

edvin østergaard

the nature of nature

for

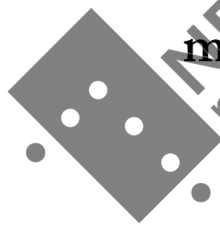
mixed choir and soloist groups





the nature of nature

for
mixed choir and soloist groups



This music is copyright protected

edvin østergaard
2014/2015

written for oslo voices
and their conductor lars isdahl
funded by det norske komponistfond

about the piece

This piece is based on writings by Francesco Petrarch (1304-1374); one of his poems from the grand cycle *Canzoniere* and excerpts from a letter written on April 26, 1335, after his descent from Mount Ventoux in Provence, South-France.

The intention of this piece is best fulfilled when performed in a combination with renaissance madrigals (also) using Petrarch poems. There is a huge amount of such madrigals, written by composers like Giovanni P. da Palestrina, Orlando di Lasso, Adrian Willaert, Luca Marenzio, Mateo Flecha and others.

Two of the movements in “The Nature of Nature” relate more or less explicitly to such madrigals. These are: *The heavy air* (related to di Lasso’s madrigal: *O invidia*) and *As long as to the sea* (related to Palestrina’s madrigal *Mentre ch’al mar descenderanno*)

The movements in “The Nature of Nature” can be performed in any order and in combination with any number of additional madrigals.

the texts

The two text sources in this piece are:

1. Excerpts from a letter written on April 26, 1335

“I was [...] angry with myself that I should still be admiring earthly things who might long ago have learned from even the pagan philosophers that nothing is wonderful but the soul, which, when great itself, finds nothing great outside itself. Then, in truth, I was satisfied that I had seen enough of the mountain; I turned my inward eye upon myself, and from that time not a syllable fell from my lips until we reached the bottom again [...] How many times [...] did I turn back that day, to glance at the summit of the mountain which seemed scarcely a cubit high compared with the range of human contemplation? [...] If we are ready to endure so much sweat and labour in order that we may bring our bodies a little nearer heaven, how can a soul struggling toward God, up the steeps of human pride and human destiny, fear any cross or prison or sting of fortune?” (*Petrarch, translated by J. H. Robinson, 1914*)

2. Nr. 66, from *Canzoniere*

L'aere gravato, et l'importuna nebbia
compressa intorno da rabbiosi vènti
tosto conven che si converta in pioggia;
et già son quasi di cristallo i fiumi,
e 'n vece de l'erbetta per le valli
non se ved'altro che pruine et ghiaccio.

Et io nel cor via piú freddo che ghiaccio
ò di gravi pensier' tal una nebbia,
qual si leva talor di queste valli,
serrate incontra agli amorosi vènti,
et circondate di stagnanti fiumi,
quando cade dal ciel piú lenta pioggia.

In picciol tempo passa ogni gran pioggia,
e 'l caldo fa sparir le nevi e 'l ghiaccio,
di che vanno superbi in vista i fiumi;
né mai nascose il ciel sí folta nebbia
che sopraggiunta dal furor d'i vènti
non fugisse dai poggi et da le valli.

Ma, lasso, a me non val fiorir de valli,
anzi piango al sereno et a la pioggia
et a' gelati et a' soavi vènti:
ch'allor fia un dí madonna senza 'l ghiaccio
dentro, et di for senza l'usata nebbia,
ch'i' vedrò secco il mare, e' laghi, e i fiumi.

Mentre ch'al mar descenderanno i fiumi
et le fiere ameranno ombrose valli,
fia dinanzi a' begli occhi quella nebbia
che fa nascer d'i miei continua pioggia,
et nel bel petto l'indurato ghiaccio
che trà del mio sí dolorosi vènti.

Ben debbo io perdonare a tutti vènti,
per amor d'un che 'n mezzo di duo fiumi
mi chiuse tra 'l bel verde e 'l dolce ghiaccio,
tal ch'i' depinsi poi per mille valli
l'ombra ov'io fui, ché né calor né pioggia
né suon curava di spezzata nebbia.

Ma non fuggió già mai nebbia per vènti,
come quel dí, né mai fiumi per pioggia,
né ghiaccio quando 'l sole apre le valli.

The heavy air, and the importunate fog
Kept densely pressed around by furious winds
Eventually must turn itself to rain;
already nearly crystal are the rivers
and in the place of grass throughout the valleys
one see down there nothing but frost and ice.

And in my heart much colder, more than ice
my thoughts are heavy in such a fog,
the kind that sometimes rises from these valleys,
closed all around against the loving winds
and all surrounded by stagnating rivers
when from the sky there falls the slowest rain.

In no time passes every heavy rain
and warmth makes disappear the snows and ice
which gives a proud appearance to the rivers;
the sky was never hid by such thick fog
that, meeting with the fury of the winds
it did not flee from hills and from the valleys.

But there's no help for me in blooming valleys;
I weep when it is clear and when it rains
and in the freezing and the warming winds;
the day my lady will not be like ice
inside, and outside without constant fog,
I'll see dried up the sea and lakes and rivers.

As long as to the sea descend the rivers
and beasts continue loving shady valleys,
before her lovely eyes there will be that fog
that gives rise in my own to constant rain,
and in her loving breast the hardened ice
that draws out from mine such pain-filled winds.

I surely would put up with all the winds,
for love of that one who between two rivers
closed me between fair green and the sweet ice,
so that I traced them, through a thousand valleys
where I had been, her shade; not heat or rain
concerned me nor did sound of shattered fog.




But never did the fog flee from the winds
as on that day, nor rivers from the rain,
nor ice, when sunlight opens up the valleys.

*(translated by Mark Musa, 1996, used by courtesy of
Indiana University Press. All rights reserved)*

choir positions

The choir is encouraged to try out different positions in the five movements in order to obtain spatial and timbre effects. Moving in and between the movements might be tried out in order to achieve a smooth, continuous performance at the concert.

signs and symbols

	Gradual change from... to ...
m, n, l	Singing/humming on consonants
h(a), h(i)	Airy, open h-sounds
	Fermatas, normal – long/very long
	Whispering – always articulated

Note: The English texts should always be pronounced with a British accent. When not specified, sing without vibrato.

