

Henrik Ødegaard:

*Ad vespers in natalicio  
Sancti Olavi*

*St. Olaf-vesper*

"Olavsvesper"

For:

Schola cantorum (female voices)

Mixed choir

Soprano solo I/II

Mezzo soprano solo

String orchestra

Trumpet I/II

F-horn I/II

Bass trombone I/II

Percussion I/II/III/IV

Durata: 50 min.

Comissioned by  
*St. Olav festival, Trondheim*

supported by  
*Det norske komponistfond*



## Preface

The texts for this composition has been taken from "Brevarium Nidrosiense", printed in Paris in 1519. The melodies sung by the schola are restored by the composer from different medieval sources, mainly the manuscripts Add 47fol from The Royal Library in Copenhagen and NRA 1018 from the Norwegian National Library in Oslo. I have also used Missale Nidrosiense, printed in Copenhagen 1519, and other more general liturgical sources.

The music sung by the other performers are ment as musical comments to the vesper. The schola sing their evening prayer without interruption, and the timing of the comments totally rely on the drive and tempo of the schola. There is one exeption from this: After no. 8, "Lectio" the schola may sit down resting, while the rest of the ensemble perform no. 9 "Si quis vult post me venire".

The schola shall be placed in the eastern part of the church, in the choir. The three vocal soloists shall be placed close to the schola, in Nidaros cathedral they shall sing from the gallery over the altar. Percussion III and IV shall also be placed quite close to the schola, III in the north and IV in the south. The mixed choir is placed in the opposite end of the church, behind the string players and with the percussionists I and II on the north and south side of them. The brass players shall be placed in the same part of the church, but with a distance to the mixed choir, preferably on two galleries, brass I in the north and brass II in the south.

During no. 1 "Procession" the schola enter the church and progress to the choir. They start no. 2 "Introduction" as soon as they have found their places. After hacving sung no. 16 "Benedicamus" they leave the church while the rest of the ensemble finish the last movement.

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## **Percussion instruments**

Percussion I (placed in the north/west corner of the church):

Vibraphone  
4 tom-toms  
4 temple blocks  
Claves  
Grand cassa  
4 susp. cymb  
Triangle

Percussion II (placed in the south/west corner of the church):

Marimba  
3x susp. cymb.  
4 octa-bans  
Grand cassa  
Claves

Percussion III (placed in the north/east corner of the church):

Glockenspiel  
3x susp. cymb.  
Triangle  
4 tom-toms  
Claves

Percussion I (placed in the south/east corner of the church):

Crotales  
3x susp. cymb.  
Triangle  
4 tom-toms  
Claves



# 1. Procession. Choir; strings, percussion

♩ = ca. 72

**Soprano**  
De-us, De-us, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne,

**Alto**  
De-us, De-us, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne,

**Choir**  
De-us, De-us, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne,

**Tenor**  
De-us, Do-mi-ne, De-us, De-us, Do-mi-ne, Do-mi-ne,

**Bass**  
Do-mi-ne, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne, Do-mi-ne,

**Violin I**  
f, mf, mp, p

**Violin II**  
f, mf, mp, p

**Viola**  
f, mf, pp, mp

**Cello**  
f, mf, p, mp

**Double Bass**  
f, p, mp

**Percussion I**  
Vibraphone: Motor off. 4 tom-toms: Vib.: 4 tom-toms: Vib.:  
ff, mf, mp, mf

**Percussion II**  
3 susp cymb. gr. c.: 4 octa-bans: 3 susp cymb. gr. c.: 4 octa-bans: 3 susp cymb. triangle:  
f, mf, mp, mf

**Soprano**  
De-us, De-us, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne,

**Alto**  
De-us, De-us, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne,

**Choir**  
De-us, De-us, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne,

**Tenor**  
De-us, De-us, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne,

**Bass**  
Do-mi-ne, Do-mi-ne, De-us, Do-mi-ne, Do-mi-ne, Do-mi-ne,

**Vln. I**  
f, mf, mp, p

**Vln. II**  
f, mf, mp, p

**Vla.**  
f, mf, pp, mp

**Vc.**  
f, mf, p, mp

**D.B.**  
f, p, mp

**Perc. I**  
4 tom-toms: Vib.: 4 tom-toms: Vib.:  
ff, mf, mp, mf

**Perc. II**  
3 susp cymb. gr. c.: 4 octa-bans: 3 susp cymb. gr. c.: 4 octa-bans: 3 susp cymb. triangle:  
f, mf, mp, mf

15

S *mf* In ad - iu - to - ri - um.\* fes - ti - na, fes - ti - na, fes - ti -

A *mf* Do - mi - ne. In ad - iu - to - ri - um.\* fes - ti - na, fes - ti - na, fes - ti -

Choir

T *mf* De - us. Ad ad - iu - van - dum.\*  
Ad ad - iu - van - dum.\*

B *p* De - us. *mf* In\* - ten - de, van - dum.

Vln. I arco Sul pont. *mp* *pp*

Vln. II

Vla.

Vc. *p* pizz.

D.B. *p*

Perc. I 3 susp cymb. triangle: *p* Triangle beater on edge: *pp* *mp* *p*

Perc. II

Marimba *p* *mp* *p*

21

S *mf* na, in ad - iu - to - ri - um. in - ten de, ad ad - iu - van - dum.

A na, ri - um. in - ten de, ad ad - iu - van - dum.

Choir

T in - ten de, ad ad - iu - van - dum.

B in - ten de, ad ad - iu - van - dum. fes - ti - na.

Perc. I *p* *pp* *mp* *p*

Perc. II

Marimba *mf* *p* *mp* *p* *pp* *mp*

\*: Underlined consonant(s): "Sing on" it/them, without accent!

28

S  
fes - ti - na. De - us, De - us, Do - mi - ne, De - us, —

A  
fes - ti - na. De - us, De - us, De - us,

Choir  
fes - ti - na. De - us, De - us,

T  
fes - ti - na. De - us, De - us,

B  
Do - mi - ne, Do - mi - ne, De - us. Do - mi - ne.

Vln. I  
f pizz. mf

Vln. II  
f pizz. mf

Vla.  
f arco pizz. mf

Vc.  
f arco mf

D.B.  
f mp

Perc. I  
Vibraphone: 4 tom-toms: Vib.: 4 tom-toms: Vib.: mf mp

Perc. II  
3 susp cymb. gr. c.: 4 octa-bans: 3 susp cymb. gr. c.: 4 octa-bans: mf

Marimba  
p

35

S  
Do - mi - ne, Do - mi - ne, De - us, De - us. (Last rep. only.)

A  
Do - mi - ne, Do - mi - ne, Do - mi - ne, De - us. (Last rep. only.)

Choir  
Do - mi - ne, Do - mi - ne, Do - mi - ne, De - us. (Last rep. only.)

T  
Do - mi - ne, Do - mi - ne, Do - mi - ne, De - us. (Last rep. only.)

B  
Do - mi - ne, Do - mi - ne, De - us, Do - mi - ne, De - us, Do - mi - ne. (Last rep. only.)

Vln. I  
mp arco Sul pont. pizz. (Last rep. only.)

Vln. II  
mp arco Sul pont. pizz. (Last rep. only.)

Vla.  
mp arco pizz. (Last rep. only.)

Vc.  
mp p (Last rep. only.)

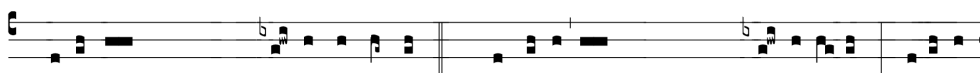
D.B.  
pizz. p (Last rep. only.)

Perc. I  
Vib.: 3 susp cymb. triangle: mf (Last rep. only.)

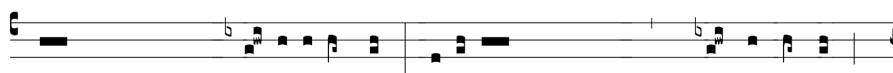
Perc. II  
Triangle beater on edge: (Last rep. only.)

## 2. Introduction. Schola, choir, strings, percussion

Do = D



*Liturg:* De-us, in adiutórium me- um intende. *Tutti:* Dómine, ad adiuvándum me fes-tí-na. Glóri- a



Patri, et Fílio et Spi-rí-tu- i Sancto. Sicut erat in princípío, et nunc et semper,



et in sæcula sæculó-rum. Amen. Al-le-lú-ia.

