

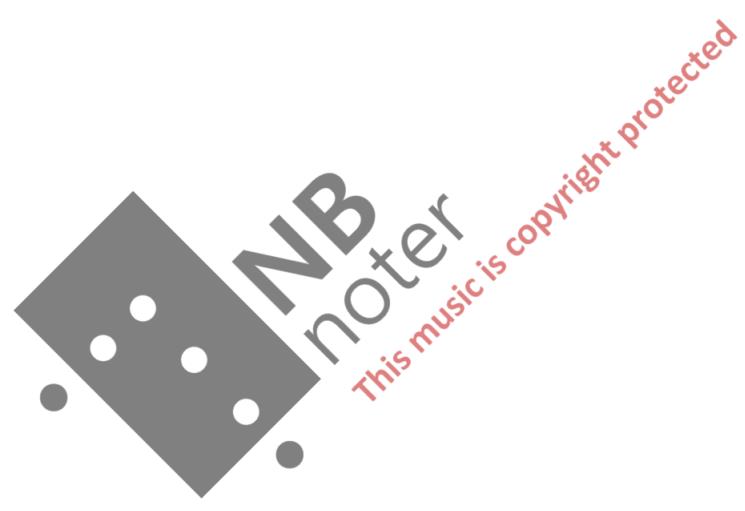
*Ragnhild Berstad*

# *Requiem - underveis*

*2012*



*commissioned by  
Oslo Internasjonale Kirkmusikkfestival  
with financial support from  
Norsk Kulturråd*



## Instrumentation

2 flutes (amplified)

1 bass clarinet (doubling clarinet in Bb) (amplified)

2 percussionists on glass-instruments (amplified)

Glass 1 (percussion 1)

glass bowls 2, 3 and 5

sand plate 1a

glass bells 1a and 2a

2 glass-sticks

1 wood-stick

tuned glasses



Glass 2 (percussion 2)

glass bowls 1 and 4

sand plate 1b

glass bells 1b and 2b

2 glass-sticks

1 wood-stick

tuned glasses



4 solo voices amplified

1. soprano

2. soprano

alto

tenor

Choir (partly amplified) consisting of:

sopranos divided in 3 separate voices

altos divided in 3 separate voices

tenors divided in 3 separate voices

basses/baritones divided in 3 separate voices

2 of the baritones for one occasion joining the solo singers (amplified)

2 violas (amplified)

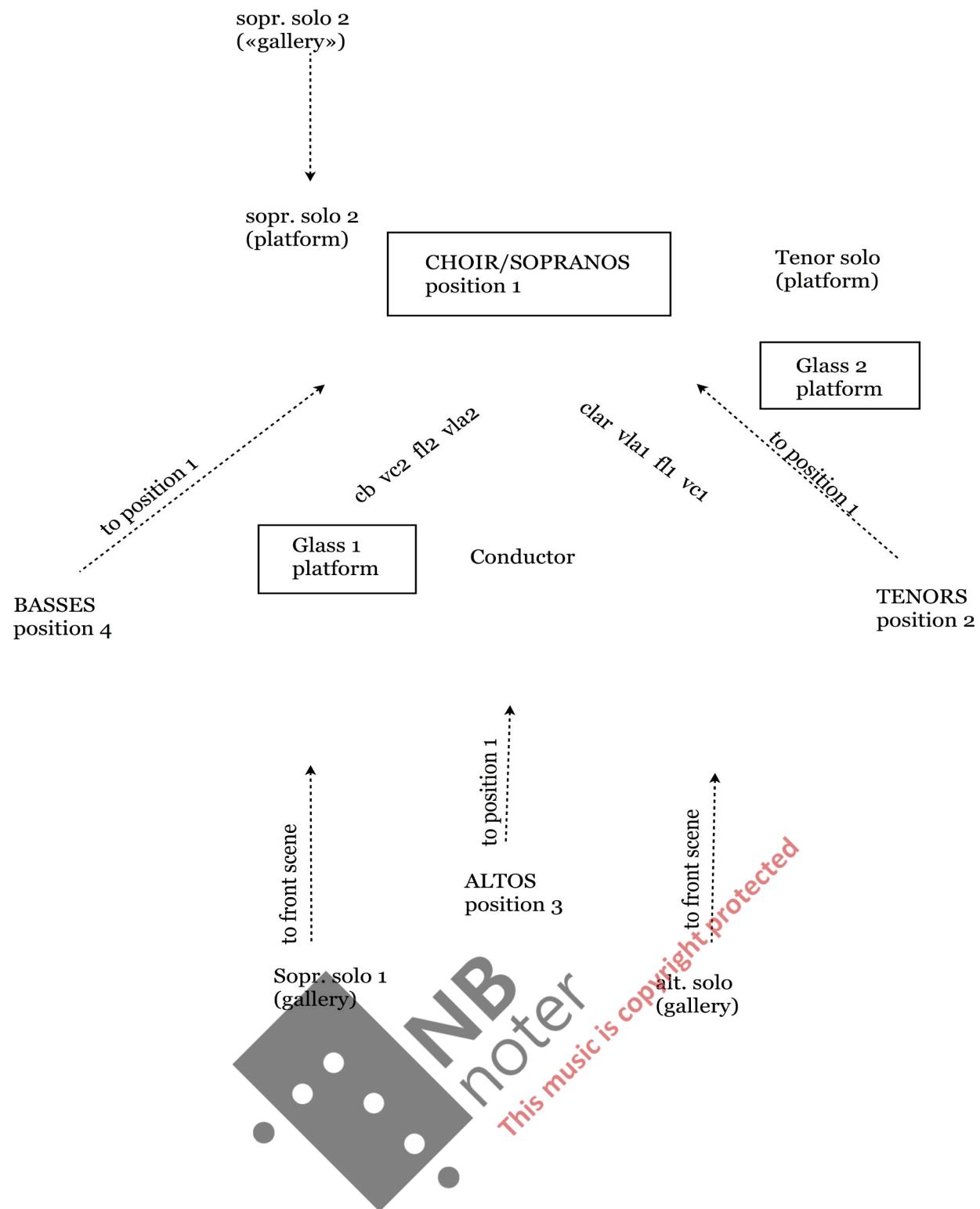
2 violoncellos (amplified)

1 double bass with 5 strings (amplified)

Score is in C



## *Positions and mouvements*



## *Electronics*

### About the electronics

The piece is to be amplified

Six channels PA system is needed with:

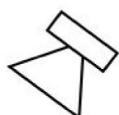
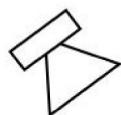
- 2 channels in front
- 2 channels in middle of the room
- 2 channels back

12 different sound files are to be played from a sampler with six channels. The sampler is to be operated by a musician who can read the score (alternatively the sound file part) and follow cues from the conductor. It is necessary for the musician at an early stage, before the rehearsals starts, to set up a sampler playing 6 channels samples and practise to get used with the sound material and make sure that the techniques are working properly.

(In the practising period the sampler can be set up in stereo.)

The sound files are following the score and are available at  
MIC – Music Information Centre Norway.

### Position of the loudspeakers



## Explanation of signs

### General



- sign from conductor



- gradual transition



- pitch to be raised by  $\frac{1}{4}$  of a major second



- pitch to be lowered by  $\frac{1}{4}$  of a major



- pitch to be slightly raised/lowered (by approx.  $\frac{1}{8}$  of a major second)



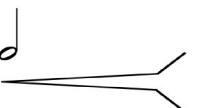
- pitch to be lowered by approx.  $\frac{3}{8}$  of a major second



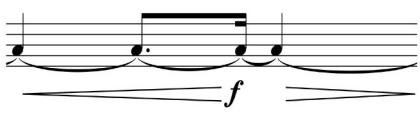
- subito



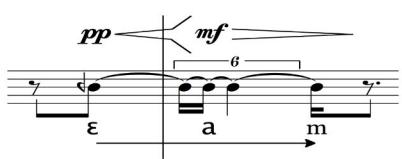
- make a crescendo, then turn immediately back to the previous dynamic level



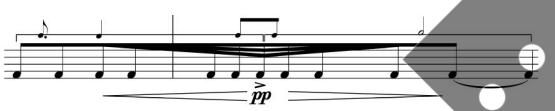
- make a sudden increase of the crescendo in the end of the note; makes a strong accentuation



- the rhythmical notation shows the length of the different stages of the cresc. – dim. movement



- emphasize the end of the cresc. on indicated note,  
the rhythmical notation shows the length of the different stages of the cresc. – dim. movement



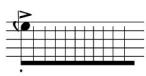
- make the accent in the acceleration/deceleration figure according to rhythmical notation



