

AKHET – ATEN

(Fourth Movement)
(Akhenaten, Opus 51 No. 2)

for
CHORUS/TENOR SOLO AND ORCHESTRA
or **BARITONE**
with
Text
by
Gene Gutchë

Vocal Score \$3
REGUS PUBLISHER

SECOND AMERICAN EDITION

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PROGRAM NOTE

by
Gene Gutchë

. . . 3,300 years ago Pharaoh Akhenaten declared himself god over all Upper and Lower Egypt. By this decree he challenged the prevailing order throughout his Empire. Hence he became *sole* god to rule the Universe.

In spite of the maxim: history does not repeat itself a parallel can be drawn today between Akhenaten and society.

Certainly contemporary art in its design is strongly indicative of Egyptian influence: our architecture, aesthetics in painting, inventive devices in music. More pointedly is the prevailing power complex which defies the pretensions of existing forces.

The music reflects eidetic images. The paramnesia: an illusory impression — something previously experienced (*déjà vu*), heard (*déjà entendu*), understood (*déjà compris*), fulfilled (*fait accompli*).

AKHENATEN

(Eidetic Images)

a

Dramatic Suite

in

Four Movements

MOVEMENT I RA . . . déjà vu.

When the sun rises, the world is a beautiful thing to behold. Whether you see it rise on the horizon over a mountain top, through the green leaves of a forest, or in between the shafts of skyscrapers . . . for you and me it will remain a symbol of a hope never dying. The sun speaks with a promise, to some even of fulfillment, but to all of us it is the Spring of vitality.

In the days of Akhenaten for the Egyptians, RA — the sun, was the supreme god. And rightly so: from the sun comes the fruit of the earth, and it is from the fruit of the earth we gather our strength for a continued life. Truly, the sun is the great wonder of the world, for its light reflects everything we are.

MOVEMENT II THE NILE . . . déjà entendu.

For the Egyptians it was the Nile, for the Latins it is the Amazon, but for us it will always be the Mississippi . . . so we are told. We rarely question things that are taken for granted. It isn't until you have swum, fished, rowed, or taken a journey on any one you begin to live the beauty and even terror which sometimes threatens, and as quickly vanishes. Before the majesty of these waters you somehow feel the littleness of self. For these bodies of water reach out to let you know: not all is lost. That at your very last hour there will always be something to hold you safe.

MOVEMENT III THE SPHYNX . . . déjà compris.

I see . . . yet time is sightless.
I speak . . . do the sands remember?
I hear . . . but who will hear me?

VOCAL TEXT

MOVEMENT IV.....AKHET-ATEN.....fait accompli

There can only
be one
* Aten. Its
majesty gathers
all divided
into an
entity.

I, Amonhotep, to
please
Aten,
am reborn
** Akhen-Aten.

The
will of
Akhen-Aten
we emulate
Aten.
Erect and
worship him in
*** Akhet-Aten.

O wondrous-radiant Aten!
from
whence all life
springs out of
this earth:
the mountains,
waters,
fruits.
For you we
labor, thrive,
create and
multiply.

Divided we
sink into the
shadows. As
one we
rise again
each day.

So far and yet
so near, your
rays embrace
all that
lives.
Brings
peace.
Contentment.
Fulfillment.

There can only
be one
Aten.
His
covenant:
Life bring
peace on
earth.

* ATENRA — the Sun God.
** AKHEN-ATENPleasing to Aten.
*** AKHET-ATENTemple of Aten.

I — II — III TACET

IV

AKHET — ATEN

T

GENE GUTCHE
OP. 51 NO. 2

Handwritten musical score for "L'Espresso" by Debussy. The score is written on two systems of staves. The first system is in 4/4 time, marked "détaché" and "RIT.". The second system is in 3/4 time, marked "RIT." and "intensivo". The score includes various musical notations such as notes, rests, and dynamic markings like "F", "Fp", and "F".

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720

4/4 = 48

TCO

730

Akhenaten:

There can on-ly be — one — A — ten. —

730

C
O
R
O

S

A

T

B

730

TCO

ОДНО

ly be one A ten.

