

Sombre Paris

La Ville Sombre

Connor Helms

ca. 11'45"

Instrumentation

Score in C

ALTO FLUTE in G
ENGLISH HORN in F
B $\flat$ CLARINET
BASSOON
F HORN
C TRUMPET
TUBA

ca. 11'45"

The official story of how Paris derived its name is based on a Celtic Iron Age tribe (the Parisii) that inhabited the area around 250 BC. This tribe actually came from the Parrhasians of Arcadia, went on to become the Celtic Parissi, and were then enveloped by Rome. Legend says they came to France from Arcadia, under the lead of Hercules (according to John Baptist Mantuanus). At any rate, the Parisii (a tribe of Isis worshipers), were eventually enveloped in this new Roman empire by the 3rd century AD. Thus the saying "Only Paris is worthy of Rome; only Rome is worthy of Paris." These deep and cryptic origins of Paris continue. According to Bernard Mathieu:

"...Isis was named Pelagia (of the sea), or Euploia (of safe navigation) and Pharia (of Pharos), and was said to have invented the sail and had a temple on the island of Pharos. She was so famous in the whole Mediterranean world that we find her even in the 17th century manuscripts, and comfortably installed on the prow of the boat on the coat-of-arms of Paris which Napoleon commissioned in 1811..."

From Graham Hancock and Robert Bauval's 'The Master Game:'

"Julian [the Apostate] had governed Gaul - ancient France - for five years and had resided in Lutecia, ancient Paris, for three years between AD 358 and AD 360. Julian and his wife Helen were also devotees of the Alexandrian god Serapis and the goddess Isis-Pharia, and may have imposed, or at the very least encouraged, her cult on the inhabitants of Lutecia. At any rate, [17th century writer] Jean Tristan was to write:

'The Parisians received their name of Paria-Isis, because of the cult of this goddess which had been introduced in Illyria and in Gaul, in the region next to the River Seine and in Lutecia, called 'Lutecia of the Parisians' or Farisians...' "

Hancock and Bauval continue:

"As further support to this hypothesis, the French classicist Jurgis Baltrusaitis points out that in a fragment of a manuscript from Saint-Hilaire concerning the Council of Rimini, the city of Paris is actually referred by him as 'Farisea Civitas,' ie the 'city of the Farisians' or, as Jean Tristan has suggested, the city of those who worship Isis-Pharis or Faria-Isis..."

To this day, how fitting that 'Paris' and 'ISIS' are inextricably linked in a Grand Rite of Innocent Blood Sacrifice. In Ancient Egypt, the Isis cult consisted mostly of material sacrifices, such as donations and fasting, and devotees were very public with their displays of worship to the goddess. It was at one time perhaps the largest competitor of Christianity, with a more equal treatment of women (female priests etc). This Goddess of Rebirth has apparently undergone a rebirth of her cult in the modern world.

Many dark (sombre) secrets lie hidden in plain sight in the modern city of Paris; the gateway of Isis and Egypt and Hermetic thinking to the West...

ABCBCA; The ‘A’ theme basis is a pseudo-canon using a multi-octave 33 notes sacred geometry scale. 66 bars A1 33 bars A2, $66+33 = 99$ is the new moon

Cube + flower/egg of life $26 + 7 = 33$

6 circles encircling a 7th is flower/egg of life.

Al fl+En hrn+Cl+bsn+hrn+tp+tba=7 instruments

In terms of register/tessitura, the Cl is arguably the 7th middle circle in which the rest surround above and below.

Brass is highest (tp C7) and lowest (tba C1) with a bunch of alto and tenor ww. Brass at top and bottom of ad quadratum construction; akin to top of Head Temple of Freemasonry and Albert Pikes'grave underneath it.

153, sq root 12.369, is number of full moons per annum. 153 figures prominently in the Louvre and Bible. This is the Lundy Island to Presely Bluestone Quarry 2/3 ratio if factoring Caldey Priory Church as the split point. 2/3 is the ratio of the fifth CG. The full Moon is represented by this vertical harmonic interval tying in with 153, 12.369. 153 is CGE.

Claude Debussy wanted a Society of Musical Esotericism to keep their occult musics even more out of reach to the unenlightened mass public.