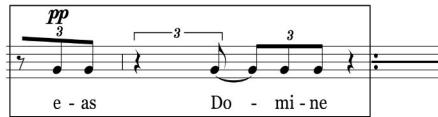
- notes in bracket can be omitted



- the bracket indicates that the pause might be shorter than notated, depending on previous section



- rapid repetitions of initial note



- notes in box to be repeated until sign from conductor



- prolongation line shows the duration of the note



- thin beam indicates rhythmic flexibility inside the figure



- glissando, note in bracket indicates the end note of glissando, not to be played as a separate note



- tremolo as fast as possible



- to be played slower than ord. grace notes

### Dynamic levels

Amplified instruments: dynamic levels notated are before amplification

## Winds

-  - air + pitch
-  - unspecified multiphonic; quasi didgeridoo
-  - rapid tongue repetitions (fast as possible)
-  - bisbigliando; timbre variation on same pitch

## Fingering suggestions:

Flute: from "Flûtes au présent", Artaud  
 Clarinet: from "New directions for clarinet"

## Glass-instruments

5 glass bowls (2, 3, 5 + 1, 4)  
 numbered from top to bottom according to pitch



2 (1 + 1) sand plates covered with sand inside



4 (1, 2 + 1, 2) glass bells with sand on edge,  
 numbered in pairs according to pitch



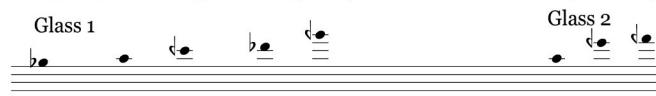
4 (2+2) glass sticks covered with sand



2 (1 + 1) wood sticks



8 (5 + 3) tuned glasses: partly tuned to notated pitch by water

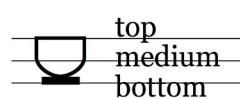


## Playing techniques according to notation:



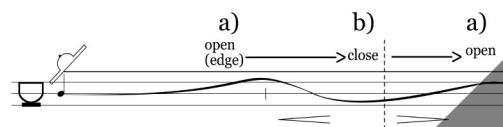
## Clefs:

instruments to be played on are used as clefs in a three-line system, the lines shows the different places on the instrument body to be played on



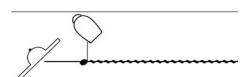
## Glass bowls:

instrument to be played on by glass sticks or sand plate,  
 rubbing the sand covered surface of bowl in circular movements

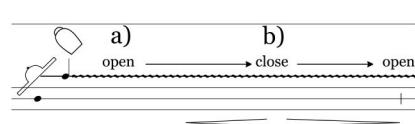


## Sand plate:

1) playing tool, playing on glass bowl, by rubbing bowl  
 a) with edge ("open")  
 b) with whole inner surface ("close") and the transitions between a) and b), i.e. gradually close/gradually open

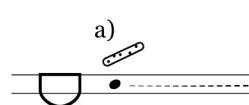


2) instrument to be played on by glass bells in circular movements.  
 Makes timbre transitions and dynamic swells.



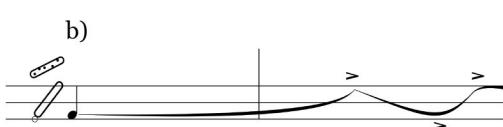
## Glass bell:

playing tool, playing on inner surface of sand plate  
 a) with part of edge ("open")  
 b) with whole edge connected to sand plate ("close") and the transitions between a) and b),  
 i.e. gradually close/gradually open.  
 Makes timbre transitions and dynamic swells.



## Glass stick: playing tool

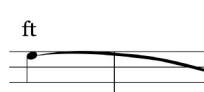
a) rubbing surface of bowl  
 b) rubbing wood stick placed on edge of glass bowl, use the whole part of glass stick in the circular movement



## Wood stick on bowl:

instrument to be played on by glass stick, rub the wood stick in circular movements from tip to bottom, the glass bowl works as a resonator in the sound production, use the whole length of glass stick during one circular movement. Makes a frictional, noisy sound with variation in timbre depending on the position on stick and with harmonic resonance from the bowl

ft



## fingertip

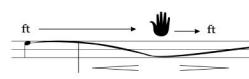
rub the sand covered surface of bowl by fingertip, causes a whispering sound



rub by the whole hand / palm of hand



play with fingertips on both hands, dynamic swells and accents - and variation of timbre - are made by changing of speed and area on bowl,



here change from fingertip to whole hand and back

Tuned glasses: rubbing the edge in circular movements by fingertip made wet by Farris (sparkling water)

## Voice



- tremolo/throat vibrato (the Norwegian "mekring")



- falsetto



- whispering



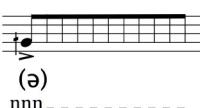
- vowel whispering with a great pressure on throat

a/an

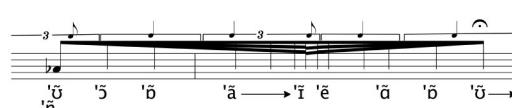
- sing the consonant n/ŋ, the preceding vowel is short

(h)ia

- phoneme in bracket (h) is weak



- rapid repetitions of the consonant "n", on indicated note, the vowel in bracket indicates that the vowel sound is heard allusively following the articulation of the consonant



- velar strokes combined with vowel changes, crescendo/diminuendo repetitions on initial note

q u a n

- arrow above the word quan (i.e. part of word): emphasize the transition between the vowels

u → y → i

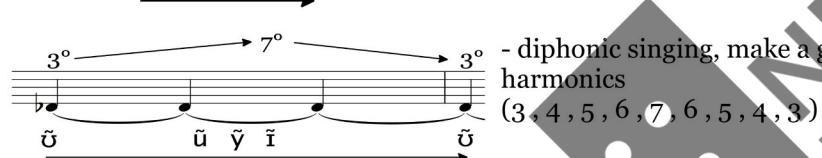
- make a gradual transition between the indicated phonemes, phonemes above the arrow indicates passing mouth positions during transition

ã

- nasal resonance

ü → ī  
ö → ū → ī

- make a gradual transition between the phonemes, while letting the harmonics resonate by means of nasal resonance



- diphonic singing, make a gradual transition between the harmonics (3, 4, 5, 6, 7, 6, 5, 4, 3)

The piece should be performed without vibrato

## Phonetics

a = as in father

b = as in hot

d = as in day

e = as in day

ɛ = as in French misère

ə = as in better

h = as in hang,  
- unmodulated, intensified breath

i = as in be

ɪ = as in bit, hymn

j = as in yes

k = as in French coup

m = as in much

n = as in never

ŋ = as in ring

ɔ = as in oral

ø = as in French peu

ʊ = as in German Mutter

r = as in Italian raro

s = as in see

t = as in French teint, t without breath

u = as in do

y = as in French menu

v = as in vain

## Strings



- sound without definite pitch



- sautillé / spiccato with glissando movement to new pitch and back

## Bowing speed

"fast bow"

- a glass like sound

normal bow

- equivalent to "crushed tone" in softer dynamic levels, no pitch is to be heard

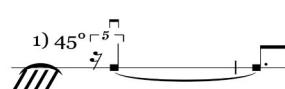
## "very slow bow" (V.SL.B)

- "very slow bow" (V.SL.B)

## Positions

st ord qsp sp

- quasi sul pont; between sp and ord



- play on top of the bridge; use a bowing angle approx. 45 degrees on bridge/string length, damp strings to avoid pitch

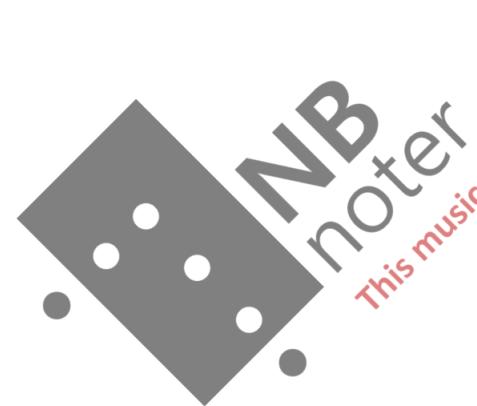
## Bowing pressure



- "crushed tone"; exaggerated bowing pressure. no pitch is to be heard



- gradual transition from exaggerated pressure to normal pressure



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# Requiem - underveis

Ragnhild Berstad

60"

Flute 1

Flute 2

Bass Clarinet in B $\flat$

Glass instruments 1

Glass instruments 2

Sound file "Glass Samples 1" 60"