11

S

A

Choir

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. I

Perc. II

\*: Sing/play one extra repetition, then finish on ♩

### 3. Psalm 113. Schola, soprano soli.

Do = D

*Ant.*  
1

Kantor: Sancte martyr T: Dó-mi-ni O-lá- ve, pro nobis qué-sumus apud De-um in- ter- cé- de ut

con-ce-dat nobis de-lic- tó-rum veni- am, vi- tæ e- ternæ largi- a- tur premi- æ.

*Kantor II:* Laudáte / púeri · Dóminum, \*

*Tutti II:* laudáte / nomen Domini.

*I:* Sit nomen Dómini / benedíctum \*  
ex hoc nunc et us/que in sæculum.

*II:* A solis ortu usque / ad occásum \*  
laudábile / nomen Domini.

*I:* Excélsus super omnes / gentes Dóminus, \*  
et super cælos gló/ria ejus.

*II:* Quis sicut Dóminus Deus noster, qui in / altis hábitat \*  
et humília respícit in cælo / et in terra?

*I:* Súscitans a / terra ínopem, \*  
et de stércore é/rigens páuperem,

*II:* ut cóllocet eum / cum princípibus, \*  
cum principibus pó/puli sui.

*I:* Qui habitáre facit stéri/lem in domo, \*  
matrem filió/rum lætántem

*III:* Glória / Patri, et · Filio \*  
et Spiri/tui Sancto.

Sicut erat in principio, et / nunc et semper, \*  
et in sæcula sæcu/lórum. Amen.

♩ = ca. 92

Soprano 1  
Soprano soli  
Soprano 2  
Mezzo-Soprano

Sus-ci-tans a ter-ra in-o-pe-m, sus-ci-tans a ter-ra in-o-pe-m, et de ster-co-re e-ri-gens pau-pe-re-m.

S 1  
Sopr. soli  
S 2  
Mezzo

sus-ci-tans a ter-ra i-n-o-pe-m, i-n-o-pe-m, i-n-o-pe-m, pe-m

(∞) last rep. only!  
Rep. until the schola has finished. Then sing one last repetition alone.

*Ant.*  
1

*Tutti:* Sancte martyr Dó-mi-ni O-lá- ve, pro nobis qué-sumus apud De-um in- ter- cé- de ut

con-ce-dat nobis de-lic- tó-rum veni- am, vi- tæ e- ternæ largi- a- tur premi- æ.

#### 4. Psalm 117. Schola, percussion

Fa = A

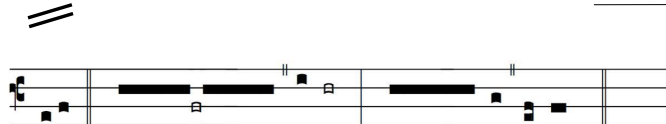


*Kantor:* Sancte martyr O- lá-ve T: tu- a De- o plá-ci- ta pre-ce nos semper et u-bíque pro-té-ge.

①  
♩ = ca. 72

Percussion I:  
Vibraphone

Percussion II:  
Marimba



*Kantor II:* Laudáte Dóminum, omnes / gentes, \*

*Tutti II:* laudáte eum om/n'es pópuli.

*I:* Quóniam confirmáta est super nos misericórdia / ejus, \*  
et véritas Dómini manet in / ætérnum.

*II/III:* ② Glória Patri, et / Filio \*  
et Spiritu/i Sancto.  
Sicut erat in principio, et nunc et / semper, \*  
et in sæcula sæculó/rum. Amen. ----- ③ \*

♩ = ca. 72 (Continue)

Perc I:  
Vibr.

Perc II:  
Mar.

Perc III:  
Gl-sp.

Perc IV:  
Tri. /  
3 cymb.

Triangle  
beaters:



T: Sancte martyr O- lá-ve tu- a De- o plá-ci- ta pre-ce nos semper et u-bíque pro-té-ge.

\* Finish the repetition you are in when sign "3" is given!

5. Psalm 146. Schola, choir, strings.

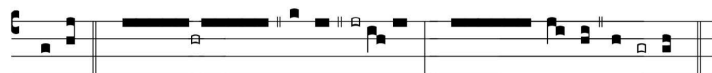
Do = B<sub>1</sub>



Kantor: Sancte martyr O-lá-ve T: te humí- li-ter depre- cá-mur ut a pec-ca-tó-rum nostórum col-lu-



vi- ó-ni-bus tu- is sacris nos expúr- ges o-ra-ti-óni- bus.



Kantor II: Lauda ánima mea Dó/minum; †  
laudábo Dóminum in / vita mea, \*  
Tutti II: psallam Deo meo, quám/diu · fúero.  
I: Nólite confidere / in prin-cípibus, \*  
In filiis hóminum, in quibus / non est salus.  
II: Exhibít spíritus ejus et revertétur in / terram suam; \*  
in illa die períbunt omnes cogitatíó/nes eórum.

♩ = ca. 72

*mp*

Tenor Lau - da a - ni - ma me - a Do-mi-num. → Rep. until cond. sign ① \*

Bass Bass II ad lib. Lau - da a - ni - ma me - a Do-mi-num. → Rep. until cond. sign ① \*

Viola *p* → Rep. until cond. sign ① \*

Cello *mp* → Rep. until cond. sign ① \*

Double bass *pizz.* *p* → Rep. until cond. sign ① \*

I: Beátus cujus Deus Jacob adjútor e/jus, †  
spes ejus in Dómino De/o ipsius,  
qui fecit caelum et terram, mare, et ómnia quae / in eis sunt;  
II: qui custódit veritátem in sáe/culum, †  
facit judícium injúriam / pati-éntibus, \*  
dat escam e/suri-éntibus.

♩ = ca. 72

*p*

S Be - a - tus cu - jus De - us Ja - cob ad - ju - tor e - jus. → Rep. until ② \*\*

A Be - a - tus cu - jus De - us Ja - cob ad - ju - tor e - jus. → Rep. until ② \*\*

Vln. I *pizz.* *arco* *mp* *p* → Rep. until ② \*\*

Vln. II *pp* *p* → Rep. until ② \*\*

\*: Give sign when Schola is about to finish the first section (→ "cogitationes eorum"). Finish the repetition.

\*\* Give sign when Schola is about to finish the second section (→ "escam esurientibus"). Finish the repetition.



6. Psalm 147A. Schola, brass, percussion 1 / 2

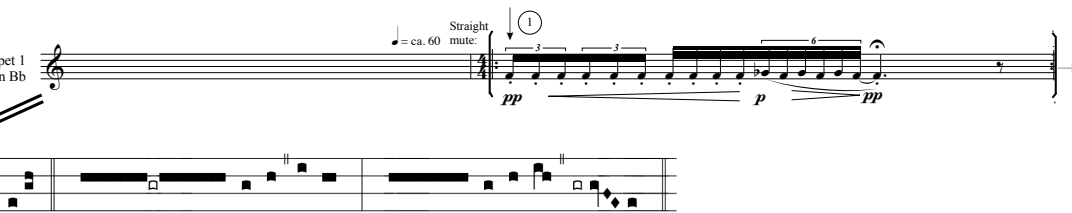
Do = D,

**Ant.**  
4



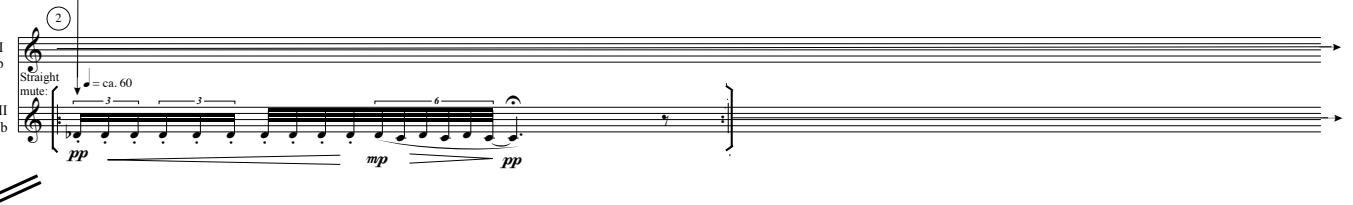
Kantor: Sancte O-lá-ve T: martyr Dómini præ-ci-ó-se ad-ésto nostris præ-cibus pi-us ac pro-pí-ti-us.

