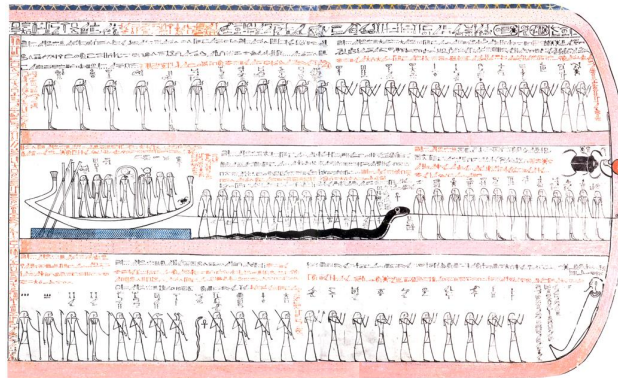

KEKOE ZEMAOE

Dawn of the Sun-God

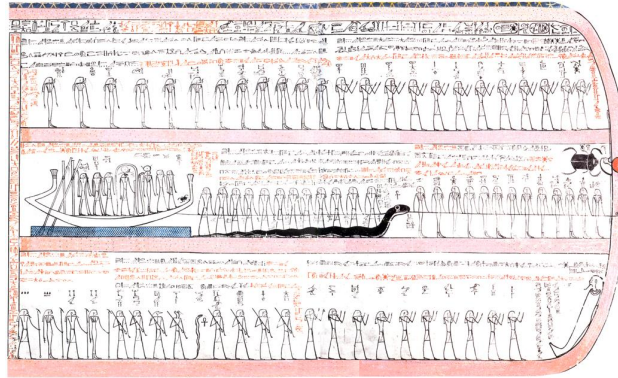


Wim van den Dungen



© 2013 by Wim van den Dungen

UNIFIED DARKNESS



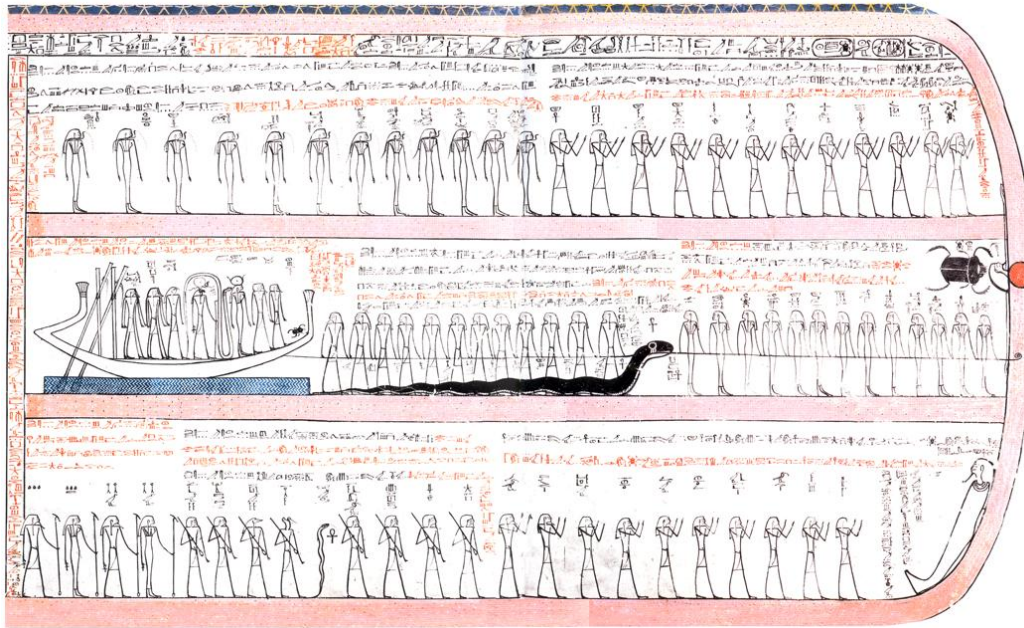
an orchestral piece inspired by the Ancient Egyptian night