The heavy air

Edvin Østergaard 2014

a $\text{♩} = 132$

SOPRANO
I The hea-vy air and the im por - - - - - tu-nate fog e-
II The hea-vy air and the im por - - - - - tu-nate fog e-

ALTO
I kept den-sely pres - sed a - - - - - round
II kept den-sely pres - sed a - - - - - round

TENOR
I by fu ri -ous, by fu - ri
II by fu ri -ous, by fu - ri

BASS
I
II



7

ven-tu-a - lly must turn it-self to rain; the ri-vers and in the
ven-tu-a - lly must turn it- self to rain; the ri-vers and
al - rea-dy near-ly cry-stal are
al - rea-dy near-ly cry - stal are
by fu-ri -ous, by fu - ri - ous winds
by fu-ri -ous, by fu - ri - ous winds

place. one sees down there no-thing but

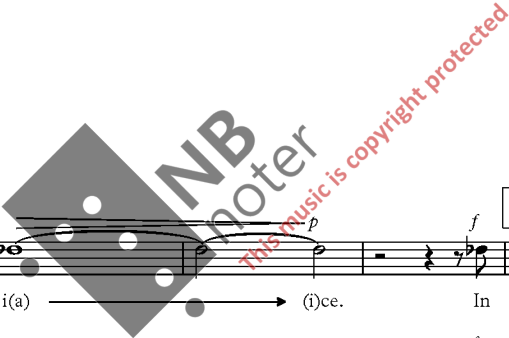
in the place. one sees down there no-thing but

of grass through-out the val - leys but frost and. i(a)

of grass through- out the val - leys but frost and. i(a)

there no-thing but, but frost and

there no-thing but, but frost and



frost, frost and i(a) In no time pas-ses e-very hea - -

frost, frost and i(a) In no time pas-ses e-very hea - vy rai-n.

(a) but frost and i(a) And

(a) but frost and i(a) And

there no-thing but, but frost and, and ice.

there no-thing but, but frost and, and ice.

B: rusty sound

o mh

o mh

27

- vy rain, hea-vy rain which gives a proud ap-pea-rance to the
 which gives a proud ap-pea-rance to the ri -
 warmth makes dis-ap-pear
 warmth makes dis-ap-pear the snows.
 makes dis-ap-pear the snows and makes dis-ap-pear
 makes dis-ap-pear the snows and makes dis-ap-pear
 [B: rusty sound] *p* o mh *f*
 o mh

33

ri - vers; such thick fog that, mee - - - ting it
 vers; such thick fog that, mee - - - ting it
 the sky was ne-ver hid_ by_ such with the fu-ry of the winds_
 the sky was ne-ver hid_ by such with the fu-ry of_ the winds_
 the snows and, and ice the fu-ry of the winds it,
 the snows and, and ice the fu-ry of the winds it,
 [B: rusty sound] *p* o mh *f* [B: rusty sound] *p* o
 o mh *p* o



did not flee from hills it did not flee from,

and from the valleys. and from the

the fu-ry of the winds it did not

the fu-ry of the winds it did not

f *p* *f* *p* *f*

B: rusty sound

mh o mh

mh o mh

from hills and But there's no help for me in bloo -

from hills and But there's no help for me in bloo - ming val -

val leys, from I

val leys, from I

mf *mf*

T: overtonerich sound

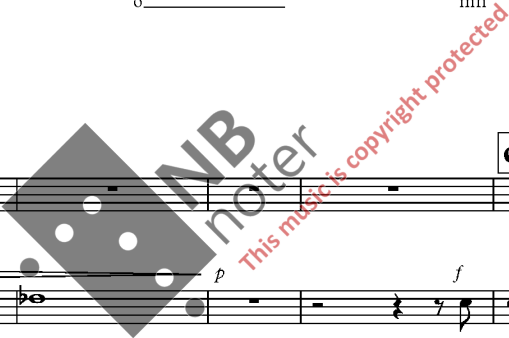
the fu-ry of the winds it did not flee fro - - - mh

the fu-ry of the winds it did not flee fro - - - mh

B: rusty sound *pp* *mf*

o a mh

o a mh



55

mp - ming val-leys *ff* and

>mp - leys *ff* and

weep when, *mf* I weep when it is clear and when it rains *ff*

weep when, *mf* I weep when it is clear, it rains *ff*

ff the free-zing and the war-ming fro - *mf*

ff the free-zing and the war-ming fro - *mf*

B: rusty sound *mp*

mp o → a → o → a

mp o → a → o → a

[T: overtone-rich sound]

63

in the free-zing and the warm-ing winds; *pp* like ice in - side. *ff*

in the free-zing and the warm-ing winds; *pp* like ice in - side. *ff*

mf the day my la-dy will, *ff* will not be like ice in - side, *ff*

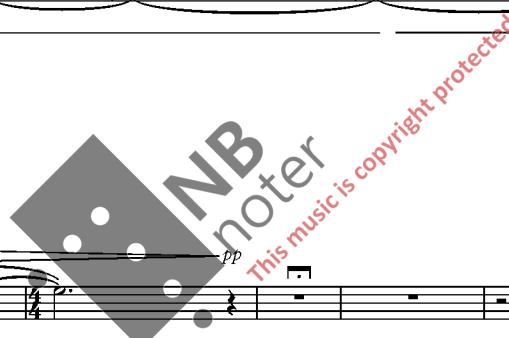
mf the day my la-dy will, *ff* will not be like ice in - side *ff*

T: overtone-rich sound *mf* mh fro - mh my la-dy will *ff*

mh fro - - - mh my la-dy will *ff*

i → a

i → a



70

and out-side with-out con-stant fog, *mf* *ff* *mf* A: overtone-rich sound

o not be o - a - (i)ce my la-dy will not be like like ice, *mf* *ff* *mf* T: overtone-rich sound

o i - a - *mf* T: overtone-rich sound

o i - a - *mf*

79

$\text{♩} = 132$ $\text{♩} = 50$ $\text{♩} = 132$ $\text{♩} = 56$

like ice in-side *ff poss.* *mf* S: overtone-rich sound *ff poss.* *mf* *ff poss.*

o - i and out side_with - out_con-stant fog, *mf* *ff poss.*

like ice in-side *ff poss.* *mf* A: overtone-rich sound *ff poss.*

and out - side with- out con - stant fog, o - i and out, with - out_con-stant *ff poss.*

and out - side with-out con - stant fog, o - i and out, with - out_con-stant *ff poss.*

my la-dy will not be like o - i - a - o *mf* T: overtone-rich sound

my la-dy will not be like o - i - a - o *mf*

88 e $\text{♩} = 132$
f sempre marcato
 I'll see dried up the sea and lakes and
 I'll see dried up the sea and lakes and
 I'll see dried up the sea and lakes and
 I'll see dried up the sea and lakes and

mp [T: overtone-rich sound]
 → i → a o → a → o → a → o o → a → o → a → o
mp
 → i → a o → a → o → a → o o → a → o → a → o
mp gliss. *gliss.* *mp gliss.* *gliss.* *mp gliss.*
 o → a o → a o
mp gliss. *gliss.* *mp gliss.* *gliss.* *mp gliss.*
 o → a o → a o

