarvis

1 Ex - plo - ra - tion, ex - plo - ra - tion. Ex - plo - ra - tion, ex - plo - ra - tion.

2 Ex - plo - ra - tion, ex - plo - ra - tion. Ex - plo - ra - tion,

4 Ex - plo - ra - tion, ex - plo - ra - tion.

5 Ex - plo - ra - tion, ex - plo - ra - tion. Ex - plo - ra - tion, ex - plo - ra - tion.

ex - plo - ra - tion. Ex - plo - ra - tion, ex - plo - ra - tion.

Ex - plo - ra - tion, ex - plo - ra - tion.

9 Ex - plo - ra - tion, ex - plo - ra - tion.

Ex - plo - ra - tion, ex - plo - ra - tion. Ex - plo - ra - tion,

Ex - plo - ra - tion, ex - plo - ra - tion. Ex - plo - ra - tion, ex - plo - ra - tion.

13 Ex - plo - ra - tion, ex - plo - ra - tion.

ex - plo - ra - tion. Ex - plo - ra - tion, ex - plo - ra - tion.

Ex - plo - ra - tion, ex - plo - ra - tion. Ex - plo - ra - tion, ex - plo - ra - tion.

# Food

Take each repeat as many times as desired

Jeremy Jarvis

2 *ff* *pp* *p*  
Food! Pi - tu, pi - tu, pi - tu, Pat - eis - thai, pat - eis - thai,

3 *ff* *pp*  
Food! Pas - ti, pas - ti,

4 *ff* *pp*  
Food! Pish - cha, pish - cha, pish - cha, pish - cha,

8 *mp* *p* *mp*  
pat - eis - thai, pat - eis - thai, pat - eis - thai, Pi, pi, pi,  
Pab - u - lum, Pa,  
pish - cha, Pie, pie, pie, pie, pie,

15 *mf* *mf* *mp*  
- pi, pi, Fod - on, fod - on, fod - on, fod - on,  
pa, pa, pa, pa, Fod - eins, fod - eins,  
FOD, fod, fod, fod, fod, fod,

22 *f* *ff* *f* *ff*  
fod - on, FOOD, food, food, food, food, FOOD!  
fod - eins, fod - eins, fod - eins, FOOD, food, food, FOOD!  
Fo - da, FOOD, FOOD!

# Business

Jeremy Jarvis

**Strong**   
*As an option, use percussion to enhance the beat.*



1 Busi - ness, busi - ness, mmm

3 Busi - ness, busi - ness, mmm be - la BA - be - la BA - be - la

4 Busi - ness,

6 be - la BA - be - la BA - be - la Busi - ness, busi - ness, mmm

8 Busi - ness, busi - ness, mmm be - la BE - be - la BE - be - la

busi - ness, mmm be - la BA - be - la BA - be - la Busi - ness,

11 be - la BE - be - la BE - be - la Busi - ness, busi - ness, mmm

8 Busi - ness, busi - ness, mmm be - la BI - bi - la BI - bi - la

busi - ness, mmm be - la BE - be - la BE - be - la Busi - ness,

## Business

16

\_ be - la BI-bi-la BI-bi-la Busi - ness, busi-ness, busi - ness, busi-ness, mmm  
 Busi - ness, busi-ness, busi - ness, busi-ness, mmm be - la BO-be-la BO-be-la  
 busi - ness, mmm be - la BI-bi-la BI-bi-la Busi - ness, busi-ness,

21

\_ be - la BO-be-la BO-be-la Busi - ness, busi-ness, busi - ness, busi-ness, mmm  
 Busi - ness, busi-ness, busi - ness, busi-ness, mmm be - la BU-be-la BU-be-la  
 busi - ness, busi-ness, mmm be - la BO-be-la BO-be-la Busi - ness, busi-ness,

26

\_ be - la BU-be-la BU-be-la Busi - ness, busi-ness, busi - ness, busi-ness, busi - ness, busi-ness,  
 Busi - ness, busi-ness, busi - ness, busi-ness, busi - ness, busi-ness, busi - ness, busi-ness,  
 busi - ness, busi-ness, mmm be - la BU-be-la BU-be-la Busi - ness, busi-ness,

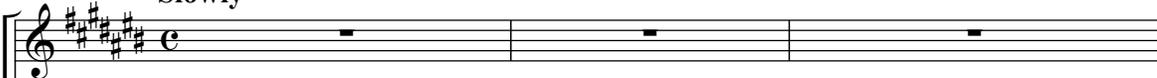
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busi - ness, business, busi - ness, business, busi - ness, business, busi - ness, business, mmm be-la BA-be-la BA-be-la  
 busi - ness, business, busi - ness, business, mmm be - la BA-be-la BA-be-la BA-be-la BA-be-la BA-be-la BA-be-la  
 busi - ness, business, busi - ness, business, busi - ness, business, busi - ness, business, mmm be-la BA-be-la BA-be-la

# Security

Slowly

Jeremy Jarvis

1 

2 

3 

I need se - cur - - - - i -

4 

I need se-cur - - - - i - ty, ee, se - cur - i -

4 



I need se-cur - - - - i - ty, ee, se - cur - i - ty, ee, -



ty, ee, se - cur - i - ty, ee, se - cur - i - ty, ee, -



ty, ee, se - cur - i - ty, ee, se - cur - i - ty, ee, -

Security

8

We need se-cur - - - i-ty, ee, se-cur - i - ty, ee, se-cur - i -

We need se - cur - - - i - ty, ee, se - cur - i - ty,

We need se-cur - - - i - ty,

13

ty, ee, se - cur - i - ty, ee, ee, se - cur - i - ee, se - cur - i - ty, ee, ee, se - cure, ee, se - cur - i - ty, ee, ee, se - cur - i - ty, ee, se - cur - i - ty, We need se-cur - - - i - ty,

17

ty, ee, se - cur - i - ty, ee, se - cur - i - ty, se-cur - i-ty. *molto rit.*

ee, se - cure, ee, se - cure, se - cur - i-ty. *molto rit.*

ee, se - cur - i - ty, ee, se - cur - i - ty, se - cur - i-ty. *molto rit.*

ee, se - cur - i - ty, ee, se - cur - i - ty, se - cur - i-ty. *molto rit.*

# Fun, fun, fundamental

Jeremy Jarvis

Fun, fun, fun - da - men - tal, Phys - ics is a fun - da - men - tal sci - ence, scī, scī,  
Fun, fun, fun - da - men - tal, Fun, fun, fun - da - men - tal,  
sci - ence. Fun, fun, fun - da - men - tal, Fun, fun, fun - da - men - tal, Fun, fun, fun - da - men - tal,  
Fun, fun, fun - da - men - tal, We need phys - ics to stud - y the Cos - mos, cā, cā, cos - mos.  
We need cos - mol - o - gy to stud - y As - tro, as, as, as - tro.  
Fun, fun, fun - da - men - tal, Fun, fun, fun - da - men - tal, Fun, fun, fun - da - men - tal,  
Fun, fun, fun - da - men - tal, We need as - tron - o - my to stud - y Ge - o, gē, gē, ge - o.  
We need ge - ol - o - gy to stud - y Bi - o, bī, bī, bi - o.  
Fun, fun, fun - da - men - tal, Fun, fun, fun - da - men - tal, Fun, fun, fun - da - men - tal,  
Fun, fun, fun - da - men - tal.

## Fun, fun, fundamental

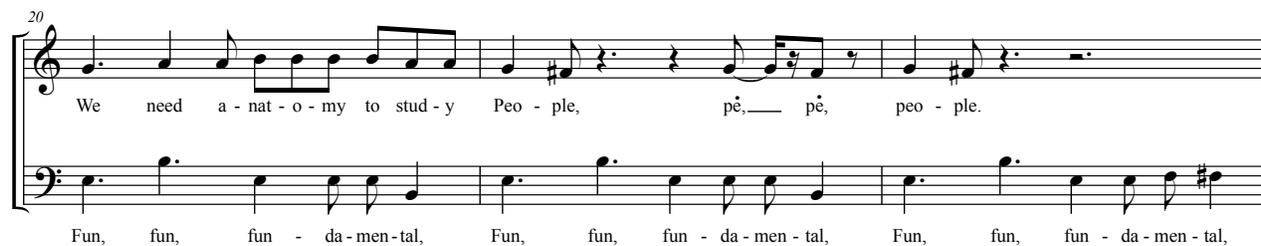
17



Fun, fun, fun - da-men-tal, Fun, fun, fun - da-men-tal, Fun, fun, fun - da-men-tal,

We need bi - ol - o - gy to stud - y Bod - y, bā, bā, bod - y.

20



We need a - nat - o - my to stud - y Peo - ple, pē, pē, peo - ple.

Fun, fun, fun - da-men-tal, Fun, fun, fun - da-men-tal, Fun, fun, fun - da-men-tal,

23



Fun, fun, fun - da-men-tal, Fun, fun, fun - da-men-tal, Fun, fun, fun - da-men-tal,

We need his-to-ry to stud - y I - de-as, ī, ī, i - de-as. Fun, fun, fun - da-men-tal,

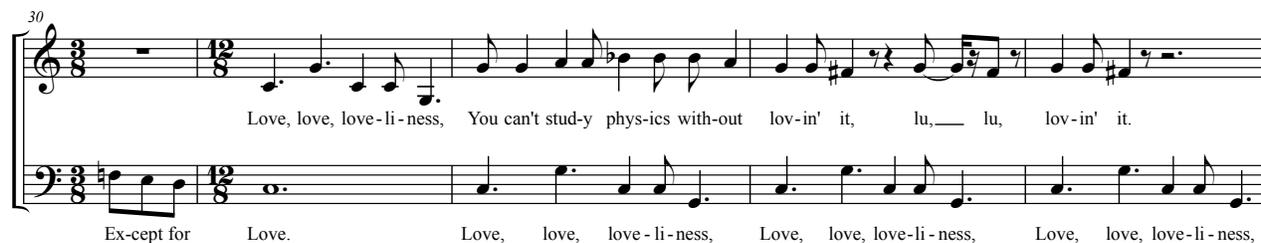
27



Fun, fun, fun - da-men-tal, Fun, fun, fun - da-men-tal, Fun, fun, fun - da-men-tal,

Noth-ing's quite as fun - da-men-tal as Phys - ics, phi, phi, phys - ics.

30



Love, love, love-li-ness, You can't stud-y phys-ics with-out lov-in' it, lu, lu, lov-in' it.

Ex-cept for Love. Love, love, love-li-ness, Love, love, love-li-ness, Love, love, love-li-ness,

*Repeat as many times as desired, ad lib.*

*accel., rit., cresc., and/or dim. to max*

35



Love, love, love-li-ness, Love, love, love-li-ness, Love, love, love-li-ness, Love, love, love-li-ness,

Love, love, love-li-ness, Love, love, love-li-ness, Love, love, love-li-ness, Love, love, love-li-ness,

# Finite & Infinite

Jeremy Jarvis

*Swing 16th notes*

1  
Space, Mass, & Time \_\_\_\_\_ ap-par-ent-ly man-i-fest in fi-nite quan-ti-ty.

2  
Space, Mass, & Time \_\_\_\_\_ ap-par-ent-ly man-i-fest in fi-nite quan-ti-ty.

3  
Space, Mass, & Time \_\_\_\_\_ ap-par-ent-ly man-i-fest in fi-nite quan-ti-ty.

4  
Space, Mass, & Time \_\_\_\_\_ ap-par-ent-ly man-i-fest in fi-nite quan-ti-ty.

Space, Mass, & Time \_\_\_\_\_ have ap-par-ent po-ten-tial of in-fi-nite qual-i-ty! \_\_\_\_\_

Space, Mass, & Time \_\_\_\_\_ have ap-par-ent po-ten-tial of in-fi-nite qual-i-ty! \_\_\_\_\_

Space, Mass, & Time \_\_\_\_\_ have ap-par-ent po-ten-tial of in-fi-nite qual-i-ty! \_\_\_\_\_

Space, Mass, & Time \_\_\_\_\_ have ap-par-ent po-ten-tial of in-fi-nite qual-i-ty! \_\_\_\_\_

# Star Stuff

Jeremy Jarvis

8 *f* I heard, heard that the Earth and ev-'ry - thing, in - clud - ing

The first system of music features a treble clef with a key signature of one flat and a 6/8 time signature. It begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes, with lyrics underneath. A bass clef staff is present but empty.

8 us, is made of Star Stuff!

*f* WHAT?! \_\_\_\_\_ So I

The second system continues the melody. The treble clef staff has lyrics. The bass clef staff has a forte (*f*) dynamic and a melodic line with a slur over a series of eighth notes. The lyrics "WHAT?! \_\_\_\_\_ So I" are positioned below the bass staff.

8 *p* star \_\_\_\_\_ stuff, \_\_\_\_\_ star stuff, \_\_\_\_\_ star stuff, \_\_\_\_\_

ask, ask you\_\_ this, just wan-na know, please tell me

The third system features a piano (*p*) dynamic. The treble clef staff has lyrics and a melodic line with slurs and a triplet of eighth notes. The bass clef staff has lyrics and a melodic line.

8 \_\_\_\_\_ star stuff. \_\_\_\_\_

how, how do you know this?

The fourth system concludes the piece. The treble clef staff has lyrics and a melodic line with a slur. The bass clef staff has lyrics and a melodic line. The system ends with a double bar line.

# Dissect the body

Jeremy Jarvis

8 Le - o - nar - - - do, O, the

7  
8 Ren - - - - ais - sance man, de - clared that

13  
8 to ob - tain new med - i - cal, new med - i - cal

20  
8 Knowl - - edge, knowl - - edge, we have to di, we have to

28 *poco accel.*  
8 sect, we have to di, we have to sect, have to dis - sect, have

**A tempo**

35 *poco rit.*  
8 to dis - sect, dis - sect the Bod - - - y, bod - - - y.

42 *rit.*  
8 Well, let's just do it; here is what we've found...