Trumpet I in Bb



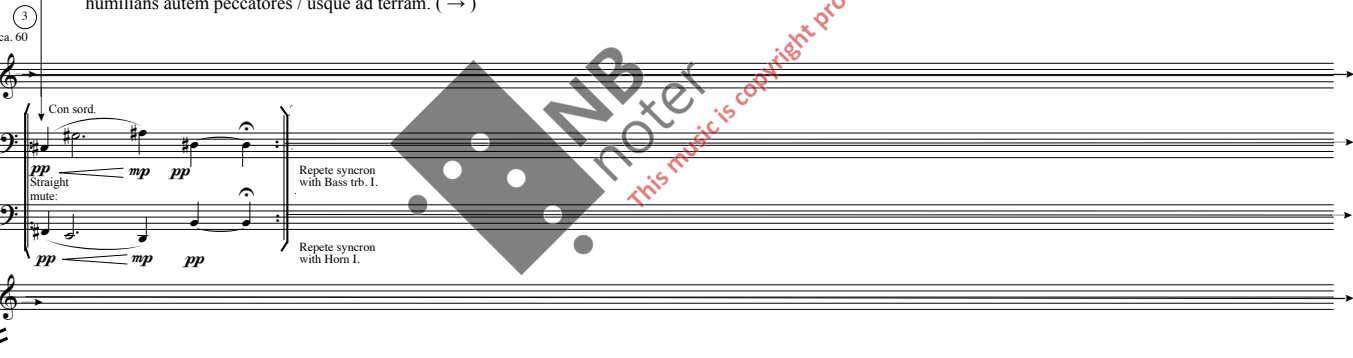
Kantor II: Laudáte Dóminum quóniam bo/nus est psalmus, \*  
Tutti II: Deo nostro sit jucúnda deco/ráque lau-dátio.  
I: Ædificans Jerú/salem Dóminus, \*  
dispérsos Israél/is congregábit.  
II: Qui sanat con/trítos corde \*  
et álligat contriti/ónes eórum.  
I: Qui númerat multítudi/nem stellárum \*  
et ómnibus eis / nómina vocat. ( → )

Trp. I in Bb  
Trp. II in Bb



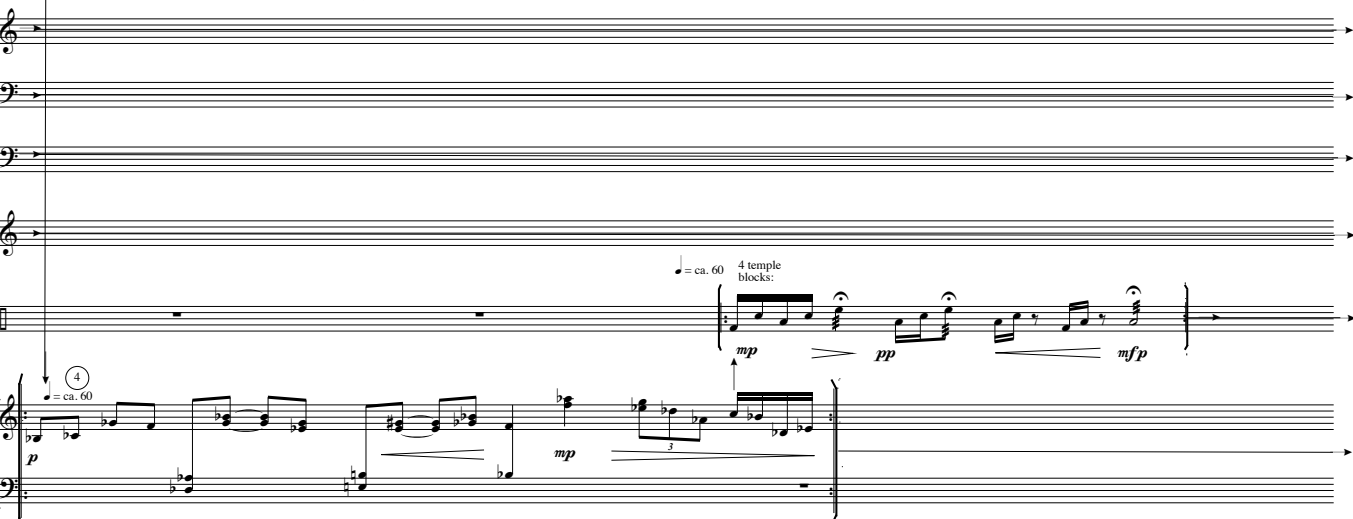
II: Magnus Dóminus noster et mag/nus virtúte, \*  
et sapiéntiae e/jus non est · númerus.  
I: Susténtat mansu/étos Dóminus, \*  
humílians autem peccatóres / usque ad terram. ( → )

Trp. I in Bb  
Hrn. I  
B. Tbn. I  
Trp. II in Bb



II: Præcínite Dómino in con/fessióne, \*  
psállite Deo / nostro in · cíthara.  
I: Qui óperit / cælum núbibus \*  
et pa/rat terræ · plúviam.  
II: Qui producit in món/tibus fœnum \*  
et herbam ser/vitúti · hóminum. ( → )

Trp. I in Bb  
Hrn. I  
B. Tbn. I  
Trp. II in Bb  
Perc. I  
Perc. II Marimba



I: Qui dat iumentis es/cam ipsorum \*  
et pullis corvorum invo/cantibus eum.  
II: Non in fortitudine equi voluntatem habebit \*  
nec in tibiis viri beneplacitum est ei.  
I: Beneplacitum est Domino super timentes eum \*  
et in eis, qui sperant super misericordia eius. ( → )

Trp. I in Bb  
Hrn. I  
B. Tbn. 1  
Trp. II in Bb  
Hrn. 2  
B. Tbn. 2  
Perc. I  
Perc. II  
Marimba

5  
J = ca. 60  
Con sord.  
pp Straight mute: mp pp  
Repete synchron with Bass trb. II.  
Repete synchron with Horn II.

III: Glória Pa/tri, et Filio \*  
et Spi/ritui Sancto.  
Sicut erat in principio, et / nunc et semper, \*  
et in saecula saeculorum. Amen. ( → )

6  
Finish the repetition, then stop.  
Finish the repetition, then stop.  
Finish the repetition, then stop.  
Finish the repetition, then stop.  
Finish the repetition, then stop.  
Finish the repetition, then stop.

Trp. I in Bb  
Hrn. I  
B. Tbn. 1  
Trp. II in Bb  
Hrn. 2  
B. Tbn. 2  
Perc. I  
Perc. II  
Marimba

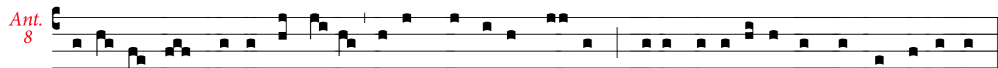
Ant.  
4  
Tutti: Sancte O-lá-ve martyr Domini praeci-ó-se ad-ésto nostris praecibus pi-us ac pro-pi-ti-us.

7  
Finish the repetition, then stop.  
Finish the repetition, then stop.

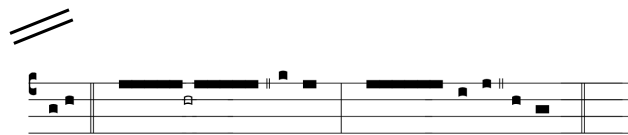
Perc. I  
Perc. II  
Marimba

7. Psalm 147B. Schola, soprano soli, chior, strings

Do = B<sub>1</sub>



Kantor: O be-á-te T: pa-ter O-lá-ve pi-um Dóminum Je-sum pro impi-e-tá-ti-bus nostris de-pósce.



Kantor II: Lauda, Jérusalem, / Dóminum; \*

Tutti II: lauda Deum / tuum, Sion.

I: Quóniam confortávit seras portárum tu/árum, \*

benedixit filiis / tuis in te.

II: Qui pósuit fines tuos / pacem \*

et ádipe fruménti / sátiat te.

I: Qui emittit elóquium suum / terræ, \*

velóci-ter currit / sermo ejus. (→)

♩ = ca. 84

*mp*

Soprano Lau - da, Je - ru - sa - lem, Do - mi - num. De - um tu - um. Si - o - n.

Alto Lau - da De - um tu - um. Si - o - n.

Choir Lau - da De - um tu - um. Si - o - n.

Tenor Lau - da De - um tu - um. Si - o - n.