98
 ri, ri-vers. Not hea - t or rain con - cerned
 ri, ri-vers. Not hea - t or rain con - cerned
 ri, ri-vers. Not hea - t or rain con - cerned
 ri, ri-vers. Not hea - t or rain con - cerned

mp o → a → o → a → o → a *mp* o → a → o → a →
mp o → a → o → a → o → a *mp* o → a → o → a →
gliss. a → o → mh *f*
gliss. a → o → mh *f*



105

me nor did sou - nd of sha, sha-ttered fog.____

me nor did sou - nd of sha, sha-ttered fog.____

me nor did sou - nd of sha, sha-ttered fog.____

me nor did sou - nd of sha, sha-ttered fog.____

o o a o a o

o o a o a o

mp gliss. gliss. gliss. gliss. mf

o a o

mp gliss. gliss. gliss. gliss. mf

o a o

T: ord. sound

B: ord. sound



Coda

114 $\text{♩} = 96$ ("O Invidia")

The musical score is written for voice and piano. It consists of 11 staves. The first five staves are vocal lines with lyrics. The lyrics are: "But ne - ver did the fog flee from the winds as, as on that day, nor But ne - ver did the fog flee from as on that day, did the fog flee from, as on that day, flee from as on that day". The sixth staff is the beginning of a piano accompaniment for the word "from", with dynamics *pp* and *mp* and a *gliss.* marking. The seventh through tenth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The eleventh and twelfth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The thirteenth and fourteenth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The fifteenth and sixteenth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The seventeenth and eighteenth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The nineteenth and twentieth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The twenty-first and twenty-second staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The twenty-third and twenty-fourth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The twenty-fifth and twenty-sixth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The twenty-seventh and twenty-eighth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The twenty-ninth and thirtieth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The thirty-first and thirty-second staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The thirty-third and thirty-fourth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The thirty-fifth and thirty-sixth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The thirty-seventh and thirty-eighth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The thirty-ninth and fortieth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The forty-first and forty-second staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The forty-third and forty-fourth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The forty-fifth and forty-sixth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The forty-seventh and forty-eighth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The forty-ninth and fiftieth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The fifty-first and fifty-second staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The fifty-third and fifty-fourth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The fifty-fifth and fifty-sixth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The fifty-seventh and fifty-eighth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The fifty-ninth and sixtieth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The sixty-first and sixty-second staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The sixty-third and sixty-fourth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The sixty-fifth and sixty-sixth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The sixty-seventh and sixty-eighth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The sixty-ninth and seventieth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The seventy-first and seventy-second staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The seventy-third and seventy-fourth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The seventy-fifth and seventy-sixth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The seventy-seventh and seventy-eighth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The seventy-ninth and eightieth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The eighty-first and eighty-second staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The eighty-third and eighty-fourth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The eighty-fifth and eighty-sixth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The eighty-seventh and eighty-eighth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The eighty-ninth and ninetieth staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking. The ninetieth and one hundred staves are piano accompaniment for the word "from", each with *pp* and *mp* dynamics and a *gliss.* marking.

mp *f*
ri - vers from the rain ice, _____

f *mp* *f*
ri - vers _____ from, ri - vers from _____ the rain nor ice, _____

f *mp* *f*
nor ri - vers from, nor ri - vers _____ from _____ the rain nor ice,

f *mp* *f* *f*
ri - vers from, nor ri - vers _____ from the rain _____ nor ice, when

f *mp* *f* *f*
ri - vers from, nor ri - vers, the rain, _____ nor when sun -

p *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mf*
o _____ a _____

p *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mf*
o _____ a _____

p *gliss.* *mf*
o _____ a _____

p *gliss.* *mf*
o _____ a _____



138

when sun - light op - ens, op - ens up, the val - leys, the val - leys.

when sun - light op - ens up, op - ens up the val - leys, the val - leys.

when sun light op - ens up, op - ens up the val - leys, the val - leys.

sun - light op - ens, op - ens up the val - leys, the val - leys.

- light op - ens, op - ens up the val - leys, the val - leys.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.

o ————— a —————> om.





As long as to the sea

Edvin Østergaard 2014

a ♩ = 90

SOPRANO
I As long as to de - scend the ri - vers
II As long as to

ALTO
I Men - tre ch'al mar de - scen - de - ran - no
II Men - tre ch'al mar de - scen - de - ran - no

TENOR
I to the sea de scend the ri - vers
II to the sea, the ri - - - vers

BASS
I sea de - scend the ri - vers
II de - scend the

8

and beasts con - ti - nue lov - ing sha -
and beasts con - ti - - nue lov - i - ng
and beasts con - ti - nue
and beasts con - ti - nue
p leggiero con - ti - nue lo - vi - ng sha - dy
con - ti - nue sha - dy
and beasts con - ti - nue
ri - vers con - ti - nue

b

15

- dy sha - dy val-leys, there will

sha - dy val-leys, there wi -

lov - ing sha - dy val-leys, her love-ly there wi - ll

sha - dy val-leys, her love-ly there wi - ll there -

val -leys, sha - dy her love - ly eyes there, there wi - ll

val -leys, love - ly eyes eyes there

be - fore her, her love-ly

be - fore her, her love -

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

23

be, be that fog be that fog that gives rise

-ll be that fog be that fog that gives

be, there will that gives rise i - n my own to con

wi - ll be, there will that gives rise i - n my ow - n

be that fog in that gives rise

be that fog

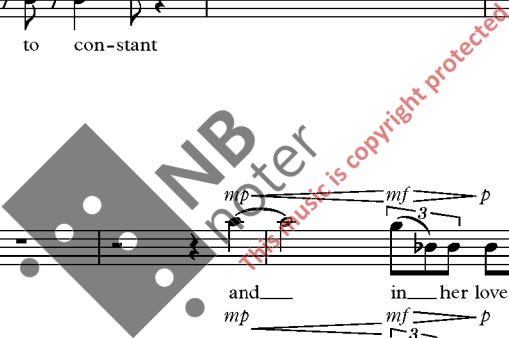
there will be that fog, be

there will be that fog, be

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

31 *pp leggiero*
 — in my own to con-stant
pp leggiero
 rise in my own to con-stant
pp leggiero
 - stant to con - stant rai - n own to con-stant,
pp leggiero
 — con-stant to con-stant, co - n - stant rai - n, own to con-stant,
pp
 to con - stant rain, to con-stant
pp
 to
pp leggiero
 i - n my, in my_ own to con-stant in my_ own to co -
pp leggiero
 i - n my in my_ own to con-stant in my_ own