Soprano Solo 1 *ON THE GALLERY IN THE BACK OF THE CHURCH*

Soprano Solo 2 *FRONT LEFT, ON GALLERY (ABOVE THE ALTAR)*

Alto Solo *ON THE GALLERY IN THE BACK OF THE CHURCH*

Tenor Solo *ON THE PLATFORM, RIGHT HAND SIDE OF THE CHOIR (IN POSITION 1)*

Soprano 1 *POSITION 1*

Soprano 2

Soprano 3

Alto 1 *POSITION 3*

Alto 2

Alto 3

Tenor 1 *POSITION 2*

Tenor 2

Tenor 3

Bass 1 *POSITION 4*

Bass 2

Bass 3

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

*NB noter*  
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4

**A****3****4****5**

*J = 52*

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2

Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
A. 1  
A. 2  
T. 1  
T. 2  
B. 1  
B. 2

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1) *pp* ne  
1) *pp* mi  
1) *pp* nam  
1) *pp* mi  
1) *pp* ne  
1) *pp* Do  
1) *pp* mi  
1) *pp* em  
1) *pp* ter  
1) *pp* nam  
1) *pp* qui  
1) *pp* em  
1) *pp* ac  
1) *pp* Re

**A****3****4**

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

7

4

10

NB  
noter  
This music is copyright protected

pp

3

is

pp

6

Do -

pp

m

is

e -

is,

Do -

pp

3

na

ε

Do -

pp

m

3

ε

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

158

7

4

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

## TENORS AND BASSES WALK SLOWLY TO POSITION 1

S. 1 ne pp p  
S. 2 mi' pp p  
A. 1 mi - ne  
A. 2  
T. 1 mi' ε  
T. 2 Re - i - em  
B. 1 ε qui  
B. 2 qui

Sopranos div. in 3  
Soprano 1 ε  
Soprano 2 nam  
Soprano 3 a  
Altos div. in 3  
Altos 1 ae ter do na  
Altos 2 nam na  
Tenors div. in 3  
Tenors 1 do na  
Tenors 2 ter do na  
Bass 1 cresc. p  
Bass 2 cresc. p  
Bass 3 cresc. p

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158

7

4

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**B**

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file ↑ "Glass Samples 2"

S. Solo 1  
S. Solo 2 *mp* *mf* *gliss.* ε → i - s Re →  
A. Solo  
T. Solo

S. 1 *pp*  
S. 2  
S. 3 ε  
A. 1 *p* Re - qui em ae ter nam do -  
A. 2 *p* Re qui ter nam do na  
A. 3 *p* Re qui em ae  
T. 1 *pp*  
T. 2  
T. 3 *pp* →  
B. 1  
B. 2  
B. 3

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**B**

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

qui - em na De - → us e

S. Solo 2

→ I → θ do - a e - → is me - → am

A. Solo

T. Solo

S. 1 ε

S. 2

S. 3

1) pp ε div. ε ε ε

A. 1 na - e - is, Re qui em

A. 2 e - - is, Ré qui em ae - ter -

A. 3 ter nam do na e

T. 1 ε mi ne

T. 2

T. 3 ε I Do mi ne, do na

B. 1 ε a m

B. 2

B. 3 Re

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

N.B.  
Notes  
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2

8  $\downarrow = \uparrow$   
8  $\downarrow = 52$ 

C

4  $\downarrow = 60$ 

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1  
→ is De → us  
*gliss. b-e* *mp* *gliss. b-e* *mf* *gliss. b-e*

S. Solo 2  
Si → on Si → on  
*mp*

A. Solo  
e → am  
*p* *gliss. b-e* *gliss. b-e* *mf*  
me → am

T. Solo

S. 1  
is, Do-mi-ne  
*cresc-* *mf*  
*Sopranos div. in 3*

S. 2  
Do mi ne e-i Do-mi-ne  
*p* *cresc-* *mf*

A. 1  
ae ter nam do na e is, Do-mi-ne  
*cresc-* *mf*

A. 2  
nam do na e is, Do mi ne  
*cresc-* *mf*

A. 3  
is, Do mi ne do na is, Do mi ne  
*cresc-* *mf*

T. 1  
ae ter nam, *cresc-* *mf* *pp*

T. 2  
Do *pp*

T. 3  
e is. *cresc-* *mf* *pp*  
Do mi ne

B. 1  
qui *p* *cresc-* *mf*  
e *pp*

B. 2  
Do *pp*

B. 3  
Do *mf* *pp*  
I me i

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

35

85

4

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

*TENORS AND BASSES REACH POSITION 1*

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*NB* *Note!* This music is copyright protected

85

4

slightly amplified

*p p sempre*

40

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*et lux per-pe-tu-a lu-c - at e-is,*

*Ex-au-di o - ra - ti - o-nem me-am*

*Ex-au-di o - ra - ti - o-nem*

*De - us, in Si-on*

*Te De - us, in Si-on,*

*tum in Je-ru-sa-lem*

*in Si-on,*

*Re*

*qui*

*I*

*nam*

*te de - cet hym - nus De - us,*

*e - is*

*de - cet hym - nus De - us, in Si - on*

*n*

*D*

*mi - ne*

*Do*

*ae - ter*

*E*

*Do*

*Re - qui*

*m*

*do*

*a*

*e*

*i(s)*

*U*

*lux*

*na*

*mi - ne*

*E*

*D*

*E*

*I*

*U*

*et lu(x)*

*slightly amplified*

*pp sempre*

45

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

ALTOS  
WALK SLOWLY TOWARDS POSITION 1

S. 1

S. 2

S. 3

A. 1 o-nem me-am à1

A. 2 o-ra-ti-o-nem à1

A. 3 ve - ni - et

T. 1 p m → ε → a → m

T. 2 p

T. 3 p te - de -

B. 1 → ε a lu (u) ε c et hym in Si - n, et

B. 2 per - pe - a → u e - i(s) u s, De - us,

B. 3 (u) → ε tu - a u ce - at y m - nus, Si - on

NB  
noter  
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slightly amplified

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

5085

**D** ♩ = ♩  
**C** ♩ = 96

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

Muta in Clar in Bb

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

**ALTOS STOP (PAUSE) WALKING**

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*NB* *This music is copyright protected*

**D** ♩ = ♩  
**C** flautato ♩ = 96

sim. marcato

sono reale

11

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

55

60

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Fl. 1  
Fl. 2  
Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo  
S. 1  
ad te om - nis  
ti o - nem  
gliss.  
S. 2  
De - cet hym - nus, De - us, in Si  
mf  
Ex -  
S. 3  
ti → o - n me - am ad te - → m hym - nus, De → us o - ra - ti - o → i → o - nem  
mp  
p  
gliss.  
A. 1  
De - us, in Si → o - ra - ti - o  
mp  
p  
gliss.  
A. 2  
a om - nis ca - ro  
mp  
p  
gliss.  
A. 3  
ve - ni et  
ve - ni et  
o - ra - ti - o  
ra -  
T. 1  
Ex  
T. 2  
au  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1  
5 /mp/p  
5 /mp/p  
5 /mp/p  
p  
Vla. 2  
/p  
5 /mp/p  
/mp/p  
Vc. 1  
sim.  
5 /mp/p  
p  
Vc. 2  
sim. marcato  
5 /mp/mf  
5 /mp  
Cb.  
p  
5 /mp  
flautato  
mp

NB  
this music is copyight protected

E  $\frac{5}{4}$  =  $\frac{5}{4}$  60 4

poco cresc.

Muta in Bass Clar

Fl. 1  
Fl. 2  
Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

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**Flute 1:** *mp* (measures 1-2), *mf* (measures 3-4)

**Flute 2:** *mf* (measures 1-2), *mp* (measures 3-4)

**Clarinet:** *mf* (measures 1-2), *mp* (measures 3-4)

**Glass 1:** (measures 1-4)

**Glass 2:** (measures 1-4)

**Sound file:** (measures 1-4)

**Soprano Solo 1:** (measures 1-4)

**Soprano Solo 2:** (measures 1-4)

**Alto Solo:** (measures 1-4)

**Tenor Solo:** (measures 1-4)

**Soprano 1:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Soprano 2:** *gliss.* (measures 1-2), *mf* (measures 3-4)

**Soprano 3:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Alto 1:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Alto 2:** *gliss.* (measures 1-2), *mf* (measures 3-4)

**Alto 3:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Tenor 1:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Tenor 2:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Tenor 3:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Bass 1:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Bass 2:** (measures 1-4)