Bass Lau - da De - um tu - um. Si - o - n. Quo - ni - am con - for - ta - vit se - ras por - ta - rum.

Violin I *pizz.* *arco* *mp* *pp* *p* *mf* *pp*

Violin II *pizz.* *mp* *p* *mf* *pp*

Viola *Sul tasto:* *pp* *Ord:* *p* *mf* *pp* *Ord:*

Cello *Sul pont:* *pp* *mp* *pp* *Ord:* *p* *mf* *pp* *Ord:*

Double Bass *pizz.* *pp* *mp* *pp* *Ord:* *p* *mf* *pp* *Ord:*

(Not first time)

Repete 2 X (3 X altogether)

S Be - ne - di - xit fi - li - is. *mf* *p*

A Be - ne - di - xit fi - li - is. *mf* *p*

Choir Be - ne - di - xit fi - li - is. *mf* *p*

T Be - ne - di - xit fi - li - is tu - is in te. *mf* *p*

B fi - li - is tu - is in te. *mf* *p*

Vln. I *pizz.* *arco* *p* *mp* *p*

Vln. II *p* *mf* *p*

Vla. *Sul pont:* *pp* *Ord:* *p* *mp*

Vc. *Ord:* *p* *mp*

D.B. *arco* *pp* *mp*

Repete 2 X (3 X altogether)

II: Qui dat nivem sicut / lanam, \*  
 nébulam sicut ci/nerem spargit.  
 I: Mittit cristállum suam sicut buc/céllas; \*  
 ante faciém frigoris ejus quis / sustinébit?  
 II: Emittet verbum suum, et liquefaciet / ea, \*  
 flabit spíritus ejus, et / fluent aquæ.  
 I: Qui annúnciat verbum suum / Jacob, \*  
 justítias et judícia / sua Israel.  
 II: Non fecit táliter omni nati/óni, \*  
 et judícia sua non manifes/távit eis.

III: Glória Patri, et / Filio \*  
 et Spiri/tui Sancto.  
 Sicut erat in principio, et nunc et / semper, \*  
 et in sæcula sæcu/lórum. Amen. (→)

♩ = ca. 66

S solo 1 *p* Qui dat ni - vem si - cut la - nam, ne - bu - lam si - cut ci - ne - rem spar - git. *mf* *p*

S solo 2 *p* Qui dat ni - vem si - cut la - nam, ne - bu - lam si - cut ci - ne - rem spar - git. *mf* *p*

Mezzo solo *p* Qui dat ni - vem si - cut la - nam, ne - bu - lam si - cut ci - ne - rem spar - git. *mf* *p*

Repete 4 X  
(5 X altogether)

Ant. 8

Tutti: O be - á - te pa - ter O - lá - ve pi - um Dóminum Je - sum pro impi - e - tá - ti - bus nostris de - pósce.

## 8. Reading Schola

Do = D,

Lector: Dicébat autem ad omnes: Si quis vult post me veni-re, abneget semet-ípsam, et tollat crucem suam quotidie, et sequátur me. Qui enim volúerit ánimam suam salvam fácere, perdet il-lam: nam qui perdíderit ánimam suam propter me, salvam fáci-et illam. Quid enim próficit ho-mo, si lucrétur univérsum mundum, se autem ipsum perdat, et detriméntum su-i fá-ci- at? Nam qui me erubuérít, et me-os sermónes: hunc Filius hóminis erubéscet cum vénerit in majestáte su-a, et Patris et sanc-tórum angelórum.

**9. Si quis vult post me venire.** *Choir, sopr. soli, brass, strings, percussion*

Soprano solo 1  
 Soprano solo 2  
 Mezzo-soprano solo  
 Soprano  
 Alto  
 Choir  
 Tenor  
 Bass  
 Violin I  
 Violin II  
 Viola  
 Cello  
 Double Bass  
 Trumpet 1 in Bb  
 Horn 1 in F  
 Bass Trombone 1  
 Trumpet 2 in Bb  
 Horn 2 in F  
 Bass Trombone 2  
 Percussion I  
 Percussion II  
 Percussion III  
 Percussion IV

[illegible]

28 A

S *f* Si quis vult post me ve - ni - re, — ab - ne - get se-met - ip - su-m, — *mf* et

A *f* Si quis vult post me ve - ni - re, — ab - ne - get se-met - ip - su-m, — *mf* et

Choir *f* Si quis vult post me ve - ni - re, — ab - ne - get se-met - ip - su-m, — *mf* et

T *f* Si quis vult post me ve - ni - re, — ab - ne - get se-met - ip - su-m, — *mf* et

B *f* Si quis vult post me ve - ni - re, — ab - ne - get se-met - ip - su-m, — *mf* et

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *pizz.* *mp* *mf*

Vc. *pizz.* *mp* *arco* *p* *mf*

D.B. *pizz.* *mf* *arco* *p* *pizz.* *mp*

Trp. 1 *mp* *p*

Hrn. 1 *mp* *p* *pp*

B. Tbn. 1 *mp* *pp*

Trp. 2 *mp* *pp*

Hrn. 2 *mp* *pp*

B. Tbn. 2 *mp* *pp*

Perc. I 4 temple blocks: *mp* *p*

Perc. II Gr. c.: *p*

36

S  
tol - lat, et tol - lat cru - cem su - am quo - ti - di - e, et se - qua - tur, se - qua - tur me.

A  
tol - lat, et tol - lat cru - cem su - am quo - ti - di - e, et se - qua - tur, et se - qua - tur me,

Choir  
T  
tol - lat, et tol - lat cru - cem su - am quo - ti - di - e, et se - qua - tur, et se - qua - tur me. se - qua - tur

B  
tol - lat, et tol - lat cru - cem su - am quo - ti - di - e, et se - qua - tur, se - qua - tur me, se -

Vln. I  
f mp mp

Vln. II  
f mp mp

Vla.  
f mp mf

Vc.  
f mp

D.B.  
f arco mp mf

Trp. 1

Hrn. 1

B. Tbn. 1

Trp. 2

Hrn. 2

B. Tbn. 2

Perc. I

Perc. II

**NB**  
noter  
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B

S *mp* Si quis vult post me ve - ni - re, *p* ab-ne-get se-met-ip-su-m, *f* 3

A *mp* Si quis vult post me ve - ni - re, ab-ne-get se-met-ip-sum, se-met-ip-sum,

Choir

T *mf* Si quis vult post me ve - ni - re, *f* 3 ab-ne-get se-met-ip-sum, et

B *mf* Si quis vult post me ve - ni - re, *f* 3 ab-ne-get se-met-ip-sum, et

S *ff* et tol-lat cru-cem *mf* su - am quo-ti-di - e, *mp* et se-qua - tur me, *mf*

A *ff* et tol-lat cru-cem *mf* su - am quo-ti-di - e, *mp* et se-qua - tur me, *mf*

Choir

T *ff* tol-lat cru-cem, *mf* tol-lat cru-cem *mp* su - am quo-ti-di - e, *mf* et se-qua - tur, *mf* se - qua-tur, *p* se-qua - tur,

B *ff* tol-lat cru-cem, *mf* tol-lat cru-cem *mp* su - am quo-ti-di - e, *mf* et se-qua - tur, *mf* se-qua - tur, *p* se-qua - tur,

C ♩ = ca. 76

S *p* me, *mf* se - qua - tur me, *p*

A *p* me, *mf* se - qua - tur me, *p*

Choir

T *mf* se-qua - tur me, *p* me.

B *mf* se-qua - tur me, *p* me.

Perc. I 4 temple blocks: *mf* *mp*

Perc. II Marimba: *mf* *f* *mp* *p*

Perc. III Claves: *mp*

Perc. IV Claves: *mp*

Perc. I 74 Claves: *p* *pp* *pp*

Perc. II Claves: *p* *pp*

Perc. III *p* *pp*

Perc. IV *p* *pp*

Rep. until conductor sign "1".  
Tempo ad lib.