Moon is 400x smaller than Sun. Moon is 400x closer to Earth than Sun. Earth rotates 400x faster than Moon.

Egyptian Netherworld afterlife is the Duat; at Orion and Sirius. The Golden Gate is the galactic midplane near Scorpio, the Silver Gate is the ecliptic plane of Earth, near Orion.

7/11 is ratio of Great Pyramid base radius and height, on a scale of 1:43000 size of the Earth's polar radius and equatorial diameter

$400\text{mm} \times 153\text{bpm} = 61200$, $6+1+2=9$.

11/8 and 7/8 compound time sig is 18/8. 18 is 9.

Beat pattern and subdivisions conducted like so:
Four and three ‘pseudo-clave.’ 7 beats in master cycle til reaching ‘sam’ again.
Subdivided like so:
3332|223
333 is 9, 2223 is 9 (three 2s).

11/8 7/8
3332|223
1234 567
X x

18/8. 18×400 is 7200 720 72 3600 360 36 18 9 all 9.

18/8 compound time sig simplifies to $9/4 \times 400 = 3600$ beats in the piece/153bpm is doubled to 23.5 min is axial tilt of Earth!The piece itself is therefore half that, 11.75 minutes. Isis and Osiris raising the djed was 23.5 angle to represent the tilt.

$23.5 \times 60 = 1411.7$
 $14+11+7=32$.
 $3+2=5$ hinting at the 3 2 separation of CGC the full moon.

7 instruments 7 pointed star of Isis

Sequential decimal is 1/81.
.0123456789 etc becomes .012345679012345679 into infinity as you add 10, 11, 12, 13 etc
There are 81 stable naturally occurring elements. 81 is 9. Measure 81 belongs to Moon.

The Moon is 1/81 the mass of Earth. The Moon's magic square has 81 numbers.

6/5 where 6 is time and 5 is space. 6660in is 555ft

"Adenine is a hexagonal ring and a pentagonal ring, as is DMT, serotonin, and melatonin

There are 59 beads on the Rosary corresponding to 53 Hail Mary's and 6 Our Fathers.
6 Gloria Patris for which there are no beads are also said in the Rosary bringing the total number of prayers to 65.

The obverse of The Great Seal of the United States has 13 stripes (representing the colonies), 13 stars in the "glory" above the eagle's head, 13 arrows, 13 leaves, and 13 olives. $13 \times 5 = 65$.

In addition the feathers on the wings, 33 on the left and 32 on the right, add up to 65.

Also through "Pythagorean addition" 32 becomes $3+2 = 5$ and 33 becomes $3+3 = 6$.
The wings of the bird then represent the relationship between 6 and 5.

Multiplying Phi squared by 6/5 is Pi
 $1.2 \times (1.6180 \times 1.6180) = 3.1415$

Illuminant D65 6500 Kelvins" -Scott Onstott

12/5 and 6/5 Jerusalem rectangles
The hexagram vs the pentagram, hexagon vs pentagon, 6 v 5 (Pope Sixtus V etc)
can be exploited by quintuplets and sextuplets, the pentatonic parts of the Flower scale against the hexatonic for A2, etc.

In Paris, the Grand Arche is doubling the cube.

Moon is represented by 108 (silver), new moon by 99, and full moon by sq rt of 153 (12.369). mm81,162,243, 324, and 99, 198, 297, 396, and 153, 306, belong to the Moon. 108,216,324 do as well. Moon's magic square Sigma sums to 369, thus EAd in m. 369.

Moon diameter:distance=1:108

Sun distance to diameter
1:108

Silver
Atomic mass 108
Atomic number 47 (m. 47 has CG to denote the Moon).
Crystal structure is cubic

Sum of Interior Angles = $(n-2) \times 180^\circ$
Each Angle of a Regular Polygon = $(n-2) \times 180^\circ / n$

3333.33 km from Western Wall of Jerusalem to Place de Nation Paris. The Louvre is 3333 (EEEE) meters from the Arc de Triomphe. The Arc De Triomphe has 12 avenues, denoting the 12 pointed star, symbolizing the Zodiac.