740

Festivo

p

Fp

750

Akhenaten:

Its ma-je — sty — ga-thers all —

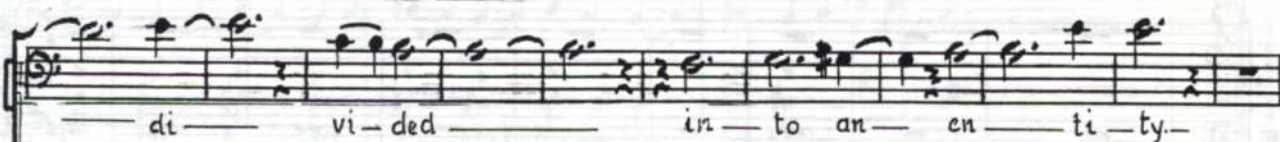
750

p *ben ten.*

A handwritten musical score on a single system of five staves. The first staff is a treble clef, and the others are bass clefs. The music is written in a style that appears to be a transcription or a sketch. The first staff has a treble clef and contains several measures of music, including a melodic line and some chords. The second staff has a bass clef and contains a melodic line. The third staff has a bass clef and contains a melodic line. The fourth staff has a bass clef and contains a melodic line. The fifth staff has a bass clef and contains a melodic line. The music is written in a style that appears to be a transcription or a sketch. The first staff has a treble clef and contains several measures of music, including a melodic line and some chords. The second staff has a bass clef and contains a melodic line. The third staff has a bass clef and contains a melodic line. The fourth staff has a bass clef and contains a melodic line. The fifth staff has a bass clef and contains a melodic line. The music is written in a style that appears to be a transcription or a sketch.

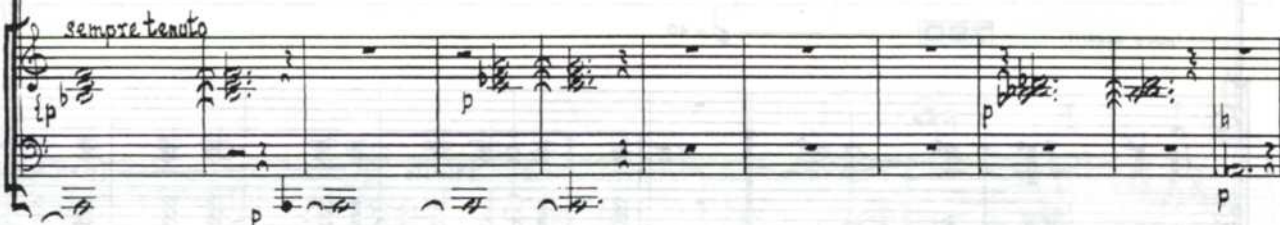
Akhenaten:

760



760

CORO



770

♩ = 56

poco accel.

* [dramatisch gesprochen] Spoken-Akhenaten:

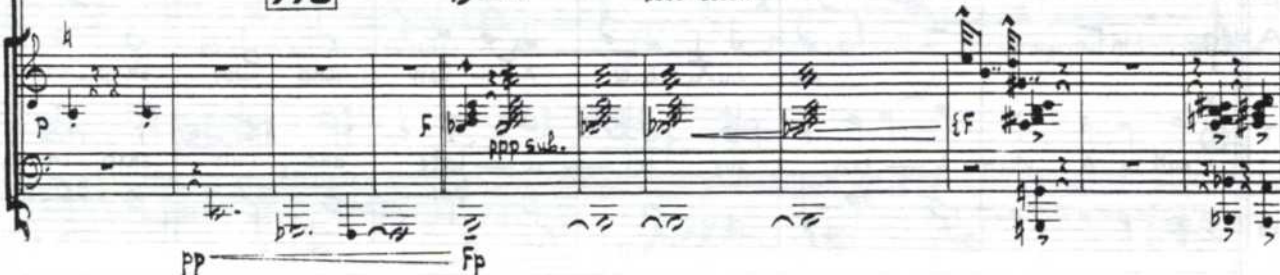


770

♩ = 56

poco accel.