83 **D**

S solo 1 *f* Qui e-nim vo-lu-e-rit a-ni-mam su-am sal-vam fa-ce-re, per - det il-la-m, *mf* per - det il - la-m, per-det il -

S solo 2 *f* Qui e-nim vo-lu-e-rit a-ni-mam su-am sal-vam fa-ce-re, per - det il-la-m, *mf* per - det il - la-m, per-det il -

Mezzo solo *f* Qui e-nim vo-lu-e-rit a-ni-mam su-am sal-vam fa-ce-re, per - det il-la-m, *mf* per - det il - la-m, per-det il -

Perc. I

Perc. II

Perc. III

Perc. IV

90

S solo 1 *f* lam, *f* nam qui per-di-de-rit a-ni-mam su-am prop-ter me, *ff* sal-vam fa-ci-et i - ll-a - m. *mp*

S solo 2 *f* lam, *f* nam qui per-di-de-rit a-ni-mam su-am prop-ter me, *ff* sal-vam fa-ci-et i - ll-a - m. *mp*

Mezzo solo *f* lam, *f* nam qui per-di-de-rit a-ni-mam su-am prop-ter me, *ff* sal-vam fa-ci-et i - ll-a - m. *mp*

Trp. 1 *mp* *p* *mf*

Hrn. 1 *mf* *p* *mf*

B. Tbn. 1 *mf* *p* *mf*

Trp. 2 *mp* *p* *mf*

Hrn. 2 *mf* *p* *mf*

B. Tbn. 2 *mf* *p* *mf*

Perc. I

Perc. II

Perc. III

Perc. IV

99 E = ca. 88

Trp. 1 *p* *mf* *mf* *mf* *mf* *mf* *mf*

Hrn. 1 *p* *mf* *mf* *mf* *mf* *mf* *mf*

B. Tbn. 1 *p* *mf* *mf* *mf* *mf* *mf* *mf*

Trp. 2 *p* *mf* *p* *p* *mf* *p* *f*

Hrn. 2 *p* *mf* *p* *p* *mf* *p* *f*

B. Tbn. 2 *p* *mf* *p* *p* *mf* *p* *f*

Perc. I 4 temple blocks: *mf* *f*

Perc. II 4 octabans, gr. c.: *mp* *mf*

107

Trp. 1 *f* *mf* *ff* *mp* *p*

Hrn. 1 *f* *mf* *ff* *mp* *p* *pp*

B. Tbn. 1 Straight mute: *mf* *f* *ff* *mp* Sord. out:

Trp. 2 *mf* *ff* *mp* Sord. out:

Hrn. 2 *mf* *ff* *mp* Sord. out:

B. Tbn. 2 Straight mute: *mf* *ff* *mp* Sord. out:

Perc. I 4 temple blocks: *f* *fp* *f* *ff* *mp* *p*

Perc. II *mf* *f* *ff* *fp*



121

S solo 1

S solo 2

Mezzo solo

S

A

Choir

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Trp. 1

Hrn. 1

B. Tbn. 1

Trp. 2

Hrn. 2

B. Tbn. 2

Perc. I

Perc. II

Perc. III

Perc. IV

sum

mun

dum.

se

au - tem ip - su - m

3 susp. cymb.  
gr. c.:  
mf

Gl. sp.:  
mf

Crotales:  
mf

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127

S  
per - dat, et de - tri - men - tu - m su - i fa - ci - at?

A  
per - dat, et de - tri - men - tu - m su - i fa - ci - at?

Choir  
T  
per - dat, et de - tri - men - tu - m su - i fa - ci - at?

B  
per - dat, et de - tri - men - tu - m su - i fa - ci - at?

Vln. I  
127  
mf p

Vln. II  
mf p

Vla.  
mf p

Vc.  
mf

D.B.  
mf

Trp. I  
Straight mute:  
mp p

Hrn. I  
Mute:  
mp p

B. Tbn. 1  
mf

Trp. 2  
Straight mute:  
p

Hrn. 2  
Mute:  
p

B. Tbn. 2  
mf

Perc. I  
Vibraphone:  
mf p

Perc. II  
mf p

Perc. III  
Gl. sp.:  
mp pp

Perc. IV  
Crotales:  
mp pp

10. Responsory. Schola, sopr. soli, brass, strings, percussion

Fa = B<sub>1</sub>

*Resp.*  
2

Kantor: O quantus T: fī-de-i fer- vor in- vic- tīs- simi martý- ris pec- tus accénde- rat

1 2 3 4 5

Soprano solo 1

Soprano solo 2

Mezzo-soprano solo

Violin I

Violin II

Viola

Cello

Double Bass

Trumpet 1 in Bb

Horn 1 in F

Bass Trombone 1

Trumpet 2 in Bb

Horn 2 in F

Bass Trombone 2

Percussion I Vibraphone

Percussion II Marimba

Percussion III 3 susp. cymb.

Percussion IV 3 susp. cymb.

Sul tasto: *p*

Sul tasto: *p*

Sul tasto: *p*

Mute: *p*

Str. mute: *p*

Mute: *p*

Str. mute: *p*

*mf* *mp* *p* *mf*

*ca. 84*

*ca. 84*

Play 4x

qui in mé- di- o gén-ti-um effe- rá-rum con- sti- tú-tus. Non cessábat ta- men sa- lú- tis

6 7 8 1 2

Sul tasto: *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Hrn. 1 *p*

B. Tbn. 1 *p*

Hrn. 2 *p*

B. Tbn. 2 *p*

Perc. I *mf* *mp*

Perc. II Marimba *mp* *mf* *p*

*pp* *p*

*ca. 84*

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verbum cun- ctis pre- di- cá-re. Solo: Mul- tos habébat adversári- os qui vi- as dómi-

S solo 1 3 4 5 *pp*  $\text{♩} = \text{ca. } 69$  Sing 3x.  
Mu-l-tos ha-be-bat \_\_ ad-ver-sa-ri-os.

S solo 2 *pp*  $\text{♩} = \text{ca. } 69$  Sing 3x.  
Mu-l-tos ha-be-bat \_\_ ad-ver-sa-ri-os.

Mezzo solo *pp*  $\text{♩} = \text{ca. } 69$  Sing 3x.  
Mu-l-tos ha-be-bat \_\_ ad-ver-sa-ri-os.

Vla.  $\text{♩} = \text{ca. } 69$

Vc.

D.B.

Hrn. 1

B. Tbn. 1 (Take breath when necessary!)

Hrn. 2

B. Tbn. 2 (Take breath when necessary!)

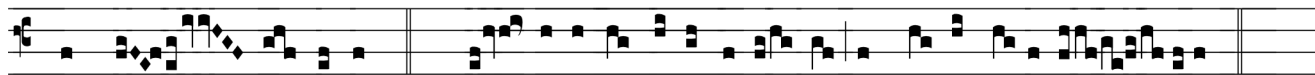
Perc. I

Perc. II Marimba

Perc. III 3 susp. cymb.  $\text{♩} = \text{ca. } 84$  Triangle beater, on edge: *pp* Play 4x

Perc. IV 3 susp. cymb.  $\text{♩} = \text{ca. } 84$  Triangle beater, on edge: *pp*  $\text{♩} = \text{ca. } 84$  Triangle beater, on edge: *pp*  $\text{♩} = \text{ca. } 84$  Triangle beater, on edge: *pp* Play 4x





ctis pre- di- cá-re. Solo: Glo- ri- a Pa-tri et Fí-li- o et Spi- ri-tú- i Sanc- to.

21

4 5  $\text{♩} = \text{ca. } 69$  *pp* Sing 2x.

S solo 1 Glo - ri - a Pa - tri, — glo - ri - a Fi - li - o.

S solo 2 *pp*  $\text{♩} = \text{ca. } 69$  Sing 2x.

Glo - ri - a Pa - tri, — glo - ri - a Fi - li - o.

Mezzo solo *pp*  $\text{♩} = \text{ca. } 69$  Sing 2x.

Glo - ri - a Pa - tri, — glo - ri - a Fi - li - o.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Trp. 1 Mute out:

Hrn. 1 Mute out:

B. Tbn. 1 Mute out:

Trp. 2 Mute out:

Hrn. 2 Mute out:

B. Tbn. 2 Mute out:

Perc. I

Perc. II Marimba

$\text{♩} = \text{ca. } 84$  Triangle beater, on edge: *pp* Play 3x.

Perc. III 3 susp. cymb.  $\text{♩} = \text{ca. } 84$  Triangle beater, on edge: *pp* Play 3x.