# Chaos makes Sense

Jeremy Jarvis

4x

*1st time solo bass; 2nd time add ten.; 3rd time add alt.; 4th time add sop.*

1 Cha - os makes Sense; sense turns in - to Hy - poth - e - sis; hy - poth - e - sis makes The o - ry;

2 Cha - os makes Sense; sense turns in - to Hy - poth - e - sis; hy - poth - e - sis makes The o - ry;

3 Cha - os makes Sense; sense turns in - to Hy - poth - e - sis; hy - poth - e - sis makes The o - ry;

4 Cha - os makes Sense; sense turns in - to Hy - poth - e - sis; hy - poth - e - sis makes The o - ry;

4 the\_o-ry turns in-to Knowledge; knowl-edge makes Wis-dom; wis-dom turns in-to Truth; truth makes God; god dis-in-te-grates in-to Cha-os;

the\_o-ry turns in-to Knowledge; knowl-edge makes Wis-dom; wis-dom turns in-to Truth; truth makes God; god dis-in-te-grates in-to Cha-os;

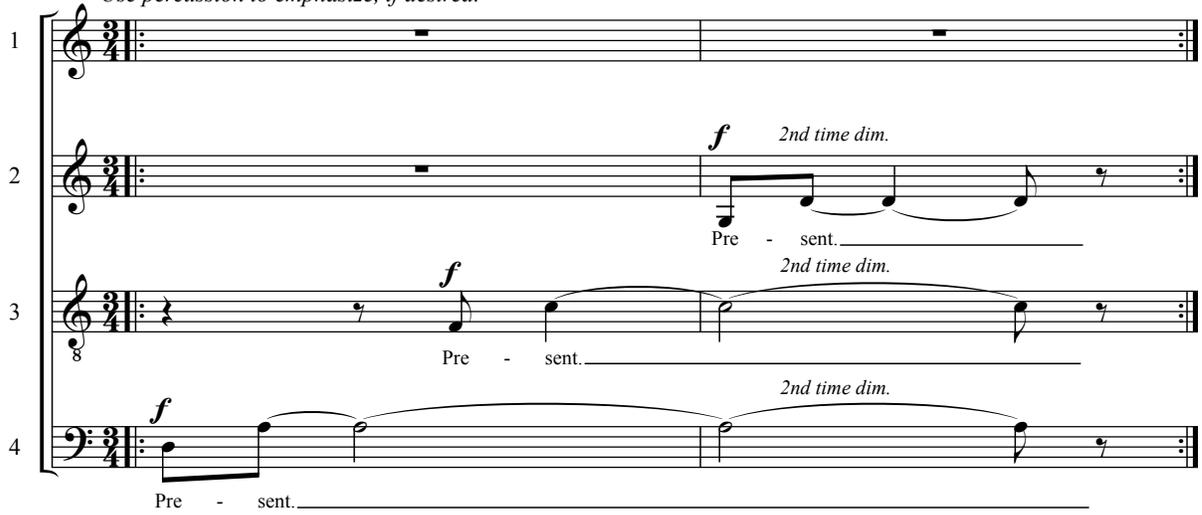
8 the\_o-ry turns in-to Knowledge; knowl-edge makes Wis-dom; wis-dom turns in-to Truth; truth makes God; god dis-in-te-grates in-to Cha-os;

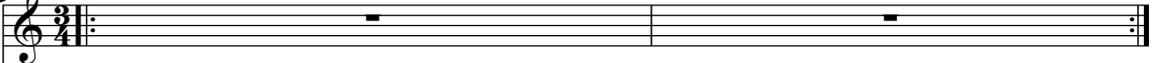
the\_o-ry turns in-to Knowledge; knowl-edge makes Wis-dom; wis-dom turns in-to Truth; truth makes God; god dis-in-te-grates in-to Cha-os;

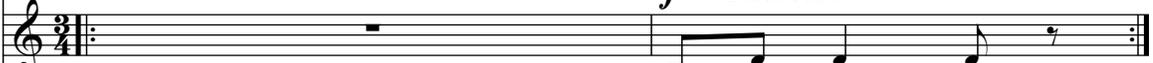
# Present

Jeremy Jarvis

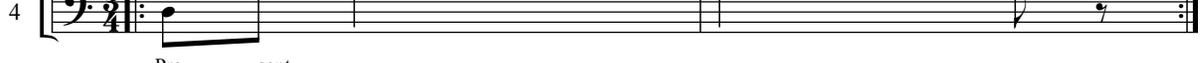
Strong  beat  
Use percussion to emphasize, if desired.

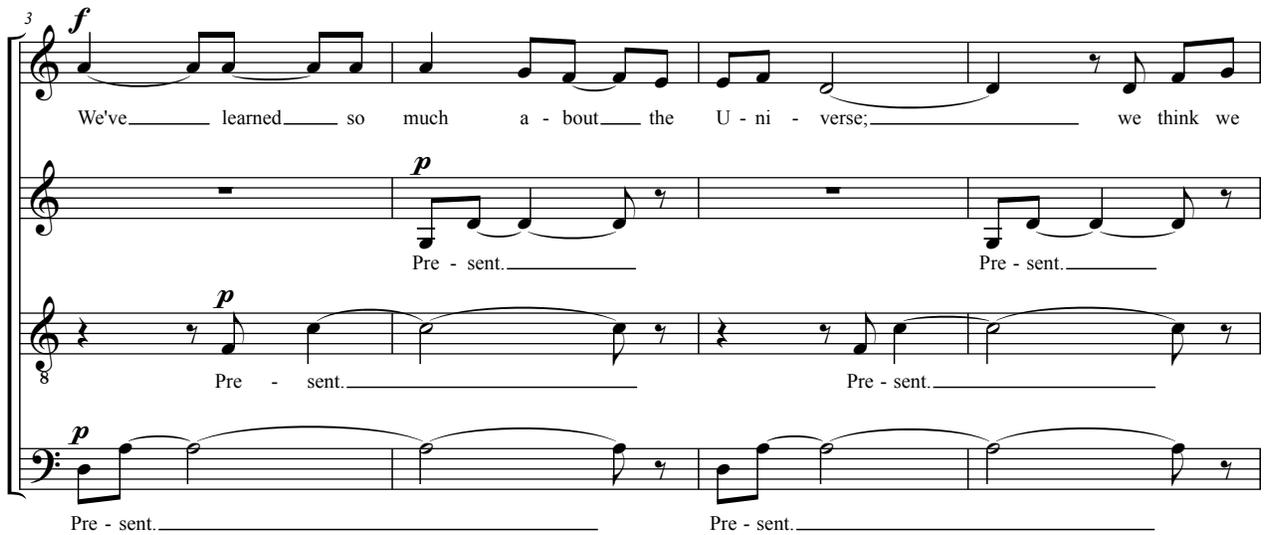


1   

2    *f* 2nd time dim.  
Pre - sent. \_\_\_\_\_

3    *f* 2nd time dim.  
Pre - sent. \_\_\_\_\_

4    *f* 2nd time dim.  
Pre - sent. \_\_\_\_\_



3 *f*     
We've \_\_\_\_\_ learned \_\_\_\_\_ so much a - bout \_\_\_\_\_ the U - ni - verse; \_\_\_\_\_ we think we

*p*     
Pre - sent. \_\_\_\_\_ Pre - sent. \_\_\_\_\_

*p*     
Pre - sent. \_\_\_\_\_ Pre - sent. \_\_\_\_\_

*p*     
Pre - sent. \_\_\_\_\_ Pre - sent. \_\_\_\_\_

7

know \_\_\_\_\_ where \_\_\_\_\_ we are and how \_\_\_\_\_ long it will last. \_\_\_\_\_

Pre - sent. \_\_\_\_\_ mate - ly. \_\_\_\_\_

8 Pre - sent. \_\_\_\_\_ prox - i \_\_\_\_\_

Pre - sent. \_\_\_\_\_ Ap - prox. \_\_\_\_\_

*mf*

*mf*

*mf*

*mf*

11

When we ex - tend \_\_\_\_\_ our vi - sion in - to the dis - tance, \_\_\_\_\_

Pre - sent. \_\_\_\_\_ Pre - sent. \_\_\_\_\_

8 Pre - sent. \_\_\_\_\_ Pre - sent. \_\_\_\_\_

Pre - sent. \_\_\_\_\_ Pre - sent. \_\_\_\_\_

*p*

*p*

*p*

*p*

15

We can see fif - teen bil - lion years \_\_\_\_\_ in - to the past. \_\_\_\_\_

Pre - sent. \_\_\_\_\_ fur - ther? \_\_\_\_\_

8 Pre - sent. \_\_\_\_\_ go much \_\_\_\_\_

Pre - sent. \_\_\_\_\_ Can we \_\_\_\_\_

*f*

*f*

*f*

*f*

# Scale

Jeremy Jarvis

*f*

8 If we could en - large an at - om

2 to the size of a B - - - B,

3 then a sim - ple mol - e - cule would be the

4 size of a mar - ble; a

5 *try to cresc. poco a poco* chain mol - e - cule would be the

6 size of a cat; a mo -

7 lec - - - u - - - lar struc - ture would be the

8 size of a trac - tor trail - er; a

9 cell would be the size of a cruise ship; an

10 *ff*

or - gan would be the size of a moun-tain range; a

11

mul - ti - cel - - - lu - lar or - gan - is - m would be the

12

size of a con - ti - nent.

13 *f* *cresc. poco a poco*

Such scale oc - curs not just in

14

size, but al - - - - so in

15

quan - - - ti - - - ty, and al - so

16

grav - - - i - - - ty, and al - so

17 *ff*

speed, speed.

18 *rit.*

Is - - - n't it a - maz - - - ing!

# What is this head

Jeremy Jarvis

*Swing eighth notes*

What is this head; can we look in - side; what will it con - fide; \_\_\_\_\_

4

can it be read; what will it pro - vide when it we di - vide; \_\_\_\_\_

7

what shall it be fed; cer - tain - ly not too much hy - dro - chlo - ride; let's try not to com - mit su - i -

10

side; \_\_\_\_\_

soon we will be dead; hope that we don't col - lide; it's not too late to de - cide;

13

what shall be its bread; can we fit in - side knowl - edge from plan - et - wide a - bout things like ga - lac - to - ce - re - bro - side?

can we fit in - side knowl - edge a - bout ga - lac - to - ce - re - bro - side?

# Units

Jeremy Jarvis

1 We \_\_\_\_\_ have three \_\_\_\_\_  
U - nit, u - nit, u - nit. U - nit, u - nit, u - nit.

3 \_\_\_\_\_ fun - da - men - tal u - nits, \_\_\_\_\_ u - nits u - nits, \_\_\_\_\_ u - nits  
U - nit, u - nit, u - nit. U - nit, u - nit, u - nit. U - nit, u - nit, u - nit.

6 to \_\_\_\_\_ deal \_\_\_\_\_ with, \_\_\_\_\_ and \_\_\_\_\_ we \_\_\_\_\_ call them Length, - Mass, \_\_\_\_\_ and Time... Length, - Mass, \_\_\_\_\_ and Time...  
U - nit, u - nit, u - nit. U - nit, u - nit, u - nit. U - nit, u - nit, u - nit. U - nit, u - nit, u - nit.

10 But \_\_\_\_\_ some - times, \_\_\_\_\_ they \_\_\_\_\_ have \_\_\_\_\_ to be com - bined, \_\_\_\_\_ combined. com - bined, \_\_\_\_\_ combined.  
U - nit, u - nit, u - nit. U - nit, u - nit, u - nit. U - nit, u - nit, u - nit. U - nit, u - nit, u - nit.

14 So \_\_\_\_\_ then, \_\_\_\_\_ in \_\_\_\_\_ nine - teen \_\_\_\_\_ six - ty, we \_\_\_\_\_ cre - a - ted we \_\_\_\_\_ cre - a - ted  
U - nit, u - nit, u - nit. U - nit, u - nit, u - nit. U - nit, u - nit, u - nit. U - nit, u - nit, u - nit.

18

a stan - dard Sys - tem In - ter - na - tion-al, ter - na - tion-al,

U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit.

22

which in - cludes the M - K-S sys - tem, system, sys - tem stands for

U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit.

26

Me - ter, me - ter; Kil - o - gram; Sec - ond, sec - ond-

U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit.

29

two of three or - gan - ized in pow - ers of ten, pow - ers of ten;

U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit.

33

*On repeat, switch parts.*

on - ly Time's u - nits are still ar - bi - trar-y, ar - bi - trar-y.

U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit. U-nit, u-nit, u-nit.

# Bi-o-no-mi-a

Jeremy Jarvis

*Use percussion to emphasize meter and beat.*

Bi - o - no - mi - a, Bi - o - no - mi - a, The  
Bi - o - no - mi - a, Bi - o - no - mi - a,

most im - por - tant thing to re - mem - ber Bi - o -  
Bi - o - no - mi - a, is that life oc - curs

no - mi - a, D - N - A stores in - for - ma - tion,  
in two parts Bi - o - no - mi - a, and

*Improvise on splitting this note into two-part harmonies.*

Bi - o - no - mi - a, Bi - o - no - mi - a,  
Pro - tein does the work. Bi - o - no - mi - a,

# Astronomical Concepts

Jeremy Jarvis

These are the things that astron - o - mers think a - bout—

As they con - sid - er a way to get out—

See how they flex their in - tel - lec - tu - al bi - ceps,—

ex - plor - ing as - tro - nom - i - cal con - cepts.

# Astronomers say

Jeremy Jarvis



As - tron - o - mers say \_\_\_\_\_ that we are all liv - ing



thir-teen point sev - en bil-lion years be - yond \_\_\_\_\_ the be-gin-ning. The

*Stop at your highest note.*



Big Bang is \_\_\_\_\_ ac - tu - al - ly \_\_\_\_\_ a Big Ex - pan - - - - sion. Now



I real-ly won - der if \_\_\_\_\_ ex - pan - sion may be e - ter - nal,



OR, \_\_\_\_\_ or, \_\_\_\_\_ or \_\_\_\_\_ per-haps there was a Big Col-li - sion.

# The Patterns of Life

Jeremy Jarvis

1 *To Coda 1*  
The pat-terns of life, the pat-terns of life, the pat-tern, the

2 *To Coda 1*  
The pat-terns of life, the pat-terns of life, the pat-tern, the

3 *To Coda 1*  
The pat-terns of life, the pat-terns of life, the pat-tern, the

4 *To Coda 1*  
The pat-terns of life, the pat-terns of life, the pat-tern, the

3 *D.C. al Coda*  
We have to think of the parts as well as the whole, the whole, the whole, the whole, the

*D.C. al Coda*  
the whole, the whole, the whole, the

*D.C. al Coda*  
the whole, the whole, the

*D.C. al Coda*  
the whole, the

5  $\oplus 1$  *D.C. al Coda*  
 de - nied, the

$\oplus 1$  *D.C. al Coda*  
 In - ter - con - nec - tiv - i - ty can - not be de - nied, de - nied, de - nied, de - nied, the

$\oplus 1$  *D.C. al Coda*  
 de - nied, de - nied, de - nied, the

$\oplus 1$  *D.C. al Coda*  
 de - nied, de - nied, the

7  $\oplus 2$  *D.C. al Coda*  
 proc - the

$\oplus 2$  *D.C. al Coda*  
 proc - ess, proc - the

$\oplus 2$  *D.C. al Coda*  
 We have to con - sid - er struc - ture as well as proc - ess, proc - ess, proc - ess, proc - the

$\oplus 2$  *D.C. al Coda*  
 proc - ess, proc - ess, proc - the

9  $\oplus 3$  *D.C. al Coda*  
 u - ni - fied, u - ni - fied, u - ni - the

$\oplus 3$  *D.C. al Coda*  
 u - ni - fied, u - ni - the

$\oplus 3$  *D.C. al Coda*  
 u - ni - the

$\oplus 3$  *D.C. al Coda*  
 These are the things by which all life is u - ni - fied, u - ni - fied, u - ni - fied, u - ni - the

# This skull is our helmet

Jeremy Jarvis

This skull is our hel - met,\_\_\_ our  
This skull is our hel - met,\_\_\_ this skull\_\_\_ is our hel - met,\_\_\_ our

nat - u - ral pro - tec - tor,\_\_\_ our nat - u - ral pro - tec - tor;\_\_\_  
nat - u - ral pro - tec - tor;\_\_\_ It's made of twen - ty -

It's made of twen - ty - eight bones,\_\_\_ con - nec - ted by their  
eight bones,\_\_\_ it's made of twen - ty - eight bones,\_\_\_ con - nec - ted by their

7

su - tures, \_\_\_\_\_ con - nec - ted by their su - tures; \_\_\_\_\_ The

su - tures; \_\_\_\_\_ The most com - pli - cat - ed, \_\_\_\_\_ the

9

most com - pli - cat - ed \_\_\_\_\_ hard struc - ture in our bod - y, \_\_\_\_\_ hard

most \_\_\_\_\_ com - pli - cat - ed \_\_\_\_\_ hard struc - ture in our bod - y, \_\_\_\_\_ hard

11

struc - ture in our bod - y \_\_\_\_\_ just get - ting to know it, \_\_\_\_\_

struc - ture in our bod - y \_\_\_\_\_ just get - ting to know it, \_\_\_\_\_

13

not to men - tion fix it, \_\_\_\_\_ is quite a long pro - ce - dure. \_\_\_\_\_

not to men - tion fix it, \_\_\_\_\_ is quite a long pro - ce - dure. \_\_\_\_\_

# Length, leng-le-Length

Jeremy Jarvis

8 *f*  
Length, leng - le - Length, leng - le - Length, leng - le - Length, In

*f* *p*

Length, leng - le - Length, leng - le -

5 *p*  
sev - en - teen nine - ty - nine, in France, leng - le - Length, leng - le -

*f*

Length, leng - le - Length, leng - le - Length, the Me - ter be - came a

9 *f*  
Length, leng - le - Length, A bar of plat - i - num al -

*p*

stan - dard u - nit for Length; leng - le - Length, leng - le - Length, leng - le -

13 *p* *f*  
loy leng - le - Length, leng - le - Length, leng - le - Length, In

*f* *p*

Length, pre - served this length through its strength. leng - le

# The Universe is way beyond

Jeremy Jarvis



The U-ni - verse\_\_ is way be - yond\_ our meas-ure - ment.\_\_\_\_\_ This



makes me won - der wheth-er we\_\_\_\_ are Heav-en - sent.\_\_\_\_\_ Well,



why can't we\_\_\_\_\_ just ad - mit\_\_\_\_\_ that we don't get\_\_\_\_\_ the



in - fi - nite,\_\_\_\_\_ not just yet!\_\_\_\_\_

# Distance

Jeremy Jarvis

Dis - tance, Dis - tance,

The first system of music is in 3/8 time. The vocal line consists of six measures, each containing a quarter note followed by an eighth rest. The bass line is silent.

