

CREPUSCULAR HOUR

by Maja Solveig Kjelstrup Ratkje 2010/2012

-a work for three choirs, 6 noise musicians and church organ,
First performed at the Ultima festival in Uranienborg Kirke 18.09.2010.

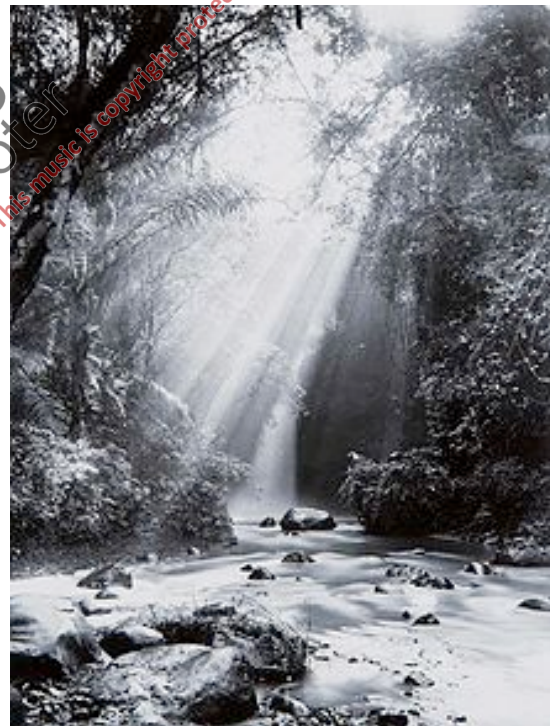
Duration: approx 1 hour



(photo by Lasse Marhaug)

Inspiration

Crepuscular rays:



Crepuscular is also a term used to describe some animals that are primarily active during twilight.

<http://en.wikipedia.org/wiki/Crepuscular>

Notes

Crepuscular Hour is written to be performed in a cathedral or similar with musicians surrounding the audience. Inspired by the phenomena 'crepuscular rays', pillars of sound and light are essential in the piece.

Textual inspiration from the 2000 years old texts found in The Nag Hammadi Library.

Score symbols:

K1= Choir 1 – front left

K2= Choir 2 – front right

K3= Choir 3 – behind audience, on floor or platform

At least 24 singers in K3, at least 16 in K1 and K2.

S1= Noise duo 1 – front left

S2= Noise duo 2 – front right

S3= Noise duo 3 – behind audience, on gallery, preferably on each side of organist.

The noise musicians should use guitar or bass amplifiers as monitors. Duos S1 and S2 must have one performer each that can make a sustained tone on a guitar or similar.

Church organ is behind the audience in this piece. Can be reconsidered for future performances. The conductor is placed in the middle of the church. A video camera, mirror or similar must be installed in order to help the organist see the conductor.

Everything must be amplified, including the organ. Use at least three stereo speaker pairs (high quality concert PA, including subs): One shared by K1 and S1 (front left), one by K2 and S1 (front right) and one for K3, S3 and organ (behind the audience). Additional speakers and monitors may be used. The choirs should be amplified with 6-10 condenser microphones for each choir. The amplified sound should come from the same position as where the performers are placed. The idea is to surround the audience with sound, and the music from behind should not be mixed with the music in front.

The noise duos in front (S1 and S1) should be placed behind and/or to the side of the choirs so that their hearing is not too much disturbed by the local amplifiers. They should be standing on platforms so they are clearly visible to the audience.

Light positions mainly on floor, pointing upwards on performers to create shadow effects. The musicians on platforms (S1 and S2) should be lit in order to create shadow effects. The physical environment should be used to set the light design inspired by the phenomena 'crepuscular rays'. Harmless 'smoke' should be used in order to create light pillars.

CUE LIST S1

Bold cue letters are ones that you have to pay attention to. The conductor will give all the cues.

Brackets along the left side of the page mark periods of continuous playing.

Comments written in **bold** are your playing instructions. Other comments are written as orientation marks.

All durations are approximate.

A

choir K1

duration: 6s.

B

Guitar: pick up and overlap high A from sopranos, fade in. Both join when choir ends. Improvise: calm and powerful, hectic background, establish mood

duration: 3min.

C

choir K1 enters again

Start to fade out as choir enters and end together with choir. Pause.

duration: 19s.