Perc. IV 3 susp. cymb. *pp*  $\text{♩} = \text{ca. } 84$  Triangle beater, on edge: *pp* Play 3x.



$$\mathbf{D}_0 = \mathbf{D}$$

*Kantor:* De- us, tu- ó-rum mí-li-tum T: sors et coróna, præmi- um, laudes canéntes mártý-ris

The musical score is for a piece titled "The Lord's Prayer" (Latin: "Oratio Domini"). It features a vocal ensemble with four soloists (Soprano I, Soprano II, Mezzo, and Tenor) and a percussion ensemble (Percussion I and II). The score is in 2/4 time and begins with a key signature of one sharp (F#). The lyrics are in Latin: "absolve nexu crimi-nis. 2 Hæc te-stis ore pró-tu-lit quod cordis arca crédi-dit. Chris-tum se-". The vocal soloists enter with a melodic line, while the percussion ensemble provides a rhythmic accompaniment. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The percussion parts are marked with *pp* and include a snare drum and a tom-tom. The vocal parts are marked with *p* and include a soprano, mezzo, and tenor. The score is written for a full vocal ensemble and a percussion ensemble.

quendo réppe-rit ef-fu-si-ó-ne sángu-i-nis. 3 Hæc nempe mundi gáudi-a et blandiménta

Sopr. solo I 1  
Sopr. solo II 2  
Mezzo solo

quén fu. quén fu. quén fu.

Perc. III  
Perc. IV

Gl. sp.:  
♩ = ca. 84

*pp*

Crotales:  
♩ = ca. 84

*pp*

nó-xi-a ca-dú-ca ri-te dépu-tans, pervénit ad cæ-lésti-a. 4 Poenas cucúrrit fór-ti-ter et

S  
A  
T  
B

16

Pœ - nas cu - cur - rit  
Pœ - nas cu - cur - rit  
Pœ - nas cu - cur - rit  
Pœ - nas cu - cur - rit

*mp*  
*mp*  
*mp*  
*mp*

Perc. III  
Perc. IV

16

*mp*

♩ = ca. 84

sústu-lit vi- rí- li-ter; pro te re-fúndens sángui-nem, ætéRNA do-na póssedet. 5 Ób hoc precá-

Sopr. solo I 1

Sopr. solo II 2

Mezzo solo

S for - ti - ter.

A for - ti - ter.

T 8 for - ti - ter.

B for - ti - ter.

Perc. I Vib.: *p* Susp. cymb., gr. c.: Soft mallets: *mp* *pp*

Perc. II *pp*

tu súpli-ci te póscimus, pi- íssime; in hoc tri- úmpho mártýris dimítte no- xam sér-

Sopr. solo I 1 *p* tu po i in um mi.

Sopr. solo II 2 *p* tu po i in um mi.

Mezzo solo *p* tu po i in um mi.

Schola

vu-lis. 6 Ut consequámur mú-ne-ris ipsí- us et consórti- a, læ- témur ac per-énni-ter iunc-

Sopr. solo I 1

Sopr. solo II 2

Mezzo solo

Perc. III

Perc. IV

Gl. sp.: *pp*

Crotales: *pp*

ti poló- rum sédibus 7 Laus et perénis gló-ri- a ti-bi, Pater, cum Fí-li- o, Sancto si-mul Pa-

S

A

T

B

Perc. I

Perc. II

Perc. III

Perc. IV

*mf* = ca. 84 *mf*

*f*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Vib.: *p*

Susp. cymb., gr. c.: Soft mallets: *mp*

rácli-to in sæcu- ló- rum sæ- cu- la. A- men

43

S

A

T

B

Perc. I

Perc. II

Perc. III

Perc. IV

Gl. sp.: *pp*

Crotales: *pp*

# 11. Versicle. Schola, percussion

Do = D

Schola

Kantor: Glória et honóre coronásti e- um; T. et constituísti eum super ópera mánuum tuá- rum.

Perc. II

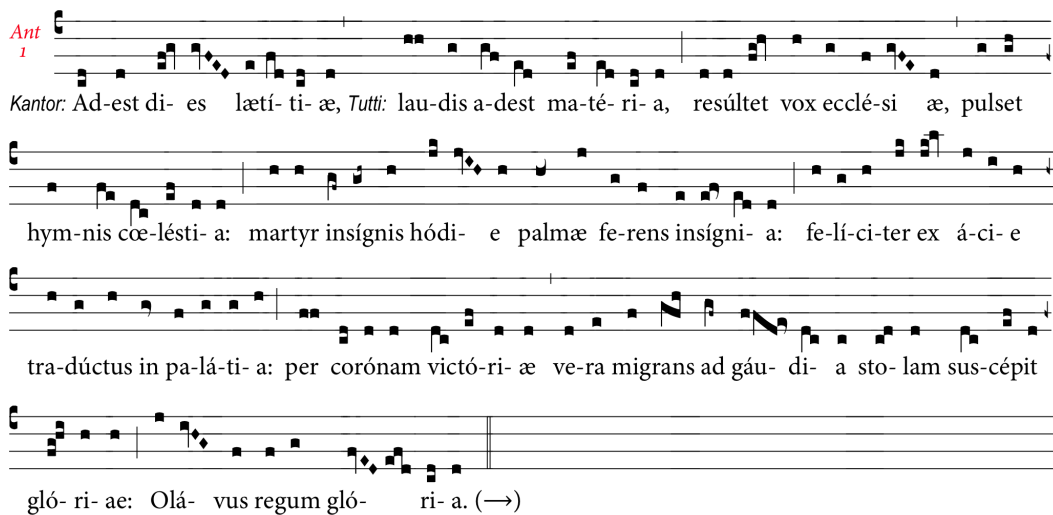
Perc. III

Perc. IV

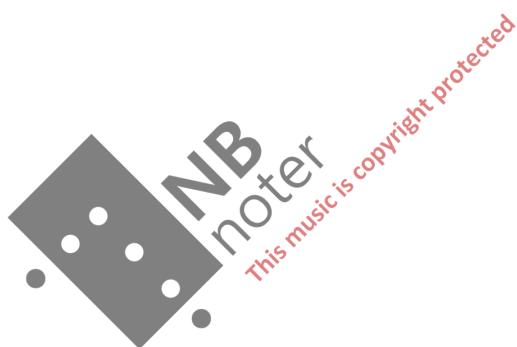
### 13. Magnificat. Tutti

Do = C

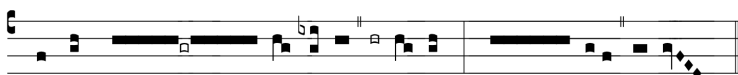
*Ant*  
*1*



*Kantor:* Ad-est di- es læti- ti- æ, *Tutti:* lau-dis a-dest ma-té- ri- a, resúltet vox ecclé-si æ, pulset  
hym-nis cœ-léstí- a: martyr insígnis hódi- e palmæ fe-rens insígni- a: fe-lí-ci-ter ex á-ci- e  
tra-dúctus in pa-lá-ti- a: per corónam victó-ri- æ ve-ra migrans ad gáu- di- a sto- lam sus-cépit  
gló- ri- æ: Olá- vus regum gló- ri- a. (→)







*Tutti I: et exultávit / spíritus meus \**

in Deo salu/tári meo,

*II: quia respéxit humilitátem / ancillæ suæ. \**

Ecce enim ex hoc beátam me dicent omnes gene/ratiónes,

*I: quia fecit mihi / magna, qui · potens est, \**

et sanctum / nomen ejus,

*II: et misericórdia ejus in progéni/e in pro·génies \**

timén/tibus eum.

9 *p* Sing 3x  
S cat, ma-gn - i - fí - cat. *mp*  
A cat, *p* ma-gn - i - fí - cat. *mp* Sing 3x  
Choir cat, *p* ma-gn - i - fí - cat. *mp* Ma  
T a - ni-ma me - a. Ma Sing 3x  
B a - ni-ma me - a. Ma Play 3x  
Vln. I *p* *pp* *pizz* Final rep: Play 3x  
Vln. II *p* *pizz* Final rep: Play 3x  
Vla. *p* *pp* *pizz* Final rep: *p* Play 3x  
Vc. *arco* *p* *pp* *Sul tasto:* Final rep: Play 3x  
D.B. *p* Final rep: Play 3x  
Perc. I *p* Final rep: Play 3x  
Perc. II 3 susp cymb. gr. c.: *p* Final rep: Play 3x  
Triangle beater on edge:

*I: Fecit poténtiam in / bráchio suo, \**  
dispérsit supérbos mente / cordis sui;

*II: depósuit po/téntes de sede \**

et exal/távit húmiles;

*I: esuriéntes / implévit bonis \**

et dívites dimi/sit inánes.