CORO



* ordinario - Sung

[poco accel.]

780

♩ = 40

am re-born — A-ken — A — ten —

[poco accel.]

780

♩ = 40

CORO
T
B

The

CORO

[poco accel.]

780

♩ = 40

simile

[ordinario]

790

CORO
S
A
T
B

E — rect and wor — ship — in —

we em-u-late A — ten and wor — ship in —

will of A — ken A — ten we em — u — late and wor — ship in —

790

CORO

[p] sempre legato e ben tenuto

3/4

CORO

S A T B

A — khet — A — ten, A — khet — A — ten, A — khet — A — ten.

3/4

ORIO

2/4 **800** **3/4** **2/4**

0 won — drous ru — di — ant A — ten. — From whence all — Life springs out of this earth: the

2/4 **800** **3/4** **2/4**

ten.

ORIO

3/4 2/4 7 3/4

810

Akhenaten

moun-tains, wa-ters, Fruits —

COROROT

S — — — — — *pp sub.* cre — ate —

A — — — — — *p* For you we la-bor, thrive, *f* *pp sub.* cre — ate —

T — — — — — *p* For you we la-bor, thrive, *f* *pp sub.* cre — ate —

B — — — — — *p* For you we la-bor, thrive, *f* *pp sub.* cre — ate —

INDU

ben ten.

810

COROROT

S *f* 2/4 O won-drous ra-di-ant A — ten from whence all Life springs out of this earth. Its

A *f* won-drous — A — ten, whence — all — Life — springs. Its

T *f* won-drous — A — ten, whence — all — Life — springs. Its

B *f* won-drous — A — ten, whence — all — Life — springs. Its

INDU

2/4

S *p* *ip* — — — — — *f*

A *p* *ip* — — — — — *f*

T *p* *ip* — — — — — *f*

B *p* *ip* — — — — — *f*

B20

S ma-je-sty ga-thers all di-vi-ded in-to an en-ti-ty, an-

A ma-je-sty ga-thers all di-vi-ded in-to an en-ti-ty, an-

T ma-je-sty ga-thers all di-vi-ded in-to an en-ti-ty, an-

B ma-je-sty ga-thers all di-vi-ded in-to an en-ti-ty, an-

B20

FC pesante e ben tenuto

S en-ti-ty, an en-ti-ty, en-ti-ty, an en-ti-ty.

A en-ti-ty, an en-ti-ty, en-ti-ty, an en-ti-ty.

T en-ti-ty, an en-ti-ty, en-ti-ty, an en-ti-ty.

B en-ti-ty, an en-ti-ty, en-ti-ty, an en-ti-ty.

FC sempre pesante e ben tenuto

ffp

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff begins with the tempo marking 'Allegro con Bravura'. The music is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'p'.

DECE

A handwritten musical score for the song 'The Rose Tree'. The score is written on a single system of five staves. The top staff is the vocal melody, featuring a treble clef and a key signature of one flat (B-flat). The lyrics 'The Rose Tree' are written below the first staff. The second staff is a piano accompaniment, featuring a bass clef and a key signature of one flat. The third staff is a piano accompaniment, featuring a bass clef and a key signature of one flat. The fourth staff is a piano accompaniment, featuring a bass clef and a key signature of one flat. The fifth staff is a piano accompaniment, featuring a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

$$2 \cdot b = 84$$

ОДНО

Handwritten musical score for "The Wind" by Gustav Mahler, measures 1-4. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 1-2 show a complex, dense texture with many notes and rests, marked "f" and "pp". Measures 3-4 show a more rhythmic, pulsating texture with repeated notes, marked "f" and "pp". The tempo is marked "Vibato".

850

DECI

con brio

pp leggiero e staccatissimo

FPI

CUE INSERT

IN O

860 870 880 890 900 *Xyl.*

ff

910 920 **V** 930 $3/4b=84$

940 *Hr.* 950 960 $2/4b=84$

F

970 *Vlns.* 980 990

F p sub.

1000 1010 1020 *Xyl.*

F

1030 *rit.*