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CUE LIST S1

D

Enter together with choir K2.

Improvise: *playful, noisy, up and down in register*

duration 4min.

E

+ choir K1

Continue.

duration: 2min.50s.

F

choir K1 + K2

Continue.

duration: 2min.30s.

G

exit choir K1

Continue. Joined by S2. Noise take over! Abrupt ending. Silence.

duration 4min.

TOTAL DURATION **D-G: 13min.30s.**

H

choir K3, noise S3 (**NO PLAYING**)

duration: 6min.

I

all choirs, noise S3

duration: 12min.40s.

CUE LIST S1

J

Enter together with S2.

**Guitar: fade in on low F#. Improvise with sound colour. Not too loud.
Noise partner may join with background noises.**

duration 4min.

K

solo parts in choir K2

Continue, but very quiet. Sustained. Guitar only.

duration: 1min.

L

+ solo parts in choir K1, then joined by all singers in K1 and K2.

Continue as in **K.**

duration: 4min.

M

church organ, and all other musicians join in

Both musicians play. Louder.

duration 2min.

N

all musicians

More and more intense.

duration 12min.

O

Choir K2 and noise S2 (**NO PLAYING**)

duration: 1min.

-THE END-

CUE LIST S2

Bold cue letters are ones that you have to pay attention to. The conductor will give all the cues.

Brackets along the left side of the page mark periods of continuous playing.

Comments written in **bold** are your playing instructions. Other comments are written as orientation marks.

All durations are approximate.

A choir K1
duration: 16s.

B noise S1
duration: 3min.

C + choir K1
duration: 19s.

D choir K2 and noise S1
duration 4min.

E + choir K1
duration: 2min.50s.

F choir K1 + K2
duration: 2min.30s.



CUE LIST S2

G

exit choir K1

Enter loud and clear. Noise take over! Abrupt ending. Silence.

duration 4min.

H

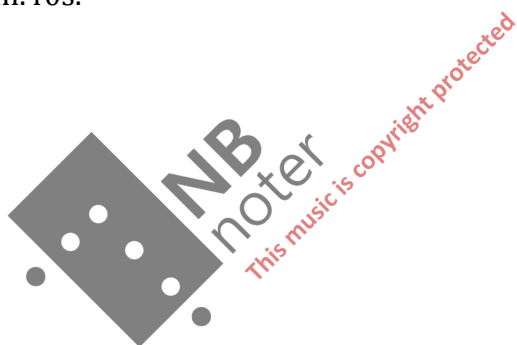
choir K3, noise S3 (**NO PLAYING**)

duration: 6min.

I

all choirs, noise S3

duration: 12min.40s.



CUE LIST S2

J

Enter together with S1.

**Guitar: fade in on low F#. Improvise with sound colour. Not too loud.
Noise partner may join with background noises.**

duration 4min.

K

solo parts in choir K2

Continue, but very quiet. Sustained. Guitar only.

duration: 1min.

L

+ solo parts in choir K1, then joined by all singers in K1 and K2.

Continue as in **K.**

duration: 4min.

M

church organ, and all other musicians join in

Both musicians play. Gradually louder.

duration 2min.

N

all musicians

More and more intense.

duration 12min.

O

Coda. Only S2 fade out with choir K2. Return to F#. Quiet.

duration: 1min.

-THE END-

CUE LIST S3

Bold cue letters are ones that you have to pay attention to. The conductor will give all the cues.

Brackets along the left side of the page mark periods of continuous playing.

Comments written in **bold** are your playing instructions. Other comments are written as orientation marks.

All durations are approximate.

A, **B**, **C**, **D**, **E**, **F**, **G** choirs K1 and K2, noise S1 and S2 **(NO PLAYING)**

TOTAL DURATION **A-G**: 17min.20s.

H Enter some time after choir K3.

Calm, low frequent improvisation.

duration 6min.

I all choirs

Continue. Gradually louder.

duration: 12min.40s.

J + noise S1 and S2 (drone on F#).

Continue. End together with the choirs.

duration 4min.

TOTAL DURATION **H-J**: 22min.40s.



CUE LIST S3

K choir K2 (**NO PLAYING**)

duration: 1min.

L + choir K1

duration: 4min.

M **Enter together with church organ and choir K3. Bass sounds. Loud.**

duration 2min.