*II: Suscépit Israel / púerum suum, \**

recordátus misericór/diæ suæ,

*I: sicut locútus est / ad patres nostros, \**

Ábraham et sémini ei/us in sáecula.

*III: Gloria / Patri et · Filio \**

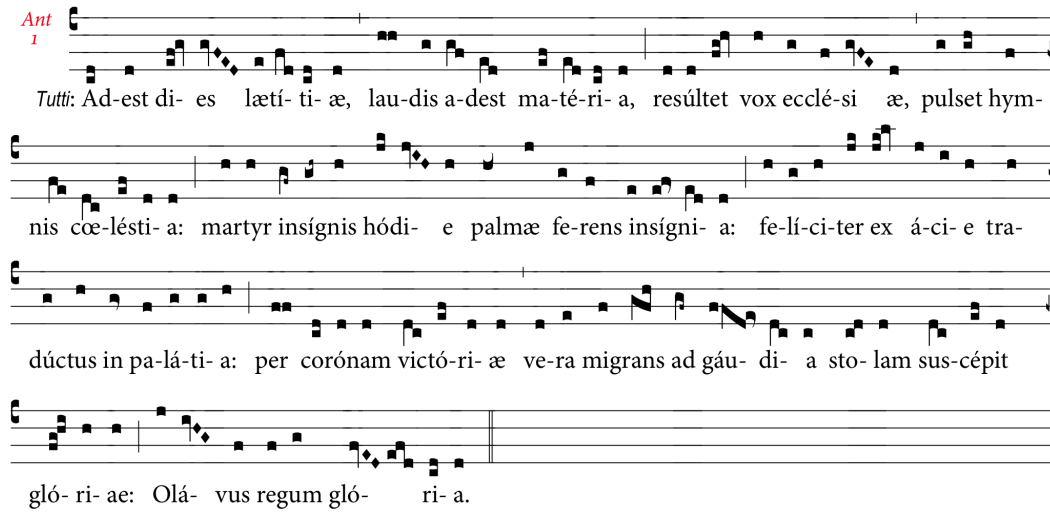
et Spiri/tui Sancto

sicut erat in princípío / et nunc et semper \*

et in sáecula sáecu/lórum. Amen. (→)

13 *p* *mp* Final rep: *p* Play 4x  
S solo 1 Fe - cit po - ten - ti - am in bra-chi-o su - o, su - o.  
S solo 2 *p* *mp* Final rep: *p* Sing 4x  
Fe - cit po - ten - ti - a-m in bra-chi-o su - o, su - o.  
Mezzo solo *p* *mp* *p* Final rep: Sing 4x  
Fe - cit po - ten - ti - am in Triangle bra-chi-o su - o,  
Perc. III Triangle: *p* *p* Final rep: Play 4x  
Triangle beater on edge:  
Perc. IV 3 susp cymb: *p* *pp* Final rep: Play 4x  
Soft beater: *p* *pp*

Ant  
1



*Tutti:* Ad-est di- es lætí- ti- æ, lau-dis a-dest ma-té-ri- a, resúltet vox ecclé-si æ, pulset hym-  
nis cœ-lésti- a: martyr insígnis hódí- e palmæ fe-reus insígni- a: fe-lí-ci-ter ex á-ci- e tra-  
ductus in pa-lá-ti- a: per corónam victó-ri- æ ve-ra migrans ad gáu- di- a sto- lam sus-cépit  
gló- ri- æ: Olá- vus regum gló- ri- a.



# 14. Prayers. Tutti

Do = C



Kantor: Ky-rie e-léison T: Christe e-léison. Kyrie e- leí- son.



**Pater noster, qui es in cælis, sanctificétur nomen tu-um, advénia regnum tu-um,**

*mf*  
Follow schola carefully!

Soprano  
Pa - ter nos - ter, qui es in cæ - lis, san - cti - fi - cé - tur no - men tu - um, ad - vé - ni - at reg - num tu - um,

Alto  
Pa - ter nos - ter, qui es in cæ - lis, san - cti - fi - cé - tur no - men tu - um, ad - vé - ni - at reg - num tu - um,

Choir  
Pa - ter nos - ter, qui es in cæ - lis, san - cti - fi - cé - tur no - men tu - um, ad - vé - ni - at reg - num tu - um,

Tenor  
Pa - ter nos - ter, qui es in cæ - lis, san - cti - fi - cé - tur no - men tu - um, ad - vé - ni - at reg - num tu - um,

Bass  
Pa - ter nos - ter, qui es in cæ - lis, san - cti - fi - cé - tur no - men tu - um, ad - vé - ni - at reg - num tu - um,



**fi-at volúntas tua, sicut in cælo, et in terra. Panem nostrum cotidiánum da nobis hó-die,**

S  
fi - at vo - lún - tas tu - a, si - cut in cæ - lo, et in ter - ra. Pa - nem nos - trum co - ti - di - á - num da no - bis hó - di - e,

A  
fi - at vo - lún - tas tu - a, si - cut in cæ - lo, et in ter - ra. Pa - nem nos - trum co - ti - di - á - num da no - bis hó - di - e,

Choir  
fi - at vo - lún - tas tu - a, si - cut in cæ - lo, et in ter - ra. Pa - nem nos - trum co - ti - di - á - num da no - bis hó - di - e,

T  
fi - at vo - lún - tas tu - a, si - cut in cæ - lo, et in ter - ra. Pa - nem nos - trum co - ti - di - á - num da no - bis hó - di - e,

B  
fi - at vo - lún - tas tu - a, si - cut in cæ - lo, et in ter - ra. Pa - nem nos - trum co - ti - di - á - num da no - bis hó - di - e,



**et dimítte nobis débita nostra, sicut et nos dimíttimus debitóribus nostris, et ne nos**

S  
et di - mít - te no - bis dé - bi - ta nos - tra, si - cut et nos di - mít - ti - mus de - bi - tó - ri - bus nos - tris, et ne nos →

A  
et di - mít - te no - bis dé - bi - ta nos - tra, si - cut et nos di - mít - ti - mus de - bi - tó - ri - bus nos - tris, et ne nos →

Choir  
et di - mít - te no - bis dé - bi - ta nos - tra, si - cut et nos di - mít - ti - mus de - bi - tó - ri - bus nos - tris, et ne nos →

T  
et di - mít - te no - bis dé - bi - ta nos - tra, si - cut et nos di - mít - ti - mus de - bi - tó - ri - bus nos - tris, et ne nos →

B  
et di - mít - te no - bis dé - bi - ta nos - tra, si - cut et nos di - mít - ti - mus de - bi - tó - ri - bus nos - tris, et ne nos →

indúcas in tenta-ti-ó-nem, sed lí-be-ra nos a Ma-lo. *L: De-us qui es regum ómnium*

*♩ = ca. 80* *mf* *ff*

S solo 1

S solo 2

Mezzo solo

S

A

Choir

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Trp. 1

Hrn. 1

B. Tbn. 1

Trp. 2

Hrn. 2

B. Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Susp. cymb. / gr. c. *p* *ff*

Susp. cymb. / gr. c. *p* *ff*

Gl. sp.: *p* *f*

Crot.: *p* *f*

coróna et martýrum victó-ri-æ: ánnue nos beati Olávi regis et martýris pia apud te

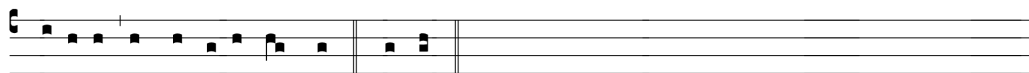


# 15. Benediction. Tutti

Do = C



Liturg: Dominus vobiscum T: Et cum spí-ri-tu tu-o. L: Benedícat vos omnípotens De-us, Pa-ter, et



Fí-li-us, et Spí-ri-tus Sanctus. T: Amen.

*♩ = ca. 80 mp*

Soprano solo 1 Female soli  
Soprano solo 2  
Mezzo-soprano solo  
Soprano  
Alto  
Choir  
Tenor  
Bass

A - men.  
*mp*  
A - men.  
*mp*  
A - men.  
*mp*  
A - men.  
*mp*  
A - men.  
*mp*  
A - men.  
*mp*

Violin I  
Violin II  
Viola  
Cello  
Double Bass

*mp*  
*mp*  
*mp*  
*mp*  
*mp*

Trumpet 1 in Bb  
Horn 1 in F  
Bass Trombone 1

*mp*  
*mp*  
*mp*

Trumpet 2 in Bb  
Horn 2 in F  
Bass Trombone 2

*mp*  
*mp*  
*mp*

Percussion I  
Percussion II  
Percussion III  
Percussion IV

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

NB  
noter  
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# 16. Benedicamus / Recession. Tutti

Do = D



Kantor: Be-ne-di-cá-mus Dómi-no. Al-lé-lu-ia, al-lé-lu-ia, al-lé-lu-ia.



