

SPEM IN ALIO NUMQUAM HABUI

for 41 consort tenor recorders and tablets

A detailed musical score for 41 consort tenor recorders and tablets. The score is presented as a single vertical column of 41 staves, each labeled 'Consort Tenor Part 1' through 'Consort Tenor Part 41'. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. A small box containing the number '128' is located at the top of the first staff. The score is written in a standard musical notation style, with a key signature of one flat and a common time signature.

SPEM IN ALIO NUMQUAM HABUI

for 41 consort tenor recorders and tablets

MICHAEL EDWARDS

programme note



Written to be paired with performances of an arrangement of Tallis's famous *Spem in alium*, my title *spem in alio numquam habui* is a play on words revealed, so my Latin helpers assure me, by the change of case between (in translation) *I have never put my hope in any other but in Thee, God of Israel* (from the Tallis motet) and my precipitous spin-off *I have never had hope in another*.

Less of a bleak statement of hopelessness or a general mistrust of others, and more than a simple affirmation of atheism or even a negation of the Christian god, the title connects positively to a verse taken from the Buddhist Dhammapada: "Truly it is ourselves that we depend upon; how could we really depend upon another? When we reach the state of self-reliance we find a rare refuge."

I was writing this piece at the time of Remembrance Day (November 11th) commemorated in British Commonwealth countries to honour the dead of the First World War. Like many, I'm sure, I always feel torn by the formalised displays of grief choreographed at such times: on the one hand I respect those who courageously fought and gave their lives for what they believed; on the other hand I abhor not only the hideous suffering on all sides, and in any war, but those who promulgate the sentiments and lies that make war possible. Such baseness is abundant still, rife in politics, on social media, and elsewhere, as people point to patriotism and "just causes," thereby fomenting the social and political conditions ripe for more deadly strife.

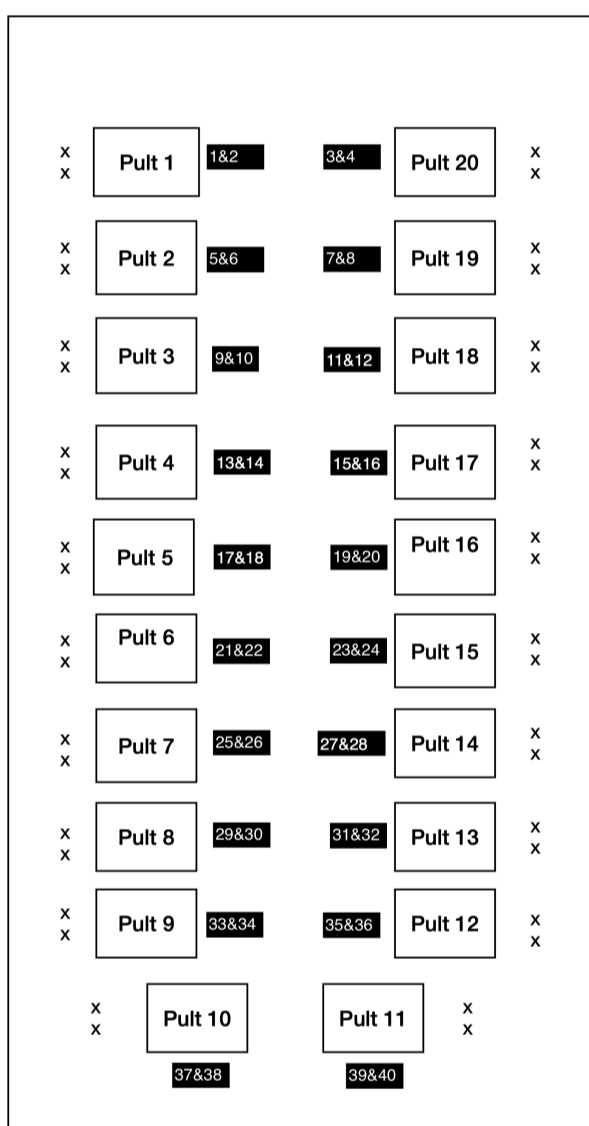
The image of a dead soldier sprawled over barbed wire comes to mind; the falling stone as a metaphor for youth cut down in its first energetic flights of self-realisation; the continuing role of religion in crimes against humanity; Samuel Johnson's famous "Patriotism is the last refuge of a scoundrel;" and the Wilfred Owen poem *Futility* with its appalling first line: *Move him into the sun—*

1 instrument/score arrangement

- the main 40 recorders are arranged in 20 'desks' ('Pult' in German) of two players each distributed around the audience as shown in the diagram
 - thus the numbering in the score represents movement from top to bottom: the top of the score is the top of the room
 - but the desk pairs go across the room in order: recorders 1 and 2 (Pult 1) are faced by recorders 3 and 4 (Pult 20)
- the soloist has her desk (and tablet) at another point in the performance space, not close but also not too far as to be difficult to hear

