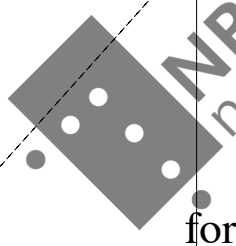


Karsten Brustad :

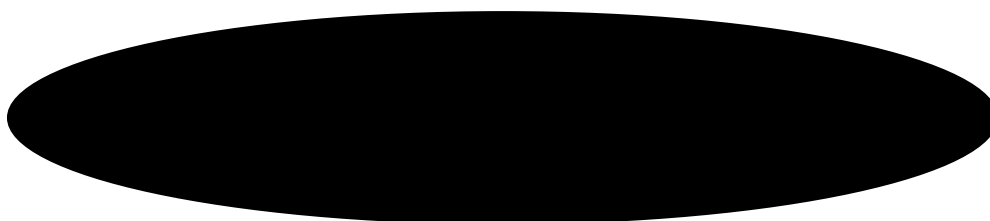
" Hymn of Creation "



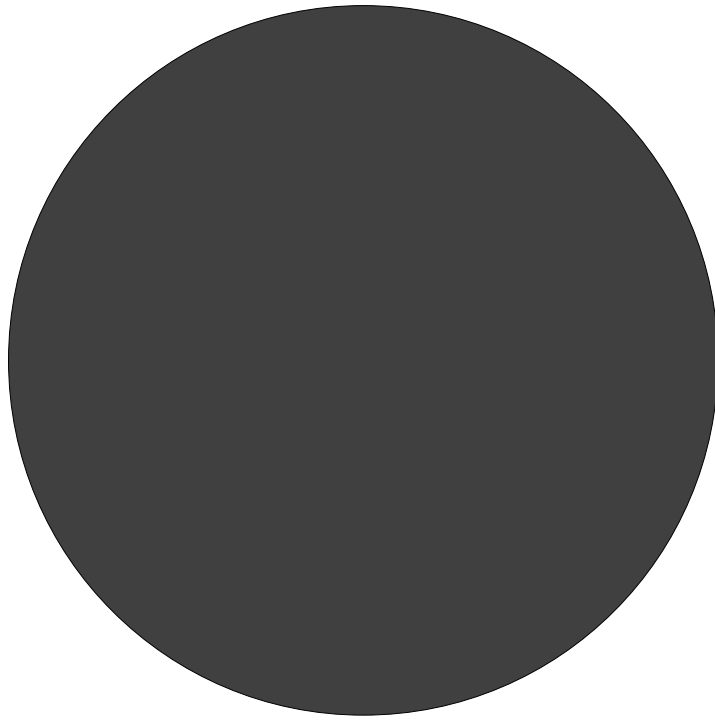
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for

sopran, winds, harp and strings



Durata : ca. 14 min.



Winds ;

Flute (1)
Oboe (1)
English - horn (1)
Bassoon (1)

Strings ;

Violin 1 (5)
Violin 2 (4)
Viola (3)
Cello (3)
Double bass (1)
(5 - strings)



Dedicated to the distinguished nature/creation
photographers : Joern Boehmer Olsen and Rolf Soerensen.

" Hymn of Creation "

from

Rg. Veda

1. *Non - being then existed not nor being :
There was no air, nor sky that is beyond it.
What was concealed ? Wherein ? In whose protection ?
And was there deep unfathomable water ?*
2. *Death then existed not nor life immortal :
Of neither night nor day was any token.
By its inherent force the One breathed windless :
No other thing than that beyond existed.*
3. *Darkness there was at first by darkness hidden :
Without distinctive marks, this all was water.
That which, becoming, by the void was covered ;
That One by force of heat came into being.*
4. *Desire entered the One in the beginning :
It was the earliest seed, of thought the product.
The sages searching in their hearts with wisdom,
Found out the bond of being in non - being.*
5. *Their ray extended light across the darkness :
But was the One above or was it under ?
Creative force was there, and fertile power :
Belowe was energy, above was impulse.*
6. *Who knows for certain ? Who shall here declare it ?
Whence was it born, and whence came this creation ?
The gods were born after this world's creation :
Then who can know from whence it has arisen ?*
7. *None knoweth whence creation has arisen :
And whether he has or has not produced it :
He who surveys it in the highest heaven.
He only knows, or haply he may know not.*

" Hymn of Creation "

Karsten Brustad (1990)

Fl. $\text{♩} = 72$
5/4
mp

Ob.