T: De-o grá-ti-as. Al-lé-lu-ia, al-lé-lu-ia, al-lé-lu-ia.

Follow the scholas' s rhythm!

1 2 3 4 = ca. 76

**Vocalists:**

- Soprano solo 1: A - l - le - lu - ia, a - l - le - lu - ia, a - l - le -
- Soprano solo 2: A - l - le - lu - ia, a - l - le -
- Mezzo-soprano solo: A - l - le - lu - ia, a - l - le -
- Soprano: De - o gra - ci - as, a - l - le - lu - ia, a - l - le - lu - ia, al - le -
- Alto: De - o gra - ci - as, a - l - le - lu - ia, al - le - lu - ia, a - l - le - ia, al - le -
- Choir: De - o gra - ci - as, a - l - le - lu - ia, al - le - lu - ia, a - l - le - ia, al - le -
- Tenor: De - o gra - ci - as, a - l - le - lu - ia, a - l - le - lu - ia, al - le -
- Bass: A - l - le - lu - ia, a - l - le - lu - ia, a - l - le - lu - ia, al - le -

**Instrumentalists:**

- Violin I: *p*, *pizz.*, *arco*, *mf*, *mp*, *ff*
- Violin II: *p*, *pizz.*, *arco*, *mf*, *mp*, *ff*
- Viola: *p*, *pizz.*, *arco*, *mf*, *mp*, *ff*
- Cello: *p*, *pizz.*, *arco*, *mf*, *mp*, *ff*
- Double Bass: *p*, *pizz.*, *arco*, *mf*, *mp*, *ff*
- Trumpet 1 in Bb: *mp*, *ff*
- Horn 1 in F: *mp*, *ff*
- Bass Trombone 1: *mp*, *ff*
- Trumpet 2 in Bb: *mp*, *ff*
- Horn 2 in F: *mp*, *ff*
- Bass Trombone 2: *mp*, *ff*
- Percussion 1: 4 tom-toms, gr. c.: *p*, *ff*
- Percussion 2: 4 tom-toms, gr. c.: *p*, *ff*
- Percussion 3: 3 susp. cymb.: *p*, *mf*
- Percussion 4: 3 susp. cymb.: *p*, *mf*

**Other markings:**

- 4 temple blocks; 3 susp. cymb. gr. c.: *mf*
- GI-sp.: *ff*
- Crotales: *ff*

6 *mp* *ff*

S solo 1 lu - ia, De - o, —

S solo 2 lu - ia, a - l - le lu - ia, De - o, —

Mezzo solo lu - ia, a - l - le lu - ia, De - o, —

S lu - ia, al - le - lu - ia, De - o, —

A lu - ia, al - le - lu - ia, De - o, —

Choir

T al - le - lu - ia, al - le - lu - ia, De - o — gra - ti - as, —

B al - le - lu - ia, al - le - lu - ia, Gra - ti - as, —

Vln. I *pizz.* *arco* *ord.* *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* *arco*

Vc. *f*

D.B. *pizz.* *f*

Trp. 1 *f* *ff*

Hrn. 1 *f* *ff*

B. Tbn. 1 *f*

Trp. 2 *f* *ff*

Hrn. 2 *f* *ff*

B. Tbn. 2 *f*

Perc. 1 Gr. c.: Temple blocks: Gr. c., susp cymb.: 4 tom-toms: *ff* *f* *mp*

Perc. 2 *ff* 3 susp cymb. gr. c.: 4 octa-bans: *ff* *f* *mp*

Perc. 3 *p* 4 tom-toms: *ff* *mp*

Perc. 4 *p* 4 tom-toms: *ff*

12

S solo 1 De - o gra - ti - as,

S solo 2 De - o gra - ti - as,

Mezzo solo De - o gra - ti - as,

S De - o gra - ti - as, De - o gra - ti - as, De - o gra - ti - as,

A De - o, De - o gra - ti - as, De - o gra - ti - as,

Choir De - o, De - o gra - ti - as, De - o gra - ti - as,

T De - o, De - o gra - ti - as, De - o gra - ti - as,

B gra - ti - as, De - o gra - ti - as, De - o gra - ti - as,

Vln. I pizz. *mf* *mp*

Vln. II pizz. *mf* *mp*

Vla. arco *mf* *pp* *mp*

Vc. *f* *mf* *mp*

D.B. *p* *mp*

Trp. 1 *f* *ff*

Hrn. 1 *ff*

B. Tbn. 1 *f*

Trp. 2 *f* *ff*

Hrn. 2 *ff*

B. Tbn. 2 *f*

Perc. 1 Gr. c., 4 tom-toms: Vib.: *mf*

Perc. 2 3 susp cymb. gr. c., 4 octa-bans: 3 susp cymb. triangle: *mp* *mf*

Perc. 3 *f* *mf*

Perc. 4 *f*

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17 *ff*

S solo 1 De - o, De - o gra - ti - as.

S solo 2 *ff* De - o, De - o gra - ti - as.

Mezzo solo *ff* De - o, De - o gra - ti - as.

S *ff* De - o, De - o gra - ti - as, *mf* De - o

A *ff* De - o, De - o, *mf* De - o

Choir *ff* De - o, De - o, *mf* De - o

T *ff* De - o, De - o, *mf* De - o

B *ff* gra - ti - as, De - o gra - ti - as, De - o gra - ti - as, *mf*

Vln. I *f* arco *ff* *pizz.* *mf*

Vln. II *f* arco *ff* *pizz.* *mf*

Vla. *f* *pizz.* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

Trp. 1 *f* *ff* *mf*

Hrn. 1 *f* *ff* *mf*

B. Tbn. 1 *f* *ff* *mf*

Trp. 2 *f* *ff* *mf*

Hrn. 2 *f* *ff* *mf*

B. Tbn. 2 *f* *ff* *mf*

Perc. 1 3 susp cymb. gr. c.: 4 tom-toms: Gr. c., susp cymb.: 4 tom-toms: Vib.: *mp*

Perc. 2 3 susp cymb. gr. c.: 4 octa-bans: 3 susp cymb. gr. c.: 4 octa-bans: *mf*

Perc. 3 *ff* *mf*

Perc. 4 *ff* *mf*

22

S solo 1

S solo 2

Mezzo solo

S

A

Choir

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Trp. 1

Hrn. 1

B. Tbn. 1

Trp. 2

Hrn. 2

B. Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

gra - ti - as, gra - ti - as, De - o, De - o,

gra - ci - as, gra - ci - as, gra - ci - as, gra - ci - as, gra -

gra - ci - as, gra - ci - as, De - o, gra - ci - as, gra -

gra - ti - as, gra - ti - as, gra - ti - as, gra - ti - as, De - o, gra - ti - as,

arco Sul pont.

pizz.

3 susp cymb. triangle:

4 tom-toms:

4 octa-bans:

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

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33

S solo 1

S solo 2

Mezzo solo

S

De - o, —

A

Choir

gra - ci - as, —

T

8

gra - ci - as, —

B

— gra - ci - as, De - o — gra - ci - as, De - o — gra - ci - as,

Vln. I

33

arco

*f*

*mp*

pizz.

*p*

Vln. II

*mp*

ord.

*f*

*mp*

Sul pont.

*pp*

Vla.

*f*

arco

*f*

*mp*

pizz.

*p*

Vc.

*f*

*mp*

*p*

D.B.

arco

*f*

pizz.

*p*

Trp. 1

33

*f*

*mp*

Hrn. 1

*f*

*mp*

B. Tbn. 1

*f*

*mp*

Trp. 2

33

*f*

*mp*

Hrn. 2

*f*

*mp*

B. Tbn. 2

*f*

*mp*

Perc. 1

33

*mf*

*ff*

*mp*

*f*

*p*

*pp*

Perc. 2

*mf*

*ff*

*mp*

*f*

*p*

*pp*

Perc. 3

33

*ff*

*mp*

*f*

*p*

*pp*

Perc. 4

*ff*

*mp*

*f*

*p*

*pp*

H. O. Arnes 26. 05. 2012