

### Stars pronunciation (alphabetical)

Star	Origin	English Equivalent	International Phonetic Alphabet
<i>Alcyone</i>	Ancient Greek	all-SYE-o-nee	al 'si o ne
<i>Aldebaran</i>	Arabic	al-DEB-ah-ran	al 'dɛ ba ran
<i>Alhena</i>	Arabic	al-HAY-nah	al 'he r
<i>Alioth</i>	Arabic	AL-lee-oth	'al i
<i>Alnilam</i>	Arabic	ALL-nil-ahm	'
<i>Althalimain</i>	Arabic	all-TALL-i-mine	ain
<i>Aludra</i>	Arabic	al-UDE-rah	ra
<i>Alula Borealis</i>	Arabic/Latin	a-LOOLah bor-ay-AH-l'	a la bor e 'a lis
<i>Ascella</i>	Latin	ah-SELL-a	a 'sɛl a
<i>Asellus Australis</i>	Latin	ah-SELL-oos ow-'	a 'sɛl us aus 'tra lis
<i>Auva</i>	Arabic	ah-OO-va	a 'u va
<i>Avior</i>	Hebrew	AH-vi-or	'a vi ɔr
<i>Azha</i>	Sanskrit	AH-za	'a za
<i>Chara</i>	Ancient Greek	CHA'	'tʃa ra
<i>Deneb Algiedi</i>	Arabic	D' E-dee	'dɛn ɛb al 'dʒi di
<i>Denebola</i>	Arabic	la	dɛ 'nɛb o la
<i>Dschubba</i>	Arabic		dʒuba
<i>Koo She</i>	Chinese	sheh	ku ʃɛ
<i>Lacaille</i>	French	KA-yuh	la 'ka jə
<i>Menkalinan</i>	Arab'	men-KAH-li-nan	mɛn 'ka li nan
<i>Miaplacidus</i>	A	mee-a-PLASS-eed-oos	mi a 'pla si dus
<i>Mirzam</i>		MERE-zam	'mir zam
<i>Nair al Saif</i>		NIRE-al-sife	'nair al saif
<i>Pleione</i>	ient Greek	PLAY-o-nee	'plɛj o ni
<i>Rasalmot'</i>	arabic	RAHS-al-MOTH-al-ah	'ras al ,mɔθ al a
<i>Sirius</i>	Ancient Greek	SEER-ee-us	'si ri ʌs
<i>Suhr .if</i>	Arabic	soo-HILE-al-MOO-liff	su 'hail al ,mu lif
<i>U</i>	Arabic	uh-NOO-ka-lye	ʌ 'nu ka lai
<i>Ve</i>	Arabic	VAY-ga	've ga
<i>Zaniah</i>	Arabic	zah-NYE-a	za 'na ja
<i>Zubenelgenubi</i>	Arabic	zoo-BEN-el-je-NEW-bee	zu 'bɛn ɛl dʒɛ ,nu bi
<i>Zubeneschamali</i>	Arabic	zoo-BEN-ess-sha-MAH-lee	zu 'bɛn ɛs ʃa ,ma li

# Lux Antiqua

for spatialized choir

Commissioned and premiered by Eric Banks and The Esoterics

Dedicated to Carl Sagan & Ann Duryan

Jordan Nobles  
Text: traditional

1 ♩ = approx. 60 (Free time)

approx. 20-30 sec.

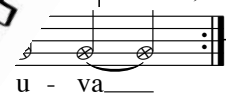
approx. 15 sec.

Soprano



Sopran

ath only, no pitch



repeat

u - va

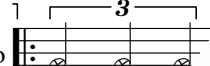
Alto



approx. 10 sec.

pp quiet breath onl

Alto



repeat, unsynchronized

A - u -

pp quiet breath only, no pitch

Tenor



repeat, unsync'

each other

A - u - va

pp quiet breath only, no pitch

Bass



ynchronized with each other

A - u - va

2

approx. 20-30 sec.

S.

continue repeating, unsynchronized

A.

continue repeating

zed

pp pitched



repeat, unsynchronized

As - cel - la

T.

pp breath

dually adding more pitch



repeat, unsynchronized

A

a

B.

repeating, unsynchronized

(for rehearsal only)

Pno.



3

approx. 20-30 sec.

*pp* pitched ,

S. *repeat, unsynchronized*  
Al - cy - o - ne

A. *continue repeating, unsynchronized*

T. *continue repeating, unsynchronized*

B. *continue repeating, unsynchronized* → Bass *p p'* , *repeat, unsynchronized*  
o - ne

Pno. Cm(add9)

4

20-30 sec.