Ehn.

Bsn. $\text{♩} = 72$
5/4
pp < *mp* > < *pp* < *mp* >

Sop. $\text{♩} = 72$
5/4

Hp. $\text{♩} = 72$
5/4
8va
mp
D, F, G
loco
mp

Vln.1. $\text{♩} = 72$
5/4
pp < *p* > *mf*
pizz. arco

Vln.2. $\text{♩} = 72$
5/4
pizz. arco
pp < *p* > *mp*

Vla.

Vcl. $\text{♩} = 72$
5/4
p < *mf* > < *p* > *mf* > *p*

Cb. $\text{♩} = 72$
5/4
p < *mf* > < *p* > *mf* > *p*

5

Fl. *mp*

Ob. *mp*

Ehn. *mp*

Bsn. *pp* *mp* *pp* *mf*

Sop.

8va *mp* *p* *cresc.* *mf*

Vln.1. *p*

Vln.2. *pizz.* *arco* *mf* *p*

Vla. *mp*

Vcl. *p* *mf* *p* *mf* *p*

Cb. *p* *mf* *p* *mf* *p*

5.

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Fl. *mp*

Ob. *mp*

Ehn. *mp*

Bsn. *pp* *mp* *pp* *mp* *pp*

Sop.

Hp. *mp* *p* *cresc.* *mf*

Vln.1. *p* *mf*

Vln.2. *mf* *p*

Vla. *mp*

Vcl. *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

8va

C, A

pizz.

arco

6.

10

Fl. *mp*

Ob. *mp*

Ehn. *mp*

Bsn. *pp*

10

Sop. *mp* *mf* *mp*

Non be - ing then ex - ist - ed not nor be - ing

10

Hp. *p* *cresc.* *mp* *p*

10

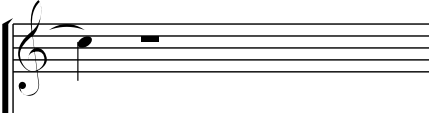
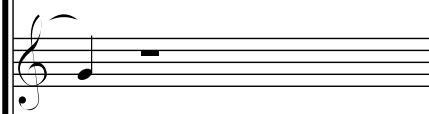
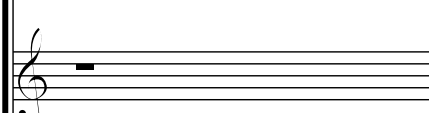
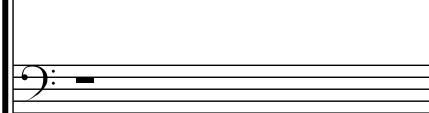
Vln.1.

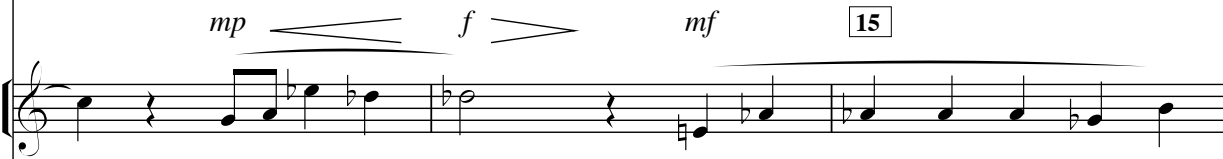
Vln.2.