2 tablets/videos

- in order to synchronise with each other without the need for a conductor, the players read from tablets
- the tablets play a video of the score
- the current system is displayed at the top, with the next system below
- when the music is at the end of the current system, the next system moves up and a new system is displayed at the bottom
- the video turns pages at the right times for the given tempi
- at the beginning and at each new tempo a metronome 'blinks' a thick black line in the middle of the video
- the videos also play stereo sound files
 - care should be taken to achieve the same levels out of each tablet
 - a pink noise sound file is provided for manual calibration (see videos folder)
- for rehearsal purposes the timings of the rehearsal letters is as follows
 - A: 1:04.9
 - B: 2:02.9
 - C: 2:43.2
 - D: 3:39.3
 - E: 4:39.7
 - F: 5:34.1
 - G: 6:11.7
 - H: 7:04.4



3 role of the solo recorder

- the piece begins with the drop of a stone
- the solo recorder player stands in the middle of the group, visible to all
- she holds a stone in her hand which is large and heavy enough to make a good bang when dropped onto the floor
 - a tile or something similar can be used to drop the stone onto, so that the floor is not damaged
- both arms are pointing down at first, then in a naturally-paced movement the soloist raises her arm to a little over half-way and drops the stone, in motion, onto the floor/tile
- at the sound of the stone hit the other players begin their videos as well- synchronised as possible (some time lags are inevitable and should not disturb the performance)
 - an assistant will be needed to start the soloist's video on her tablet
- the soloist then walks naturally to her station: rather on the slow side but unpretentiously

4 notation

- tremolo marks indicate flutter tongue
- RR means "Rachen-R" (growl), with a wiggly line showing the extent of the effect
- the staccatissimo mark (e.g. from bar 1) indicates a sharp 'T' attack (quite percussive)
- cross noteheads indicate stone rubbing
 - each of the following players needs a pair of stones which make a pleasant continuous noise sound when rubbed together:
 - recorders 1 4 8 9 10 11 13 18 19 20 21 27 29 33 35 37 39 40
 - the held rubbing sound should be continuous, probably circular, without any discernible change
 - on the other hand, tremolo marks with the stones mean short quick rubs with the change of direction being clearly audible
- the very long held notes at the end may be interrupted *ad lib.* for a quick inaudible breath before restarting

spem in alio numquam habui

michael edwards 2021

$\text{♩} = 135$

The musical score is arranged for 40 consort tenor recorders and one solo consort tenor recorder. The tempo is marked as quarter note = 135. The score is written in 6/8 time and features various dynamics including *pp*, *ppp*, and *pp1*. The notation includes rests, eighth notes, and sixteenth notes. The solo recorder part is the only one with a melodic line, while the other recorders play rhythmic accompaniment or rests.

solo consort tenor recorder
consort tenor recorder 1
consort tenor recorder 2
consort tenor recorder 3
consort tenor recorder 4
consort tenor recorder 5
consort tenor recorder 6
consort tenor recorder 7
consort tenor recorder 8
consort tenor recorder 9
consort tenor recorder 10
consort tenor recorder 11
consort tenor recorder 12
consort tenor recorder 13
consort tenor recorder 14
consort tenor recorder 15
consort tenor recorder 16
consort tenor recorder 17
consort tenor recorder 18
consort tenor recorder 19
consort tenor recorder 20
consort tenor recorder 21
consort tenor recorder 22
consort tenor recorder 23
consort tenor recorder 24
consort tenor recorder 25
consort tenor recorder 26
consort tenor recorder 27
consort tenor recorder 28
consort tenor recorder 29
consort tenor recorder 30
consort tenor recorder 31
consort tenor recorder 32
consort tenor recorder 33
consort tenor recorder 34
consort tenor recorder 35
consort tenor recorder 36
consort tenor recorder 37
consort tenor recorder 38
consort tenor recorder 39
consort tenor recorder 40

18

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The image displays a musical score for the piece "spem in alio numquam habui". It features a solo part at the top and 40 "cons. ten. rec." (consortium tenorium recitatio) parts below. The score is written in a single system with 41 staves. The solo part begins with a treble clef and a key signature of one flat. The "cons. ten. rec." parts are arranged in a similar fashion, with some parts starting later than others. The score includes various musical notations such as notes, rests, and dynamic markings like "ppp" and "pp".

35

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The image displays a musical score for the piece "spem in alio numquam habui". It features a solo part at the top and 40 "cons. ten. rec." (consortium tenorium recitatio) parts below. The score is written in a single system with 41 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The page number "35" is located at the top left, and the page number "3" is at the top right.