Where 8 is C 8va and 9 is D 8va. So obviously most of this is only going to be possible in C4 octave because of the multi-octave scale present. Only when transcending by playing Pi or Phi can an instrument play the GPS scales ad lib, otherwise they are restricted to the multi-octave Flower/Egg of Life scale. If dueting Pi and Phi with another instrument, those instruments are then both allowed to play retrogrades of any and all scales in this piece until the next distinguishable section of music. But these GPS themes, sphere motifs, EEEE, are the 'B' theme/sections.

6/5 is 1.2. 6 five times or 5 six times.

Cube octahedron by Da Vinci is 12 spheres surrounding a 13th, shows 7 planes of symmetry. This will serve as our 'C' theme/sections.

The 13th as an ostinati with the other 6 instruments playing the 12 various motifs at the same time in cacaphonic counterpoint. Remember that they need to play Pi or Phi first if the octave they are playing these motifs in do not allow for it due to the multi-octave Flower of Life scale restrictions. Have the Cl be the continuo 13th.

Number to note master list:

GPS:

Grande Arche 48.892778, 2.235833 FccdDBBc, DDEGcEE

Arc de Triomphe: 48.8738, 2.295 FccBEc, DDdG

Louvre: 48.860854, 2.335812 FccArcGF, DEEGcCD

Eiffel Tower: 48.858222, 2.2945 FccGcDDD, DDdFG

Sphere motifs based on the same respective coordinates:

Fccd,

FccB,

FccA,

and FccG for North sphere motifs

Pi: 3.14159265 ECFCGdDAG

Phi: 1.6180339887 CACcrEEdccB

Flower of Life multi-octave 33 note scale:

C tuba lowest note is C1

Trumpeters can hit C7 by step, this C6 octave can only be mf-ff (more like f only).

C1 - quadratic: CEFG

C2 - pentatonic: C**E**bF#GB

C3 - hexatonic: C**D**bEbF#GB

C4 - heptatonic: diatonic ionian CDEFGAB

C5 - hexatonic: C**D**#EFGB

C6 - pentatonic: CDEFG

Start off with playing the entire scale from tuba C1 on up then back down but end it on the highest note G6 probably in Cl once you get there the sixth time. This means 6 ascensions but only 5 descents 6/5.

General rhythm is eighth note tuplets

C1: 4:5 quarter note quadruplets, rest an 8th (11/8) - Tba

C2: 5:6 quintuplet rest an 8th (7/8) - Bsn

C3 6:5 sextuplet then rest (7/8) - Tba (upper half can be En Hn notes)

C4 7:11 septuplet 11/8 - Hn or Tp (perhaps w/ bucket mute)

C5: 6:5 rest two 8ths 7/8 - Al Fl

C6: 5:4 quintuplet tie the G6 for a few more eighth 11/8 - Cl

Then C6 on back on down following through C1, then starting again ascending C1 and so on.

6 ascents x 6 bars = 36mm
5 descents x 6 bars = 30mm
30+36=66

Notice the mirroring from C3 above and below in terms of the time sigs alternating, the scale run theme is the only time this will be allowed to happen as it requires that the next bar right after is also 11/8 to keep the cycle going back properly, which is why the C6 and C1 sorta repeat on the way back down.

Time sig relation to measures
18 to 400
7200

Tetracontadigon. Star forms are tetracontadigram, such as the {42,11}, {42,13}, and the {42,5} which has each interior angle at 137.143. This is accurate to the fine structure constant by 99.92197857%. The fine structure constant is sometimes simplified to 137 and is the most sacred of all numbers. All other constants fall in line to it, and it is the biggest mystery in all of science.

Because of this significance, mm 42,84,126,168,210,252, 294,336, 378 and 137 and 274 all hold particular importance for the 42-gon and 137 motifs, sorta like the Moon.

Tetracontadigram motif is 137.143 is CEB,CFE
Fine Structure Constant 'Alpha' is 137.036 is CEBrEA

Only during measures 137 and 274 can the Alpha be played, only during the 42 sequence measures can the tetracontadigram motif be played.

Cube + Egg of Life is 33 (fruit of life is electron cloud, 4 spheres surrounding a 5th).