www.music.sofiatopia.org

Antwerp

2013



the Twelfth Hour of the *Amduat* in the tomb of Tuthmosis III

www.maat.sofiatopia.org

The *Amduat*, the Ancient Egyptian book of what is "in the Duat", written ca. 1400 BCE, divides the nocturnal journey of the Sun-god Re into 12 Hours, starting at dusk. This book contains the pinnacle of state-funded research into the "Duat" ("dwAt"), the Osirian "netherworld". As a dream world, it exists in parallel with the Earth (of the living) and with the skies (of the justified and the deities). Like the *bardo*, it is before life and after death, and entered by all during the hours of sleep and at death. It is the home of the deities and the spirits (of the noble ancestors) in the retinue of Osiris. At midnight, in this mysterious waterhole filled with the Nun, in the formless inertia of the primordial waters upon which eternal creative power floats, Re *regenerates* by uniting with the corpse of Osiris !

In the last hour, Re emerges as Khepri, He Who Becomes. The result of the renewal of himself by himself (and Osiris) is again visible to all. Moving through serpent "World-Encirler", reversing time, and assisted by primeval deities, Re becomes the divine Beetle to be lifted by the arms of Shu to the Eastern horizon, leaving Osiris behind. The cavern is called : "End of unified, thick darkness" ("*phoe.ee kekoe zemaoe*"). Another text sung by the Bass Choir is : "This great god is born in his manifestations of Khepri !" ("*mesestoe netjer pen aa em kheperoe.ef en kheperree*").



Kekoe Zemaœ

in e flat minor

by Wim van den Dungen



A

♩ = 50 (Young 1799 - A = 440)

♩ = 55

4

1

Flute *mp* *p* *mp*

Alto Flute *p*

Oboe *mp*

Oboe d'Amore *p*

Bass Clarinet *pp*

Horn I *mp*

Horn II *p*

Trumpet in C *p*

Trombone *mp*

Celesta *pp*

Harp *pp*

Timpani *pp*

Cymbals Medium

Bass Choir I

Bass Choir II

Violin I

Violin II

Viola *pizz.* *mp*

Cello *p* *mp* *p* *mp*

Contrabass *p* *mp* *p* *mp*



6 8

Fl. *p* *mp* *p*

A. Fl.

Ob. *mf* *mp*

Ob.d'Am. *mp*

B. Cl. *pp*

Hn.I *mf* *mp*

Hn.II *mp* *p*

C Tpt. *p* *mp* *mp*

Tbn. *mp*

Cel.

Hp. *p*

Timp.

Cym

BCh.I

BCh.II

Vln. I *pizz.* *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

Kekoe Zemaoe

♩ = 50

11

The musical score is arranged in systems. The first system includes Flute (Fl.), Flute in A (A. Fl.), Oboe (Ob.), Oboe in A (Ob.d'Am.), Bass Clarinet (B. Cl.), Horn I (Hn.I), Horn II (Hn.II), C Trumpet (C Tpt.), and Trombone (Tbn.). The second system includes Cello (Cel.), Double Bass (Hp.), and Timpani (Timp.). The third system includes Cymbal (Cym), Bass Clarinet I (BCh.I), and Bass Clarinet II (BCh.II). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

Key dynamics and performance markings include *mf*, *mp*, *p*, *ppp*, *arco*, and *pizz.* The score features complex rhythmic patterns, including sixteenth-note runs in the C Trumpet and various melodic lines in the woodwinds and strings.