Dis - tance, Dis - tance, Let's make, let's make the switch, the switch

Dis - tance, Dis - tance, Dis - tance, Dis - tance,

The second system starts at measure 7. The vocal line has six measures: two with quarter notes and eighth rests, and four with quarter notes. The bass line has four measures of quarter notes and eighth rests.

to the met - ric sys - tem, sys - tem.

Dis - tance, Dis - tance, Dis - tance, Dis - tance,

The third system starts at measure 13. The vocal line has four measures with quarter notes and eighth rests. The bass line has four measures with quarter notes and eighth rests.

Dis - tance, Dis - tance, Dis - tance, Dis - tance,

We don't have to think ver - y much, think ver - y much.

The fourth system starts at measure 17. The vocal line has four measures with quarter notes and eighth rests. The bass line has four measures with quarter notes and eighth rests.

Dis - tance, Dis - tance, Dis - tance, Dis - tance,

Just re - mem - ber one - point - six - one kil - o - me - ters, kil - o - me - ters

The fifth system starts at measure 21. The vocal line has four measures with quarter notes and eighth rests. The bass line has four measures with quarter notes and eighth rests.

25

One - point - six - one kil - o - me - ters in ev - 'ry mile, in ev - 'ry mile.

Dis - tance, Dis - tance, Dis - tance, Dis - tance,

29

Dis - tance, Dis - tance, Dis - tance, Dis - tance,

Will we re - al - ize it's so eas - y, it's so eas - y.

33

The met - ric sys - tem is well - or - gan - ized, well - or - gan - ized.

Dis - tance, Dis - tance, Dis - tance, Dis - tance,

37

Dis - tance, Dis - tance, Dis - tance, Dis - tance,

Well - or - gan - ized in pow - ers of ten, of ten.

41

*At least 4x*

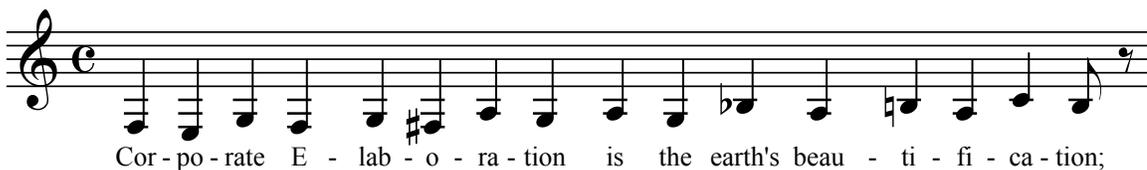
It has be - come much eas - i - er to meas - ure, to meas - ure dis - tance.

Dis - tance, Dis - tance, Dis - tance, Dis - tance, Dis - tance.

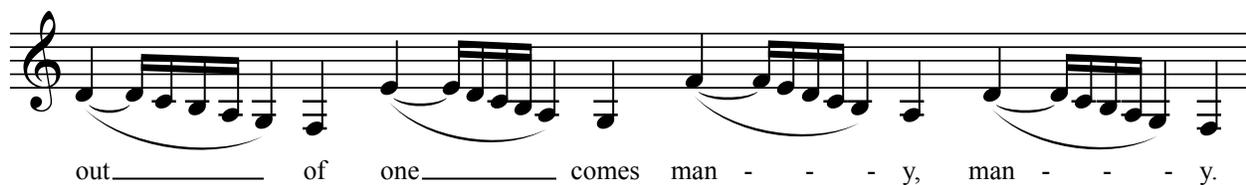
# Corporation

Jeremy Jarvis

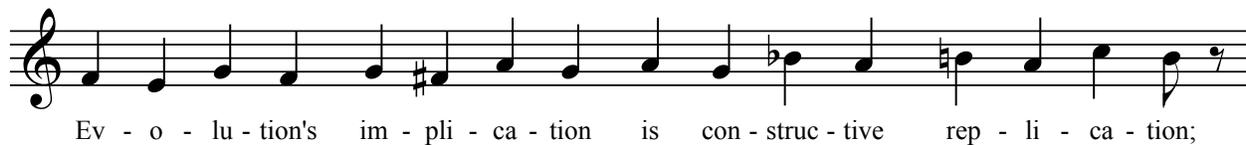
For Low alto  
or Hi tenor,  
to be  
joined  
by  
additional  
voices



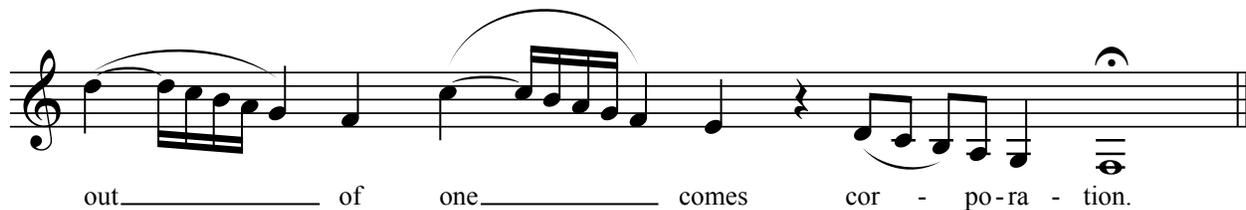
Cor - po - rate E - lab - o - ra - tion is the earth's beau - ti - fi - ca - tion;



out \_\_\_\_\_ of one \_\_\_\_\_ comes man - - - y, man - - - y.



Ev - o - lu - tion's im - pli - ca - tion is con - struc - tive rep - li - ca - tion;



out \_\_\_\_\_ of one \_\_\_\_\_ comes cor - po - ra - tion.

# Why, why, oh why

Jeremy Jarvis

1

Why, why, oh why?

4

Why, why, oh why?

Why, why, oh why?

7

Why, why, oh why?

Why, why, oh why?

Why, why, oh why?

Why, why, oh why

10

Why, \_\_\_\_\_ why, \_\_\_\_\_ tell me why?

Why, \_\_\_\_\_ why, \_\_\_\_\_ tell me why?

Why, \_\_\_\_\_ why, \_\_\_\_\_ tell me why?

Detailed description: This system contains three staves of music for measures 10, 11, and 12. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a melodic line. The bottom staff is a bass line. The lyrics are: 'Why, \_\_\_\_\_ why, \_\_\_\_\_ tell me why?'. The music features a mix of quarter and eighth notes with some rests.

13

Why, \_\_\_\_\_ why, \_\_\_\_\_ oh why?

Why, \_\_\_\_\_ why, \_\_\_\_\_ oh why?

Why, \_\_\_\_\_ why, \_\_\_\_\_ oh why?

Detailed description: This system contains three staves of music for measures 13, 14, and 15. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a melodic line. The bottom staff is a bass line. The lyrics are: 'Why, \_\_\_\_\_ why, \_\_\_\_\_ oh why?'. The music continues with similar rhythmic patterns.

16

Why, \_\_\_\_\_ why, \_\_\_\_\_ oh why?

Why, \_\_\_\_\_ why, \_\_\_\_\_ oh why?

Why, \_\_\_\_\_ why, \_\_\_\_\_ oh why?

Detailed description: This system contains three staves of music for measures 16, 17, and 18. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a melodic line. The bottom staff is a bass line. The lyrics are: 'Why, \_\_\_\_\_ why, \_\_\_\_\_ oh why?'. The music continues with similar rhythmic patterns.

19

*molto rit.*

Spir - - - - it - - - - u - al - - - i - ty.

*molto rit.*

Spir - - - - it - - - - u - al - - - i - ty.

*molto rit.*

Spir - - - - it - - - - u - al - - - i - ty.

Detailed description: This system contains three staves of music for measures 19, 20, and 21. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a melodic line. The bottom staff is a bass line. The lyrics are: 'Spir - - - - it - - - - u - al - - - i - ty.'. The music is marked 'molto rit.' (molto ritardando) and features a slower tempo with sustained notes and a final cadence.

# Types of Celestial Objects

Jeremy Jarvis

1 *f* Ob - jects!

2 *f* Ob - jects!

3 *f* 8 Types of ce - les - ti - al ob - jects! Ob, the

4 *f* 8 Types of ce - les - ti - al ob - jects! The

3 *p* Types of ce - les - ti - al, types of ce - les - ti - al,

8 U - ni - verse con - sists of

U - ni - verse con - sists of

5 types of ce - les - ti - al, types of ce - les - ti - al, types of ce - les - ti - al,

8 space, en - er - gy, and mat - ter. But

space, en - er - gy, and mat - ter.

## Types of Celestial Objects

Use electronics, if necessary, to execute these high notes (in Super-human fashion)

8

types of ce - les - ti - al, types of ce - les - ti - al,  
take note that u - sual - ly, we

take note that u - sual - ly, we

10

types of ce - les - ti - al, types of ce - les - ti - al,  
fo - - cus on - ly on the fo - - cus on - ly on the

fo - - cus on - ly on the fo - - cus on - ly on the

12

types of ce - les - ti - al ob - jects! *f*  
lat - ter. ob - jects!  
lat - ter. ob - jects!  
ob - jects! *f*

lat - ter. ob - jects!  
lat - ter. ob - jects!  
ob - jects!

# I used to think that the Milky Way is a candy bar

Jeremy Jarvis



I used to think\_\_\_ that the Mil-ky Way\_\_\_ is a can-dy bar,\_\_\_ but



then I learned\_\_\_ that it's our home;\_\_\_ it's where we are!\_\_\_ A



spi - ral con - tain-ing at least two\_\_\_ hun-dred bil - lion stars, in



which we live in our lo - cal spur, The O - ri - on Arm:\_\_\_ twen-ty -



six thou-sand years\_\_\_ from the cen - ter.\_\_\_\_\_

# Area

Jeremy Jarvis

Ar - e - a, ar - e - a, ar - e - a,

Ar - e - a, ar - e - a, Length \_\_\_\_\_ times \_\_\_\_\_ width \_\_\_\_\_

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It begins with two measures of whole rests, followed by three measures of quarter notes: A4, Bb4, C5; A4, Bb4, C5; and A4, Bb4, C5. The lower staff is in bass clef with the same key signature and time signature. It begins with two measures of quarter notes: G3, A3; G3, A3; followed by three measures of quarter notes: G3, A3, Bb3; G3, A3, Bb3; and G3, A3, Bb3.

ar - e - a, ar - e - a, ar - e - a, Pi \_\_\_\_\_ R \_\_\_\_\_

e - - - quals ar - e - a, ar - e - a, ar - e - a, ar - e - a,

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It begins with three measures of quarter notes: A4, Bb4, C5; A4, Bb4, C5; and A4, Bb4, C5, followed by two measures of quarter notes: D5, E5; and D5, E5. The lower staff is in bass clef with the same key signature and time signature. It begins with two measures of quarter notes: G3, A3; G3, A3; followed by three measures of quarter notes: G3, A3, Bb3; G3, A3, Bb3; and G3, A3, Bb3.

squared \_\_\_\_\_ e - - - quals ar - e - a, ar - e - a.

ar - e - a, ar - e - a, ar - e - a, ar - e - a.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It begins with two measures of quarter notes: D5, E5; and D5, E5, followed by three measures of quarter notes: F5, G5; F5, G5; and F5, G5. The lower staff is in bass clef with the same key signature and time signature. It begins with two measures of quarter notes: G3, A3; G3, A3; followed by three measures of quarter notes: G3, A3, Bb3; G3, A3, Bb3; and G3, A3, Bb3.

# If I could be everywhere

Jeremy Jarvis

If I could be eve-ry - where at eve-ry - time, than

I would know that eve - ry - thing is true.

# Those who study mythology

Jeremy Jarvis

1 ..un - der-stand them -

2 Those who stud - y \_\_\_\_\_ my - thol - o - gy un - der-stand them -

3 Those who stud - y \_\_\_\_\_ my - thol - o - gy un - der-stand them-selves;

4

selves; who - ev - er re - ceives this knowl - edge \_\_\_\_\_ lives a life of pur - pose. \_\_\_\_\_

selves; who - ev - er re - ceives this knowl - edge \_\_\_\_\_ lives life of pur - pose. \_\_\_\_\_

who - ev - er re - ceives this knowl - edge \_\_\_\_\_ lives a life of pur - pose. \_\_\_\_\_

Who - ev - er re - ceives this knowl - edge \_\_\_\_\_ lives life of pur - pose. \_\_\_\_\_

# Volume

Jeremy Jarvis

Vol - ume, vol - ume, Length\_\_ times\_\_\_\_ width\_\_ times\_\_\_\_

Vol - ume, vol - ume,

Detailed description: This system of music is in 7/8 time. The vocal line (treble clef) begins with a whole rest for two measures, followed by a half note 'Vol - ume,' and another half note 'vol - ume,'. The piano accompaniment (bass clef) features a steady eighth-note bass line in the first two measures, then a more complex rhythmic pattern of eighth and sixteenth notes in the final two measures.

5

vol - ume, vol - ume, One - thou - sand\_\_\_\_ cu - bic cen-ti -

- height e-quals vol - ume, vol - ume, vol - ume,

Detailed description: This system continues the piece. The vocal line (treble clef) has a whole rest for two measures, then a half note 'vol - ume,' and another half note 'vol - ume,'. The piano accompaniment (bass clef) has a steady eighth-note bass line in the first two measures, then a more complex rhythmic pattern of eighth and sixteenth notes in the final two measures.

9

- me-ters is a li - ter, li - ter, li - ter,

vol - ume, li - ter, which\_\_ is slight-ly\_\_\_\_ lar - ger than the\_\_

Detailed description: This system concludes the piece. The vocal line (treble clef) has a whole rest for two measures, then a half note '- me-ters is a li - ter,' and another half note 'li - ter, li - ter,'. The piano accompaniment (bass clef) has a steady eighth-note bass line in the first two measures, then a more complex rhythmic pattern of eighth and sixteenth notes in the final two measures.