53

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

71 A $\text{♩} = 120$

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

89

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

107

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The image displays a musical score for the piece 'spem in alio numquam habui'. It begins with a solo part and is followed by 40 parts for 'cons. ten. rec.' (consortium tenorium recitans). The score is written in a single system with 41 staves. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano), *mp* (mezzo-piano), and *ppp* (pianissimo). The solo part is mostly silent, while the 40 parts contain the vocal or instrumental entries and accompaniment. The parts are numbered 1 through 40 on the left side of the staves.

B $\lambda = 140$

125

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The musical score is written for a solo voice and 40 contraltos/tenors (cons. ten. rec.). The tempo is marked as $\lambda = 140$. The score is divided into two systems of 20 parts each. The solo part is mostly silent, with some notes appearing in the second system. The 40 cons. ten. rec. parts are active throughout, with various rhythmic patterns and dynamic markings. Dynamic markings include *ppp* (pianissimo), *p* (piano), and *pp* (pianissimo). The score is written in a single system with 41 staves.

142

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The image displays a musical score for the piece 'spem in alio numquam habui'. It begins with a 'solo' part on a single staff, followed by 40 staves labeled 'cons. ten. rec.' (consortium tenorium recordationum). The score is written in a single system with a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'ppp' (pianissimo) and 'p' (piano). The music is organized into measures, with some parts featuring slurs and ties. The overall structure is a dense, multi-voice setting.

160

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

p

p

p

p

p

p

ppp

ppp

177 C ♩ = 124

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The image displays a musical score for the piece 'spem in alio numquam habui'. It begins at measure 177, marked with a common time signature (C) and a tempo of 124 beats per minute. The score is divided into a 'solo' part and 40 'cons. ten. rec.' (concerto tenor recorder) parts. The solo part is mostly silent, with some notes appearing in measures 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The recorder parts are more active, with various dynamics such as *pp*, *p*, and *p* indicated throughout. The notation includes treble clefs, stems, beams, and various note values (quarter, eighth, sixteenth notes). The overall texture is complex, with many overlapping lines of music.

195

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The image displays a musical score for 40 voices and a solo part. The score is written in a single system with 41 staves. The top staff is labeled 'solo' and contains a whole rest. The remaining 40 staves are labeled 'cons. ten. rec. 1' through 'cons. ten. rec. 40'. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo) are indicated throughout the score. The notation includes various musical symbols like accidentals, slurs, and articulation marks.

213

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The musical score is written for a solo voice and 40 consorts (cons. ten. rec. 1-40). The solo part is marked with a 'solo' instruction. The consorts are arranged in 20 pairs. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The music is in a minor key and features a complex rhythmic structure with many sixteenth and thirty-second notes. The solo part is mostly rests, with some melodic lines in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40. The consorts play a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and sustained chords. The dynamics range from *pp* to *mf*. The score is in a minor key and features a complex rhythmic structure with many sixteenth and thirty-second notes.

231 D ♩ = 145

solo
cons. ten. rec. 1
cons. ten. rec. 2
cons. ten. rec. 3
cons. ten. rec. 4
cons. ten. rec. 5
cons. ten. rec. 6
cons. ten. rec. 7
cons. ten. rec. 8
cons. ten. rec. 9
cons. ten. rec. 10
cons. ten. rec. 11
cons. ten. rec. 12
cons. ten. rec. 13
cons. ten. rec. 14
cons. ten. rec. 15
cons. ten. rec. 16
cons. ten. rec. 17
cons. ten. rec. 18
cons. ten. rec. 19
cons. ten. rec. 20
cons. ten. rec. 21
cons. ten. rec. 22
cons. ten. rec. 23
cons. ten. rec. 24
cons. ten. rec. 25
cons. ten. rec. 26
cons. ten. rec. 27
cons. ten. rec. 28
cons. ten. rec. 29
cons. ten. rec. 30
cons. ten. rec. 31
cons. ten. rec. 32
cons. ten. rec. 33
cons. ten. rec. 34
cons. ten. rec. 35
cons. ten. rec. 36
cons. ten. rec. 37
cons. ten. rec. 38
cons. ten. rec. 39
cons. ten. rec. 40

249

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The musical score is written for a solo voice and 40 recorded tenors. The solo part begins at measure 249. The recorded tenors are numbered 1 through 40. The score includes various dynamic markings: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ppp* (pianissimo). The music is in a key with one sharp (F#) and a 3/4 time signature. The solo part features a melodic line with some grace notes and slurs. The recorded tenors provide harmonic support with various rhythmic patterns and dynamics. The score is arranged in a system of 41 staves, with the solo part on the top staff and the recorded tenors below.

267

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The musical score is arranged in 41 staves. The top staff is labeled 'solo' and contains a single melodic line. The remaining 40 staves are labeled 'cons. ten. rec. 1' through 'cons. ten. rec. 40'. The score begins with a rest for all parts. The first entry occurs in measure 267, where the soloist and several voices enter with a melodic phrase. Dynamics such as *mp*, *pp*, *p*, *mf*, and *ppp* are indicated throughout the score to guide performance. The texture is complex, with many voices having rests while others play. The score concludes with a final chord in measure 306.