37 **C**
 to con-stant rain, and in her love-ly breast
 to con-stant rain, and in her love-ly breast
 rai - n, rain, and in
 rai - n, rain, and in
 and in her, in her love - - ly breast
 and in her, in her love - - ly
 - n - - stant rain, and in
 stant rain, and in



44

mf *f* *p*

breast the har-dened i(a) - (a) -> (i)ce

mf *f* *p*

breast the har-dened i(a) - (a) -> (i)ce

mf *f* *mp* *p*

in her love - ly breast the har-dened, the har - dened

mf *f* *mp* *p*

in her love - ly, love-ly breast the har-dened, the har - dened

mf *f* *p*

love-ly breast the har-dened i (a) -> (i)ce

mf *f* *p*

love-ly breast, love-ly breast the har-dened, i (a) -> (i)ce

her love - ly breast, her love - ly breast the har-dened, the har - dened

her love-ly breast, her love - ly breast the har-dened, the har - dened

50

d

mp *pp*

that draws out fro - m my

mp *pp*

that draws out fro - m my

pp *p, leggiero* *mp*

ice that draws out, the har - dened ice, ice that draws,

p, leggiero *mp*

ice the har - dened ice, har - dened ice that, that draws,

mp *pp*

ice that draws out fro - m the har - dened

mp *pp*

ice that draws out fro - m the har - dened



57

mp *pp* *mp* [S: pressed n]

the har - dened ice that draws out from my own, such pai - n, my own,

the har - dened ice that draws out from my own, such pai - n, my own,

mp *pp* *mp* *pp*

such pain, my

such pain, my

mp *pp* [T: pressed n] [T: pressed n]

that draws out from my own such pai - n, such pai - n -

that draws out from my own such pai - n, such pai - n -

pp *mp* *p* *mp*

ice the har - dened ice, the har - dened ice

ice the har - dened ice, the har - dened ice

63

p *f* [S: pressed n] *mf*

my own such pai - n, my

my own such pai - n, my

mp [A: pressed n] *p* *mf* [A: pressed n]

own such pai - n, my own such pai - n,

own such pai - n, my own such pai - n,

[T: pressed n] *mf* *p* [T: pressed n]

filled winds, n, such pai - n -

filled winds, n, such pai - n -

mp *mf* *mp* *mf*

that draws out from my

that draws out from my

66

S: pressed n

All: pressed n

All: ord. n

pai - n, my own such pai - n, n.

pai - n, my own such pai - n, n.

own, out from my own such pai - n, n.

own out from my own such pai - n, n.

- filled winds, my own pai - n, n.

- filled winds, my own pai - n, n.

own, my own such pai - n, my own such pai - n, n.

own, my own such pai - n, my own such pai - n, n.

2'59"



Enough of the mountain

Edvin Østergaard 2014

a ♩ = 124

SOPRANO
I
II

ALTO
I
II

TENOR
I
II

BASS
I
II

mf
I was, I was, I was an-gry with my-self that I should still be ad-mi-ring earth-ly things

8

who might long a-go have learned from e-ven the pa-gan phi-lo-so-phers that no-thing is won-der-ful but

who might long a-go have learned from e-ven the pa-gan phi-lo-so-phers that no-thing is won-der-ful but

who might long a-go have learned from e-ven the pa-gan phi-lo-so-phers that no-thing is won-der-ful but

who might long a-go have learned from e-ven the pa-gan phi-lo-so-phers that no-thing is won-der-ful but

ff *pp sub.* no- thi ng

ff *pp sub.* no- thi ng

ff *pp sub.* no- thi ng

ff *pp sub.* no- thi ng

ff — the soul, which, which, — when great — it-self, finds no-thing, no-thing

ff — the soul, which, which, — when great — it-self, finds no-thing, no-thing

ff *mf* — the soul, which, which, — when great — it-self, finds no-thing, no-thing great out, out-side it-self.

ff *mf* — the soul, which, which, — when great — it-self, finds no-thing, no-thing great out, out-side it-self.

==

mf in — truth, in — truth, — in truth, I was sa-tis-fied that — I had

mf in — truth, in — truth, — in truth, I was sa-tis-fied that — I had

Then, in — truth, — in — truth, in — truth, in truth, I was sa-tis-fied that — I had

Then, in — truth, — in — truth, in — truth, in truth, I was sa-tis-fied that — I had



34

ff e-nough of the moun-tai - n *pp sub.* *ff pp sub.* 3
 → a, n

ff e-nough of the moun-tai - n *pp sub.* *ff pp sub.*
 → a, n

ff e-nough of the moun-tai - n *pp sub.* *ff pp sub.*
 → a, n

ff e-nough of the moun-tai - n *pp sub.* *ff pp sub.*
 → a, n

ff — seen e nough of the moun-tain, *ff poss.* e - nou-gh! of the moun tai-n *pp sub.* *ff poss.* → e

ff — seen e nough of the moun-tain, *ff poss.* e - nou-gh! of the moun tai-n *pp sub.* *ff poss.* → e

ff — seen e nough of the moun-tain, *ff poss.* e - nou-gh! of the moun tai-n *pp sub.* *ff poss.* → e

ff — seen e nough of the moun-tain, *ff poss.* e - nou-gh! of the moun tai-n *pp sub.* *ff poss.* → e