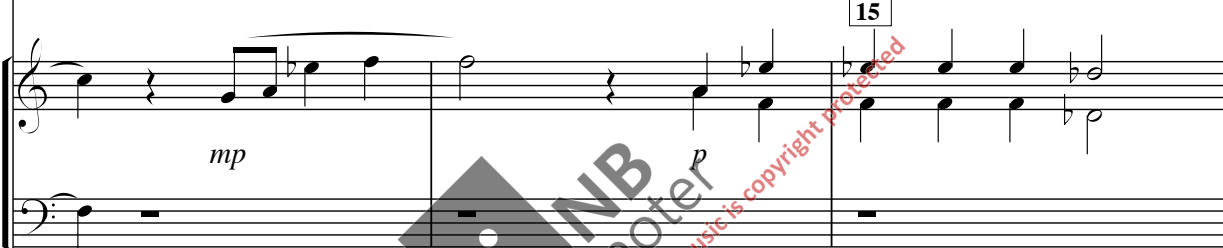
Vla.

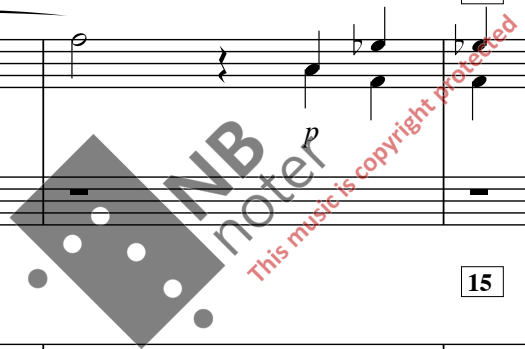
Vcl. *pp* *mf* *p* *mf*

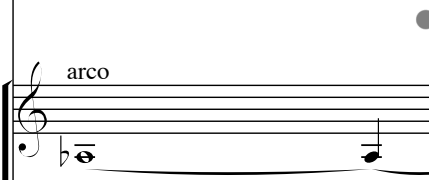
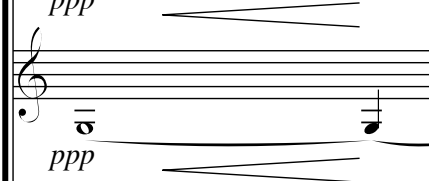
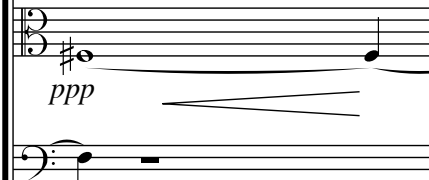
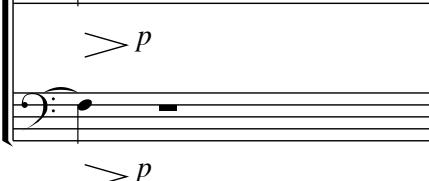

Cb. *pp* *mf* *p* *mf*

Fl. 
Ob. 
Ehn. 
Bsn. 

Sop. 
There was no air, nor sky that is be - yond it.

Hp. 



Vln.1. 
Vln.2. 
Vla. 
Vcl. 
Cb. 

Fl. A

Ob.

Ehn. *p* *mp poco rit.* *mp a tempo*

Bsn. *poco rit.* *a tempo*

Sop. *cresc.* *f poco rit.* A *a tempo*

was there deep un - fat - homable wa - ter ?

Hp. *poco rit.* *a tempo*

Vln.1. *poco rit.* *a tempo*

Vln.2. *poco rit.* *a tempo*

Vla. *poco rit.* *a tempo*

Vcl. *poco rit.* *a tempo*

Cb. *poco rit.* *a tempo*

Fl. *mp*

Ob. *mp*

Ehn. *mp*

Bsn. *mp*

Sop.
nor day was any to - o - ken.

Hp.

Vln.1. *mp*

Vln.2. *mp*

Vla.

Vcl.

Cb.



35

Fl.

Ob.

Ehn.

Bsn.

35

Sop.

35

Hp.

35

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

Tutti :

arco

p

mp

mf

p

mf

Fl.

Ob.