**Bass 3:** (measures 1-4)

**Violin 1:** *mf* (measures 1-2), *gliss.* (measures 3-4)

**Violin 2:** *mp*, *mf*, *mp* (measures 1-2), *mf* (measures 3-4)

**Cello 1:** *mf* (measures 1-2), *mf* (measures 3-4)

**Cello 2:** *mf* (measures 1-2), *mf* (measures 3-4)

**Cello 3:** *mf* (measures 1-2), *mf* (measures 3-4)

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

7

4

75

planta i mørkret

i nærleiken av inngangen til eit anna liv

ein vokster lysande

ein dør ein stad

na na na à1

do do do

na na na

nb This music is copy right protected

4

7

4

**F**  
5  
Colla parte

Fl. 1

Fl. 2

B. Cl.

Glass 1  
Bowl 2  
top  
medium  
bottom

Glass 2  
Bowl 4  
top  
medium  
bottom

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

**Liberamente**  
"whispering"  
ft ft  
play with fingertips and palm of the hand on the sand covered surface of the bowl,  
make sudden accents, make pauses

ft → → ft

v v <v><v>

**NB** noter  
This music is copyright protected

5"

10"

15"

20"

[85]

25"                    30"                    35"                    40"                    45"

"whispering" in dialog with the singer

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2 amplified  
A. Solo  
T. Solo

1) vowel whispering with great pressure on the throat

*ALTOS, GROUP 1,  
WALK TOWARDS POSITION 1*

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

NB  
noter  
This music is copyright protected

**G** A tempo  
50" 55"  $\frac{4}{4}$  = 60 Timoroso

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

continue variations on previous material

gradually tighter than previous and with both hands

amplified

amplified

amplified

whisper 1)<sup>i</sup>f

Di - es di - es sol - vet sae - clum fa - vil tes

whisper 1)<sup>i</sup>f

Di - es di - es sol - vet in vil - la

whisper

i - rae, il - la sae - clum fa tes

whisper 1)<sup>i</sup>f

i - rae, il - la i - rae, di - es

whisper 1)<sup>i</sup>f

Di - es i - rae, il - la

whisper 1)<sup>i</sup>f

Di - es di - es il - la

whisper 1)<sup>i</sup>f

Di - es i -

whisper 1)<sup>i</sup>f

Di - es

whisper 1)<sup>i</sup>f

i -

**G** A tempo  
 $\frac{4}{4}$  = 60 Timoroso

95

bisbigliando

Fl. 1

Fl. 2

B. Cl.

Glass 1

(not simultaneously)  
continue on two (four) bowls

Glass 2

introduce bowl 1

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

**ALTOS STOP WALKING (GROUP 1)**

S. 1

- te cum byl-la. tre fu quan dex tu ta dis su Mors pe

S. 2

Da-vi-d Si byl Quan mor tu do est rus, strie cu rus, stu bit

S. 3

- te Da-vi-d Si tus est rus, ju ven cunc te (ə) nnn-----

A. 1

p (ə) nnn----- sim. nnn-----

A. 2

p (ə) nnn----- sim. nnn-----

A. 3

(ə) nnn----- sim. nnn-----

T. 1

sol-vet sae-clum fa - vil test - te cum la. tra fu quan dex tu stu

T. 2

sol-vet in vil - la, David Si Quan mor tu do est rus, pe

T. 3

sae-clum fa test - te Da-vi-d byl tus est rus, ju ven' Mors bit

B. 1

- rae il - la sol - vet in vil - la Da Si cum

B. 2

di - es il - la sae clum fa tes vid byl re

B. 3

- rae di - es sol - vet sae clum fa vil te cum la sur

amplified

Vla. 1

Vla. 2

amplified

Vc. 1

amplified

Vc. 2

Cb.

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**100**

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

put woodstick on edge of bowl 3  
rub woodstick with glasstick  
in a slow circular movement, with accents, accelerating mov.  
woodstick on edge of bowl 4  
sim. perc 1

*bisbigliando*  
*<mf>*

S. 1  
et tu cum sur a ju ti (a) nnn... nnn... sim.  
S. 2 na / ra re' cre' di scrip (a) nnn... nnn... (a) nnn...  
S. 3 (a) sim. nnn... nnn... nnn... nnn... nnn... nnn...  
A. 1 nnn... nnn... nnn... nnn... nnn... nnn... nnn... nnn...  
A. 2 nnn... nnn... nnn... nnn... nnn... nnn... nnn... nnn...  
A. 3 nnn... nnn... nnn... nnn... nnn... nnn... nnn... nnn...  
T. 1 et ra, sur (a) nnn... nnn... sim. nnn... nnn...  
T. 2 na cum get tu di Li pro re (a) nnn... nnn...  
T. 3 tu re' cre' ra, can ber (a) nnn... nnn...  
B. 1 get tu di res ra scrip fe tur, (a) nnn...  
B. 2 cra ra, can pon Li tus (a) nnn...  
B. 3 (sur) a i ju ti su' ber (a) nnn...  
Vla. 1 sim 1) 45° II pp  
amplified  
Vla. 2 sim 1) 45° II pp  
Vc. 1 sim 1) 45° II pp p  
Vc. 2 sim 1) 45° II pp p  
Cb. amplified V.SLB mp

*tutti choir f(possible)*

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1) Play on top of the bridge, use a bowing angle approximately 45 degrees on bridge/string length, play simultaneously on indicated string, a complex sound with some definite pitch to be heard (pitch as notated), bowing changes are to be clearly audible

**H**  $\downarrow = 54-56$  **5** **105** **4** bisbigliando **4**

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

**ALTOS, GROUP 2 AND 3, WALK TOWARDS POSITION 1**

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

**H**  $\downarrow = 54-56$  **5** V.SLB **4** V.SLB **5** V.SLB

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

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2) Bowing angle 60-75 degrees on string length,  
a weak, hoarse sound with some definite pitch to be heard,

**Fl. 1** **Fl. 2** **B. Cl.** **Glass 1** **Glass 2** **Sound file**

**I** = 60

"Recitation 1"  
Men myrker skal ikke verda verande

**S. Solo 1** **S. Solo 2** **(n)** **n** **do** **p** **quau** **n** **tus** **Di - es i - rae Quan** **n**

**T. Solo** **(e)** **Di - es i - rae Quan** **n** **tutti choir** **f** **possible**

**ALTOS, GROUP 2 AND 3,  
STOP (PAUSE) WALKING**

**S. 1** **S. 2** **S. 3** **A. 1** **A. 2** **A. 3** **T. 1** **T. 2** **T. 3** **B. 1** **B. 2** **B. 3**

**V.SLB** **90°** **V.SLB** **90°** **V.SLB** **V.SLB** **90°** **V.SLB** **V.SLB**

**Vla. 1** **Vla. 2** **Vc. 1** **Vc. 2** **Cb.**

**I** = 60

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

*"Recitation 2"*

For det skal ikke alltid versta myrker i det landet som nå er i vånde

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1 - es il - la Di - es i - rae, *mf*  
 S. 2 in fa - vil - la il - la tes - te Da - vid cum Si - byl - la,  
 S. 3 in fa - vil - la il - la Di - es i - rae, tes - te Da - vid cum Si - byl - la,

A. 1 - es il - la Di - es i - rae, *f*  
 A. 2 - es in fa - vil - la tes - te Da - vid cum Si - byl - la. sol - vet sae - clum in fa - vil - la  
 A. 3 in fa - vil - la tes - te Da - vid cum Si - byl - la. sol - vet sae - clum in fa - vil - la

T. 1 - es il - la Di - es i - rae, cum Si - byl -  
 T. 2 - clum sol - vet sae - clum in fa - vil - la tes - te Da - vid cum Si - byl -  
 T. 3 - clum sol - vet sae - clum in fa - vil - la tes - te Da - vid vil - la

B. 1 il - la sol - vet sae - clum in fa - vil - la  
 B. 2 il - la sol - vet sae - clum in fa - vil - la  
 B. 3 il - la sol - vet sae - clum in fa - vil - la

Vla. 1 V.SLB  
 Vla. 2 V.SLB  
 Vc. 1 V.SLB  
 Vc. 2 V.SLB  
 Cb. amplified

**J**

= 54

*slightly amplified*

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

Quan - tus tre - mor a

(mf)

S. 2

Quan - tus tre - mor est fu - tu - rus,

(mf)

S. 3

Quan - tus tre - mor Quan - tus tre - mor a

(mf)

A. 1

Quan - tus tre - mor est fu - tu - rus, est fu - tu - rus, a

(mf)

A. 2

Quan - tus tre - mor

(mf)

A. 3

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la, test - te Da - vid

(mf)

T. 1

- la. a est fu - tu - rus, a Quan - tus tre - mor a

(mf)

T. 2

- la. Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la, test - te Da - vid

(mf)

T. 3

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la,

(mf)

B. 1

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la,

(mf)

B. 2

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la test - te

(mf)