13

li - ter, quart. Three fourths Pi R

\_ old En-lish quart. Vol - ume, vol - ume,

17

\_ cubed is the vol - ume of a sphere. Vol - ume,

vol - ume, vol - ume, sphere. Pi R

21

vol - ume, vol - ume, vol - ume, can.

\_ squared times height e-quals the vol - ume of a can.

# two kinds of chains

Jeremy Jarvis

Life is made of two kinds of chains:

In - for - ma - tion made of four nu - cle - o - tides,

twist - ed in - to dou - ble he - lix - es, is called D - N - A.  
/ R - N - A.

Work - ing chains of twen - ty kinds of a - mi - no ac -

ids, fol - ded in - to struc - tures, are called pro - teins.

# The front of the skull

Jeremy Jarvis

The skull is com-posed of two pri-ma-ry parts, two pri-ma-ry parts; we

say this be-cause the man-di-ble de-tach-es from the cra-ni-um.

The front of the skull is the place—where we find these ma-jor bones: The

Lac-ri-mal Bone's con-nec-ted to the Max-il-la; the Max-il-la's con-nec-ted to the Na-sal Bone; the

Na-sal Bone's con-nec-ted to the Fron-tal Bone; the Fron-tal Bone's con-nec-ted to the Pa-ri-e-tal Bone; the

Pa-ri-e-tal Bone's con-nec-ted to the Tem-po-ral Bone; the

Tem-po-ral Bone's con-nec-ted to the Zy-go-mat-ic Bone; the

Zy-go-mat-ic Bone's con-nec-ted to the Sphe-noid Bone. The oth-er fea-tures are the Eye—

Sock-ets, Na-sal Cav-i-ty, and the Teeth, and the Teeth, and the Teeth, and the Teeth, and the Teeth.

# Mass

Jeremy Jarvis

Mass, Mass, Mass is lit - er - al - ly the a - mount of ma -

Mass, Mass, Mass,

Detailed description: This system contains the first three measures of the piece. The top staff is a vocal line in 2/4 time, starting with a whole rest in measure 1, a whole rest in measure 2, and then a series of eighth notes in measure 3: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment line, also in 2/4 time, with a whole rest in measure 1, a whole rest in measure 2, and a whole note G3 in measure 3. The key signature has one sharp (F#).

te - ri - al in an ob - ject. Mass,

Mass, In or - der to de - ter - mine the

Detailed description: This system contains measures 4 and 5. The top staff continues the vocal line from measure 3, with a half note G4 in measure 4, a half note A4 in measure 5, and a whole rest in measure 6. The bottom staff has a whole rest in measure 4, a whole note G3 in measure 5, and a half note A3 in measure 6. The key signature has one sharp (F#).

Mass, Mass,

mass of an ob - ject, you need two ad - di - tion - al ob - jects:

Detailed description: This system contains measures 6 and 7. The top staff has a whole rest in measure 6 and a whole rest in measure 7. The bottom staff continues the piano accompaniment with a half note G3 in measure 6, a half note A3 in measure 7, and a whole rest in measure 8. The key signature has one sharp (F#).

Mass, Mass,

one which has a known mass, and some - thing more huge, like a plan - et.

Detailed description: This system contains measures 8 and 9. The top staff has a whole rest in measure 8 and a whole rest in measure 9. The bottom staff continues the piano accompaniment with a half note G3 in measure 8, a half note A3 in measure 9, and a whole rest in measure 10. The key signature has one sharp (F#).

10

Sci - en - tists a - greed up - on a fun - da - men - tal u - nit called the kil - o - gram, which

Mass, Mass,

12

weighs two - point - twen - ty - one pounds. Mass,

Mass, Weight has some - thing to do with ra - tios of mass.

14

Mass, Mass,

and dis - tance be - tween two ob - jects, of - ten called grav - i - ty.

16

If you want to lose weight, than go to the moon; but re - mem - ber that your

Mass, Mass,

18

mass will stay the same, the same, the same, stay the same.

Mass, Mass stays the same.

# Matter

Jeremy Jarvis

1

*f* The

2 *f* Mat - ter, mat - ter, what mat - ters is

3 *f* Mat - ter, mat - ter, what mat - ters is

4 *f* Mat - ter, mat - ter, what mat - ters is

5

u - ni - verse con - tains a lot of stuff

*p* Mat - ter, mat - ter, what mat - ters is

*p* Mat - ter, mat - ter, what mat - ters that's af - fec - ted by grav - i -

*p* Mat - ter, mat - ter, what mat - ters is

9

All

Mat - ter, mat - ter, what mat - ters is

*p* ty. mat - ter, what mat - ters is

Mat - ter, mat - ter, what mat - ters is

13

mat - ter has mass, but not all is made of at - oms

Mat - ter, mat - ter, what mat - ters is

8 Mat - ter, mat - ter, what mat - ters BUT all is made of par - ti -

Mat - ter, mat - ter, what mat - ters BUT all is made of par - ti -

17

The

Mat - ter, mat - ter, what mat - ters is

8 cles. mat - ter, what mat - ters is

cles. mat - ter, what mat - ters is

21

gal - ax - ies move so fast that we have cal - cu - lat - ed the pres - ence of more dark mat - ter.

Mat - ter, mat - ter, what mat - ters THE pres - ence of more dark mat - ter.

8 Mat - ter, mat - ter, what mat - ters THE pres - ence of more dark mat - ter.

Mat - ter, mat - ter, what mat - ters THE pres - ence of more dark mat - ter.

# A long time ago

Jeremy Jarvis



A long time a-go, a star put on a show as it ex-pan - ded in -



to a big red gi - ant, and then it puffed out its out-er stuff, form-ing



neb - u - la. Then, four point six bil - lion years a - go,



some - thing caused it to col-lapse in - to it-self by its grav - i - ty, and the



dust that cir-cled it be-came a disk, which then con -



denced to form plan - ets.

# The sides of the skull

Jeremy Jarvis

The sides of the skull re - veal the high - ly com - pli - cat - ed struc - ture of the

The sides of the skull re - veal the com - pli - cat - ed

7 bones. The e - lev - en bones that I can see are con - nec - ted by

8 struc - ture of the bones. The e - lev - en bones I see are

14 su - tures that can show the skull's de - vel - op - ment; they are ar - ranged in

8 con - nec - ted by su - tures that can show the skull's de - vel - op - ment; they

21 right an - gles in or - der to al - low the skull to grow in ev - er - y di - rec - tion.

8 are ar - ranged in right an - gles to al - low growth in ev - er - y di - rec - tion.

# Myth is

Jeremy Jarvis

1

Myth is a leg - end - ar - y fic - ti - tious fa - ble...

2

Myth is a lie.

3

4

3

Myth is a spec - u - la - tion.

Myth is an ex - pla - na - tion of the un - con - scious.

5

Musical score for measures 5 and 6. The score consists of four staves: three treble clefs and one bass clef. The time signature is 12/8, which changes to 15/8 at the start of measure 6. The lyrics are: "Myth is the bas-is of mor - al - i-ty. \_\_\_\_\_" on the first staff, "Myth is a shared. an-ces - tral mem - o - ry. \_\_\_\_\_" on the second staff, and "Myth is the stuff that holds so-ci-e-ty to-geth-er. \_\_\_\_\_" on the third staff. The bass staff contains a melodic line in measure 5 and a whole rest in measure 6.

7

Musical score for measures 7 and 8. The score consists of four staves: three treble clefs and one bass clef. The time signature is 12/8, which changes to 15/8 at the start of measure 8. The lyrics are: "Myth is the stuff that holds so-ci-e-ty to-geth-er. \_\_\_\_\_" on the first staff, "Myth is a shared. an-ces - tral mem - o - ry. \_\_\_\_\_" on the second staff, and "Myth is the stuff that holds so-ci-e-ty to-geth-er. \_\_\_\_\_" on the third staff. The bass staff contains a melodic line in measure 7 and a whole rest in measure 8.

Myths are the mean - ings of Life.

# Religion

Jeremy Jarvis

Very, very, very slowly *f*

1 The

2

3 *f*  
8 Re - li - gion, \_\_\_\_\_ Re - li - gion, \_\_\_\_\_

4 *f*  
Re - li - gion, \_\_\_\_\_ Re - li - gion, \_\_\_\_\_

3  
Lat - in word, "re - li - gi - o," means some - thing done with scru - pu - lous

8 *p*  
Re - li - gion, \_\_\_\_\_ Re - - - li - gion, \_\_\_\_\_

8 *p*  
Re - li - gion, \_\_\_\_\_ Re - - - li - gion, \_\_\_\_\_

5

or o - ver - anx - ious at - ten - sion \_\_\_\_\_ to de - tail; \_\_\_\_\_

8 Re - - - li - gion, \_\_\_\_\_ Re - - - li - gion, \_\_\_\_\_

Re - - - li - gion, \_\_\_\_\_ Re - - - li - gion, \_\_\_\_\_

7

and the verb, "re - li-ga-re," means to bind things close - ly \_\_\_\_\_ to - geth - er. \_\_\_\_\_

*f* and the verb, "re - li-ga-re," means to bind things close - ly \_\_\_\_\_ to - geth - er. \_\_\_\_\_

8 Re - li - gion, \_\_\_\_\_ Re - li - gion, \_\_\_\_\_ Re - li - gion. \_\_\_\_\_

Re - li - gion, \_\_\_\_\_ Re - li - gion, \_\_\_\_\_ Re - li - gion. \_\_\_\_\_

# Time, Time, Time

Jeremy Jarvis

1

Time, Time, Time, Ti - Ti - Ti - Ti - Ti - Ti - Time, Time,

2

Time, Time,

7

Time, Ti - Ti - Ti - Ti - Ti - Ti The sun cros-ses the me-rid-i -

Time, Ti - Ti - Ti - Ti - Ti - Ti - Time, Time, Time,

12

an Time, Time, Time, Ti - Ti - Ti - Ti - Ti - Ti -

Ti - Ti - Ti - Ti - Ti - Ti. at ex - act-ly noon!

17

Time, Time, Time, Ti - Ti - Ti - Ti - Ti - Ti. P. M.

A. M. stands for an-te me-rid-i-an; Time,

22 stands for the post me-rid-i-an! One day  
Time, Time, Ti - Ti - Ti - Ti - Ti - Ti - Time,

26 di-vid-ed by twen-ty-four and six-ty and six-ty  
Time, Time, Ti - Ti - Ti - Ti - Ti - Ti. e - quals

30 which is now de - fined in  
the stan-dard sec - ond, \_\_\_\_\_ Time, Time, Time,

36 terms of the num - ber of os - cil - la - tions  
Ti - Ti - Ti - Ti - Ti - Ti.

39 of an i - so - tope of the el - e - ment, Ce - si - um!  
of the el - e - ment, Ce - si - um!

The musical score is written for two staves, likely representing a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into systems, each starting with a measure number (22, 26, 30, 36, 39). The lyrics are placed below the vocal staff. The piano accompaniment consists of chords and rhythmic patterns, including a prominent triplet of eighth notes in the lower register. The piece concludes with a final chord in the piano part.

# I heard, heard that the Sun

Jeremy Jarvis

1 I heard, heard that the Sun contains ninety-eight per-cent of the mass of the So-lar

5 Sys - tem!

10 WHAT?! Yes, I know, and guess what I found when I did the math- the di - am - e -

14 ter is one - hun - dred - and - nine times that of Earth!

18 fit one point - three mil - lion - Earths in - side!

20 REAL - LY?! So, I ask, do you -

22 YES!! Yes, I

25 know the tem - per - a - tures of the pho - to - sphere and the core?

do, in Fahr - en - heit, the sur - face is ten - thou - sand, and the core is, like, twen - ty - sev - en mil - lion.

*rit.*

# Membranes

Jeremy Jarvis

*1 VOICE: Inhale quickly at regular intervals between notes of your choice.  
or 2 VOICES: Trade measures.*

8 Mem - branes, Mem - branes,

3 Phos - pho - lip - id mol - e - cules make the cell Mem - branes;

5 each one fea - tures a wa - ter - lov - ing head fac - ing the out - side, or the

7 in - side. Mem - branes al - low the

9 in - ter - nal en - vi - ron - ment to be dif - 'rent from the

11 out - side. Mem - branes,

13 Mem - branes, Mem - branes ev - 'ry - where!

# Explanations, Explanations, Explanations

Jeremy Jarvis

1 *mf*  
Ex-pla-na-tions, Ex-pla - na-tions, Ex-pla-na-tions, Ex-pla-na-tions, Ex-pla-

2 *mf*  
Ex-pla-na-tions, Ex-pla-na-tions,

3  
8

5 *p*  
na-tions, Ex-pla-na-tions, na-tions, Ex-pla - na-tions, Ex-pla-na-tions, Ex-pla

*p*  
Ex-pla-na-tions, Ex-pla-na-tions, Ex-pla

*f*  
I say, lan - guage ex-plains

9  
na-tions, Ex-pla-na-tions, Ex-pla-na-tions, Ex-pla

na-tions, Ex-pla-na-tions, Ex-pla

ev - 'ry - thing, in - clud - ing things which



# Density

Jeremy Jarvis

8  
Den - si - ty, \_\_\_\_\_ Den - si - ty \_\_\_\_\_  
Den - si - ty, \_\_\_\_\_ Den - si - ty, \_\_\_\_\_ Den - si - ty, \_\_\_\_\_

6  
8  
e - quals the mass \_\_\_\_\_ Den - si - ty, \_\_\_\_\_ Den - si - ty, \_\_\_\_\_  
\_\_\_\_\_ o - ver vol - ume. \_\_\_\_\_ Den - si - ty, \_\_\_\_\_

11  
8  
\_\_\_\_\_ Den - si - ty, \_\_\_\_\_ to be ex - act - ly \_\_\_\_\_  
Den - si - ty, \_\_\_\_\_ Our wa - ter hap - pens \_\_\_\_\_ Den - si - ty,

16  
8  
Den - si - ty, one gram per cu - bic cen - ti - me - ter. \_\_\_\_\_  
Den - si - ty, one gram per cu - bic cen - ti - me - ter. \_\_\_\_\_

# Speculation

Jeremy Jarvis

1 *mp* Spec - u - la - tion, Spec - u - la - tion, Spec - u - la - tion, Spec - u - la - tion,

2 *mp* Spec - u - la - tion, Spec - u - la - tion, Spec - u - la - tion,

4 *f* The

Detailed description: This system contains the first three staves of the musical score. The top staff (numbered 1) is in treble clef with a 4/4 time signature and a mezzo-piano (*mp*) dynamic. It features a melodic line with dotted rhythms and rests. The middle staff (numbered 2) is also in treble clef with a 4/4 time signature and a mezzo-piano (*mp*) dynamic, mirroring the melody of the first staff. The bottom staff (numbered 4) is in bass clef with a 4/4 time signature and a forte (*f*) dynamic, providing a simple harmonic accompaniment. The lyrics 'Spec - u - la - tion,' are written below the first two staves, and 'The' is written below the fourth staff.

5 *p* Spec - u - la - tion, and *f*

*p* Spec - u - la - tion, and *f*

Word of God is of - ten re - gar - ded as spec - u - la - tion.

Detailed description: This system contains the next three staves. The top staff (numbered 5) is in treble clef with a 4/4 time signature and a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The middle staff (numbered 6) is also in treble clef with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The bottom staff (numbered 7) is in bass clef with a 4/4 time signature and a piano (*p*) dynamic. The lyrics 'Spec - u - la - tion, Spec - u - la - tion, Spec - u - la - tion, Spec - u - la - tion, and' are written below the first two staves, and 'Word of God is of - ten re - gar - ded as spec - u - la - tion.' is written below the third staff.