S. *simile* *p* ,  
Al - ud - ra

A. *simile* ,  
Al - hen - a

T. *p* , *simile*  
Al

B. *repeating, unsynchronized* → *pp* , *simile*  
Al - ud - ra

Pno. Eb/G Gm Bb

5

approx. 20-30 sec.

S. *simile* *mp*  
Koo She

A. *simile* *mp*  
Koo She

T. *mp*  
Av - i - or

B. *simile* *mp*  
Av - i - or

Pno. Dm/Bb Dm

6

c. 20-30 sec.

S. *mp*  
Mi - a - pla - ci

A.1 *mp*  
ka - li - nan

A.2 *mp*  
Men - ka - li - nan

T. *ppp* (tacet)

B. *ppp* (tacet)

Pno. Am

7

approx. 20-30 sec.

S.1 *pp*  
Cha - ra

S.2

A.1 *mp*  
Nair al Saif

A.2 *mp*  
Nair al Saif

T. (sopranos tacet)

B. (basses tacet)

Pno. *Am<sup>9</sup>*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

8 A tempo (♩=60) Regular time begins

continue repeating, unsynchronized with the rest

Hold last syllable

S.1 (ra)

S.2 *pp* *mp* Mir - zam neb - o - la

A.1 *pp* *mp* Mir - zam De - neb - o - la

A.2 continue repeating, unsynchronized with the rest

Hold last syllable

(saif)

T. *mp* Mir - zam Al - thal - i - main

B. *mp* Mir - zam Al - thal - i - main

Pno. G13

6 *mf*

S.1 Sir - i - us Al - de - ba - ran

S.2 *mf* *mp*  
Sir - i - us Al - de - ba

A.1 *mf* *mp*  
Sir - i - us A - ba - ran

A.2 *mf*  
Sir - i - us Al - de - ba - ran Ra-

T. *mf* *mp*  
Sir - i - us Al - de - ba - ran

B. *mf* lower D if possible  
( ) ( ) ( )  
Sir - i - us Al - de - ba - ran

Pno. *D<sup>9</sup>* *F#m<sup>9</sup>*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

10

S.1 Ra - sal - moth - al - lah

S.2 Ra - sal - moth - al - lah

A.1 Ra - sal - moth - al - lah

A.2 - sal - moth - al

T. sal - moth - al - lah

B. - sal - moth - al - lah

Pno. Amaj7

*pp*

*pp*

*pp*

*pp*



13

S.1 *mp* A - sel - lus Aus - tra - lis *p*

S.2 *mp* A - sel - lus Aus - lis *p*

A.1 *mp* A - lu - la Bor - e - al - is *p* *pp*

A.2 *mp* A - lu - la Bor - e - al - *p* *pp*

T. *mp* U - nu -

B. *mp* U - nu - kul

Pno. *A* maj7 *C* #m9 *E* maj9

16 *pp* *mp*

S.1 Ve - ga

S.2 Ve - ga

A.1 *mp* Dschub - ba - ben - el - gen - nu -

A.2 *mp* Dschub - ba Zu-ben-el - gen - nu -

T. 8 kul - hai Al - i - oth Al - ni-

B. hai Al - i - oth Al - ni-

Pno. *G#m9* *B (or Cb)* *Ebm9* *Gbmaj7*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

19

S.1 *mp* Zu - ben - es - scha - ma - *p* li \_\_\_\_\_ *pp*

S.2 *mp* Zu - ben - es - scha - ma - *p* li \_\_\_\_\_ *pp*

A.1 *p* - bi \_\_\_\_\_ La - cai - lle \_\_\_\_\_ *pp*

A.2 *p* bi \_\_\_\_\_ La - cai \_\_\_\_\_ *pp*

T. *p* lam \_\_\_\_\_ *pp* Den - eb Al - gie - di \_\_\_\_\_

B. *p* lam \_\_\_\_\_ *pp* Den - eb Al - gie - di \_\_\_\_\_

Pno. *Bbm*<sup>9</sup> *Dbmaj*<sup>9</sup>

**PERUSAL SCORE ONLY - PLEASE DO NOT COPY**

22 *pp*

S.1  
Za - ni - - - ah

S.2  
Za - ni - - -

A.1 *pp*  
Su - hail - - - - - lif

A.2 *pp*  
Su - hail - - - al Muh - - - lif

T.  
Plei - o - - - ne

B. *pp*  
Plei - o - - - ne

Pno. *pp*  
A $\flat$ maj $^9$  Cm $^9$

Free Time

approx. 30 sec.

