

3 songs from the Egyptian Underworld

for singer and piano

excerpted from the opera, **The 8th Hour of Amduat**

lyrics from ancient hieroglyphs, translated to
Italian by **Rita Lucarelli**
music by **Dave Soldier**

version December 26, 2015

davesoldier43@gmail.com

davesoldier.com

917 805-5735

1. Prayer to Ra

**O tuo dio, vieni
alla tua immagine nascosta,
o nostro dio, e a
tutte le tombe di Khenti-amenti,
Unisciti fortemente ad esso,
e possa tu essere supplicato
a illuminare l'oscurita di coloro
che sono sulla propria sabbia.**

**Oh ti imploriamo di venire e unire te stesso,
O Ra, a coloro che ti trainano lungo il percorso.**

O thou god, come thou to thine hidden image,
O our god, and to all the sepulchres of KHENTI-AMENTI.
Unite thyself strongly to it
and mayest thou be entreated to lighten the darkness
of those who are on their sands.
We beseech thee to come and to unite thyself,
O Ra, to those who tow thee along.

From the Book of the Amduat

2. Tower's prayer

**Vieni dunque alle tue immagini,
nostro dio a te
"coloro che appartengono alla tomba" che sono a Ovest,
che tu possa riposare nelle tue forme nella Citta' Piu' Grande.
E' dunque (Ra), colui che gli abitanti delle caverne adorano.
(Nostro Dio) Quando tu illumini l'oscurita' di coloro che sono sulla loro sabbia.
Vieni dunque a te, che tu possa riposare in Ra, che e' trascinato,
Signore del trascinare.**

Come indeed to your images,
our god to you
"Those who belong to the tomb" who are in the West,
that you rest in your forms in the Greatest City."
It is (Re) indeed, whom the cavern-dwellers revere.
When you illuminate the darkness of those upon their sand.
Come indeed to yourself, that you may rest, Re, who is towed, Lord of towing!

From the Book of the Amduat (alternate)

3. Barcarolle

Gli dei insieme agli uomini sono con te;

**Nessun pericolo viene loro dal tuo splendore,
ne' dal tuo viaggio nella barca celeste.
I tuoi nemici hanno cessato di esistere,
poiche' ti sto proteggendo, o Ra, signore!
Lì procede da te il forte Orion
il forte Orion
in cielo di sera,
alla fine di ogni giorno!
Vieni a noi come bambino
da noi che ti ammiriamo
Non ti allontanare**

Gods together with men are with thee;
No harm cometh unto them from thy shining
Nor from thy journeying in the celestial boat above.
Thy enemies have ceased to be, for I am protecting thee, oh Ra, lord!

Come thou to us as a babe
Depart not from us who behold thee
There proceeds from thee the strong Orion in heaven at evening, at the resting of every
day!

A song by Isis from the Berlin Papyrus

Prayer to Ra

from The 8th hour of Amduat

Dave Soldier

Extremely slow, ♩ = 40

The first system of the score consists of two staves. The top staff is a vocal line in G major, 2/4 time, with a tempo marking of 'Extremely slow, ♩ = 40'. It begins with a whole rest in the first measure, followed by a half rest in the second measure. The bottom staff is a piano accompaniment in G major, 2/4 time, starting with a mezzo-piano (*mp*) dynamic. It features a series of triplet eighth notes in the right hand and a single eighth note in the left hand, both moving in a descending sequence across the system.

like a Neapolitan song by Caruso

The second system begins with a vocal line starting at measure 4. The tempo remains 'Extremely slow, ♩ = 40'. The vocal line starts with a forte (*f*) dynamic and includes the lyrics 'tu - a Di - o, vie - ni - al - la'. The piano accompaniment continues with triplet eighth notes in the right hand and single eighth notes in the left hand, with a mezzo-forte (*mf*) dynamic. The system concludes with a fermata over the final note of the vocal line.

The third system begins with a vocal line starting at measure 7. The tempo remains 'Extremely slow, ♩ = 40'. The vocal line includes the lyrics 'tu - a im - ma - gi - ne na - sco - sta'. The piano accompaniment continues with triplet eighth notes in the right hand and single eighth notes in the left hand. The system concludes with a fermata over the final note of the vocal line.