9 spec - u - la - tion's of - ten re - gar - ded as the Word of God.

spec - u - la - tion's of - ten re - gar - ded as the Word of God.

*p* Word of God, Word of God, Word of God, Word of God.

Detailed description: This system contains the final three staves. The top staff (numbered 9) is in treble clef with a 4/4 time signature and a piano (*p*) dynamic. The middle staff (numbered 10) is also in treble clef with a piano (*p*) dynamic. The bottom staff (numbered 11) is in bass clef with a piano (*p*) dynamic. The lyrics 'spec - u - la - tion's of - ten re - gar - ded as the Word of God.' are written below the first two staves, and 'Word of God, Word of God, Word of God, Word of God.' is written below the third staff.



15

Var - i - a - tion, Var - i - a - tion,

Detailed description: This block contains the first system of music, measures 15 and 16. It is written in bass clef. Measure 15 starts with a sharp sign (F#) and contains a series of eighth notes grouped in pairs with slurs. Measure 16 continues with similar eighth notes, ending with a flat sign (Bb). The lyrics 'Var - i - a - tion,' are placed below each measure.

17

Var - i - a - tion, Var - i - a - tion,

Detailed description: This block contains the second system of music, measures 17 and 18. It is written in bass clef. Both measures feature triplets of eighth notes, indicated by a '3' above the notes and a slur. Measure 17 ends with a sharp sign (F#), and measure 18 ends with a flat sign (Bb). The lyrics 'Var - i - a - tion,' are placed below each measure.

19

Var - i - a - tion, Var - i - a - tion,

Detailed description: This block contains the third system of music, measures 19 and 20. It is written in bass clef. Both measures feature triplets of eighth notes, indicated by a '3' above the notes and a slur. Measure 19 starts with a flat sign (Bb), and measure 20 starts with a sharp sign (F#). The lyrics 'Var - i - a - tion,' are placed below each measure.

21

Var - i - a - tion, Var - i - a - tion,

Detailed description: This block contains the fourth system of music, measures 21 and 22. It is written in bass clef. Measure 21 starts with a sharp sign (F#) and contains eighth notes with slurs. Measure 22 continues with eighth notes, ending with a sharp sign (F#). The lyrics 'Var - i - a - tion,' are placed below each measure.

23

Var - i - a - tion, Var - i - a - tion,

Detailed description: This block contains the fifth system of music, measures 23 and 24. It is written in bass clef. Measure 23 starts with a sharp sign (F#) and contains eighth notes with slurs. Measure 24 continues with eighth notes, ending with a sharp sign (F#). The lyrics 'Var - i - a - tion,' are placed below each measure.

25

*molto rit.*-----

Var - - - i - - - a - - - tion, Var - i - a - tion.

Detailed description: This block contains the sixth system of music, measure 25. It is written in bass clef. The measure begins with eighth notes and slurs, then transitions to a single half note. Above the staff, the tempo marking '*molto rit.*' is followed by a dashed line. The lyrics 'Var - - - i - - - a - - - tion, Var - i - a - tion.' are placed below the staff.

# Terrestrial Planets

Add improvisational percussion

Jeremy Jarvis

1  
Ter - res - tri - al Plan - ets are roc - ky, small and close to the Sun, to the Sun, Now,

2  
Ter - res - tri - al Plan - ets are roc - ky, small and close to the Sun, to the Sun,

3  
Ter - res - tri - al Plan - ets are roc - ky, small and close to the Sun, Now,

4  
Ter - res - tri - al Plan - ets are roc - ky, small and close to the Sun,

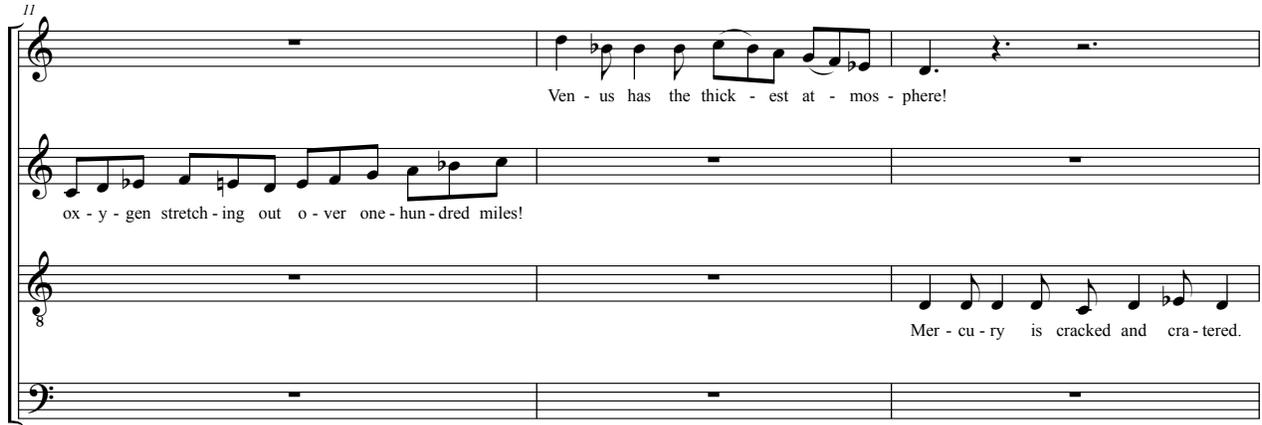
4  
Ven - us is the sec - ond lar - gest,  
and Earth is just a lit - tle big - ger!

Mer - cu - ry is the smal - lest;  
Mars is half the size of Earth;

8  
Earth's at - mos - phere fea - tures wa - ter and  
Mer - cu - ry has no at - mos - phere;  
Mars' - s C - O - 2 is pret - ty thin;

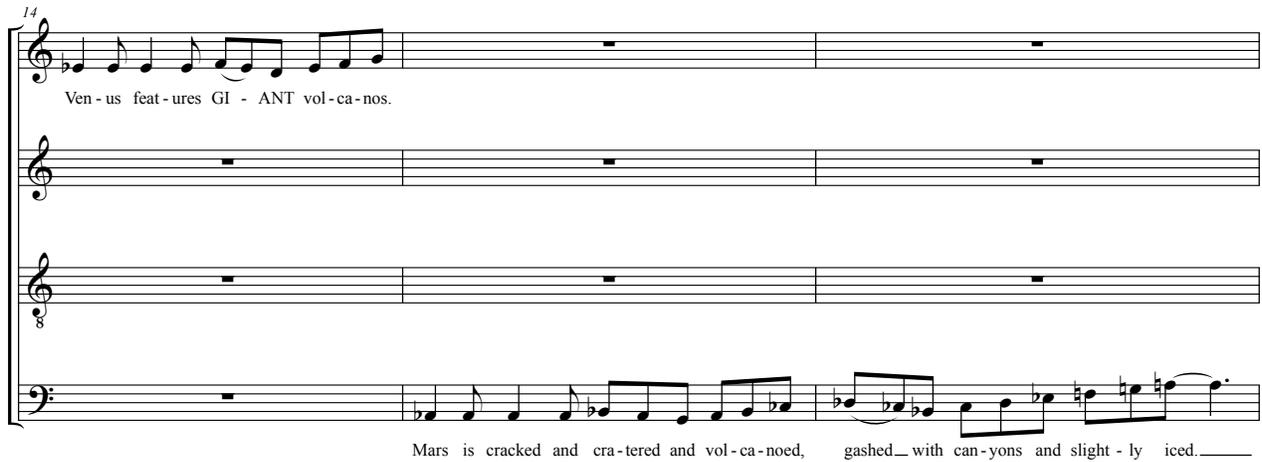
## Terrestrial Planets

11



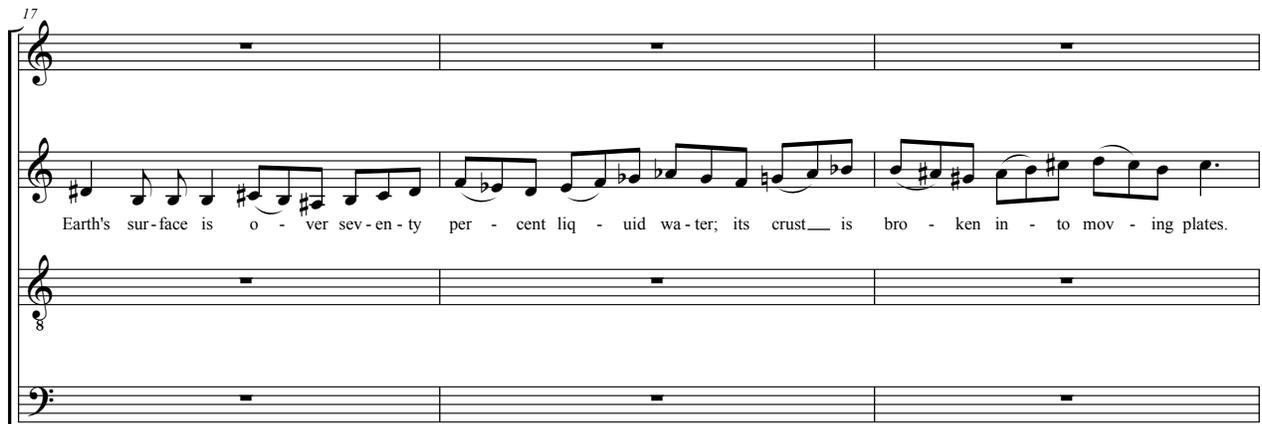
Ven - us has the thick - est at - mos - phere!  
 ox - y - gen stretch - ing out o - ver one - hun - dred miles!  
 Mer - cu - ry is cracked and cra - tered.

14



Ven - us feat - ures GI - ANT vol - ca - nos.  
 Mars is cracked and cra - tered and vol - ca - noed, gashed with can - yons and slight - ly iced.

17



Earth's sur - face is o - ver sev - en - ty per - cent liq - uid wa - ter; its crust is bro - ken in - to mov - ing plates.

20

Ven - us ro - tates slow - ly back - ward.

Earth is the on - ly

mer - cu - ry is the most dense.

Mars is the least dense!

25

plan - et that has a liq - uid out - er core sur - roun - ded by a sol - id in - ner core.

29

Ter - res - tri - al Plan - ets are roc - ky, small and close to the Sun, to the Sun, to the Sun.

Ter - res - tri - al Plan - ets are roc - ky, small and close to the Sun, to the Sun, to the Sun.

Ter - res - tri - al Plan - ets are roc - ky, small and close to the Sun, to the Sun.

Ter - res - tri - al Plan - ets are roc - ky, small and close to the Sun, to the Sun.

# When I was a kid

Unless exceptionally super-high soprano:  
To achieve articulation on the highest written notes,  
lower the whole key and/or use electronic manipulation.

Jeremy Jarvis

When I was a kid, \_\_\_\_\_ at - oms were made of fun - da - men - tal

Now pro - tons and neu - trons are made of fun - da - men - tal quarks,  
pro - tons, neu - trons and e - lec - trons. \_\_\_\_\_ A \_\_\_\_\_

con - nec - ted to - geth - er in groups of three; \_\_\_\_\_ and the e - lec - trons are one thou - sand times \_\_\_\_\_  
\_\_\_\_\_ A \_\_\_\_\_ A \_\_\_\_\_

\_\_\_\_\_ much smal - ler than pro - tons. \_\_\_\_\_ A \_\_\_\_\_

\_\_\_\_\_ An at - om be - comes \_\_\_\_\_ an  
*rit.* \_\_\_\_\_

En - - - - - er - gy.  
i - on when its e - lec - trons get e - jec - ted by too much en - er - gy.

# I still wonder

(Or "Magnitude," first attempt)

Jeremy Jarvis

1

3

I still won-der whe - ther we will see the en - tire U - ni-verse

5

I still won-der whe - ther we will meas-ure the size

8

in my life-time. Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,

9

and struc-ture of pro-tons and quarks. Mag - ni - tude, Mag - ni -

8

Mag - ni - tude, Mag - ni - tude. Our num-ber sys - tem, based on our

13

tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,

8 fin - gers, may help de - ter - mine an - - swers at each Mag - ni - tude,

17

Mag - ni - tude, Mag - ni - tude, Mag - ni - tude. \_\_\_\_\_

8 Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, \_\_\_\_\_

21

Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude. \_\_\_\_\_

8 Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude. \_\_\_\_\_

# Gas Giants, Ice Giants

Jeremy Jarvis

Add improvisational percussion

1  
Ice Gi - ants, far - out from the Sun.

2  
Ice Gi - ants, far - out from the Sun.

3  
Gas Gi - ants, far - out from the Sun.

4  
Gas Gi - ants, far - out from the Sun. Three times the mass of an - y oth - er,

6  
Now, Sat - urn is near - ly twice the dis - tance

Ju - pi - ter al - so ro - tates ev - 'ry ten Ter - ran hours, cre - at - ing vio - lent storms.

12  
Much  
from the Sun; its col - der tem - per - a - ture makes its hy - dro - gen gas pat - terns more blen - ded.

18

And

smal - ler and til - ted dif - frent - ly, U - ra - nus is made of i - cy wa - ter, am - mo - ni - a and meth - ane.

24

Nep - tune is so much fur - ther out, but in - ter - nal pres - sure keeps up a rough - ly sim - i - lar tem - per - a - ture.

30

Ice Gi - ants, far - out from the Sun.

Ice Gi - ants, far - out from the Sun.

Gas Gi - ants, far - out from the Sun.

Gas Gi - ants, far - out from the Sun.

# The Sons of Re have come

Jeremy Jarvis

of Re have come

of Re have come

8 The Sons of come

Sons of Re have come

Detailed description: This system contains the first five measures of the piece. It features four staves: a vocal line and three piano accompaniment staves (treble and bass clefs). The lyrics are: 'of Re have come' on the first line, 'of Re have come' on the second line, '8 The Sons of come' on the third line, and 'Sons of Re have come' on the fourth line. The music is in 2/4 time and begins with a whole rest in the vocal line.

6 the peo - ple of \_\_\_\_\_

to bring or - - - der to the peo - ple of \_\_\_\_\_ the liv - ing riv - er.

to bring or - - - der to the peo - ple of \_\_\_\_\_ the liv - ing riv - er.

peo - ple of

Detailed description: This system contains measures 6 through 10. It features four staves. The lyrics are: '6 the peo - ple of \_\_\_\_\_' on the first line, 'to bring or - - - der to the peo - ple of \_\_\_\_\_ the liv - ing riv - er.' on the second line, 'to bring or - - - der to the peo - ple of \_\_\_\_\_ the liv - ing riv - er.' on the third line, and 'peo - ple of' on the fourth line. The music continues with the piano accompaniment and vocal line.

11 Ke - me - tis - m!

Detailed description: This system contains the final four measures of the piece, starting at measure 11. It features four staves. The lyrics are: '11 Ke - me - tis - m!' on the first line, 'Ke - me - tis - m!' on the second line, 'Ke - me - tis - m!' on the third line, and 'Ke - me - tis - m!' on the fourth line. The music concludes with a double bar line.

# The Ancient Mysteries

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a repeat sign and contains three measures of music, each with a slur and the text "AM," underneath. The lower staff is in bass clef and contains three measures of music, each with a slur and the text "AM," underneath.

The second system of music consists of two staves. The upper staff is in treble clef and begins with a measure rest followed by a slur and the text "AM,". It contains three measures of music. The lower staff is in bass clef and contains three measures of music, each with a slur and the text "AM," underneath.

The third system of music consists of two staves. The upper staff is in treble clef and begins with a measure rest followed by a slur and the text "AM,". It contains three measures of music, with the first two measures marked with a first ending bracket labeled "1" and the third measure marked with a second ending bracket labeled "2". The lower staff is in bass clef and contains three measures of music, each with a slur and the text "AM," underneath.