B. 3

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la test - te

**J**

= 54

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*amplified*

*amplified*

*amplified*

*S.R.*

*mf*

*p*

*pp*

*mp*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl. 1

Fl. 2 amplified

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1 amplified

S. Solo 2 (ə) nnn quan (ə) nnn an

A. Solo quan → j quan an dam

T. Solo

S. 1 quan - do ju - dex a est fu-tu rus, a

S. 2 - rus a quan - do ju - dex a est fu-tu - rus a

S. 3 - do ju - dex f quan - do ju - dex est fu-tu - tus tre - mor

A. 1 Quan - do ju - dex a est ven - tu - rus, Quan - do

A. 2 quan - do ju - dex a est ven - tu - est ven - tu -

A. 3 cum Si - byl - la. Quan - tus tre - mor est fu - tu - rus, quan -

T. 1 est fu - tu - rus, a a quan -

T. 2 cum Si - byl - la. Quan - tus tre - mor est fu - tu - rus, quan -

T. 3 test - te Da - vid cum Si - byl - la. tre - mor est fu - tu - rus, cresc -

B. 1 test - te Da - vid cum Si - byl - la. tre - mor est fu - tu - rus, cresc -

B. 2 Da - vid cum Si - byl - la. Quan - tus tre - mor est fu - tu - rus, quan - cresc -

B. 3 Da - vid cum Si - byl - la. Quan - tus tre - mor est fu - tu - rus, quan - cresc -

Vla. 1 amplified

Vla. 2 natural harmonics

Vc. 1

Vc. 2 mf

Cb.

**K**

= 60

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
(n) dam → jū an an → jū nācāj ī → ī jū an ch  
S. Solo 2  
A. Solo  
T. Solo  
amplified  
quān  
an  
(n) an  
an

S. 1  
Quan - tu s tre - mor Quan -  
ju - dex Quan - tu s tre - mor Quan -  
A. 1  
est ven tu - rus quān - tu s tre - mor Quan -  
A. 2  
- rus Quan - tu s tre - mor Quap  
A. 3  
- do ju - dex est ven - tu - rus  
T. 1  
- do ju - dex Quan - tu s tre - mor Quan -  
T. 2  
- do ju - dex est ven - tu - rus  
T. 3  
- quan - do ju est ven - tu - rus,  
B. 1  
- quan - do ju est ven - tu - rus,  
B. 2  
- do ju - dex est ven - tu - rus,  
B. 3  
- do ju - dex est ven - tu - rus,

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

Baritones, group 1, joining solo group

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1) à 1 amplified  
1) à 1 amplified  
1) Joining solo group

**K**

= 60

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
(n) dam → jū an an → jū nācāj ī → ī jū an ch  
S. Solo 2  
A. Solo  
T. Solo  
amplified  
quān  
an  
(n) an  
an

S. 1  
Quan - tu s tre - mor Quan -  
ju - dex Quan - tu s tre - mor Quan -  
A. 1  
est ven tu - rus quān - tu s tre - mor Quan -  
A. 2  
- rus Quan - tu s tre - mor Quap  
A. 3  
- do ju - dex est ven - tu - rus  
T. 1  
- do ju - dex Quan - tu s tre - mor Quan -  
T. 2  
- do ju - dex est ven - tu - rus  
T. 3  
- quan - do ju est ven - tu - rus,  
B. 1  
- quan - do ju est ven - tu - rus,  
B. 2  
- do ju - dex est ven - tu - rus,  
B. 3  
- do ju - dex est ven - tu - rus,

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file "Glass samples 3"

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B 1a ampl  
B 1b ampl  
B 2/3

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

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135

4

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2

Sound file

S. Solo 1      tutti cresc *p*  
*an* *ñ* *kuan* *dam* *kuan* *i* → *j* *an* *dam* *kuan* *dam* *in* *re* *koui* *em, kuan*

S. Solo 2      *ñ* *j* *an* *dam* *kuan* *j* *an* *dam* *i* → *j* *an* *kuan* *j* *an* *ñ* → *i* → *j* *an* *kuan*

A. Solo      *in* *kuan* → *jan* *ñ* *an* *dam* *i* → *jan* *ñ* *an* *dam* *in* *re* *koui* *em,*

T. Solo      *p* *in* *re* *koui* → *j* *em* ~ *an*      men myrker skal ikkje verta verande

S. 1  
S. 2  
S. 3

N.B. *noter*  
This music is copyright protected

A. 1  
A. 2  
A. 3

T. 1  
T. 2  
T. 3

B 1a  
amp  
B 1b  
amp  
B 2/3

*mf* *an* *ñ* → *j* *an*      *mp* *kuan* → *j* *an* *dim* *an*  
*kuan* *dam* *jan* *ñ* *an* *dam* *kuan* *j* *an* *dam* *in* → *j* *an*

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

4

85

**L** = 76

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

*tutti cresc*

**WALK TO POSITION 1 IN FRONT OF THE STAGE**

**WALK TO PLATFORM ON THE STAGE**

**WALK TO POSITION 1 IN FRONT OF THE STAGE**

**ALTOS IN POSITION 1**

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

*crescendo*

**amplification off 1a/1b**

B 1a  
amp

B 1b  
amp

B 2/3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*This music is copyright protected*

**85**

**L** = 76

145

146

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1  
in fa - vil - la, Quan - tus tre - mor est fu - tu - rus quan-do jud - dex est ven - tu - rus,  
S. 2  
- vet sae - clum in fa - vil - la, Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est ven -  
S. 3  
vet sae - clum in fa - vil - la, Quan - tus tre - mor quan - do jud - dex est ven - tu - rus,

A. 1  
vet sae - clum in fa - vil - la, est fu - tu - rus, quan - do ju - dex est ven -  
A. 2  
vet in fa - vil - la, Quan - tus tre - mor quan - do ju - dex est ven

A. 3  
vet sae - clum fa - vil - la, Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est ven -

T. 1  
- o - num co - get om - nes thro - num. Li - ber scrip - tus

T. 2  
o - num co - get om - nes an - te thro - num. re - tur

T. 3  
o - num co - get om - nes an - te Li - ber scrip - tus pro - fe

B. 1  
o - num co - get om - nes an - te thro - num. Li - ber scrip - tus pro - fe - re - tur

B. 2  
se - pul - cra - re - gi - o - num Li - ber scrip - tus pro - fe - re - tur

B. 3  
se - pul - cra - re - gi - o - num Li - ber scrip - tus pro - fe - re - tur

Vla. 1  
V.SLB N.B V.SLB N.B

Vla. 2  
amplified  
detaché

Vc. 1  
V.SLB N.B V.SLB N.B

Vc. 2  
V.SLB N.B V.SLB N.B

Cb.

150

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

amp. down (level 1)

poco crescendo

/mp

S. 1  
cunc - ta  
S. 2  
tu - rus, stric - te dis - cu - su  
S. 3  
tu - rus, cunc - ta stric - te dis dis cu - su - rus.

Di - es i - rae, di - es il - la  
rus. Tu - ba mi - rum spa - gens so - num Li - ber scrip - tus pro-

i - rae, di - es il - la Li - ber scrip - tus pro-

A. 1  
tu - rus, cunc - ta stric - te dis su - rus. Tu - ba mi - rum Li - ber scrip - tus

A. 2  
tu - rus, cunc - ta dis cu - su - rus. Tu - ba mi - rum Li - ber scrip - tus pro-

A. 3  
tu - rus, stric - te dis cu - su - rus. Tu - ba mi - rum spa - gens so - num Li - ber scrip - tus pro-

T. 1  
In quo to - tum  
T. 2  
In quo to - tum con - ti  
T. 3  
In quo to - tum ne - tur

cum se - de -  
Ju - dex er - go sum se - de

B. 1  
In quo to - tum con - ti - ne - tur Ju - dex er - go

B. 2  
con - ti - ne - tur Ju - dex er - go sum

B. 3  
In quo to - tum con - ti - ne - tur Ju - dex er - go sum

amplified  
detaché  
amp off  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*This music is copyright protected*