N all musicians

More and more intense, using the whole register.

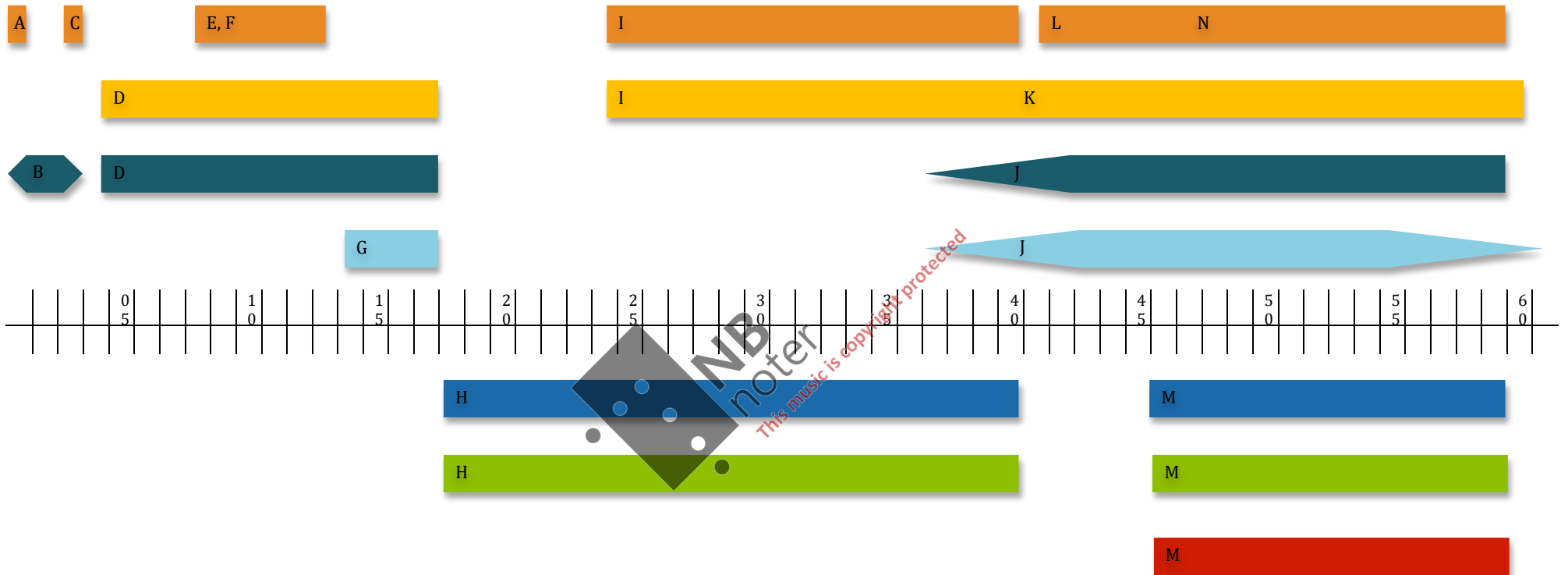
duration 12min.

O Choir K2 and noise S2 (**NO PLAYING**)

duration: 1min.

-THE END-

Timeline, Crepuscular Hour. Colour codes: K1 K2 K3 S1 S2 S3 Church organ



K1

Drop of Light 1

M. S. K. Ratkje 2012

A

♩ = 100

CUE IN S1, overlap

Musical score for 'Drop of Light 1' featuring Soprano, Alto, Tenor, and Bass staves. The score includes lyrics, dynamics (ff, f, pp, p), and performance instructions like 'gliss.' and '11 s.'

SOPRANO
drop of light

ALTO
of _____ light

TENOR
A drop _____

BASS
A

B

S1 enters and overlaps on high A. S1 plays a 3 minute long improvisation which starts to fade out at letter C.

Drop of Light 2

M. S. K. Ratkje 2012

C

$\text{♩} = 60$

SOPRANO

ALTO

TENOR

BASS

f *gliss.* *mp*

A *drop*

mp *f*

A *drop*

f

A *drop*

f *gliss.*

A



CUE OUT S1, fade out together with chorus

5

S.

A.

T.

B.

mp *ppp*

drop *ppp*

of *light* *ppp*

D

M. S. K. Ratkje 2012

The repeated phrases are of different lengths but correspond to the same tempo being conducted.