Ehn.

Bsn.

Sop.

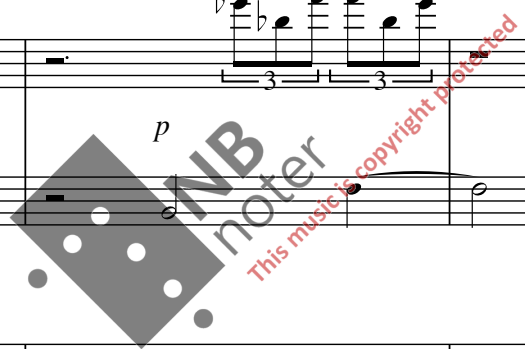
mf

By its in - herent force

Hp.

C, D, Eb, F, G, Ab, Bb

p



Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

p

pp

40

Fl.

Ob.

Ehn.

Bsn.

40

Sop.

mp

the One brea - thed wind- less.

40

Hp.

p

p

40

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

45

Fl.

Ob.

Ehn.

Bsn.

pp

45

Sop.

p

No other thing than that be-yond

45

Hp.

p

45

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

B

$\text{♩} = 90$

Fl. *poco rit.*

Ob. *poco rit.*

Ehn. *poco rit.*

Bsn. *poco rit.*

p

5 6

B

$\text{♩} = 90$

Sop. *pp*

ex - is - ted.

poco rit.

B

$\text{♩} = 90$

Hp. *poco rit.*

B

$\text{♩} = 90$

Vln.1. *poco rit.*

Vln.2. *poco rit.*

Vla. *poco rit.*

Vcl. *ppp* *poco rit.* *mp* *ppp* *mf*

Cb. *ppp* *poco rit.* *mp* *ppp* *mf*

ppp *poco rit.* *mp* *ppp* *mf*

50

Fl. *f*

Ob. *mf* *f*

Ehn.

Bsn.

50

Sop. *mf*

Dark - ness there was

50

Hp.

50

Vln.1. *f* *pp* *poco*

Vln.2. *f* *pp* *poco*

Vla. *f* *pp* *poco*

Vcl. *f* *pp* *poco*

Cb. *f* *pp* *poco*

20.

Fl.

Ob.

Ehn.

Bsn.

Sop.

mf

at first by dark - ness hid - den.

Hp.

Vln.1.

a poco crescendo

Vln.2.

a poco crescendo

Vla.

a poco crescendo

Vcl.

a poco crescendo

Cb.

a poco crescendo

Fl.

Ob.

Ehn.

Bsn.

Sop.

f *ff*

With - out di - stin - ctiv marks, this all was water.

Hp.

Vln.1.

mf *poco* *a* *poco* *cresc.* *ff*

Vln.2.

mf *poco* *a* *poco* *cresc.* *ff*

Vla.

mf *poco* *a* *poco* *cresc.* *ff*

Vcl.

mf *poco* *a* *poco* *cresc.* *ff* < *fff* >

Cb.

mf *poco* *a* *poco* *cresc.* *ff* < *fff* >

Fl.

Ob.

Ehn.

Bsn.

Sop.

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

ff

f

dim.

mp

That which, be-coming, by the void was cov-ered.

mf

pp

ff

f

p

mf

pp

ff

f

p

60

Fl.

Ob.

Ehn.

Bsn.

mf

mf

60

Sop.

60

Hp.

60

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

mp \rightrightarrows *pp*

mp \rightrightarrows *pp*

mp \rightrightarrows *pp*

mp \rightrightarrows *pp*

mp \rightrightarrows *pp*

mp \rightrightarrows *pp*

Fl.

Ob.

Ehn.

Bsn.

Sop.

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

65

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

Ehn.

Bsn. *f* *mf*

65

Sop. *mf*

That One by force of heat, by force of

65

Hp.