2                          4

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1 - fe - re - tur, in quo to - tum ne - tur Ju - dex er - go  
 S. 2 - fe - re - tur, to - tum con - ti - ne - tur Ju - dex er - go cum  
 S. 3 fe - re - tur, in quo ti - ne - tur Ju - dex cum  
 A. 1 re - tur, in quo to - tum con - ti - ne - tur Ju - dex cum  
 A. 2 / in quo to - tum con - ti - ne - tur Ju - dex er - go  
 A. 3 fe - re - tur, to - tum con - ti - ne - tur er - go cum  
 T. 1 - bit, quid - quid la - tet ap - pa - re - bit, nil in - ul - tum ne - bit. Rex tre - men-dae ma - je - sta -  
 T. 2 bit, quid - quid re - bit, nil in - ul - tum re - ma Rex tre - men-dae ma - je - sta -  
 T. 3 bit, la - tet ap - pa - re - bit, nil in - ul - tum re - ma Rex tre - men-dae ma - je - sta -  
 B. 1 quid - quid la - tet ap - pa - re - bit, pa - re - bit, re - ma ne - nit. dae ma ma - je - sta -  
 B. 2 se - de - bit, quid - quid la - tet ap - pa - re - bit, Rex tre - men - dae ma - je - sta - tis qui  
 B. 3 se - de - bit, quid - quid la - tet ap - pa - re - bit, Rex tre - men - je - sta - tis qui

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

2                          4

*Note! This music is copyright protected*

3

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

155

*crescendo* *ff* *dim.*

se - de - bit, la - tet ap - pa - re bit in - ul - tum re - ma - ne  
 quid - quid la - tet ap - pa - re bit nil tum re - ma - ne  
 se - de - bit, quid - quid tet ap - pa - re - bit nil in - ul - tum re  
 se - de - bit, quid - quid la - tet ap - pa - re bit nil in - ul - tum re - ma - ne  
 se - de - bit, quid - quid la - tet ap - pa - re bit nil in - ul - tum re - ma - ne  
 - tis, qui sal - van - dos sal - vas gra - tis, me, fonds e - ta - tis.  
 - tis, qui sal - van - dos sal - vas sal - va pi e - ta - tis.  
 - tis, qui sal - van - sal - vas gra - tis, sal - va me, fonds pi  
 tis, qui sal - van - dos gra - tis, sal - va me, fonds pi  
 sal - van - dos sal - vas sal - vas e - ta - tis.

3

detaché

4

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*mf* *f* *mf* *detaché* *ff* *f* *semper* *detaché*  
*detaché* *detaché* *mf* *f* *ff* *detaché* *ff* *f*  
*detaché* *detaché* *mf* *f* *ff* *detaché* *ff* *f*  
*detaché* *detaché* *mf* *f* *ff* *detaché* *ff* *f*

**M** = 54-56

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file "Glass samples 4"

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

*NB* This music is copyright protected

Flute 1 and Flute 2 play eighth-note patterns. Bassoon 1 has a sustained note. Glass 1 and Glass 2 are silent. Sound file "Glass samples 4" is active. Singers S. Solo 1, S. Solo 2, A. Solo, and T. Solo sing sustained notes. Chorus S. 1, S. 2, S. 3, A. 1, A. 2, A. 3, T. 1, T. 2, and T. 3 sing lyrics in unison. Basses B. 1, B. 2, and B. 3 sing sustained notes.

**M** = 54-56

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*ff* *f* *mf* *mp* *p* *mp* *mf* *pp* *pp* (possible)

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

*sono reale*

Violin 1 and Violin 2 play eighth-note patterns. Cello 1 and Double Bass play sustained notes. Cello 2 has a sustained note. Cellist Cb. plays eighth-note patterns. Dynamics include *ff*, *f*, *mf*, *mp*, *p*, *mp*, *mf*, *pp*, and *mf*.

165

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

170

35

*play with glass stick on the sand covered surface of the bowl*

*"lingering"*  
*in slow circular movements*

*ppp (possible)*

Fl. 1  
Fl. 2  
Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo  
S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**8**

*(ss)* *pp*

**175** *pp*

*pp*

*pp*

*play with glass stick on the sand covered surface of the bowl*

*pp*

*og ein sorgfull Gud* *(?)* *a*

*NB noter*  
*This music is copyright protected*

**4**

**7**

**4**

**4**

**7**

Fl. 1  
Fl. 2 dim  
Cl.  
Glass 1  
Glass 2  
Sound file

180 pp  
pp  
pp  
pp  
pp

**5**

4

S. Solo 1  
S. Solo 2 pp  
A. Solo Ag - nus De - i pec - ca-ta mun - di  
T. Solo a i den uendelige skumringa

S. 1  
S. 2  
S. 3  
A. 1  
A. 2 pp  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

**NB** Noter  
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Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**5**

4

Fl. 1  
Fl. 2  
Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo  
S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**185**

open make timbre transitions, corresponding to the solo singers  
close → open → close → open

rub bowl with edge of sand plate in slow circular mov  
then play simultaneously with glass bell on sand plate by rubbing sand surface  
rub bowl with edge of sand plate

"Glass samples 5"

agn - us De -  
ag - nus De - i qui - tol - lis pec - ca-ta mun - di do -  
do - na e - is re - qui-em og ein sorgfull Gud  
agn - us De - i

**NB** noter  
This music is copyright protected

suono reale

Fl. 1  
Fl. 2  
Cl.  
Vcl. 1  
Vcl. 2  
Cb.

poco accel.

**3** **2**

Glass 1  
Glass 2

continue timbre transitions with dynamic swells  
make timbre transitions  
open → close → open  
no contact with bowl

continue timbre transitions with dynamic swells

Sound file

"Recitation 3"  
den uendelege åttande dagen mens han freistar minnast skapelsens morgen

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

pp gliss. pp mp / p  
p.a.p cresc(pp) pp < / gliss. pp > gliss. pp >  
pec - ca-ta mun - di ag - nus De - i do - na e - is re - qui-em  
na e - is re - qui-em pec - ca-ta mun - di do - na e - is Do - mi-ne  
qui - tol - lis pec - ca-ta mun - di se - pi-ter - nam  
i den uendelege skumringa qui - tol - lis do - na e - is se - pi-ter - nam

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3

pp mp  
p u  
p u i  
u → i u → u u → i  
u → u u → i u → i  
u → y → i u → u u → i  
u → u u → i

T. div. à 2  
B. div. à 2

m  
p  
m  
m

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

poco accel.

**3** **2**

pp  
p  
p  
mp  
pp  
p  
p  
p  
mp  
pp  
p  
p  
mp

**N**

**9** = 52

Fl. 1 *p*

Fl. 2 *mp* *p*

Cl. *mp*

Glass 1 *3* no contact with bowl

Glass 2 *4*

Sound file

"Recitation 4"

Men myrker skal ikke verta verande

S. Solo 1 cresc.

S. Solo 2

A. Solo

T. Solo

S. 1 *mp* Pi - e Je - su u *p* *pp* *p* Pi - e Je - su Pi -

S. 2 *mp* Pi - e u *p* *pp* *p* Pi - Je - su Je -

S. 3 *mp* Pi - e su mi - ne, Pi - e Je - su is

A. 1 *mp* Pi - e *p* *pp* *p* Pi - Je - su Do Pi - Je - su

A. 2 *mp* Pi - e *p* *pp* *p* Pi - Je - su Do - mi - ne, do - na e - is

A. 3 *mp* Pi - e *p* *pp* *p* Pi - Je - su Do - mi - ne, do - na e - is

T. div. à 2 *mp* Pi - e *p* *pp* *p* Pi - Je - su Do - mi - ne, do - na e - is

T. div. à 2 *mp* Pi - e *p* *pp* *p* Pi - Je - su Do - mi - ne, do - na e - is

B. div. à 2 *mp* Pi - e *p* *pp* *p* Pi - Je - su Do - mi - ne, do - na e - is

B. div. à 2 *mp* Pi - e *p* *pp* *p* Pi - Je - su Do - mi - ne, do - na e - is

1) breath when necessary, but not simultaneously

**N**

**9** = 52

Vla. 1

Vla. 2 *pp*

Vc. 1 *p*

Vc. 2 *p*

Cb. *mp* *p*

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

"Recitation 5"  
For det skal ikkje alltid vera myrker i det landet som ho er i vånde

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*Note! This music is copyright protected*

3 4 200 3 2 4

fast bow st → asp → ord  
st → asp → ord  
ppp → mp → φ  
(p)

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

"Recitation 6"

Røysti hans var

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

**NB**  
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poco accel.

**P**

2

Q

$\approx 57$

$\frac{3}{4}$   $\text{♩} = \text{♪}, \text{♩} = 96$

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file som ljod av mange vatr  
"Recitation 7"  
ver her og vak med meg

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

**WALK BACK TO INITIAL POSITION ON THE GALLERY**

**WALK BACK TO INITIAL POSITION**

**WALK BACK TOWARDS INITIAL POSITION**

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

N.B. This music is copyright protected

**tutti: crescendo (mp)**

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**P**

2

f

Q

$\text{♩} = \text{♪}, \text{♩} = 96$

$\approx 57$

$\frac{3}{4}$   $\text{♩} = \text{♪}, \text{♩} = 96$

210

**5**

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

Glo - ri - a      Do - mi - ne Je - su      ri - a      Do - mi - ne Je - su

S. 2

- te      Do - mi - ne      Chris - te      Do - mi - ne

S. 3

Rex      Glo - ri - a      Je - su      Chris - te      Glo - ri - a      Je - su

A. 1

- te      Do - mi - ne Je - se      Chris - te Rex      Glo - ri - a      Do - mi - ne Je - su

A. 2

Rex      Glo - ri - a Do - mi - ne      Rex      Glo

A. 3

- te      Do - mi - ne Je - su      Rex      U-

T. 1

Rex      Do - mi - ne      Rex      f

T. 2

-      Je - su      Rex      U-

T. 3

mf      f      6      5      5      Rex

B. 1

Je - su      Chris - te      Glo - ri - a      f

B. 2

5      5      5      Rex      Glo - ri - a      Do - mi - ne

B. 3

5      5      5      Chris - te      Rex      Glo - ri - a      Do - mi - ne

**5**

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

210

**4**

f      mf      /f/mf      /f/mf      sim      sim

/f/mf      /f/mf      /f/mf      sim      sim

/f/mf      /f/mf      /f/mf

sim      sim

s.r.