284

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

This musical score is for the piece 'spem in alio numquam habui'. It features a solo part and 40 'cons. ten. rec.' parts. The score is written in a single system with 41 staves. The solo part is in the top staff, and the 'cons. ten. rec.' parts are in the staves below. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *ppp*, *pp*, *mf*, *f*, *mp*, and *p*. The score is numbered 284 in the top left corner.

319

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The musical score is written for 41 parts: a solo and 40 tenor recorders (cons. ten. rec. 1 to 40). The notation is in treble clef with a key signature of one flat (B-flat major/D minor). The score includes various rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ppp* (pianissimo), *pp* (piano), and *mp* (mezzo-piano). There are two instances of the instruction '(stones rubbing)' with *ppp* dynamics, one in measures 10-11 and another in measures 33-34. The score ends with a *pp* marking in the final measures.

356 F ♩ = 150

The musical score consists of 41 staves. The top staff is labeled 'solo'. The remaining 40 staves are labeled 'cons. ten. rec. 1' through 'cons. ten. rec. 40'. The score is written in a single system with a common time signature. The key signature has one flat (B-flat). The tempo is marked as ♩ = 150. Dynamic markings include *pp* (pianissimo), *ppp* (pianissimissimo), and *pp*. Performance instructions include '(stones rubbing)' and '(stones rubbing)' with a *ppp* marking. The music features complex rhythmic patterns, often with sixteenth and thirty-second notes, and various articulations. The texture is highly polyphonic, with each recorded consort playing a distinct part.

375

musical score for 'spem in alio numquam habui' at page 22. The score features a solo part and 40 recorded tenors (cons. ten. rec. 1-40). It includes dynamic markings such as *ppp*, *p*, and *mp*, and performance instructions like '(stones rubbing)'. The score is written in treble clef with a 4/4 time signature. The solo part begins at measure 375. The recorded tenors have various parts, some with 'stones rubbing' instructions. Dynamic markings are placed throughout the score to indicate volume changes.

394

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

(stones rubbing)

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

(stones rubbing)

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

(stones rubbing)

cons. ten. rec. 39

cons. ten. rec. 40

mp

mf

pp

p

(stones rubbing)

412 **G** ♩ = 132

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The musical score is a complex polyphonic setting for 40 voices and a soloist. It features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Articulation marks such as *RR* (ritardando) and *RR* (rallentando) are used throughout. The score is written in a key signature of one flat and a common time signature. The solo part is marked with a **G** and a tempo of ♩ = 132. The voices are arranged in four parts (Soprano, Alto, Tenor, Bass) with 10 voices in each part. The soloist part is written in a single staff at the top of the page.

429

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

447

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

$\text{♩} = 150$
RR (to end)

465 solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

RR

ff sempre

pp sub.

mp

f

483

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

502 *tr* *tr*

solo

cons. ten. rec. 1

cons. ten. rec. 2

cons. ten. rec. 3

cons. ten. rec. 4

cons. ten. rec. 5

cons. ten. rec. 6

cons. ten. rec. 7

cons. ten. rec. 8

cons. ten. rec. 9

cons. ten. rec. 10

cons. ten. rec. 11

cons. ten. rec. 12

cons. ten. rec. 13

cons. ten. rec. 14

cons. ten. rec. 15

cons. ten. rec. 16

cons. ten. rec. 17

cons. ten. rec. 18

cons. ten. rec. 19

cons. ten. rec. 20

cons. ten. rec. 21

cons. ten. rec. 22

cons. ten. rec. 23

cons. ten. rec. 24

cons. ten. rec. 25

cons. ten. rec. 26

cons. ten. rec. 27

cons. ten. rec. 28

cons. ten. rec. 29

cons. ten. rec. 30

cons. ten. rec. 31

cons. ten. rec. 32

cons. ten. rec. 33

cons. ten. rec. 34

cons. ten. rec. 35

cons. ten. rec. 36

cons. ten. rec. 37

cons. ten. rec. 38

cons. ten. rec. 39

cons. ten. rec. 40

The image shows a musical score for a piece titled "spem in alio numquam habui". It begins with a solo section at measure 502, marked with a "tr" (trill) and a fermata. The solo part consists of two measures of music. Following the solo, there are 40 recorded tenors, labeled "cons. ten. rec. 1" through "cons. ten. rec. 40". Each tenor part is represented by a single staff with a treble clef. The majority of these tenors have rests throughout the section. Tenors 14, 15, 16, 18, 19, and 22 contain some musical notation, including notes and rests, which likely represent their individual recorded parts.