65

Vln.1. *mp* *f* *pp* *p*

Vln.2. *mp* *f* *pp* *p*

Vla. *mp* *f* *pp* *p*

Vcl. *mp* *f* *pp* *f*

Cb. *mp* *f* *pp* *f*

Fl. *mf* *ff* **C** 70 =54

Ob. *mf* *ff*

Ehn. *mf* *ff*

Bsn. *f* *ff* **C** 70 =54

Sop. heat came in - to be - ing. **C** 70 =54

Hp. Cb, Db, E, F, Gb, Ab, Bb *mf* **C** 70 =54

Vln.1. *mp* *mf* *ff* **C** 70 =54

Vln.2. *mp* *mf* *ff*

Vla. *mp* *mf* *ff*

Vcl. *p* *mf* *ff*

Cb. *p* *mf* *ff* 27.

Fl.

Ob.

Ehn.

Bsn.

Sop.

mf

Desi - re, De - si - re

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

75

Fl.

Ob.

Ehn.

Bsn.

75

Sop.

entered the One, the One in the be- gin- ing. It wa - as

75

Hp.

75

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

Fl.

Ob.

Ehn.

Bsn.

Sop.

the earliest seed, of thought the pro - duct. The

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

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80

Fl. *poco rit.* *a tempo*

Ob. *poco rit.* *mf a tempo*

Ehn. *poco rit.* *a tempo*

Bsn. *poco rit.* *a tempo* *mf*

80

Sop. *poco rit.* *a tempo*

sages searching in their hearts with wis - dom.

80

Hp. *poco rit.* *a tempo*

80

Vln.1. *poco rit.* *a tempo*

Vln.2. *poco rit.* *a tempo*

Vla. *poco rit.* *a tempo*

Vcl. *poco rit.* *a tempo*

Cb. *poco rit.* *a tempo*

poco rit.

a tempo

85

Fl.

mf

Ob.

Ehn.

Bsn.

85

Sop.

85

Hp.

85

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

Fl.

Ob.

Ehn.

Bsn.

Sop.

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

NB noter
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Detailed description: This is a page of a musical score, page 33. It features ten staves for various instruments. The top four staves (Flute, Oboe, English Horn, Bassoon) contain musical notation with notes, rests, and phrasing slurs. The Soprano staff is empty. The Harp staff consists of two staves, both empty. The Violin 1, Violin 2, Viola, Violoncello, and Contrabass staves are also empty. A large watermark 'NB noter' is centered over the empty staves, with the text 'This music is copyright protected' written diagonally below it.

90

Fl. *poco rit. a tempo rit.*

Ob. *poco rit. a tempo rit.*

Ehn. *poco rit. a tempo rit.*

Bsn. *poco rit. a tempo rit.*

Sop. *poco rit. a tempo mf rit.*
 Found out the bound of being in non - being.

90

Hp. *poco rit. a tempo rit.*

90

Vln.1. *poco pp rit. a tempo rit.*
 Sul G and D

Vln.2. *poco pp rit. a tempo rit.*

Vla. *poco pp rit. a tempo rit.*

Vcl. *poco pp rit. a tempo rit.*

Cb. *poco pp rit. a tempo rit.*

Fl. **D** =88 **95**
Ob. **D** =88 **95**
Ehn. **D** =88 **95**
Bsn. **D** =88 **95**

Sop. **D** =88 **95**
Hp. **D** =88 **95**

Vln.1. **D** =88 **95**
Vln.2. **D** =88 **95**
Vla. **D** =88 **95**
Vcl. **D** =88 **95**
Cb. **D** =88 **95**

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Fl.
Ob.
Ehn.
Bsn.

Sop.

100

f *f*

Their ray ex-tended light a- cross the dark- ness. But was the One a- bove or was it un- der ?

Hp.