Make variations using different number of singers (solos and duos are welcome), make individual phrasing and vary sound colour, such as vibrato, for each phrase.

Avoid being too theatrical.

$\text{♩} = 60$

CUE IN S1

BASS *f*

How well it suits all men, how well,

to be repeated til start of letter H

6

B.

how well it suits all men

(continue after one phrase)

to be repeated til start of letter H

11

T. *f*

on the sub-ject of cha os

B.

How well it suits all men, how well, how well it suits all

(continue...)

19

T.

on the sub-ject of cha - os

B.

men How well it suits all men, how

25

T.

on the sub-ject of cha - os

B.

well, how well it suits all men

to be repeated til start of letter H

31

A. *f* say (h) say kind of

on the sub-ject of cha - os

How well it suits all men, how well, how well it suits all men



(continue...)

40

A. say (h) say kind of

T. on the sub-ject of cha - os

B. How well it suits all men, how well how well it suits all



to be repeated til start of letter H

49

S. *f* dark - ness a kind of dark,

say (h) say

on the sub-ject of cha - os

men How well it suits all men, how well,

S. *dark* *ness* *gliss.* *a kind of* *dark,*

A. *kind of* *say* *(h)*

T. *on the sub-ject of cha - os*

B. *how well it suits all men* *How well it suits all*

Poco a poco decrescendo al mp at letter G

Conductor starts conducting from letter E after 4 minutes.

S1 and K2 continue till letter H.



Axis of Evil 1

Sing this section without vibrato, flat voices, rough, uproariously.
German pronunciation, with rolling r and flat vowels.

E

K2 and S1 continue

♩ = 60

M. S. K. Ratkje 2012

Soprano 1
ff
 Ya-i-a-i-ya-i-a-i-ya-i-a i-ya-i-a-i - a Ya-i-a-i-ya-i-a-i-ya-i-a i-ya-i-a-i - a Ya-i-a-i-ya-i-a-i

Soprano 2
ff
 Ya-i-a-i-a-i-a-i-a-i-a-i a Ya-i-a-i-a-i-a-i-a-i-a-i a Ya-i-a-i-a-i-
iteration using chest sound (epiglottal)

Soprano 3
ff
 e e e

ALTO
f
 Ya

TENOR
ff
 ü gliss. (bō) gliss.

Bass 1
f
 Ya gliss. (#ō) gliss.

5

S.1
ya-i-a-i-ya-i-a-i-a

S.2
a-i-a-i-a-i a

S.3

A.
a a a a a a a

T.
gliss. ü gliss. gliss.

B.1
gliss. a gliss. a gliss.

B.2
f Ya

B.3
f Ya a



13

A.
a a a a a a a

T.
gliss. ü gliss. gliss.

B.1
a a

B.2
a a

B.3
a a

21

A. *a* *a* *a* *a* *a* *a* *a* *a*

T. *gliss.* *ü* *gliss.* *ü* *gliss.*

B.1 *a* *a* *a* *a* *a* *a* *a* *a*

B.2 *a* *a* *a* *a* *a* *a* *a* *a*

B.3 *a* *a* *a* *a* *a* *a* *a* *a*



29

A. *a* *a* *a* *a* *a* *a* *a* *a*

T. *gliss.* *ü* *gliss.* *ü* *gliss.*

B.1 *gliss.* *a* *gliss.* *Ra* *a* *a* *a* *a*

B.2 *a* *a* *a* *a* *a* *a* *a* *a*

B.3 *a* *a* *a* *a* *a* *a* *a* *a*

37

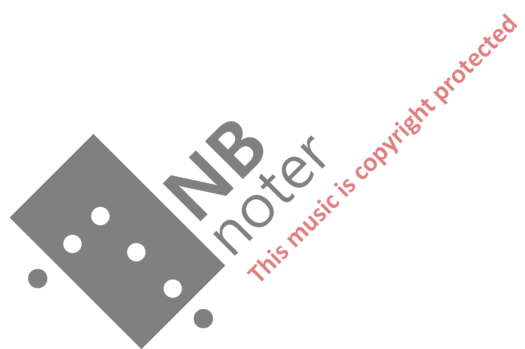
A.

T.

B.1

B.2

B.3



45

A.

T.