43

mf I turned, I turned, turned my in-ward eye u - pon my-self, and from that time

mf I turned, I turned, turned my in-ward eye u - pon my-self, and from that time

mf I turned my eye, my eye u - pon my-self, and from that time

mf I turned my eye, my eye u - pon my-self, and from that time



b
♩ = 56

51

How ma ny, ma -
How ma ny, ma -
How ma ny, ma -
How ma ny, ma -
not a syl-la-ble fell from my lips un-til we reached the bot - tom a - gai -> n. H(a) -> (o)w ma-ny,
not a syl-la-ble fell from my lips un-til wereached the bot - tom a - gai -> n. H(a) -> (o)w ma-ny,
a syl - la-ble fell a - gai -> n. H(a) -> (o)w ma-ny,
a syl - la-ble fell a - gai -> n. H(a) -> (o)w ma-ny,



c *mf* A tempo primo ♩ = 124

59

n - y, times did I turn, how ma-ny t(a) -> imes, ma-ny,
n - y, times did I turn, how ma-ny t(a) -> imes, ma-ny,
n - y, times did I turn, how ma-ny t(a) -> imes, ma-ny,
n - y, times did I turn, how ma-ny t(a) -> imes, ma-ny,
ma - n - y, how, how ma - ny t(a) -> (i) -
ma - n - y, how, how ma - ny t(a) -> (i) -
ma - n - y t(a) - (i) - mes, how ma - ny t(a) -> (i) -
ma - n - y t(a) - (i) - mes, how ma - ny t(a) -> (i) -

70

how ma ny__times did I turnback that day, to glance at the sum-mit of the moun- tain,-- which

how ma ny__times did I turnback that day, to glance at the sum-mit of the moun- tain,-- which

how ma ny__times did I turnback that day, to glance at the sum-mit of the moun- tain,-- which

how ma ny__times did I turnback that day, to glance at the sum-mit of the moun- tain,-- which

mes.

mes.

mes.

mes.

f *mf* *f* *mf* *f* *mf*

77

seemed scarc-ly a cu-bit high com-pared with the range of hu - man con - tem - plation.

seemed scarc-ly a cu-bit high com-pared with the range of hu - man con - tem - plation.

seemed scarc-ly a cu-bit high com-pared with the range of hu - man con - tem - plation.

seemed scarc-ly a cu-bit high com-pared with the range of hu - man con - tem - plation.

Hu - - - man con - tem - pla - tio n.

man, hu - - - man con - tem - pla - tio n.

Hu - man con - tem - pla - tio n.

Hu - man con - tem - pla - tio n.

f *ff* *pp sub.* *f* *ff* *pp sub.* *f* *ff* *pp sub.* *f* *ff* *pp sub.*

mf If we are re-a-dy to en- dure so much sweat and, and la-bour in or-der that we may bring o-ur

mf If we are re-a-dy to en- dure so much sweat and and la-bour in or-der that we may bring o-ur

mf If we are re-a-dy and la-bour in or-der that we may bring o-ur

mf If we are re-a-dy and la-bour in or-der that we may bring o-ur

p A soul strug-ling to- ward

p A soul strug-ling to- ward



mp bo-dies a litt-le near-er hea - ven, *f* how can a soul strug-ling to-ward God *p* up-

mp bo-dies a litt-le near-er hea - ven, *f* how can a soul strug-ling to-ward God *p* up-

mp bo-dies a litt-le near-er hea - ven, *f* how can a soul strug-ling to-ward God

mp bo-dies a litt-le near-er hea - ven, *f* how can a soul strug-ling to-ward God

mf God, *mp* up the steps of, *f* steps of *p sub.* hu-man pride

mf God, *mp* up the steps of, *f* steps of *p sub.* hu-man

p hu-man pride

p hu-man

101

mf *f*

the steeps of hu-man pride and hu - man de - sti - ny, fear a - ny cross or,

the steeps of hu-man pride and hu - man de - sti - ny, fear a - ny cross or,

fear a - ny cross or,

fear a - ny cross or,

fear an - y cross or.

hu - man pride or.

fear an - y cross or.

hu - man pride or.

109

ff *ff poss.*

or or pri-son or sting of for - tu - - - ne?

or or pri-son or sting of for - tu - - - ne?

or or pri-son or sting of for - tu - - - ne?

or or pri-son or sting of for - tu - - - ne?

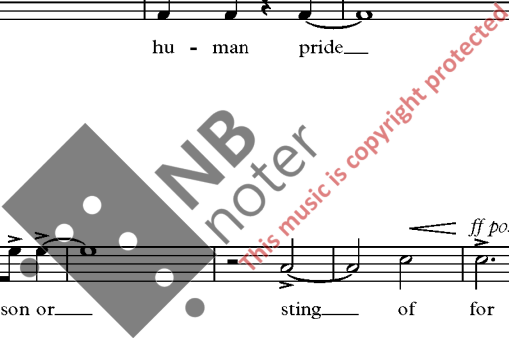
pri-son or pri - son or pri - son or sting of for - tu - - - ne?

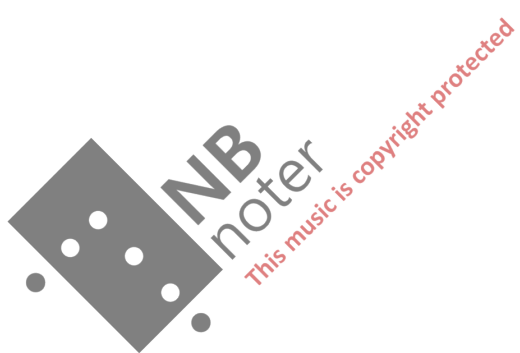
pri-son or pri - son or pri - son or sting of for - tu - - - ne?

pri-son or pri - son or pri - son or sting of for - tu - - - ne?

pri-son or pri - son or pri - son or sting of for - tu - - - ne?

4'21"





The slowest rain

Edvin Østergaard 2014/2015

a ♩ = 92

SOPRANO
I
II

ALTO
I
II

TENOR
I
II

BASS
I
II

And, and in my heart much col-der than ice, than ice, than ice,
And in my heart much col-der than ice, more than ice, col - der than ice,
And in my heart much col-der, much col - - der than ice, than ice, more than,
And in my heart, more than ice, col - der than ice, than ice, more than,

rit.

b ♩ = 56

Et i - o, i - o, i - o, et
Et i - o, i - o, i - o, et
Et i - o, i - o, i - o, et
Et i - o, i - o, i - o, et
Et i - o, i - o, i - o, et

more than ice, more tha - n m - - - ore, m - o - m - o - m
more than ice, more tha - n m - - - ore, m - o - m - o - m
more tha - n m - - - ore, m - o - m - o - m
more tha - n m - - - ore, m - o - m - o - m

The image shows a musical score for a piece titled "The slowest rain" by Edvin Østergaard. The score is arranged for Soprano, Alto, Tenor, and Bass voices, along with piano accompaniment. The piece is in 4/4 time and consists of two main sections, 'a' and 'b'. Section 'a' begins at a tempo of ♩ = 92 and features vocal lines with lyrics such as "And, and in my heart much col-der than ice, than ice, than ice,". The piano accompaniment includes triplets and dynamic markings like *f*, *mp*, and *pp*. Section 'b' begins at a tempo of ♩ = 56 and includes the lyrics "Et i - o, i - o, i - o, et" and "more than ice, more tha - n m - - - ore, m - o - m - o - m". The piano accompaniment in section 'b' features glissandos and dynamic markings like *mp*, *mf gliss.*, and *pp*. The score is marked with a red watermark "NB Hotel" and "This music is copyright protected".