# Magnitude

Jeremy Jarvis

1  
Mag - ni - tude,\_\_\_ Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,  
Mag - ni - tude,\_\_\_ Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,\_\_\_

9  
Mag - ni - tude,\_\_\_ Mag - ni - tude,\_\_\_ Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,\_\_\_  
Mag - ni - tude,\_\_\_ Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,\_\_\_ Mag - ni - tude,\_\_\_

18  
Mag - ni - tude,\_\_\_ Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,\_\_\_  
Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,\_\_\_ Mag - ni - tude,\_\_\_

26  
Mag - ni - tude,\_\_\_ Mag - ni - tude, Mag - ni - tude,  
Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,\_\_\_

32  
Mag - ni - tude, Mag - ni - tude,\_\_\_  
Mag - ni - tude,\_\_\_ Mag - ni - tude, Mag - ni - tude, Mag - ni - tude,

36  
Mag - ni - tude,\_\_\_ Mag - ni - tude, Mag - ni - tude, Mag - ni - tude, Mag - ni - tude!\_\_\_  
Mag - ni - tude, Mag - ni - tude,\_\_\_ Mag - ni - tude!

Option – record one section, then use digital effects to produce others at accurate tempos

# Two opposing forces

Tenor occasionally doubled by alto and/or bass

Jeremy Jarvis

8 Two op - pos - - - - ing for - ces,

2 alt - fade in  
A - hu - ra Maz - da is good, \_\_\_\_\_ and  
bs - fade in

3 An - - - - gra Main - yu is e - vil.

4 We on - ly have two \_\_\_\_\_ choi - ces;

5 it is as eas - y as eat - - - ing food \_\_\_\_\_ to

6 choose \_\_\_\_\_ to re - sist the dev - il.

7 Good will, good thoughts, good work is with - in \_\_\_\_\_ the

8 Zo - - - - ro - as - tri - an.

# Olympians are near

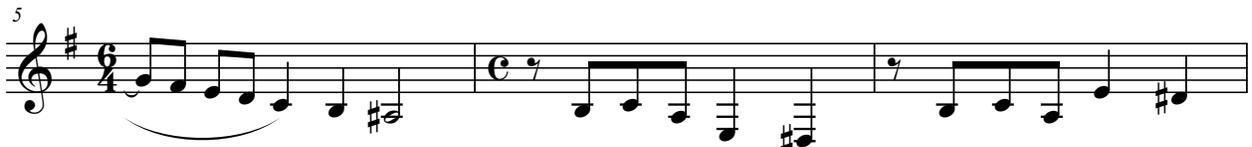
Jeremy Jarvis

Optionally, add additional voices improvisationally.



O - lym, — O - lym - pi; O - - - lym - pi - ans —

5



— are near. Oh, can you see them; they're in the dis - tance,

8



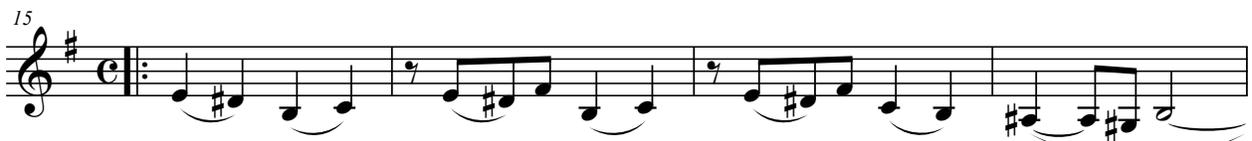
'though some of them are ver - y e - - - lu - sive, E - leu - si - ne - an,

12



be - cause they par - ty in pri - va - cy, in pri - va - cy, in pri - va - cy.

15



Syn - cre, — Syn - cre - tis, — Syn - cre - tis - m —

## Olympians are near

19

— hap-pened a - round the Mount O - lym, O - lym - pus;

22

and now the O - lym - pi - ans are com - ing here.

25

Now, if you cel - e, cel - e - brate one - hun - dred, one - hun - dred twen - ty

28

days per year, es - pe - cial - ly if with Di - o - ny - sus,

31

then you are ver - y O - lym - pi - an, O - lym - pi - an, O - lym - pi - an.

# Scientific Notation

Swing eighth's

Jeremy Jarvis

Phys - i - cists en - gage in \_\_\_\_\_ so they have to make a \_\_\_\_\_  
a lot of cal - cu - la - tion, \_\_\_\_\_

\_\_\_\_\_ (an - y great num - ber \_\_\_\_\_  
short - hand no - ta - tion \_\_\_\_\_ can this way be re - writ - ten), \_\_\_\_\_

7 which is made of two parts \_\_\_\_\_ one is called the Co - ef - fi - cient; \_\_\_\_\_  
\_\_\_\_\_ that are so much eas - i - er to write \_\_\_\_\_

10 \_\_\_\_\_ Now, if you wish to trans - late \_\_\_\_\_  
the oth - er is an ex - po - nent called the Pow - er of Ten. \_\_\_\_\_ it

13

then use the Pow - er of Ten

back in - to big num - bers a - gain, to change the Co - ef - fi - cient:

16

if the ex - po - nent is pos - i - tive,

then move the dec - i - mal that man - y pla - ces to the

18

if the ex - po - nent is neg - a - tive,

right; then move the dec - i - mal that man - y pla - ces in a left - ward di - rec - tion.

21

Phys - i - cists en - gage in

a lot of cal - cu - la - tion,

24

Sci - en - tif - ic No - ta - tion.

short - hand no - ta - tion - Sci - en - tif - ic No - ta - tion.

# Formation

Jeremy Jarvis

As the dust con -

The land - scape of the Earth and the Moon tells a sto - ry of for - ma - tion, for - ma -

densed a - round the Sun, there were lots of big col - li - sions, col - li - sions, col -

tion, for - ma - - - - tion, for - ma - tion. Now the land of the Moon is cov -

li - - - - sions, col - li - sions. But the Earth has con - cealed their lo - ca - tions through its

ered with all kinds of cra - ter - ra - tions, ter - ra - tions, ter - ra - - - -

own vol - can - i - za - tion. in Ge - ol - o - gy that we might re - cov - er a

tions, ter - ra - tions. But there's hope in Ge - ol - o - gy that we might re - cov - er a

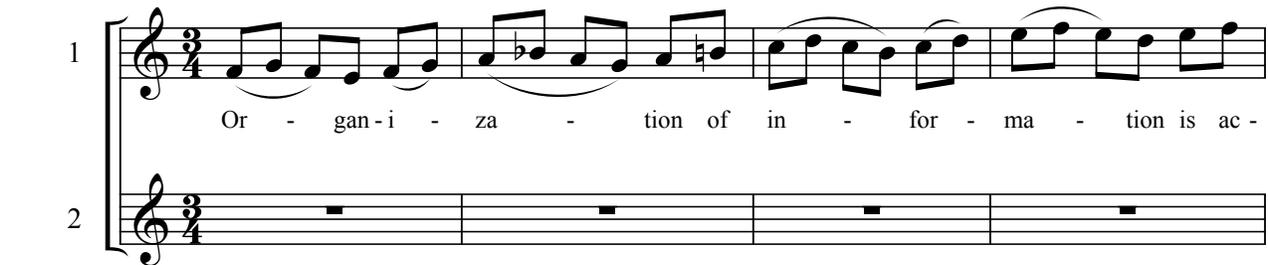
four - point - six bil - lion year - old his - to - ry of its for - ma - tion.

four - point - six bil - lion year - old his - to - ry of its for - ma - tion.

# Organizaton of information

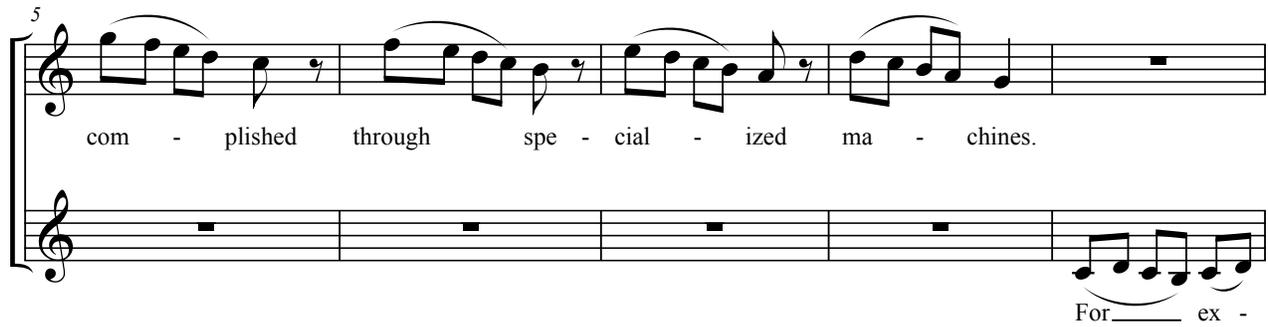
Jeremy Jarvis

1



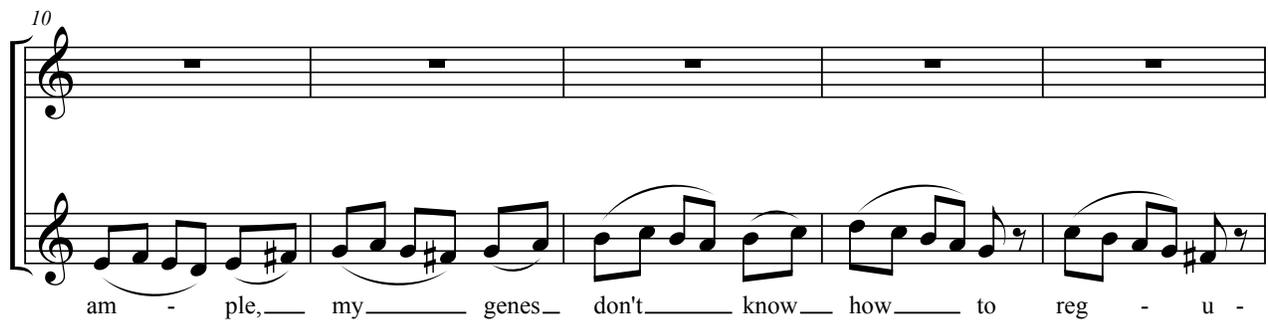
Or - gan - i - za - tion of in - for - ma - tion is ac -

5



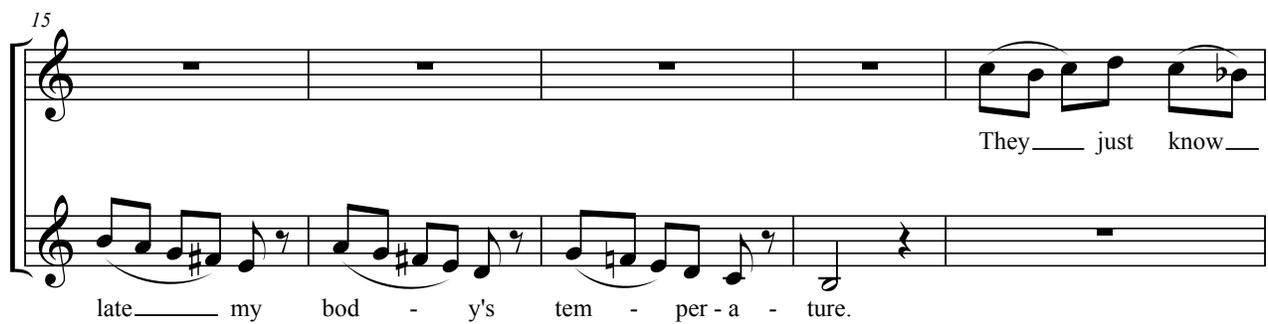
com - plished through spe - cial - ized ma - chines.  
For \_\_\_\_\_ ex -

10



am - ple, \_\_\_\_\_ my \_\_\_\_\_ genes \_\_\_\_\_ don't \_\_\_\_\_ know \_\_\_\_\_ how \_\_\_\_\_ to reg - u -

15



They \_\_\_\_\_ just know \_\_\_\_\_  
late \_\_\_\_\_ my bod - y's tem - per - a - ture.

20

how \_\_\_\_\_ and when \_\_\_\_\_ to \_\_\_\_\_ make \_\_\_\_\_ pro - - - teins, \_\_\_\_\_ pro -

They \_\_\_\_\_ just know \_\_\_\_\_ how and when to make \_\_\_\_\_ pro - - - teins, \_\_\_\_\_ pro -

24

teins, \_\_\_\_\_ pro - teins, \_\_\_\_\_ pro - teins, \_\_\_\_\_ some \_\_\_\_\_ of which be -

teins, \_\_\_\_\_ pro - teins, \_\_\_\_\_ pro - teins, \_\_\_\_\_ some \_\_\_\_\_ of which \_\_\_\_\_ be -

28

gin \_\_\_\_\_ to reg - u - late \_\_\_\_\_ my bod - y's tem - per - a - ture,

gin to reg - u - late \_\_\_\_\_ my bod - y's tem - per - a - ture,

32

tem - - - per - a - - - ture, a - - - - mong \_\_\_\_\_

tem - - - per - a - - - ture,

35

oth - - - er \_\_\_\_\_ im - por - tant \_\_\_\_\_ things. \_\_\_\_\_

a - mong \_\_\_\_\_ oth - er im - - - por - tant things.

# As the Earth began to cool down

Jeremy Jarvis

$\text{♩} = \text{c. } 80$   
cantabile

2 As the Earth be-gan to cool down, some-thing sla-

3 scream!

cantabile

SLAMMED IN-TO IT!\_ and burst in-to mil-lions of

3

which con-densed to form the ob-ject that ro-tates a - round

pie - ces.

'round the Earth, cre-at-ing the tides,

5

*rit.* -----

sta - bi - liz - ing the tilt of the ax - is, which sof - tens the sea - son - al chan - ges.

sta - bi - liz - ing the tilt of the ax - is, which sof - tens the sea - son - al chan - ges.

# Inside the skull's cranial vault

Jeremy Jarvis

1

In - side the skull,  
In - side the skull,  
In - side the skull's cra - ni - al...  
In - side the skull's cra - ni - al vault,

6

sev - er - al struc - tures sup - port the... The Pter - i - on makes way  
Sev - er - al struc - tures sup - port the brain; the Pter - i - on makes way  
sev - er - al struc - tures sup - port the brain; the Pter - i - on makes way  
sev - er - al struc - tures sup - port the brain; the Pter - i - on...

11

for the Men - in - ge - al blood ves - sel.  
for the Men - in - ge - al blood ves - sel.  
for the Men - in - ge - al blood ves - sel.  
...in - ge - al blood ves - sel.

# 100,000 years ago

Adagio  
Swing 16th's

Jeremy Jarvis

1

3

6

in Qaf-zeh Cave in Is-ra-el. By six-ty thou-sand B-C-E,

By six-ty thou-sand B-C-E,

in Qaf-zeh Cave in Is-ra-el. By six-ty thou-sand B-C-E,

By six-ty thou-sand B-C-E,

9

boats proved our in-ge-nu-i-ty;

boats proved our in-ge-nu-i-ty;

boats proved our in-ge-nu-i-ty;

boats proved our in-ge-nu-i-ty; we sailed a-cross the A-sian sea.