215

2 4

4

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

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Li - be - ra      om -  
 Li - be - ra      a - ni - mas  
 Li      a - ni - mas      om -  
 Li - be - ra      a - ni - mas      om -  
 Li      f - 3 -      mf  
 Li      f - 3 -      mf  
 Li      mf  
 Li      be -  
 Li      be -  
 Li      be -  
 Li      be -

f      f - 3 - / f  
 f / mf      6 - / f / mf  
 mf      5 -  
 f      f - 3 - / f  
 f / mf      6 - / f / mf  
 sim 3 -  
 f / mf      6 - / f / mf  
 sim -  
 f / mf      6 - / f / mf  
 sim -  
 mf  
 mf

5      5 -  
 5 -  
 5 -  
 5 -  
 5 -

220

**3**

**4**

**4**

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

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1) to be performed slower than ordinary grace notes

**2** **4** 225 **4** **3** **4** 47

Fl. 1  
 Fl. 2  
 B. Cl.  
 Glass 1  
 Glass 2  
 Sound file

S. Solo 1  
 S. Solo 2  
 A. Solo  
 T. Solo

S. 1  
 Li - be - ra  
 f 3 6 3  
 o - nis ne ab  
 f 3 6 3  
 sor ε  
 f 3 6 3  
 S. 2  
 Li o - re  
 f 3 6 3  
 f 3 6 3  
 be at sor - be -  
 S. 3  
 Li - be - ra e - as  
 f 3 6 3  
 Le o - nis ne ab  
 f 3 6 3  
 de o - re as  
 A. 1  
 Li - be - ra e - as de o - re Le - o - nis ne ab  
 f 3 6 3  
 f 3 6 3  
 f 3 6 3  
 - sor - be - at e - as  
 A. 2  
 Li e - as de o - re Li - be - ra e - as  
 f 3 6 3  
 f 3 6 3  
 f 3 6 3  
 be - at e - as  
 A. 3  
 Li de /f  
 f 3 6 3  
 Le Li - be  
 f 3 6 3  
 as de o - re ne  
 T. 1  
 Li de  
 f 3 6 3  
 Li - be - ra e - as  
 f 3 6 3  
 de o - re ne  
 T. 2  
 Li de  
 f 3 6 3  
 ra e  
 f 3 6 3  
 Li - be - ra e -  
 T. 3  
 Li → ε  
 f 3 6 3  
 f 3 6 3  
 Sor - be -  
 B. 1  
 Li → ε  
 f 3 6 3  
 Li - ber - ra e -  
 B. 2  
 Li be - ra  
 f 5 5 5  
 e as e  
 f 5 5 5  
 as de  
 B. 3  
 Li be - ra  
 f 5 5 5  
 e as e  
 f 5 5 5  
 as de

tutti choir: cresc -

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Vla. 1  
 Vla. 2  
 Vc. 1  
 Vc. 2  
 Cb.

**2** *cresc.* **4** Solenne e sublime **R** ♩ = 48-50 230 **4**

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
*IN NEW POSITION*  
S. Solo 2  
A. Solo  
T. Solo  
S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

Muta in Clarinet in Bb

1) Libera me  
1) Solemn, lingering  
Libera me Domine

*ff*

*NB* *This music is copyright protected*

**2** **4** Solenne e sublime **R** ♩ = 48-50 **4** **2** **4** *ppp* *p* *sp* *gliss.* *sp* *gliss.* *ord* *sp* *gliss.* *ord*

*f* */p* *s.r.*

225

Fl. 1  
Fl. 2  
Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2 Libera me Domine  
A. Solo STOP WALKING De morte aeterna  
T. Solo in die illa tremenda  
S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1 → sp → ord  
gliss. 6 3  
Vla. 2 → sp → ord  
gliss. 6 3  
Vc. 1 → sp → ord  
gliss. 6 3  
Vc. 2 → sp → ord  
gliss. 6 3  
Cb.

Vla. 1 → sp → ord  
gliss. 6 3  
Vla. 2 → sp → ord  
gliss. 6 3  
Vc. 1 → sp → ord  
gliss. 6 3  
Vc. 2 → sp → ord  
gliss. 6 3  
Cb.

2

S  $\text{d} = 100$ 

4

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

*IN NEW POSITION ON TH GALLERY*

S. Solo 1 quando caeli

S. Solo 2 quando caeli movendi

*WALK TO THE POSITION ON THE GALLERY*

A. Solo quando

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Fl. 1  
Fl. 2  
Cl.  
Glass 1  
Glass 2

Sound file

S. Solo 1  
S. Solo 2

A. Solo

T. Solo

S. 1  
S. 2

S. 3

A. 1  
A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

NB  
This music is copyright protected

(8)

245

Fl. 1  
Fl. 2  
Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

**NB** This music is copyright protected

Fl. 1: *p*, *pp*  
 Fl. 2: *mf*  
 Cl.: *mf*  
 Glass 1: -  
 Glass 2: -  
 Sound file: -  
 S. Solo 1: *p*, *qui*  
 S. Solo 2: *p*  
 A. Solo: -  
 T. Solo: -  
 S. 1: *mp*  
 S. 2: *mp/p*, *tus*, *Do - mi - nus*  
 S. 3: *mp*  
 A. 1: *p*, *Sanc - tus*, */mp*  
 A. 2: *p*, *tus*, *De*  
 A. 3: *mp*, *tus*, *Sanc - tus*, */mp*, *Do - mi - nus*  
 T. 1: *mp*, *tus*, *Sanc - tus*, */mp*  
 T. 2: *mp*, *Sanc - tus*, */mp*  
 T. 3: *mp*, *Sanc - tus*, */mp*  
 B. 1: *mp*, *Sanc - tus*, */mp*  
 B. 2: *mp*, *a*, */mf*  
 B. 3: *mp/p*, *Sanc - tus*, */mf*

2  
4

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*mf*, *ff*, *mf*, *detaché*, *detaché*  
*mf*, *ff*, *mf*, *5*, *mf*, *ff*, *5*, *detaché*  
*f*, *5*, *mf*, *5*, *mf*, *ff*, *5*, *mf*, *5*, *mf*

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**3**

**4** 250 ord. *ff* *mf* *p*

*em* *ae*  
*Se - ba - oth*

*us* *oth* *ba* *a* *us* *se* *se* *a* *us* *se* *us* *se* *sanc* *tus* *sanc* *tus* *sanc* *tus* *sanc* *tus* *sanc* *tus* *a* *a*

**3**

**4**

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Fl. 1 *8va*  
*ord.* *ff* *mf*

Fl. 2 *mf*  
*f* *mf*

B. Cl. *f* *mf*

Glass 1

Glass 2

5

4

Sound file

S. Solo 1 ter nam

S. Solo 2 Se - ba - oth

A. Solo nam Do na

T. Solo Se - ba - oth

S. 1 Se - ba - oth

S. 2 Sanc - tus

S. 3 tus Do - mi - nus

A. 1 nus Se - ba - oth

A. 2 Sanc - tus

A. 3 nus

T. 1 Do - mi - nus

T. 2

T. 3

B. 1

B. 2

B. 3

*NB* This music is copyright protected

Vla. 1 détaché *ff* *mf*

Vla. 2 détaché *ff* *mf*

Vc. 1 détaché *ff* *mf*

Vc. 2 détaché *ff* *mf*

Cb. *ff* *p*

*détaché* *ff* *mf*

5

4

6

6

6

6

6

6

6

6

6

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2

Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo  
S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