♩ = 55

17

This page of a musical score, numbered 4, is titled "Kekoe Zemaoc". It features a tempo marking of ♩ = 55. The score begins at measure 17. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a *p* dynamic, playing a melodic line.
- Alto Flute (A. Fl.):** Remains silent throughout this section.
- Oboe (Ob.):** Starts with a *mp* dynamic, playing a melodic line that transitions to *mf* later.
- Oboe d'Amore (Ob.d'Am.):** Starts with a *mp* dynamic, playing a melodic line that transitions to *mf* later.
- Bass Clarinet (B. Cl.):** Remains silent throughout this section.
- Horn I (Hn.I) and Horn II (Hn.II):** Both play a triplet figure starting at measure 18, with dynamics ranging from *mp* to *mf*.
- Trumpet in C (C Tpt.):** Remains silent throughout this section.
- Trombone (Tbn.):** Starts with a *mp* dynamic, playing a melodic line that transitions to *mf* later.
- Cello (Cel.):** Remains silent throughout this section.
- Double Bass (Bp.):** Remains silent throughout this section.
- Timpani (Timp.):** Plays a rhythmic pattern, with dynamics *mp* and *pp* indicated.
- Cymbal (Cym.):** Remains silent throughout this section.
- Bassoon I (BCh.I) and Bassoon II (BCh.II):** Remains silent throughout this section.
- Violin I (Vln. I):** Starts with a *mp* dynamic, playing a melodic line that transitions to *pp* and then back to *mp*.
- Violin II (Vln. II):** Plays a rhythmic pattern.
- Viola (Vla.):** Plays a rhythmic pattern.
- Violoncello (Vc.):** Starts with a *p* dynamic, playing a rhythmic pattern that transitions to *mp*.
- Double Bass (Cb.):** Starts with a *p* dynamic, playing a rhythmic pattern that transitions to *mp*.

Kekoe Zemaoc

B

22 $\text{♩} = 50$ 25 $\text{♩} = 60$

Fl. *mp*

A. Fl.

Ob. *mp*

Ob.d'Am. *mp*

B. Cl. *p*

Hn.I *mp*

Hn.II

C Tpt. *mp* *mf* *mp*

Tbn. *mp*

Cel. *mp*

Hp. *mf*

Timp.

Cym. *mf* l.v.

BCh.I

BCh.II

Vln. I *p* *mp* arco *p* pizz. *mf*

Vln. II *p* *mf*

Vla. arco *p*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

28

Fl. *mf*

A. Fl. *mf*

Ob. *mf*

Ob.d'Am. *mf*

B. Cl. *mf*

Hn.I

Hn.II

C Tpt.

Tbn.

Cel.

Hp.

Timp.

Cym

BCh.I

BCh.II

Vln. I *p* *mp* *p* *mp* *mf*

Vln. II *mp* *p* *arco*

Vla.

Vc. *mf*

Cb.

31

Fl. *mf*

A. Fl. *mp*

Ob. *mf*

Ob.d'Am. *mf*

B. Cl. *mp*

Hn.I *f*

Hn.II *f*

C Tpt. *f*

Tbn. *f*

Cel. *mf*

Hp. *mp*

Timp. *mp*

Cym

BCh.I

BCh.II

Vln. I *p mp mf p mp p mp*

Vln. II *pp p*

Vla. *mf pp*

Vc. *p pp*

Cb. *pp*

Kekoe Zemaœ

rit. *a tempo*

35 36 37

Fl.
A. Fl.
Ob.
Ob.d'Am.
B. Cl.
Hn.I
Hn.II
C Tpt.
Tbn.
Cel.
Hp.
Timp.
Cym
BCh.I
BCh.II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf
mf
mf
mp
mp
mf
f
f
f
p
mp
p
mp
mp
mp
mp
mp

rit. *a tempo*

SECCO

PHOE - EE PHOE - EE KE - KOE ZEM-A-OE
PHOE - EE KE - KOE ZEM-A-OE

rit.

40

Fl. *mf* *f*

A. Fl. *mf* *f*

Ob. *mf* *f*

Ob.d'Am.

B. Cl.

Hn. I *f* *mf*

Hn. II *f*

C Tpt.

Tbn. *f* *mf*

Cel.

Hp.

Timp.