Vln. 1. 1. Harmonics sul E

Vln. 1. 2. Harmonics sul A

Vln. 1. 3. Harmonics sul E

Vln. 1. 4. Harmonics sul G

Vln. 1. 5. Harmonics sul D

Vln. 2. 1. Harmonics sul A

Vln. 2. 2. Harmonics sul A

Vln. 2. 3. Harmonics sul D

Vln. 2. 4. Harmonics sul G

Vla. 1. 1. Harmonics sul C

Vla. 1. 2. Harmonics sul C

Vla. 1. 3. Harmonics sul C

Vcl. 1. 1. Harmonics sul D

Vcl. 1. 2. Harmonics sul G

Vcl. 1. 3. Harmonics sul C

Cb. Harmonics sul E

100

pp *mp* *pp* *mp* *pp*

Fl.
Ob.
Ehn.
Bsn.

Sop. *ff*
Hp.

Crea - tiv force was there, and fer - til, fer - til pow - er.

Vln. 1. 1. Harmonics sul E
2. Harmonics sul A
3. Harmonics sul A
4. Harmonics sul D
5. Harmonics sul G

mp *pp* *poco a poco* *cresc.*

Vln. 2. 1. Harmonics sul A
2. Harmonics sul D
3. Harmonics sul G
4. Harmonics sul G 8va

mp *pp* *poco a poco* *cresc.*

Vla. 1. Harmonics sul D
2. Harmonics sul D
3. Harmonics sul C

mp *pp* *poco a poco* *cresc.*

Vcl. 1. *mp* *pp* *mp* *cresc.*
2. *mp* *pp* *mp* *cresc.*
3. *pizz.* *mf* *dim.* *mp* *arco* *cresc.* *mf*
Cb. *pizz.* *mf* *dim.* *mp* *arco* *cresc.* *mf*

37.

110

Fl.
Ob.
Ehn.
Bsn.

Sop.

f > *mf* *ff* 110

Be- low was e- ner- gy, a - bove was i- im- pulse.

Hp.

110

Cb, Db, Eb, F, G, Ab, Bb

Vln. 1. 1.
2.
3.
4.
5.

110

f *pp*

Vln. 2. 1.
2.
3.
4. 8va

f *pp*

Vla. 1.
2.
3.

f *pp*

Vcl. 1.
2.
3.
Cb.

dim. *mp* *cresc.* *mf* *cresc.* *f* *mp*

dim. *mp* *cresc.* *mf* *cresc.* *f* *mp*

dim. *mp* *cresc.* *mf* *cresc.* *f* *mp*

dim. *mp* *cresc.* *mf* *cresc.* *f* *mp*

115

Fl. *poco rit.*

Ob. *poco rit.*

Ehn. *pp* *poco rit.*

Bsn. *pp* *poco rit.*

Sop. 115

Hp. *mf* *mf* 8va *poco rit.* 115

Vln. 1. 1. *sul tasto pp* *poco rit.* 115

2. *sul tasto pp* *poco rit.*

3. *sul tasto pp* *poco rit.*

4. *sul tasto pp* *poco rit.*

5. *sul tasto pp* *poco rit.*

Vln. 2. 1. *sul tasto pp* *poco rit.*

2. *sul tasto pp* *poco rit.*

3. *sul tasto pp* *poco rit.*

4. *sul tasto pp* *poco rit.*

Vla. 1. *sul tasto pp* *poco rit.*

2. *sul tasto pp* *poco rit.*

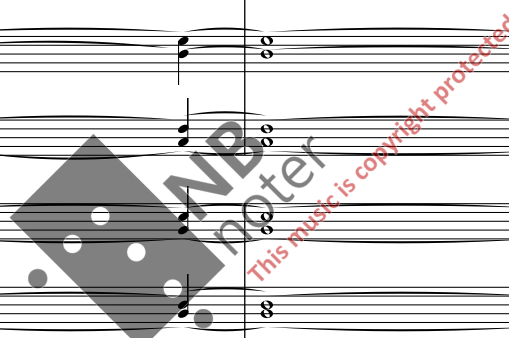
3. *sul tasto pp* *poco rit.*

Vcl. 1. *sul tasto pp* *poco rit.*

2. *sul tasto pp* *poco rit.*

3. *sul tasto pp* *poco rit.*

Cb. *pp* *poco rit.*



Fl.