Prayer to Ra

10

no - stro Di - o, e a

pp *mp*

13

tut - te le tom - be di - Khen - ti - a - men - ti

dim. *cresc.*

16

U - ni - sci ti for - te - men -

Prayer to Ra

3

19

te ad es - so - e - pos - sa tu - es - se - re sup - pli - ca - to a

22

il - lu - mi - na - re l'os - cu - ri - ta di co - lo - ro che so - no sul - la pro - pria sab - bia

26

Oh Ti im - plor - ia - mo di ve - ni - re e

4
29

Prayer to Ra

un - i re te - stes - so Oh Ra -

ff

32

a co - lo - ro - che - ti tra - na - no lun - go il per - cor - so.

pp

Prayer of the Towers

from The 8th hour of Amduat

Dave Soldier

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 72. The first system (measures 1-5) features a piano (*p*) accompaniment with a steady bass line of chords and a treble line with melodic fragments and triplets. The second system (measures 6-10) continues the piano accompaniment with more complex rhythmic patterns and triplets. The third system (measures 11-14) includes a vocal line starting at measure 11 with a tempo change to quarter note = 90 and an *accel.* marking. The piano accompaniment also changes tempo and includes a sixteenth-note triplet. The lyrics "Vic - ni dun - que" are written under the vocal line. The fourth system (measures 15-18) features a vocal line with the lyrics "al - le tu - e im - ma - gi - ni" and a piano accompaniment that includes a harp part marked *mp* and a *p* section, ending with a *f* dynamic. The score concludes with a final chord in the piano part.

Prayer of the Towers

20

No - stro - Di - o -

25

♩=90 ♩=72

a - te - - - - - co -

29

♩=90

lo - ro - che - ap - par - ten - go - no al - la tom - ba

Prayer of the Towers

33 $\text{♩}=72$ *cresc.*

che - so - no a Ov - vest _____ che tu pos - sa ri -

38 *p*

po - sar - se ne - le tu - e _____ for - me _____ *p* nel -

44 *cresc.* *mf* *f*

la - _____ *mf* Cit - ta - piu _____ *f*

Prayer of the Towers

♩=40

49

Gran - de _____

ff *mp* ♩=40

53

♩=60 ♩=72

E - dun - que co - lu - i che gli a - bi - tan - ti -

♩=60 ♩=72 *p*

58

- - del - le - ca - ver - ne a - dor - no _____

58 *f* *p*

The image shows a musical score for 'Prayer of the Towers'. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system starts at measure 49 with the lyrics 'Gran - de'. The piano part features a forte (ff) dynamic and a mezzo-piano (mp) dynamic. The second system starts at measure 53 with the lyrics 'E - dun - que co - lu - i che gli a - bi - tan - ti -'. The piano part includes a piano (p) dynamic. The third system starts at measure 58 with the lyrics '- - del - le - ca - ver - ne a - dor - no'. The piano part includes forte (f) and piano (p) dynamics. There are tempo markings of ♩=40, ♩=60, and ♩=72 throughout the score.

Prayer of the Towers

63 $\text{♩}=90$ $\text{♩}=72$

No - stro - Di - o *p* $\text{♩}=90$ $\text{♩}=72$ Quan-do -

67 tu il - lu - min - i l'os - scu - ri - ta

70 di - co - lo - ro che so - no sul - la

Prayer of the Towers

72 $\text{♩} = 90$ $\text{♩} = 72$

lo - ro sab - bi - a - - - - - Vie - ni dun - que a te -

77 *cresc.*

- che tu pos - sa ri - pos - sar - re in Ra - - - - - che - e -

82

- tra - sci - na - to - Si - gno - re - - - - - del *f*

Prayer of the Towers

87 $\text{♩} = 60$

tra - sci - na - re

87 $\text{♩} = 60$

91 *rit.* $\text{♩} = 72$

The musical score consists of three systems. The first system (measures 87-90) shows the vocal line and piano accompaniment. The vocal line has a tempo marking of quarter note = 60. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. The second system (measures 91-94) continues the piano accompaniment, with a tempo change to quarter note = 72 and a 'rit.' marking. The right hand has more sixteenth-note runs, and the left hand has chords. The score ends with a double bar line and a final chord.

18

mf Nes - sun per - i - co - lo

18

p

24

vie - ne lo - ro *p* dal tu - o splen - do

24

p

30

re *mf* ne' dal tu - o viag - gio

30

37

nel - la bar - ca ce - les - te

42

mf I suoi ne - mi - ci han -

48

cresc. no cess - sa - te e - sis - te - re

f *mp* *pp*

Barcarolle

mf
poi - che ti - sto pro - teg - gen - do

O Ra si - gno - re

Li pro - ce - de da te il for - te O -

ri - on il for - te O - ri - on in

75

cie - lo di ser - ra al - la fi - ne di og -

Part II

81 (8^{va})

ni gior - no

Part II

87

92

mf Vic - ni a noi

Barcarolle

6
97

co - me bam - bi no da noi che ti am - mi - ri - ia - mo

Musical notation for measures 97-103, including vocal line and piano accompaniment.

104

f Non ti al - lon - ta - na re

Musical notation for measures 104-110, including vocal line and piano accompaniment.

111

p

Musical notation for measures 111-116, including vocal line and piano accompaniment.

117

Musical notation for measures 117-120, including vocal line and piano accompaniment.

121

pp mp mp

Musical notation for measures 121-126, including vocal line and piano accompaniment.