Cym *mf* *mf* **SECCO**

BCh. I KE - KOE ZEM-A-OE PHOE - EE PHOE - EE KE - KOE ZEM-A-OE

BCh. II KE - KOE ZEM-A-OE PHOE - EE KE - KOE ZEM-A-OE

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *mf*

Kekoe Zemaœ



♩ = 45
46

45 rit.

Fl. *mp* *p*

A. Fl. *mp* *p*

Ob. *p* *mf*

Ob.d'Am. *mp* *mp*

B. Cl. *p* *mp*

Hn.I *mp*

Hn.II *p*

C Tpt. *f* *mf* *mp*

Tbn. *mp*

Cel. *mp* *mp*

Hp. *mp* *mp*

Timp. *mp*

Cym

BCh.I KE - KOE ZEM - A - OE MES - ES - TOE NET - JER PEN AA NET - JER PEN AA

BCh.II KE - KOE ZEM - A - OE NET - JER

Vln. I

Vln. II *pizz.*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Kekoe Zemaoc

49 $\text{♩} = 50$

Fl. *mf*

A. Fl.

Ob.

Ob.d'Am. *mf*

B. Cl.

Hn.I *mf*

Hn.II *mp*

C Tpt. *mf*

Tbn. *mf*

Cel. *p*

Hp.

Timp.

Cym

BCh.I MES-ES-TOE

BCh.II MES-ES-TOE

Vln. I *mf* pizz. arco *p* *mp*

Vln. II *mf*

Vla. *mf* arco *p* pizz. *mf*

Vc. *p*

Cb. *p*

52

Fl. *mp* *p*

A. Fl. *mp* *p* *pp*

Ob. *mp* *mf* *mp*

Ob.d'Am. *p* *mp*

B. Cl. *mp* *p*

Hn.I *mp*

Hn.II *mp*

C Tpt.

Tbn. *p*

Cel.

Hp.

Timp. *pp*

Cym

BCh.I NET - JER PEN AA NET - JER PEN AA

BCh.II NET - JER PEN AA NET - JER PEN AA

Vln. I *p* *pp* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *mf* *p* *p*

Cb. *mp* *mf* *p* *p*

56

Fl. *p*

A. Fl. *p*

Ob. *mf*

Ob.d'Am. *mf*

B. Cl.

Hn.I

Hn.II *mp* 3

C Tpt.

Tbn. *mf* *mp*

Cel.

Hp.

Timp.

Cym

BCh.I
EM KHE-PER-OE E - EF PE - EN KHE - PER - OE - EE

BCh.II
EM KHE-PER-OE E - EF PE - EN KHE - PER - OE - EE

Vln. I *mp*

Vln. II

Vla.

Vc. *p* *mp*

Cb. *p* *mp*

59

♩ = 60

Fl. *p*

A. Fl. *p*

Ob. *p*

Ob.d'Am.

B. Cl. *p*

Hn.I

Hn.II *mf*

C Tpt.

Tbn.

Cel. *mp*

Hp. *mf*

Timp.

Cym *mf* l.v.

BCh.I
EM KHE-PER-OE__ E-EF PE-EN KHE__ PER - OE - EE

BCh.II
EM KHE-PER-OE__ E-EF PE-EN KHE__ PER - OE - EE

Vln. I *p* pizz. *p* *mp*

Vln. II *mf* *mp*

Vla. arco *p*

Vc. *p*

Cb. *p*

Kekoe Zemaœ

62 *rit.* D $\text{♩} = 70$

Fl. *mp* *mf*

A. Fl. *mf*

Ob. *mp* *mf*

Ob.d'Am.

B. Cl. *p*

Hn.I *mf* *p*

Hn.II *mp*

C Tpt.

Tbn. *p*

Cel. *mp*

Hp.

Timp.

Cym *secco*

BCh.I *f* PHOE - EE ZEM - A - OE PHOE - EE

BCh.II KE - KOE ZEM - A - OE

Vln. I *p* *mp* *p* *mp*

Vln. II

Vla.