C

19 *mf gliss.* *pp* *pp* *f* *pp sub.*

mf gliss. *pp* *pp* *f* *pp sub.*

mf gliss. *pp* *pp* *f* *pp sub.*

mf gliss. *pp* *pp* *f* *pp sub.*

mf *pp* *mf gliss.* *pp sub.* *f* *pp sub.* *p* *mf*

p *pp* *mf gliss.* *pp sub.* *pp*

mf *gliss.* *pp* *mf gliss.* *pp sub.*

pp *mf gliss.* *pp sub.* *pp*

mf *gliss.* *pp* *mf gliss.* *pp sub.*

pp *mf gliss.* *pp sub.* *pp*

pp *mf gliss.* *pp sub.*

i - o, i - o, i - o, et i - o, i - o, i - - o

i - o, i - o, i - o, et i - o, i - o, i - - o

i - o, i - o, i - o, et i - o, i - o, i - - o

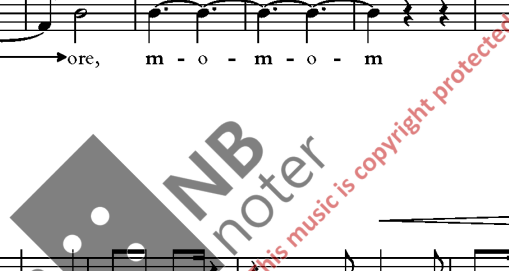
i - o, i - o, i - o, et i - o, i - o, i - - o

m - - (m) ore, m - o - m - o - m m - - y thoughts are hea vy,

m ore, m - o - m - o - m m - y thoughts are hea vy,

m ore, m - o - m - o - m my-

m ore, m - o - m - o - m



30 *mp* *mf* *ff* *pp sub.* *gliss.*

mp *mf* *ff* *pp sub.* *gliss.*

mp *p* *mf* *ff* *pp sub.* *gliss.*

mp *p* *mf* *ff* *pp sub.* *gliss.*

pp *mf gliss.* *pp sub.* *pp*

pp *mf gliss.* *pp sub.* *pp*

mf *pp sub.* *pp* *pp*

pp *mf gliss.* *pp sub.* *pp*

pp *mf gliss.* *pp sub.* *pp*

pp *mf gliss.* *pp sub.* *pp*

pp *mf gliss.* *pp sub.* *pp*

i - o nel cor vi - a fred - do che ghia - ccio i - o - i - o,

i - o nel cor vi - a fred - do i - o - i - o,

vi - a più fred - do i - o - i - o,

fred - do che ghia - ccio i - o - i - o,

m - y, m - y - m - y - m, the kind that

m - y, m - y - m - y - m, and the kind that

thoughts are hea vy, m - y, m - y - m - y - m, in such a fog, that

my thoughts are hea vy, m - y, m - y - m - y - m, in such a fog, that

40

f *mf* *ff* *gliss.* *pp*

ò di gra - vi pen-sier tal u - na, u - na - u - na - u,

f *mf* *ff* *gliss.* *pp*

ò di gra - vi pen-sier tal u - na, u - na - u - na - u,

f *mf* *ff* *gliss.* *pp*

ò di gra - vi pen-sier tal u - na, u - na - u - na - u,

f *mf* *ff* *gliss.* *pp*

ò di gra - vi pen-sier tal u - na, u - na - u - na - u,

f gliss. *pp* *ff* *f* *p*

some - ti → m - i - m - i - mes, that some-times ri-ses, some -

f *pp* *ff* *f* *pp*

some - ti → m - i - m - i - mes, that some-times ri-ses, some - times, some -

f gliss. *pp* *ff* *f* *pp*

some - ti → m - i - m - i - mes, that some-times ri-ses, some -

f gliss. *pp* *ff* *f* *pp*

some - ti → m - i - m - i - mes, that some-times ri-ses, some -

51

p *mp* *ff* *gliss.* *pp* **d** *pp* Tempo primo ♩ = 92

pen-sier pen-sier tal u - na, u - na - u - na - u - na - - u -

p *mp* *ff* *gliss.* *pp*

pen-sier pen-sier tal u - na, u - na - u - na - u - na - - u -

p *mp* *ff* *gliss.* *pp*

pen-sier pen-sier tal u - na, u - na - u - na - u - na - - u -

p *mp* *ff* *gliss.* *pp*

pen-sier pen-sier tal u - na, u - na - u - na - u - na - - u -

f gliss. *pp* *mf*

ti → m - i - m - i - mes, from these val-eyes, closed all a-round

f *pp* *mf*

ti → m - i - m - i - mes, from these val-leys, closed all a-round

f gliss. *pp* *mf*

ti → m - i - m - i - mes, ri-ses closed all a -

f *pp* *mf*

ti → m - i - m - i - mes, ri-ses closed all a -

na _____

na _____

na _____

na _____

ff a gainst _____ the lo-ving winds _____ and all, and a - ll _____

ff a- gainst _____ the lo - ving winds _____ and, and all, and a - - ll _____

ff round a - gainst the lov-ing winds _____ and _____ and all, _____ and a - ll _____

ff round a - - - gainst the lov-ing winds, _____ lo-ving winds, and, and all, _____ and a - ll _____