*N.B. This music is copyright protected*

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2

*p* *f* *pp*

Sound file

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. 1  
S. 2  
S. 3

*p* *j = j^3-* *66*

A. 1  
A. 2  
A. 3

*p* *j = j^3-* *66*

T. 1  
T. 2  
T. 3

*p* *j = j^3-* *75*

B. 1  
B. 2  
B. 3

*p* *j = j^3-* *60*

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*détaché* *v* *5* *détaché* *v* *5* *détaché* *v* *f*

*p* *pp* *pp* *pp* *pp* *pp*

A, T, B

Glass  
vla

57

**T**

0" 5" 10" 15" 20"

Fl. 1  
Fl. 2  
B. Cl.  
Bowl 3 top  
Glass 1 medium  
bottom  
Bowl 4  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

Glass 1 Liberamente  
play with glass stick  
on the surface of the bowl

slow circular movements

S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

$\downarrow = 66$   
**pp** 1) x3  
Do-mi-ne Je - su Chri-ste, Do - mi ne Je-su Chri-ste, Do - mi-ne Je-su Chri-ste

$\downarrow = 66$   
**pp** 1) x3  
Do-mi-ne Je - su Chri-ste, Do - mi ne Je-su Chri-ste, Do - mi-ne Je-su Chri-ste

$\downarrow = 75$   
**pp** 1) x14  
Li - be - ra e - as, Do - mi-ne

$\downarrow = 60$   
**pp** 1) x2 2/5  
Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um, Li - be - ra a - ni - mas om - ni - um

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**T**

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**A, T, B**

**START WALKING SLOWLY TO POSITION 3**

**START WALKING SLOWLY TO POSITION 2**

**START WALKING SLOWLY TO POSITION 4**

S

20"

A,  
VC

25"

30"

35"

40"

play simultaneously  
with edge of sand plate on bowlopen  
(edge) → close → open

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S.

A.

T.

B.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

20"

25"

30"

35"

40"

*NB*  
This music is copyright protected

play simultaneously with edge of sand plate on bowl

open (edge) → close → open

1)

Do - mi - ne Je - su Chri - ste Do - mi - ne

x4

3)

Do - mi - ne

1) finish box 1, go on immediately with box 2

2)

Li - be - ra e - as de - o - re

x4

2) complete the sentence ("Domine Jesu Christe")  
not the whole box, then go on immediately with box 2

pp

pp

pp

**40"** T. B vla 1,2 **45"**

**50"** S T vla1, vc 1 **55"** A **60"**

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1 open → close → open → close → open continue timbre transitions with dynamic swells, vary the intensity and speed of movements  
play simult. with glassbell 1 on sand plate Glass 2 open → close → open continue with timbre transitions with dynamic swells, vary the intensity and speed of mov.  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo

S. Solo chri - ste Je - su x3 3)  
A. Solo e - as de o - re x4 3)  
T. Solo 1) e - as Do - mi - ne x3 3)  
B. Cello (mas - om - ni - um) Li - be - ra (♩ = 60) om - ni - um Li - be - ra an - i - mas

1) finish box 1, go on immediately with box 2  
2) complete the sentence, not the whole box.  
Do not wait for the downbeat, but go on immediately as illustrated  
3) Soprano, alto, tenor: finish box

Vla. 1 Vla. 2 Vc. 1 Vc. 2 Cb.

vla, vc1

[+ 20"]

B2

[+ 5"]

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. div à 2

T. div à 2

B. div à 2

vla. 1

vla. 2

Vc. 1

Vc. 2

Cb.

introduce glass bell 2

gradually introduce bowl 1  
play with glass stick

continue simultaneously  
with bowl 3 and  
sand plate/glass bells

gradually introduce bowl 2

NB noter  
This music is copyright protected

*ppp*

*n*

[+ 20"]

[+ 5"]

**U**

+ 3" | B2 ( $\text{j} = 54$ ) | T2 ( $\text{j} = 60$ ) | 7" | B1 ( $\text{j} = 54$ ) | T1 ( $\text{j} = 60$ ) | 12" | 17"

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo  
S. 1  
S. 2  
S. 3  
A. div à 2  
T. div à 2  
B. div à 2  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

**NB**  
This music is copyright protected

$\text{j} = 60$  *poco a poco cresc (pp)*  
*de - func - to - rum de poe - nis in - fer - ni et de pro - fun - do la -*  
 $\text{j} = 60$  *de - func - to - rum de poe - nis in - fer - ni et de pro - fun - do la - cu. Tu su - sci - pe pro a - mi - ma - bus il - lis,*  
 $\text{j} = 54$  *de - func - to - rum de poe - nis in - fer - ni et de pro - fun - do la - cu. Tu su - sci - pe pro a - mi - ma - bus il - lis, qua - rum ho -*

+ 3" | **U** | 9" | 8" | 10"

Glass  
vla/vlc  
(♩ = 60)

22"

27"

**V**  
5  
♩ = 56  
4 260

Fl. 1

Fl. 2

B. Cl.

Glass 1 play with glassticks on 4 bowls x2

Glass 2 play with glassticks on 4 bowls x2

play on 5 bowls

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. div 2

T. div 2 cu. Tu su - sci - pe pro a - mi - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus, Fac - e - as

qua - rum ho - di - e me - mo - ri - am fac - i - mus. Fac - e - as, Do - mi - ne de mor - te tran - si - re ad vi - tam

B. div 2 su - sci - pe pro a - mi - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus. Fac - e - a(s) di - e me - mo - ri - am fa - ci - mus. Fac - e - as, Do - mi - ne de mor - te tran - si - re ad vi - tam a

Vla. 1 broad bow

Vla. 2

Vc. 1 broad bow

Vc. 2

Cb.

Glass

W

3  
4

= 54

265

Fl. 1

Fl. 2

B. Cl.

Glass 1  
②  
③  
⑤

Glass 2  
①  
④

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A.  
div à 2

T.  
div à 2

B.  
div à 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

NB  
noter  
This music is copyright protected



Altos div. in 3

Tenors div. in 3

Bass div. in 3

To B.

To B.

3  
4

W

= 54

5  
4

5  
4

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

"Glass samples 6"

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

a

S. 2

a

S. 3

a

A. 1

lu - ce - at e - is,

A. 2

reum sanc - tis

A. 3

T. 1

T. 2

a

T. 3

B. 1

a

B. 2

pp

tu - is in ae - ter - num,

B. 3

pp

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

7 270

5  
4

5

7(4+3)

(3+4)

8

9

275

65

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*This music is copyright protected*

Fl. 1  
Fl. 2  
B. Cl.  
Glass 1  
Glass 2  
Sound file  
S. Solo 1  
S. Solo 2  
A. Solo  
T. Solo  
S. 1  
S. 2  
S. 3  
A. 1  
A. 2  
A. 3  
T. 1  
T. 2  
T. 3  
B. 1  
B. 2  
B. 3

*Re - qui - em ter - nam*  
*lu - ce - at e - is*  
*Re - qui - em ter - nam*  
*Lux ae - ter - na*  
*lu - ce - at e - is*  
*a - ter - nam*  
*Re - qui - em ter - nam*  
*a*  
*p*  
*a*  
*p*  
*a*  
*a - ter - nam*  
*mp*  
*p*  
*a*  
*p*  
*a*  
*mp*  
*p*  
*a*  
*p*  
*a*  
*mp*  
*p*  
*a*  
*p*  
*a*  
*mp*  
*p*  
*a*  
*p*  
*a*

*This music is copyright protected*

1) the harmonic top, can be replaced with a lower harmonic number if necessary  
(i.e. search the highest harmonic number possible)

Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

*scordatura:*

X Colla parte  
2 4 = 50-52 3 4

3 4

poco ritenuto. A tempo 285

B. Cl.

Tuned glass

Tuned glass

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3 Lux ae - ter - na a

A. 1 at e - is

A. 2 a Lux ae - ter - na a a

A. 3 a a a a

T. 1

T. 2

T. 3 a a

B. 1

B. 2 a a

B. 3 a a

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Colla parte  
2 4 = 50-52 3 4

3 4

poco ritenuto. A tempo

Vla. 1

Vla. 2

Vc. 1 I pp

Vc. 2 II pp

Cb.

3  
4

4

290

Fl. 1

Fl. 2

B. Cl.

Tuned glass

Tuned glass

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

3

4

295

Fl. 1

Fl. 2

B. Cl.

Tuned glass

Tuned glass

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

300

305

Fl. 1

Fl. 2

B. Cl.

Tuned glass

Tuned glass

Sound file

S. Solo 1

S. Solo 2

→ u

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

→ u

→ m

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

This music is copyright protected

4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.