Vc.

Cb.

68 *accel.* ♩ = 75

Fl. *mp*

A. Fl. *mf*

Ob. *mp*

Ob.d'Am. *f*

B. Cl. *mp*

Hn.I *mf*

Hn.II *mp*

C Tpt. *mp*

Tbn. *p* *mp*

Cel. *p*

Hp. *p*

Timp.

Cym

BCh.I

BCh.II

Vln. I

Vln. II *mf* *pizz.*

Vla.

Vc. *mf* *pizz.*

Cb.

Detailed description: This is a page of a musical score for an orchestra, page 16 of 'Kekoe Zemaoc'. The score is in 3/4 time with a tempo of 75 beats per minute. It begins at measure 68 with an 'accel.' (accelerando) marking. The key signature has three flats (B-flat, E-flat, A-flat). The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part starts with a mezzo-piano (*mp*) dynamic. The Alto Flute (A. Fl.) plays a melody with mezzo-forte (*mf*) dynamics. The Oboe (Ob.) and Oboe d'Amore (Ob.d'Am.) have specific melodic lines, with the Oboe d'Amore playing fortissimo (*f*). The Bass Clarinet (B. Cl.) and Horn I (Hn.I) parts also feature dynamic markings. The Trombone (Tbn.) part has a piano (*p*) dynamic. The Cello (Cel.) and Double Bass (Hp.) parts play a rhythmic accompaniment with piano (*p*) dynamics. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is mostly silent, with some pizzicato (*pizz.*) markings for the Violin II and Viola parts, and a mezzo-forte (*mf*) dynamic for the Violin II. The Percussion section (Timp., Cym., BCh.I, BCh.II) is also mostly silent.

73

Fl. *mp* *mf*

A. Fl.

Ob.

Ob.d'Am. *mf*

B. Cl.

Hn.I *mf*

Hn.II *mp*

C Tpt. *mp* *mf*

Tbn. *mf*

Cel. *mp*

Hp. *mp*

Timp.

Cym

BCh.I

BCh.II

Vln. I

Vln. II

Vla. *mf*

Vc. *arco* *mf*

Cb. *mf*

Detailed description: This is a page of a musical score for an orchestra, numbered 73. The score is written for various instruments, including woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats) and the time signature is 4/4. The page contains 16 staves. The instruments listed on the left are Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Oboe d'Amore (Ob.d'Am.), Bass Clarinet (B. Cl.), Horn I (Hn.I), Horn II (Hn.II), C Trumpet (C Tpt.), Trombone (Tbn.), Cello (Cel.), Harp (Hp.), Timpani (Timp.), Cymbal (Cym), Bassoon I (BCh.I), Bassoon II (BCh.II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows musical notation for each instrument, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The Flute part starts with a *mp* dynamic and moves to *mf*. The Oboe d'Amore and Horn I parts also have *mf* markings. The C Trumpet part has *mp* and *mf* markings. The Trombone part has a *mf* marking. The Cello part has a *mp* marking. The Harp part has a *mp* marking. The Viola part has a *mf* marking. The Violoncello part has a *mf* marking and is marked *arco*. The Contrabass part has a *mf* marking. The page number 73 is written at the top left of the first staff.

77

Fl.
A. Fl.
Ob.
Ob.d'Am.
B. Cl.
Hn.I
Hn.II
C Tpt.
Tbn.
Cel.
Hp.
Timp.
Cym
BCh.I
BCh.II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf
mf
arco
mf