||

Tempo secundo ♩ = 56

p *mf* *gliss.* *pp* *pp* *mf (stabile)* *gliss.*

Et i - o, i - o, i - o, _____ et _____ i - o, i - o,

p *mf* *gliss.* *pp* *pp* *mf (stabile)* *gliss.*

Et i - o, i - o, i - o, _____ et _____ i - o, i - o,

p *mf* *gliss.* *pp* *pp* *mf (stabile)* *gliss.*

Et i - o, i - o, i - o, _____ et _____ i - o, i - o,

p *mf* *gliss.* *pp* *pp* *mf (stabile)* *gliss.*

Et i - o, i - o, i - o, _____ et _____ i - o, i - o,

pp *mf* *gliss.* *p*

_____ m - ore, m - o - m - o - m

pp *mf* *p*

_____ m - - ore, m - o - m - o - m

pp *mf* *gliss.* *p* *mf*

_____ m - - - ore, m - o - m - o - m col - der,

pp *mf* *gliss.* *p* *mf*

_____ m - - - ore, m - o - m - o - m more than ice, col - der,

78

mp *mf* *ff gliss.* *pp* *gliss.*

i - o, a gli a - mo, a-mo - ro - si, a-mo - ro - si ven - ti

mp *mf* *ff gliss.* *pp* *gliss.*

i - o, a gli a - mo, a-mo ro - si, a-mo ro - si ven - ti

mp *mf* *ff gliss.* *pp* *gliss.*

i - o, a gli a - mo, a-mo - ro - si, a-mo - ro - si ven - ti

pp *mf (stabile)*

m - - - ore, m - o - m - o - m

pp *mf (stabile)*

m - - - ore, m - o - m - o - m in my heart, more

p *mf (stabile)*

col-der than ice, m - ore, m - o - m - o - m

p *mf (stabile)*

col-der than ice, m - ore, m - o - m - o - m in my heart, more

88

mf *ff > p* *gliss.*

ciel più len - to, len - to, len - to,

pp *mp* *mf* *ff > p* *gliss.*

pio - ggia, ciel più len - to, len - to, len - to,

pp *mp* *mf* *ff > p* *gliss.*

len-ta pio - ggia, ciel più len - to, len - to, len - to,

pp *mp* *mf* *ff > p* *gliss.*

len - ta pio - ggia, ciel più len - to, len - to, len - to,

pp *mp* *mf*

more than, m - o - m - o - m winds_ and all sur

mp *mf*

than, m - o - m - o - m lo - ving, winds_ and all and all

pp *mp* *mf*

than, m - o - m - o - m lo - ving, winds_ and all and all

mp *mf*

than, m - o - m - o - m winds_ and all sur



97 Tempo primo ♩ = 92

len - - - to - - - pio - ggia.

len - - - to - - - pio - ggia.

len - - - to - - - pio - ggia.

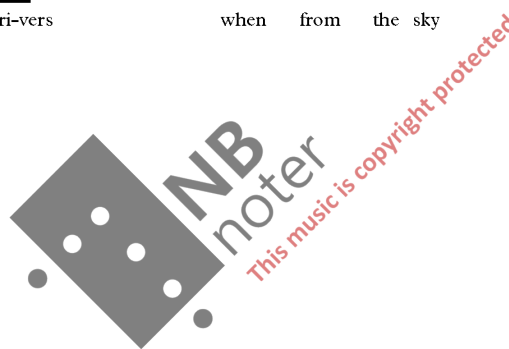
len - - - to - - - pio - ggia.

roun-ded by stag-na-ting ri-vers the sky there falls the slo-west rai - n.

sur round-ded by stag-na-ting ri-vers the sky there falls the slo-west rai - n.

sur-roun-ded by stag-na-ting ri-vers from the sky there falls the slo-west rai - n.

roun-ded by stag-na-ting ri-vers when from the sky there falls the slo-west rai - n.



When sunlight opens up

with the period of Foucault's pendulum: 16,4 sec.

Edvin Østergaard 2015

a ♩ = 102

Alto Solo

Tenor Solo

Bass Solo

I

SOPRANO

II

I

ALTO

II

I

TENOR

II

I

BASS

II

gia - mai neb - bia non fug - gio
neb-bia per ven - ti, ma no-n fu
Ma non neb bia
fug - gio gia - mai
Ma non fug-gio ven ti,
fug - gio per ven - ti,
per ven ti ma non fu
ven - ti, ma non fu

9

gia - mai neb - bia non fug - gio
neb-bia per ven - ti, ma no-n fug - gio
Ma non, ma neb bia
fug - gio gia - mai
Ma non fug - gio ven ti,
fug - gio per ven - ti
per ven - ti ma non fu
ven - ti, ma non fu

A: nasal

17

S: nasal

pp ff pp mf

gia - mai neb - bia non fug - gio

mp ff mf pp mp

neb bia per ven - ti ma non, ma non fug - gio

mf pp mf p f

Ma non, ma non - neb bia

mp pp mf p mf

fug - gio gia - mai, fug - gio gai - mai

f pp mf

Ma non fug - gio ven - ti,

f pp mp f

fug - gio per ven - ti

mp ff pp

per ven - ti ma non fu

mp ff pp

ven - ti, ma non fu

25

p mf p mf

ne - ver did the ne - ver did

mp f mf p

did the fog flee but ne-ver did the

mf p

But ne-ver did the

mp pp p mf

But ne - ver ne - ver did

f mp

Ma non fug - gio ven - ti,

f p mp f

fug - gio per ven - ti,

B: nasal

mf f mp

per ven - ti ma non fu

mf f mf

ven - ti, ma non



33 **b**

ff I sure-ly would put up with all the winds *mf*

ff I sure-ly would put up with all the winds for love

ff I sure-ly would put up with all the winds

p ne - ver did the *mf* ne - ver did

mp did the fog flee *f* but ne-ver did the *mf* *p*

But ne-ver did the

f [T: nasal] *mp* But ne - ver ne - ver did *mf*

Ma non fug-gio *f* *p* *mp* ven - ti,

fug - gio the fog, the fog flee *mf* *f* *mp* per ven - ti,

the fog, the fog flee *mf* *f* *mp*

did the fog flee

41 *ff* for love of that one who be - tween two ri - vers closed me

p *ff* *mp* *ff* for love of that one who be - tween two ri - vers closed me

ff *mp* *ff* *mp sub.* *ff* for love of that one who be - tween two ri - vers closed me be - tween