12

In Eu-robe, we car-ried a bow; twen-ty-eight thou-sand years a-go,

In Eu-robe, we car-ried a bow; twen-ty-eight thou-sand years a-go,

In Eu-robe, we car-ried a bow; twen-ty-eight thou-sand years a-go,

In Eu-robe, we car-ried a bow;

15

we may have killed Ne - an - der - thal.

we may have killed Ne - an - der - thal.

we may have killed Ne - an - der - thal.

twen - ty - eight thou - sand years a - go,

Detailed description: This system contains measures 15 and 16. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The vocal parts have identical lyrics: 'we may have killed Ne - an - der - thal.' The bass line has the lyrics 'twen - ty - eight thou - sand years a - go,'. The music is in 7/8 time and features a melodic line with eighth and sixteenth notes.

17

Un - der the Sun, the gla - ciers basked;

Un - der the Sun, the gla - ciers basked;

Un - der the Sun, the gla - ciers basked;

we may have killed Ne - an - der - thal.

Detailed description: This system contains measures 17 and 18. It features four staves: three vocal staves and one bass line. The vocal parts have identical lyrics: 'Un - der the Sun, the gla - ciers basked;'. The bass line has the lyrics 'we may have killed Ne - an - der - thal.'. The music continues with the same melodic patterns as the previous system.

19

from twen - ty thou - sand years of past,

from twen - ty thou - sand years of past,

from twen - ty thou - sand years of past,

Un - der the Sun, the gla - ciers basked;

Detailed description: This system contains measures 19 and 20. It features four staves: three vocal staves and one bass line. The vocal parts have identical lyrics: 'from twen - ty thou - sand years of past,'. The bass line has the lyrics 'Un - der the Sun, the gla - ciers basked;'. The system concludes with the same melodic patterns.

21

the meg - a - fau - na would not last.

the meg - a - fau - na would not last.

the meg - a - fau - na would not last.

from twen - ty thou - sand years of past,

23

By thir-teen thou - sand years a - go, -O- the great mi-gra - tion rit-u-al

By thir-teen thou - sand years a - go, -O-

By thir-teen thou - sand years a - go, -O-

By thir-teen thou - sand years a - go, -O-

26

-O- was com-plet-ed at the South A-mer-i-can cave of Fell.

the great mi-gra - tion rit-u-al at the South A-mer-i-can cave of Fell.

the great mi-gra - tion rit-u-al at the South A-mer-i-can cave of Fell.

the great mi-gra - tion rit-u-al at the South A-mer-i-can cave of Fell.

# THE EON OF HELL

With dynamic intensity

Jeremy Jarvis

As the plan - ets con - formed to a disk,  
Earth hot-tened with

Detailed description: This system contains the first two measures of the piece. The music is in 12/8 time. The treble clef staff has a piano (p) dynamic marking. The melody consists of quarter notes in the first measure, followed by three groups of four sixteenth notes (quartets) in the second measure. The bass clef staff has a whole rest in the first measure and a dotted half note in the second measure, followed by a quarter note and an eighth note in the third measure, and a quarter note in the fourth measure. There are four-measure rests in the second measure of both staves.

grew lar-ger through ac - cre - tion,  
bom - - - bard - - - ment, a - e - and bathed it -

Detailed description: This system contains measures 3 and 4. Measure 3 starts with a piano (p) dynamic marking. The treble clef staff has a quarter rest, followed by a quarter note, a quarter note, and a quarter note, then a group of four sixteenth notes, and a quarter note. The bass clef staff has a group of eight sixteenth notes, followed by another group of eight sixteenth notes, and a quarter note. Measure 4 has a quarter note, a quarter note, a quarter note, and a quarter note in the treble staff, and a group of four sixteenth notes, followed by a quarter note, a quarter note, and a quarter note in the bass staff. There are four-measure rests in the second measure of both staves.

La - va cooled to form a crust, u -  
self in gas ex - cite - ment. which

Detailed description: This system contains measures 5 and 6. Measure 5 has a piano (p) dynamic marking. The treble clef staff has a quarter rest, followed by a quarter note, a quarter note, a quarter note, and a quarter note. The bass clef staff has a quarter note, a quarter note, a quarter note, and a quarter note. Measure 6 has a quarter note, a quarter note, a quarter note, and a quarter note in the treble staff, and a quarter note, a quarter note, a quarter note, and a quarter note in the bass staff. There are four-measure rests in the second measure of both staves.

7

oo- ã- i- u- as wa-ter-thick storms o-  
 mov - ing plates quick - ly crushed, ô-

9

ver land rushed. u- ee- is  
 a- This pe - ri - od of re-lease

11

known as "The E - on of Hell," ô-  
 e- ee- o- and oc-curred be - fore

13 *rit.*

e- ee-  
 ox - - - y - gen in - creased.

# Cultus Deorum

Jeremy Jarvis

Cul-tus de - o - rum is per - formed by the priests; \_\_\_\_\_ the

Cul-tus de - o - rum is per-

The first system of musical notation is in 3/8 time. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are split between the two staves.

o - mens are in - ter - pret - ed by the au-gurs; then, \_\_\_\_\_ pub-lic af -

formed by the priests; the priests; the o - mens are in - ter - pret -

The second system of musical notation continues the piece. It begins with a measure rest marked with the number 8. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are split between the two staves.

fairs are ad - min - is - tered by the sen - a - tors; and \_\_\_\_\_ God's will is

ed by the au-gurs; then, \_\_\_\_\_ pub-lic af - fairs are ad - min - is - tered by the

The third system of musical notation continues the piece. It begins with a measure rest marked with the number 15. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are split between the two staves.

22

per-son - i - fied by the Em - per - or. by the Em - per -  
sen - a - tors; and God's will is per-son - i - fied by the Em - per -

29

or. An - ces - tors pro - tect the farm - land; ves - tal vir - gins tend the  
or. An - ces - tors pro - tect the farm - land;

36

hearth. the hearth, the hearth, the hearth. Sec - tar - i -  
ves - tal vir - gins tend the hearth. Sec - tar - i -

42

ans threat - en the pax de - o - rum.  
ans threat - en the pax de - o - rum.

# Manipulation of Scientific Notation

## by Multiplication and Division

Jeremy Jarvis

2 Sci - en - tif - ic No - ta - tion is not on - ly eas - i -

4 Sci - en - tif - ic No - ta - tion

6 er to write; it's al - so eas - i - er to ma - nip - u - late, to ma - nip - u - late!

is not on - ly eas - i - er to write; it's al - so eas - i - er to ma - nip - u - late!

12 Mul - ti - ply the co - ef - fi - cients

Mul - ti - ply the co - ef - fi - cients and then add the

18 and add the ex - po - nents; in re - verse, sim - ply di - vide,

ex - po - nents; in re -

24 yes, sim - ply di - vide and sub - tract.

verse, sim - ply di - vide, yes, sim - ply di - vide and sub - tract.

# an elaborate shuffling ritual

Jeremy Jarvis

Stately

2 Life has ac - quired an e - lab - o - rate shuf - fl - ing rit - u -

3

5 al: some sev - en - ty - thou - sand most - ly

8 to make each re - pro - duc - tive cell,

9 i - den - ti - cal pairs of genes are shuf - fled and di - vid - ed;

8 are shuf - fled and di - vid - ed;

13

8 each new half giv - en a chance to com - bine with its coun - ter -

17

8 from a dif - fer - ent in - di - vid - u - al.

8 part from a dif - fer - ent spec - i - men.

# The last retreating ice age

Jeremy Jarvis

The last re - treat - ing ice age co'n - cid - ed with im -

proved com - mu - ni - ca - tion and tech - nol - o - gy

such as ef - fi - cient tools, cloth - ing, and shel - ter con - struc -

tion. The var - ied en - vi - ron - ment par - tial - ly de - ter - mined

what peo - ple ate and lived in; hunt - ers roamed grass - land re -

gions while ear - ly farm - ers en - joyed sta - ble oc - cu - pa - tion.

# The Gnostics claimed

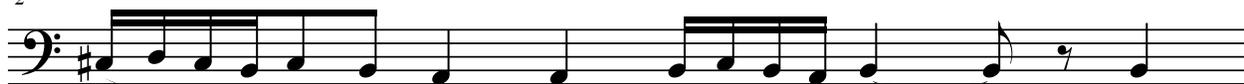
Poco adagio

Jeremy Jarvis



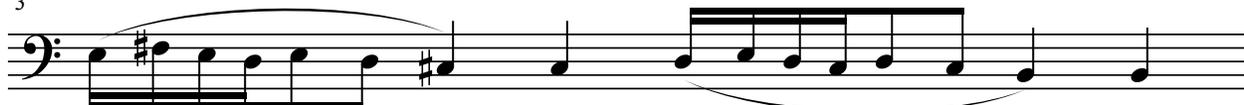
The Gnos - - - - ties claimed \_\_\_\_\_ to

2



know \_\_\_\_\_ the se - crets, \_\_\_\_\_ but

3



then \_\_\_\_\_ the Church \_\_\_\_\_ called

4



them \_\_\_\_\_ her - e - tics. \_\_\_\_\_

5



Si - - - - - mon Ma - - - - - gus

6

grew this ear - ly branch, but

7

his story is not ful - ly

8

patched.

2. He disclosed that three pairs of Æons unite to form the Demiurgus.

Living between Spirit and Substance, the Gnostics were emanationists.

3. Basilides called God ABRAXAS and was condemned by Irenæus.

This name reveals a solar salute; its image marks His Five Attributes.

4. Valentinus sought the idea of wisdom through Virgin Sophia.

Demiurgus was good or evil, depending on one's source of counsel.

5. They considered the Divine Nous embodied by our savior, JESUS,

replaced at death by willing Simon – not the magus, the Cyrenian.

6. Irenæus agreed that Nous christened Jesus from Demiurgus.

The real Gnostics saw humanity as divided by faith into three.

7. Gnosticism today is in pieces, but yet grows through Christian increases.

# significant figures

Jeremy Jarvis

2  
phys - i - cists fol - low this sim - ple rule:

3  
8  
Af - ter mak - ing their cal - cu - la - tions, a, \_\_\_\_\_

3  
8  
oo, \_\_\_\_\_ "sig - nif - i - cant fig - ures" oo, \_\_\_\_\_

8  
re - duce the num - ber of an an - swer's to match the least ac - cu - rate

5  
8  
of its ques - tions. a, \_\_\_\_\_ do - ing this task pre - serves an

8  
e, \_\_\_\_\_ This has been a use - ful tool; \_\_\_\_\_

7  
8  
an - swer's e - - - ee - al.

8  
\_\_\_\_\_ ac - cu - ra - cy to the dec - i - mal.

# Paranasal Sinuses

Allegro

With temperate ornamentation

Jeremy Jarvis

2

3

8

Si - nus - es, si - nus - es,

7

8

Si - nus - es, Pa - ra -  
si - nus - es—

14

8

na - sal Si - nus - es— spa - ces, hol - low spa - ces,  
spa - ces, spa - ces, hol - low spa - ces,

21

8

spa - ces, hol - low spa - ces: Fron - tal, Eth - moid - al, Max -  
spa - ces, hol - low spa - ces: ...Eth - moid - al, Max -

28

il - lar - y, Sphen - oid - al; \_\_\_\_\_

il - lar - y, Sphen - oid - al; \_\_\_\_\_ con - nec - ted to the

Optionally, lower this phrase or more by one octave.

35

con - nec - ted to the na - sal cav - i - ty; \_\_\_\_\_ res - o -

na - sal cav - i - ty; \_\_\_\_\_ res - o - nant and light; \_\_\_\_\_

42

nant and light; \_\_\_\_\_ lined as the nose; \_\_\_\_\_

\_\_\_\_\_ lined as the nose; \_\_\_\_\_ prone to si - nus -

49

prone to si - nus - i - - - - tis. \_\_\_\_\_

i - - - - - tis. \_\_\_\_\_

# Order of Magnitude Calculation

Allegro

Jeremy Jarvis

Swing eighth notes

Or - der of Mag - ni - tude Cal - cu - la - tion, Or - der of Mag - ni - tude  
Or - der of Mag - ni - tude

4  
Cal - cu - la - tion aids our un - der - stand - ing of in - - - - for -  
Cal - cu - la - tion, Or - der of Mag - ni - tude Cal - cu - la - tion aids our un - der -

8  
ma - tion; ROUND in - put val - ues to the near - est, ROUND in - put val - ues  
stand - ing of in - - - - for - ma - tion; ROUND in - put val - ues

12  
to the near - est ten to quick - ly de - ter - mine ap - prox - - - - i -  
to the near - est, ROUND in - put val - ues to the near - est ten to quick - ly de -

16  
ma - tion, ap - prox - - - - i - ma - tion.  
ter - mine ap - prox - - - - i - ma - tion.

Detailed description: This is a musical score for a piece titled "Order of Magnitude Calculation" by Jeremy Jarvis. The score is in 4/4 time and marked "Allegro" with the instruction "Swing eighth notes". It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Order of Magnitude Calculation, Order of Magnitude Order of Magnitude Calculation aids our understanding of information; ROUND input values to the nearest, ROUND input values to the nearest ten to quickly determine approximation." The score includes measure numbers 4, 8, 12, and 16. The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes and slurs.

# Eight interlocking sutures

Jeremy Jarvis

1

4

Eight in - ter - lock - ing su - tures\_\_\_\_\_

Eight in - ter - lock - ing su - tures\_\_\_\_\_ of un - min - er - al -

4

of fi - brous tis - sue bond the de - vel - oped skull\_\_\_\_\_ bones\_\_\_\_\_

ized\_\_\_\_\_ fi - brous tis - sue bond the de - vel - oped

8

af - ter the brain,\_\_\_\_\_ push - ing the skull,\_\_\_\_\_ has grown.\_\_\_\_\_

skull\_\_\_\_\_ bones\_\_\_\_\_ af - ter the brain, push - ing the skull,\_\_\_\_\_ has grown.

# gene mistakes

Jeremy Jarvis

Stately

3

4

Oc - ca - sion - al -

Cel - lu - lar mech - an - is - ms make a few gene\_\_ mis - takes.

Detailed description: This system contains measures 3 and 4 of the piece. The top staff is in treble clef with a soprano clef (8) and a common time signature. It features a whole rest in measure 3 and a half note in measure 4. The bottom staff is in bass clef and contains a continuous bass line with eighth and quarter notes, including a key signature change to one sharp (F#) at the end of measure 4.

4

ly, a - dap - tive ad - van - tage this makes. Such ran - dom - ness helps gen - er -

Such ran - dom - ness

Detailed description: This system contains measures 4 and 5. The top staff continues the vocal line with eighth and quarter notes. The bottom staff has a whole rest in measure 4 and a half note in measure 5.

7

ate cre - a - tive re - sults.

helps gen - er - ate cre - a - tive re - sults.

Detailed description: This system contains measures 7 and 8. The top staff features a vocal line with quarter and eighth notes. The bottom staff continues the bass line with quarter and eighth notes.

# Near the end of the Hadean

Jeremy Jarvis

1  
2  
3  
4

Near the end of the Hadean, the planet

7  
8  
7  
8

and a permanent crust of quartz and  
cooled and a permanent crust of quartz and

13

feld - spar formed; mov - ing plates crys - tal - lized, crys - tal - lized the

13

mov - ing plates crys - - - tal - lized the

13

feld - spar formed;

19

light - est el - - e - men - ts in - to the an - - - cient

19

light - - - est el - - - e - ments

19

in - - - - to the

19

in - - - - to the an - cient

24

shields of mod - ern con - ti - nents, of mod - - - ern con - ti - nen - ts.

24

an - - - - cient shields of mod - - - ern con - ti - nents.

24

shields, the an - cient shields of mod - ern con - ti - nen - ts.