repeat, unsynchronized, gradually adding more breath until there is no pitch left, then fade out

S.1 *pp* Ah - za

repeat, unsynchronized, gradually adding more breath until there is no pitch left, then fade out

S.2 *pp* Ah - za

repeat, unsynchronized, gradually adding more breath until there is no pitch left, then fade out

A.1 *pp* Ah - za

repeat, unsynchronized, gradually adding more breath until there is no pitch left, then fade out

A.2 *pp* Ah - za

repeat, unsynchronized, gradually adding more breath until there is no pitch left, then fade out

T. *pp* Ah - za

repeat, unsynchronized, gradually adding more breath until there is no pitch left, then fade out

B. *pp* Ah - za

Pno. Cm(add9)

# Lux Antiqua

*for spatialized choir (SSAATB)*

Commissioned and premiered by **The Esoterics**, with Music Director **Eric Banks**  
Seattle, Washington, October 1, 2011.

*Dedicated to Carl Sagan and Ann Druyvan*

## About the Piece

*Lux Antiqua* was completed in August 2011 in North Vancouver, British Columbia. It is approximately **5 minutes** in duration.

## Program Note

Human fascination with the night sky long predates the dawn of history. Of origin, be it Arabic, Greek or Latin, almost all star names are old - hundreds or even thousands of years old. They are a part of our collective cultural heritage. Modern astronomers study many stars too faint to see with the naked eye, and these are so numerous they are known only by catalog numbers and coordinates. In fact, official star names are essentially limited to the very old names. The ones that our ancestors could see with the naked eye. These stars have supplied us with countless flights of imagination.

The Stars chosen for this piece are not all the brightest or closest to Earth. Out of the multitude of named stars in the night sky I chose the ones that I felt had the most beautiful names. Stars such as *Suhail al Muhlif*, *Aludra*, *Nair Al Saif* and *Zubenelgenubi* inspired me to write music for them. As I spoke them. It was quite a difficult process as many of them have great names. I narrowed it down to 100 and then 50 and then finally the 35 that I ended up using. A mixture of names from Greek, Latin, Arabic, and Chinese (*Koo She*).

## Stars (in order of appearance)

<i>Auva</i>	<i>Menkalinan</i>	<i>Alasmothallah</i>	<i>Alnilam</i>
<i>Ascella</i>	<i>Nair al Saif</i>	<i>Alula Borealis</i>	<i>Zubeneschamali</i>
<i>Alcyone</i>	<i>Chara</i>	<i>Asellus Australis</i>	<i>Lacaille</i>
<i>Alhena</i>	<i>Mirzam</i>	<i>Unukalhai</i>	<i>Deneb Algiedi</i>
<i>Aludra</i>	<i>Althalima</i>	<i>Dschubba</i>	<i>Zaniah</i>
<i>Avior</i>	<i>Denebo</i>	<i>Vega</i>	<i>Suhail al Muhlif</i>
<i>Koo She</i>	<i>Sirius</i>	<i>Alioth</i>	<i>Pleione</i>
<i>Miaplacidus</i>	<i>Alderamin</i>	<i>Zubenelgenubi</i>	<i>Azha</i>

## Performance Notes

### SPATIALIZATION

*Lux Antiqua* is written for a spatialized choir. Singers are to be spatially spread about the performance space, preferably surrounding the audience. Balconies can also be utilized as well.

The exact layout of the choir is dependent on the venue and is not important as long as they are evenly distributed throughout the space. If possible, the sections (soprano, alto, tenor, bass) should not stand together as would be the norm but should be separated so each soprano, etc. is in a different area of the space from the others.

Alternate Option: Performance can start with the singers together on stage and immediately once the piece has begun they should spread throughout the venue. Or alternatively they can come physically together by the end.

### SYNCHRONIZATION

The timing of the piece (and the very end) is in free time. The conductor should only cue the entrances of each group and not the beat time. This will cause slight variations in tempo and rhythm and an unsynchronized blurring of the melody as the individual spatialized singers will not line up together. As well, when one singer in a group switches to a new star the others should finish the star they are currently singing before following.

*Note: It may be beneficial to rehearse the piece, at least at first, in the standard layout with all of the singers together. Then, once the piece is learned, it can be rehearsed in a spatial configuration.*