[Tutti: more nasal] *p* *mf* *f* *mf* *p* ne - ver did the ne - ver did

mp *f* *mf* *p* did the fog flee but ne-ver did the

But ne-ver did the

mp *pp* *p* *mp* But ne - ver ne - ver did

f *mp* *f* *mf* *p* Ma non fug-gio *f* *p* *mp* *f* But

fug - gio the fog, the fog flee *mf* *f* *mp* But ne-ver did

the fog, the fog flee *mf* *f* *mp*

did the fog flee *mf* *f* *mp*

49

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

so, so that I traced then, through a thou-sand vall-eyes where I had been, her shade;

p *ff* *mf* *ff*

so, so that I traced then, through a thou-sand vall-eyes where I had been

Tutti: even more nasal

p *mf* *p*

ne - ver did the ne - ver did

mp *f* *mf* *p*

did the fog flee but ne-ver did the

mf *p* *mf*

But ne-ver did the

mp *pp* *p* *mp*

But ne - ver ne - ver

f *mp* *f* *mp*

ne - ver did the ne - ver

T: ord. voice

f *p* *mf*

did the But

mf *f* *mp*

the fog, the fog flee

mf *f* *mp*

did the fog flee

57 **c**

p *mf* *f* *mf*

But ne-ver did ne - ver did

p *mf* *f* *mf*

But ne - ver did the, the fog flee, did, But

mf *f* *mf*

the fog flee, ne - ver did

Tutti: ord. voice

p *mp* *p*

ne - ver did, ne - ver did

mp *mp* *mf* *p*

did the fog flee but ne-ver did the

mf *p* *mp*

But ne - ver did the

mp *pp* *p* *mp*

But ne - ver ne - ver

mf *mp* *f* *mp*

ne - ver did the But

mf *p* *mf*

did the But ne-ver did

p *mp* *p*

the fog, the fog flee

p *mp* *p*

did the fog

65

f the fog *p* the fog flee *mf* ne - ver did the fog

ne - ver did the fog, ne - ver did the ne - ver did the fog

the fog flee ne - ver did the fog

ne - ver did, ne - ver did

did the fog flee but ne-ver did the

But ne - ver did the

But ne - ver ne - ver

ne - ver did the did the

did the did the fog

the fog, the fog flee

did the fog

d 73

flee *p* the winds as *mf* that day, *f* *distinto molto* ne-ver did the

flee the winds as on that day, *f* *distinto molto* ne-ver did the

flee on that day, ne-ver did the

fog flee from from the winds

flee from the winds, the winds

the fog flee from the winds

the fog flee the winds

fog flee from the winds as

from the from the winds

the winds the winds

from the winds

81

p *f* - - - - - og nor ri - vers_from the rain, nor_

p *f* - - - - - og nor ri - vers_from the rain, nor_

p *f* - - - - - og nor ri - vers_from the rain, nor_

pp sempre as on that on that day

pp sempre on that day_ as on that

pp sempre as on that that day_

pp sempre on that day that day

pp sempre on that day when

pp sempre as on on that day

pp sempre as on that day_

pp sempre on that day

89 **e**

ice, when, when sun - light, *mf*

ice, when, when sun - light, *mf* *mp* sun

ice, when, when sun - light, *mf* *mp* when sun -

as on that, on that day

on that day, as on that

as on that, that day_

on that day, that day

mp sun-light o - pens when

mp o - pens *pp* on that day

B: nasal *pp* when sun - light, *mp* when sun - light *pp*

sun - light o - pens

97

mp sun-light o - pens *mf* up the_ val - leys, when sun - light, when sun - light, *f*

- light o - pens up the_ val - leys, when sun - light, when sun - light,

- light o - pens up the_ val - - - leys, when sun - - - - light,

S: nasal as_ on that when sun - light

on that day_ when su - n - light

as on that, that day_

on that day, that_ day

mf sun - light o - pens *p* when

mf o - pens_ on that day

when sun - light, *mp* when sun - light

sun - light o - pens

105

p sub. up the_ val - leys, when sun - light *mf* o - pens up_ the val - leys, the val - leys,

p sub. up the_ val - leys, when sun - light_ o - pens up_ the val - leys, the val - leys,

p sub. up the_ val - leys, sun - - - light o - pens up_ the val - leys, the val - leys,

o - pens up, when sun - light

o - pens up, when su - n - light

A: nasal as on that o - pens up

on that day sun - light

T: nasal sun - light o - pens when

o - pens_ on that day

when sun - light, when sun - light

sun - light o - pens

113 *mp* *cresc.*

up the, up the val leys, when sun - light, when, when sun - light o - pens up,

up the, up the val leys, when sun - light, when, when sun - light o - pens up,

up the, up the val leys, when sun - light, when, when sun - light o - pens up,

Tutti: nasal *p* *mf* *p* *mp* *f* *mp* *p*

sun - light o - pens when sun - light

o - pens up when sun - light

when sun - light o - pens up

when sun - light sun - light

sun - light o - pens when

o - pens up

when sun - light, when sun - light

sun - light o - pens up

121 **f**

when sun - light o - pens up the, the val - leys, the val - leys, o - pens up the, when sun - light o - pens,

when sun light o - pens up the, the val - leys, the val - leys, o - pens up the, when sun - light o - pens,

when sun - light o - pens up the, the val - leys, the val - leys, o - pens up the, when sun - light o - pens,

Tutti: more nasal *p* *mf* *pp* *mf* *mf* *pp* *mf*

sun - light o - pens up the val - - leys,

o - pens up the val - - leys,

when sun - light o - pens up the val - - leys,

sun - light o - pens up the val - - leys,

sun light o - pens up, up the val - - leys, when

o - pens up, up the val - - leys, o - pens up, when

when sun - light, o - pens up the val - - leys,

sun - light o - pens up the val - - leys,

129 **Trio: 1. time only** **Trio: hold for two more bars** 9

ff o-pens up the, o-pens up the, the val-leys, when sun - light o - pens up.

ff o-pens up the, o-pens up the, the val-leys, when sun - light o - pens up.

ff o-pens up the, o-pens up the, the val-leys, when sun - light o - pens up.

Tutti: more nasal

sun - light o - pens up when sun - light

o - pens up when sun - light o-pens up

when su - n o-pens up

sun light sun - light

sun - light o-pens up **T: 2. time, ord. voice** when

sun - light o-pens up o pens up when

when sun - light, when sun light

sun - light o - pens up

137

mp quan-do'l so - le a-pre le val - li, a - pre le val - li.

mp quan-do'l so - le a-pre le val - li, a - pre le val - li.

mp quan-do'l so - le a-pre le val - li, a - pre le val - li.

Tutti: ord. voice

so - le a - pre le val - - - li.

so - le a - pre le val - - - li.

a - pre le val - li, le val - - li.

a - pre le val - - li.

quan - do'l so - le *decresc.* a - pre *p* le val - - li. *mp* a - pre *f*

so - le *mp* a - pre *f* so - le a - pre

a - pre le val - - - li.

a - pre le val, a - pre le val - li.

6'18"