$12+6+8+7=33$

Robert Bauval, in his book 'Talisman,' notes how the temples of Luxor and Karnac in Egypt have an axial offset of 6 degrees. Louvre has an axis offset of 6 degrees compared to the Axe Historique in Paris, as viewed from the July Column. Nearby in the Place de la Concorde lies the obelisk taken from none other than the Luxor itself. Scott Onstott hypothesizes the reason for all this is to make Paris a mirror of Egypt. The Luxor Obelisk is placed in the center of the 86,400 sq meter Place de la Concorde, 864,000 miles is the Sun's diameter. There are 86,400 seconds in a day. Axe Historique aligns to the heliacal rising of Sirius.

Scott Onstott also notes; "The location of the Grand Arch has a special relationship to the Arc de Triomphe, the Luxor obelisk, and the Arc de Triomphe du Carrousel. All four monuments are spaced in such a way to create this approximate doubling pattern suggesting musical octaves. In addition, the Arc de Triomphe is roughly double the size of the Arc de Triomphe du Carrousel, and the Grand Arch is about double the size of the Arc de Triomphe. In the scaling of the three arches I see three stargates representing the human, planetary, and stellar bodies, just as we saw symbolized with cubes in London and in DC. Notre Dame cathedral fits perfectly inside the Grande Arche. I'm guessing this is no accident. A tune in three octaves if you will; I call it the symphony of the stargates."

Dna helix, magnetic resonance, harmonic resonance, wave patterns of light, harmony of colors' resonance or their discord etc. It's all told by 3 little 'strings.'

Two variable magnetic currents around neutral particles of matter, the Rod of Asclepius, the Serpents and the Scepter, the caduceus. Just these 3 things compose the entire Symphony of the Universe.

Sombre Paris
La Ville Sombre

Connor Helms

$\text{♩} = 153 (\text{♩} = \text{♩})$

Alto Flute

English Horn

Clarinet

Bassoon

Horn

Trumpet

Tuba

pp *mp* *pp* *f* *pp* *f* *mf* *ff* *p* *mp* *pp* *f* *mp* *f*

3332 223 3332 223

4:5 5:6

1 2



Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

overblow ad lib

pp *mf* *p* *mf* *p* *mf* *mf* *ff* *pp* *mf* *p* *mf* *pp* *f* *p* *f* *pp* *mp* *p* *mf* *p* *f* *p* *f*

6:5 6:5 7:11

3 4 5

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

pp *mf* *mp*

pp *mf*

mf *ff* *mf* *p* *mf* *p*

mf *ff* *mp*

mf *ff*

mp

f *mp* *p* *f* *p*

f *mf* *pp*

p *f* *pp* *mp*

6 7 8 9

==

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mf *f* *ff* *mf*

ff *mf*

f *f*

mf *p*

f *mp* *f*

10 11 12 13

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

14

15

16

17

18

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

19

20

21

22

23

Sombre Paris

11/42

AI Fl

En. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tba

24

25

26

27

28

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tba

29 30 31 32 33 34

Sombre Paris

12/42

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

35

36

37

38

39

40

AI Fl

En. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tba

41 42 43 44 45 46

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mf

p

mp

p

overblow ad lib

5:6

5:6

7:11

47

48

49

50

51

52

==

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mp

6:5

mf

5:4

ff

5:4

mf

p

mp

p

p

mf

6:5

p

6:5

53

54

55

56

57

58



Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mp dim poco a poco

ff

pp

mf

71 72 73 74 75 76

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

< ff

mf

ff

ff

mf

ff

< ff

mf

ff

ff

mf

ff

< ff

mf

ff

mf

ff

77 78 79 80 81

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

82 83 84 85 86

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

87 88 89 90

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

91 92 93 94

==

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

95 96 97 98

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

ff

f

mf

ff

f

f

99 100 101 102

==

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

ff

f

mf

ff

f

103 104 105 106

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

ff

p espr.

ff

pp

107 108 109 110 111 112

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

pp

pp

pp

mp espr.

bucket mute

p espr.

pp

113 114 115 116 117 118 119

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

120 121 122 123 124 125 126

==

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

127 128 129 130 131 132 133

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

ff

mp espr.

pp

p espr.

mp

134 135 136 137 138 139 140

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mp

mp

mp espr.

pp espr.

p

senza sord.