Ob.

Ehn.

Bsn.

Sop.

Who shall here de - clare it ? Whence was it born, and

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

ppp

Fl.

Ob.

Ehn.

Bsn.

Sop.

whence came this cre- a - tion? The Gods were born after this world's

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

pp

pp

pp

pp

pp

42.

125

Fl.

Ob.

Ehn.

Bsn.

125

Sop.

cre - a - tion. Then who can know from whence it has a - ri -

125

Hp.

125

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

p

130

Fl.

Ob.

Ehn.

Bsn.

130

Sop.

- sen ?

130

Hp.

130

Vln.1.

pp

Vln.2.

pp

Vla.

pp

Vcl.

pp

Cb.

pp

pp

44.

135

Fl.

mf cantabile

Ob.

Ehn.

Bsn.

135

Sop.

135

Hp.

135

Vln.1.

pp

Vln.2.

pp

Vla.

pp

Vcl.

pp

Cb.

pp

Fl.

Ob.

Ehn.

Bsn.

Sop.

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

F

F

F

F

p

p

p

p

p

47. *p*

NB noter
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Detailed description: This is a page of a musical score, page 47, featuring a woodwind section and a string section. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Ehn.), and Bassoon (Bsn.). The string section includes Violin 1 (Vln.1.), Violin 2 (Vln.2.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). A Soprano (Sop.) part is present but contains rests. A Harp (Hp.) part is also present. The score is divided into two systems. The first system covers measures 1-3, and the second system covers measures 4-6. A dynamic marking of *p* (piano) is indicated at the beginning of the second system. A chord symbol **F** is placed above the first staff of each system. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

140

Fl.

Ob.

Ehn.

Bsn.

140

Sop.

140

Hp.

140

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

145

Fl. *pp*

Ob.

Ehn.

Bsn.

145

Sop.

145

Hp.

145

Vln.1. *pp*

Vln.2. *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

sim.

sim.

sim.

sim.

sim.

Fl.

Ob.

Ehn.

Bsn.

Sop.

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

150

Fl.

Ob.

Ehn.

Bsn.

Sop.

mp 150 *f*

None know-th whence cre-a-tion has a-ri-sen, a-ri-sen.

8va

Hp.

150

150

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

pp

mp

mp

Fl.

Ob.

Ehn.

Bsn.

Sop.

Hp.

Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

dim.

mf

and whe-ther he has or has not pro - duced it. He

p

dim.

pp

pp

The image shows a page of a musical score, page 52. It features a vocal line for Soprano and several instrumental staves. The vocal line has lyrics: "and whe-ther he has or has not pro - duced it. He". The instrumental parts include Flute, Oboe, English Horn, Bassoon, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamic markings include *dim.*, *mf*, *p*, and *pp*. A watermark for "NB noter" is visible in the center, with the text "This music is copyright protected" written diagonally across it.

Fl.

Ob.

Ehn.

Bsn.

rit.

rit.

rit.

Sop.

rit.

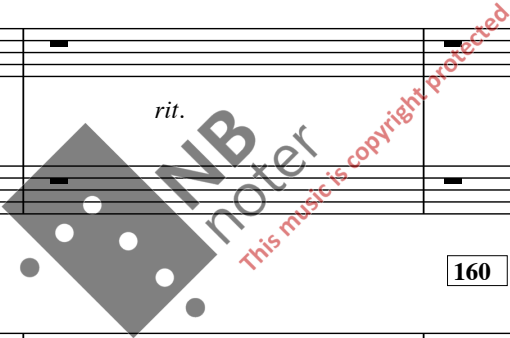
160

only knows, or haply, or ha - ply he may know not.

Hp.

rit.

160



Vln.1.

Vln.2.

Vla.

Vcl.

Cb.

rit.

rit.

rit.

rit.

rit.

pp

pp

pp

p

p

morendo

morendo

morendo

morendo

morendo