Detailed description: This page of a musical score, numbered 18, is for the piece 'Kekoe Zemaoc'. It features a tempo of quarter note = 80. The score is for measures 77-79. The instruments listed are Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Oboe d'Amore (Ob.d'Am.), Bass Clarinet (B. Cl.), Horn I (Hn.I), Horn II (Hn.II), Trumpet (C Tpt.), Trombone (Tbn.), Cello (Cel.), Double Bass (Hp.), Timpani (Timp.), Cymbal (Cym), Bassoon I (BCh.I), Bassoon II (BCh.II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Alto Flute parts have a melodic line starting in measure 78. The Oboe, Oboe d'Amore, and Bass Clarinet parts have a similar melodic line. The Horns I and II have a sustained note. The Trumpets and Trombones have a rhythmic pattern. The Cello and Double Bass parts have a rhythmic pattern. The Violin I part is marked 'arco' and has a melodic line. The Violin II part has a rhythmic pattern. The Viola, Violoncello, and Contrabass parts have a rhythmic pattern. The dynamic marking *mf* (mezzo-forte) is used for several instruments. The score is written in a key signature of three flats and a 2/4 time signature.

80

Fl.

A. Fl.

Ob.

Ob.d'Am.

B. Cl.

Hn.I

Hn.II

C Tpt.

Tbn.

Cel.

Hp.

Timp.

Cym

BCh.I

BCh.II

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pizz.

mf

mf

85

Fl.
A. Fl.
Ob.
Ob.d'Am.
B. Cl.
Hn.I
Hn.II
C Tpt.
Tbn.
Cel.
Hp.
Timp.
Cym
BCh.I
BCh.II
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

f

f

f

f

f

f

f

mf

mf

mf

f

pizz.

f

87 *rit.* *a tempo*

Fl. *mf*

A. Fl. *mf*

Ob. *mf*

Ob.d'Am.

B. Cl.

Hn.I

Hn.II

C Tpt.

Tbn.

Cel.

Hp.

Timp.

Cym

BCh.I

BCh.II

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Cb. *mf*

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 87 with a tempo change from 'rit.' (ritardando) to 'a tempo'. The woodwind section (Flute, Alto Flute, Oboe, Oboe d'Amore, Bass Clarinet, Horn I, Horn II, C Trumpet, Trombone) has rests until measure 87, then enters with a melody in the right hand and accompaniment in the left hand, marked 'mf'. The strings (Violin I, Violin II, Viola, Violoncello/Double Bass) play a rhythmic accompaniment of eighth notes, marked 'arco' and 'mf'. The percussion section (Cello, Harp, Timpani, Cymbal, Bass Drum I, Bass Drum II) has rests throughout the passage. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

89

Fl.

A. Fl.

Ob.

Ob.d'Am.

B. Cl.

Hn.I

Hn.II

C Tpt.

Tbn.

Cel.

Hp.

Timp.

Cym

BCh.I

BCh.II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

91 *rit.* ♩ = 60

Fl.

A. Fl.

Ob.

Ob.d'Am.

B. Cl.

Hn.I

Hn.II

C Tpt.

Tbn.

Cel.

Hp.

Timp.

Cym

BCh.I

BCh.II

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mf

KHE - PER - OE

f KHE - PER - OE

Kekoe Zemaoc

93 ♩ = 50

Fl. ♩ = 50

A. Fl.

Ob.

Ob.d'Am.

B. Cl.

Hn.I

Hn.II

C Tpt.

Tbn.

Cel.

Hp.

Timp.

Cym l.v.

BCh.I
KHE - PER - OE

BCh.II
KHE - PER - OE

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mf

ff

f

p

p

p

mf

mf

mf

mf

mf

mf

mf

rit.

96

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Oboe d'Amore (Ob.d'Am.), Bass Clarinet (B. Cl.), Horn I (Hn.I), Horn II (Hn.II), Trumpet (C Tpt.), and Trombone (Tbn.). The middle section includes strings: Cello (Cel.), Double Bass (Hp.), and Timpani (Timp.). The bottom section includes percussion: Cymbal (Cym), Bassoon I (BCh.I), Bassoon II (BCh.II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamic markings such as *mf*, *f*, *mp*, and *ppp*, along with articulation marks like accents and hairpins. The woodwinds and strings play melodic lines, while the percussion provides rhythmic support.