*Half complete*

# Forn Sidr—old custom

Jeremy Jarvis

Forn Si-dr- old cus - tom— from the Scan - di - na - vi - an

4

Bronze Age,\_\_\_ ad - vised by\_\_\_ wise O - din\_\_\_ pro - vides a win - ter ad - van -

8

tage\_\_\_ to us in the Mid - gard\_\_\_\_\_ of the great Ygg - dra -

13

sil Tree.\_\_\_\_\_ Forn Si - dr- old cus - tom— from the Scan - di - na - vi - an

18

Bronze Age,\_\_\_ ad - vised by\_\_\_ wise O - din\_\_\_ pro - vides a win - ter ad - van -

22



tage.\_\_\_\_ Gi - ants from Jo - tun - heim\_\_ turn the world\_\_ cold and i - cy,

27



but Thor ham-mers them out\_\_ for the Earth's fer-til - i - ty.\_\_\_\_\_

31



Forn Si-dr- old cus - tom\_\_ from the Scan - di-na-vi-an Bronze Age,\_\_ ad -

35



vised by\_\_ wise O - din\_\_ pro - vides a win - ter ad - van - tage\_\_ to

39



us in the Mid - gard\_\_\_\_\_ of the great Ygg-dra - sil Tree.\_\_\_\_\_

44



\_\_\_\_ the dead must go to Hel;\_\_\_\_\_ Hon-or is im-mor - tal - i-ty, but

49



af - ter Rag - na - rok,\_\_\_\_\_ a new world will know God Al - might - y.

# A three-ringed polar molecule

Jeremy Jarvis

1 A three, three - ringed; a three,

2 A three, three - ringed; a three,

4 A three, three - ringed; a three, three -

4 three - ringed po - lar mol - e - cule

three - ringed po - lar mol - e - cule

ringed po - lar mol - e - cule

8 par - tic - i - pates and pro - vides. Al - though, al - though; al -

par - tic - i - pates and pro - vides. Al - though, al - though;

par - tic - i - vides. Al - though, al - though;

12

though, al - though it's ul - ti - mate - ly

al - though, al - though ul - ti - mate - ly

al - though, al - though ul - ti - mate - ly

16

neu - tral, its neigh - bor - ly bonds form quite

neu - tral, its weak - charged neigh - bor - ly bonds form quite

neu - tral, its weak - charged neigh - bor - ly bonds form quite vis -

20

vis - cous ma - te - - - ri - al.

vis - cous ma - ter - - - i - al.

cous ma - te - - - ri - al. A



7

is \_\_\_\_\_ sig - nif - i - cant; is \_\_\_\_\_ sig - nif - i - cant

is sig - nif - i - cant, sig - nif - i -

8

Detailed description: This block contains the musical notation for measures 7 and 8. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and two empty bass staves. The vocal line has lyrics: "is \_\_\_\_\_ sig - nif - i - cant; is \_\_\_\_\_ sig - nif - i - cant" for measure 7 and "is sig - nif - i - cant, sig - nif - i -" for measure 8. The piano accompaniment line has notes: G4, A4, B4, C5, B4, A4, G4 for measure 7 and G4, A4, B4, C5, B4, A4, G4 for measure 8. The bass staves are empty.

9

as \_\_\_\_\_ one \_\_\_\_\_ of the u - - - - ni - ver - se's

cant as one, \_\_\_\_\_ one of the u - ni - ver - se's

E - lec - tro - mag - net - ic Rad - i - a - - - tion;

as the fas - ter of the u - ni - ver - - - se's

Detailed description: This block contains the musical notation for measures 9 through 12. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line has lyrics: "as \_\_\_\_\_ one \_\_\_\_\_ of the u - - - - ni - ver - se's" for measure 9, "cant as one, \_\_\_\_\_ one of the u - ni - ver - se's" for measure 10, "E - lec - tro - mag - net - ic Rad - i - a - - - tion;" for measure 11, and "as the fas - ter of the u - ni - ver - - - se's" for measure 12. The piano accompaniment line has notes: G4, A4, B4, C5, B4, A4, G4 for measure 9 and G4, A4, B4, C5, B4, A4, G4 for measure 10. The piano accompaniment line has notes: G4, A4, B4, C5, B4, A4, G4 for measure 11 and G4, A4, B4, C5, B4, A4, G4 for measure 12. The bass line has notes: G3, A3, B3, C4, B3, A3, G3 for measure 9 and G3, A3, B3, C4, B3, A3, G3 for measure 10.

12

two com - po - nents, two main com -

two com - po - nents, two main com -

two main com - po - nents; two main com - po,

two main com - po - nents, main com - po -

14

po - nents, com - po - - - nents.

po - nents, com - po - - - nents.

com - po, com - po, com - po - - - nents.

nents, com - po - - - nents.

*This was a theme which may be expanded. On its next appearance, some of its characteristic skips would be filled with steps, and many lines would be more wavily ornamentated.*



# From 10,000 to 5,000 BC

-Preliminary Sketch-

or,

"Not much happened"

Jeremy Jarvis

1

From ten thou - sand to

2

3

Ten thou - sand years;

4

2

five thou - sand B. C., we

From ten thou - sand to

2

five thou - sand years; we

2

From ten thou - sand

4

plan - - - - ted the ag - ri - cul - tur - al

five - - - - thou - sand B. C., we - plan - ted the

4

8

plan - - - - ted the ag - ri - cul - tur - al

4

to five thou - sand - - - - we - plan - ted the

7

seed, ag - ri - cul - tur - al seed...

ag - - - - ri - cul - tur - al seed...

7

8

seed, ag - ri - cul - tur - al seed...

7

ag - - - - ri - cul - tur - al seed...

# Society preserves itself

Jeremy Jarvis

So - ci - e - ty pre - serves it -

3 self through stan - dard mor - als,

5 en - hanced by sto - ries in which the

7 good al - ways pre - vails.

# whence, where, whither, and when

Jeremy Jarvis

1 Where are we go - ing, \_\_\_\_\_

2 \_\_\_\_\_ and

3 \_\_\_\_\_ and where are we now? \_\_\_\_\_ and

4 \_\_\_\_\_ Where do we come from, \_\_\_\_\_ and where... \_\_\_\_\_ and

Detailed description: This system contains the first four measures of the piece. It is written for four staves. The first staff (treble clef) has a whole rest in measure 1, a whole rest in measure 2, and a quarter note G4 in measure 3. The second staff (treble clef) has a whole rest in measure 1, a whole rest in measure 2, and a quarter note G4 in measure 3. The third staff (treble clef) has a whole rest in measure 1, a quarter rest in measure 2, and a quarter note G4 in measure 3. The fourth staff (bass clef) has a quarter note G2 in measure 1, a quarter note A2 in measure 2, and a quarter note B2 in measure 3. The lyrics are: 'Where are we go - ing, \_\_\_\_\_' on staff 1; '\_\_\_\_\_ and' on staff 2; '\_\_\_\_\_ and where are we now? \_\_\_\_\_ and' on staff 3; and 'Where do we come from, \_\_\_\_\_ and where... \_\_\_\_\_ and' on staff 4.

*With increased momentum*

4 \_\_\_\_\_ Per - haps we can learn from \_\_\_ the laws of mo - tion,

\_\_\_\_\_ when will we be there? \_\_\_ Per - haps... \_\_\_\_\_ for the

\_\_\_\_\_ when... Per - haps... \_\_\_\_\_ the

\_\_\_\_\_ when... Per - haps... \_\_\_\_\_ the

Detailed description: This system contains measures 4 through 7. It is written for four staves. The first staff (treble clef) has a quarter note G4 in measure 4, a quarter note A4 in measure 5, a quarter note B4 in measure 6, and a quarter note C5 in measure 7. The second staff (treble clef) has a quarter note G4 in measure 4, a quarter note A4 in measure 5, a quarter note B4 in measure 6, and a quarter note C5 in measure 7. The third staff (treble clef) has a quarter note G4 in measure 4, a quarter note A4 in measure 5, a quarter note B4 in measure 6, and a quarter note C5 in measure 7. The fourth staff (bass clef) has a quarter note G2 in measure 4, a quarter note A2 in measure 5, a quarter note B2 in measure 6, and a quarter note C3 in measure 7. The lyrics are: '\_\_\_\_\_ Per - haps we can learn from \_\_\_ the laws of mo - tion,' on staff 1; '\_\_\_\_\_ when will we be there? \_\_\_ Per - haps... \_\_\_\_\_ for the' on staff 2; '\_\_\_\_\_ when... Per - haps... \_\_\_\_\_ the' on staff 3; and '\_\_\_\_\_ when... Per - haps... \_\_\_\_\_ the' on staff 4.

9

the more we can  
 more we un - der - stand Po - si - tion and Time, the  
 more we see, the more that we know  
 more we see Time, the more we

14

know whence, where, whith - er, and when!  
 more we know whith - er, and when.  
 whence, where, whith - er, and when.  
 know where, whith - er, and when.

# Cranial bones are made of three parts

Combine with the "Epitaph of Seikilos"

Jeremy Jarvis

*mf*

Cra - ni - al Bones are made of three parts: com - pact

3

flats sand - which - ing some spon - gy dip - lōe.

5 *f* *p*

They're a large, strong, yet light pro - tec - tor,

7 *mf* *f*

which al - so makes cal - ci - um and mar - row.

# Life is made from air

## Part I: Photosynthesis

Jeremy Jarvis

1 Six C - O - 2's,

2 and six H - 2 - O's,

3 struck by in - nu - mer - a - ble pho - tons,

4

5 e - quals one Glu - cose plus twelve free O's.

6 e - quals one Glu - cose plus twelve free O's.

7 e - quals one Glu - - - cose plus twelve free O's.

8

## Part II: Respiration

9

and Am - i - no A - cids, or trans - form in - to A -  
 help build Nu - cle - o - tides or trans - form in - to A -  
 8 Lots of Glu - co - ses or trans - form in - to  
 Lots of Glu - co - ses or trans - form in - to

15

T - P plus C - O - 2. Life is made to Air Life shall re - turn.  
 T - P plus H - 2 - O Thus Life is made to Air Life shall re - turn.  
 8 A - T - P Thus Life is made from Air; to Air Life shall re - turn.  
 A - T - P Thus Life <sup>3</sup> is made from Air; to Air Life shall re - turn.

# Calvaria

[Just a little sketch]

Jeremy Jarvis

1

Cal - va - ri - a - \_\_\_\_\_ a four - bone cre - a - tion

2

Cal - va - ri - a - \_\_\_\_\_ by di -

3

Cal - va - ri - a - \_\_\_\_\_ by di -

4

One Fron - tal, one Oc-ci-pi - tal, \_\_\_\_\_

rect os - si - fi - ca - tion: \_\_\_\_\_ and two paired Par-i-e - tals. \_\_\_\_\_

rect os - si - fi - ca - tion: \_\_\_\_\_ and two paired Par-i-e - tals. \_\_\_\_\_

# We've known, since 3,000 B.C.

(Earth-mother's Celtic Deities)

Jeremy Jarvis

We've \_\_\_\_\_ known, \_\_\_\_\_ since three - thou - - -

5  
sand \_\_\_\_\_ B. C., \_\_\_\_\_ Earth \_\_\_\_\_ Moth - er's Celt - ic

10  
De - i - ties, \_\_\_\_\_ since \_\_\_\_\_ the \_\_\_\_\_

15  
Tu - a - tha \_\_\_\_\_ Dé Da - - - naan \_\_\_\_\_ o - -

20  
ver - - - came the Fo - mo - ri - - - an,

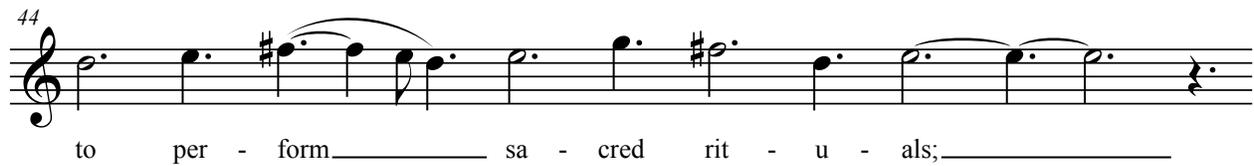
25  
since the Gods \_\_\_\_\_ of the Oth - er - world \_\_\_\_\_ have

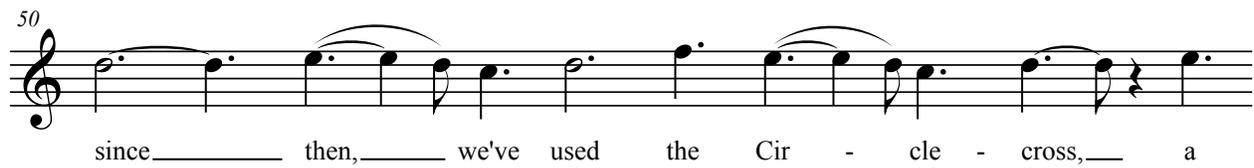
30  
blessed \_\_\_\_\_ us with Lugh \_\_\_\_\_ the Man - y -

34  
Skilled, \_\_\_\_\_ and since the Dru - - - ids have

39  

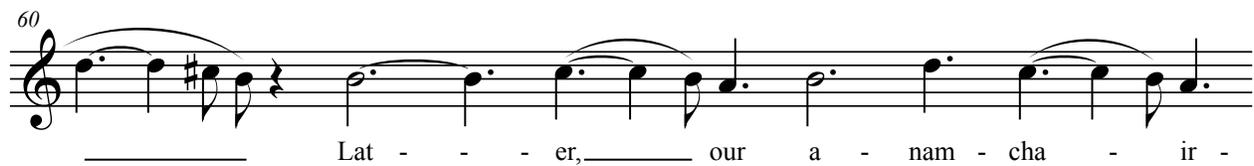
 Musical notation for measures 39-43, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes with various rests and slurs.
   
gath - - - ered on hills, hills,

44  

 Musical notation for measures 44-49, continuing the melody with quarter and eighth notes and rests.
   
to per - form sa - cred rit - u - als;

50  

 Musical notation for measures 50-54, featuring quarter and eighth notes with slurs.
   
since then, we've used the Cir - cle - cross, a

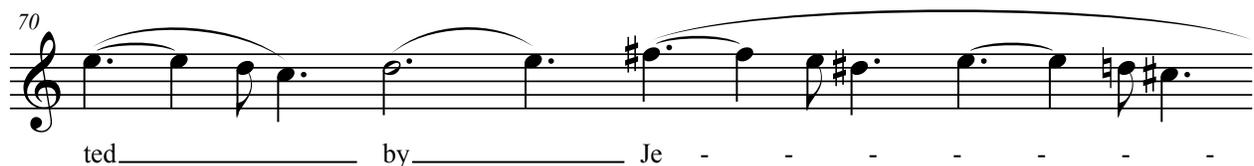
55  

 Musical notation for measures 55-59, including quarter and eighth notes with slurs.
   
sym - bol of the Earth's sa - cred - ness.

60  

 Musical notation for measures 60-64, with quarter and eighth notes and rests.
   
Lat - - - er, our a - nam - cha - ir -

65  

 Musical notation for measures 65-69, featuring quarter and eighth notes with slurs.
   
de - as was il - - - lu - mi - na - -

70  

 Musical notation for measures 70-73, with quarter and eighth notes and rests.
   
ted by Je - - - - -

74  

 Musical notation for measures 74-78, including quarter and eighth notes with slurs, ending with a double bar line.
   
- - - - - 4 - - - - - sus.



**THE END**

**&**

**THE BEGINNING**

This project could have gone on endlessly, but was "temporarily" abandoned at this point in order to make way for new ideas. . . .