141 142 143 144 145

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

146 147 148 149 150

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

151 152 153 154

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mf

ff

f

155

156

157

158

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

p espr.

pp

pp

mp

159

160

161

162

163

164

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

165 166 167 168 169 170

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

178 179 180 181 182 183 184

pp

p *mp* *espr.*

pp

pp



Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

185 186 187 188 189 190 191 192

pp

pp

overblow ad lib

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

193

194

195

196

197

198

199

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

200

201

202

203

204

205

206

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

207 208 209 210 211 212 213



Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

214 215 216 217 218 219 220

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

221 222 223 224 225 226 227

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

228 229 230 231 232 233 234

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

235 236 237 238 239 240 241



Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

242 243 244 245 246 247 248

mp espr.

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mp espr.

p

mp

249 250 251 252 253 254 255

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

f

ff

f

f

straight mute

ff

f

256 257 258 259 260 261 262 263

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

264 265 266 267 268 269 270

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

271 272 273 274 275 276

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mf

mf

ff

ff

mf

ff

mf

ff

mf

f

mf

f

277

278

279

280

281

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

282

283

284

285

286

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tpt.

Tba

287 288 289 290

[illegible]

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mp

mp

mp

296 297 298 299 300

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

mp

p

301 302 303 304 305 306

Sombre Paris

35/42

AI Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

307 308 309 310 311 312

mp

p

pp

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Trp.

Tba

313 314 315 316 317 318 319

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

320 321 322 323 324 325 326 327

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

328 329 330 331 332 333 334

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

335 336 337 338 339 340 341

mp

mp

mp

mp

p

senza sord.

pp

pp

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

342 343 344 345 346 347 348

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

349 350 351 352 353 354

mf

bucket mute

mp



Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

355 356 357 358 359 360 361

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

362 363 364 365 366 367 368

ff *ff* *ff* *ff* *ff* *ff* *ff*

5:6 4:5

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

369 370 371 372 373 374

mf *mf* *mf* *mf* *mf* *f* *p*

6:5 5:4 5:4 6:5 7:11 senza sord.

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

375 376 377 378 379 380

mp *ff* *ff* *ff* *ff* *mf* *mf* *f* *mf*

5:6 5:6 6:5 4:5 4:5

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

381 382 383 384 385 386

ff *mf* *mf* *mf* *mf* *f* *p*

6:5 5:4 5:4 6:5 7:11 senza sord.

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

387 388 389 390 391 392 393

mp *ff* *mf* *mp* *f* *ff* *mf*

5:6 6:5 4:5 4:5 6:5

Al Fl

En. Hn.

Cl.

Bsn.

Hn.

Tp.

Tba

394 395 396

f *mf* *ff* *mf* *dim poco a poco*

7:11 6:5 5:4

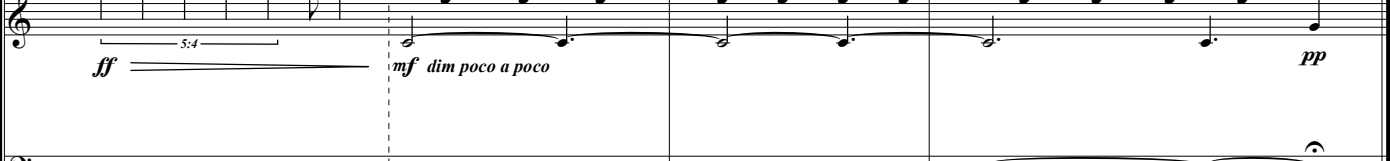
Al Fl



En. Hn.



Cl.



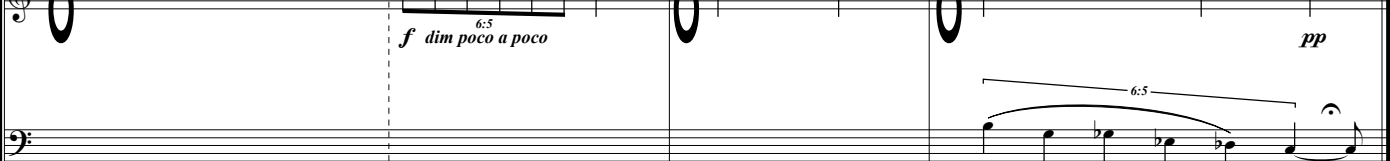
Bsn.



Hn.



Tp.



Tba



397

398

399

400