B.1

B.2

B.3

53

A.

T.

B.1

B.2

B.3

61

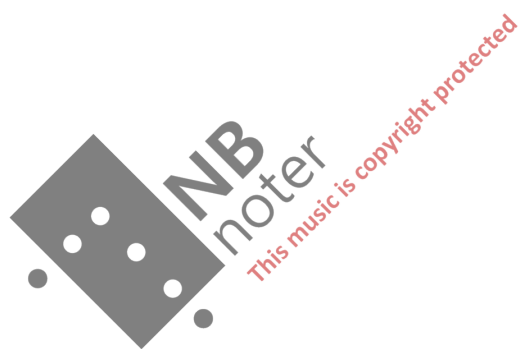
A.

T.

B.1

B.2

B.3



69

A. *a*

T. *gliss.* *a* *gliss.* *a* *gliss.*

B.1 *gliss.* *a*

B.2 *a* *a* *a*

B.3 *a* *a*



77

A. *a*

T. *gliss.* *a*

B.1 *a* *a* *a*

B.2 *a* *a*

B.3 *a*

Axis of Evil 2

Same expression and pronunciation as in "Axis of Evil 1".

F

Attacca,
K2 and S1 continue

M. S. K. Ratkje 2012

$\text{♩} = 60$

Musical score for the first system, measures 1-4. It features six staves: Tenor 1, Tenor 2, Tenor 3, Bass 1, Bass 2, and Bass 3. The music is in 2/2 time and includes dynamic markings such as *f*, *ff*, and accents (*A*). Tenor 1 and Tenor 2 have triplets in measure 3. Bass 1 and Bass 3 also have triplets in measure 3. A large watermark "NB noter" is overlaid on the score.

Musical score for the second system, measures 5-8. It features six staves: T.1, T.2, T.3, B.1, B.2, and B.3. The music continues from the first system. Tenor 2 and Bass 2 have triplets in measure 6. A large watermark "NB noter" is overlaid on the score.

9

S.1 *fff* 5 5 *pp* 5 5 *gliss.* 5 5 *fff* 5
Ne Ne Ne Ne...

S.2 *fff* *pp* *gliss.* *fff*
Ne Ne Ne Ne...

S.3 *fff* 5 5 *pp* 5 5 *gliss.* 5 5 *fff* 5
Ne Ne Ne Ne...

A.1 *fff* *pp* *gliss.* *fff*
Ne Ne Ne Ne...

A.2 *fff* 5 5 *pp* *gliss.* *fff* 5
Ne Ne Ne Ne...

A.3 *fff* *pp* *fff*
Ne Ne Ne Ne...

T.1 *f* *ff*
A 3

T.2 *f* *ff*
A

T.3 *f*
A 3

B.1 *f*
A

B.2

B.3 *f*
A

13

S.1 *Mi Mi Mi Mi...*

S.2 *Mi Mi Mi Mi...*

S.3 *Mi Mi Mi Mi...*

A.1 *Mi Mi Mi Mi...*

A.2 *Mi Mi Mi Mi...*

A.3 *Mi Mi Mi Mi...*

T.1

T.2

T.3 *ff*

B.1 *ff*

B.2 *A*

B.3 *ff*

This image shows a page of a musical score for 13 measures. It features nine staves: three vocal staves (S.1, S.2, S.3), three alto staves (A.1, A.2, A.3), three tenor staves (T.1, T.2, T.3), and three bass staves (B.1, B.2, B.3). The vocal parts (S.1-3, A.1-3) all have the lyrics "Mi Mi Mi Mi...". The instrumental parts (T.1-3, B.1-3) contain various musical notations, including triplets, slurs, and dynamics such as *ff* and *A*. A large watermark "NB Noter" is overlaid on the score, along with the text "This music is copyright protected".

17

S.1 *p*

S.2 *p*

S.3 *p*

A.1 *p*

A.2 *p*

A.3 *p*

T.1 *mf*
M

T.2 *mf*
M

T.3 *mf*
M

B.1

B.2

B.3

21

f as fast as possible
unvoiced

S.1

K,K,K,K...

S.2

mf as fast as possible

N,N,N,N...

S.3

mf

Mi Mi Mi Mi...

A.1

mp

I

A.2

mp

E

A.3

mf as fast as possible

D,D,D,D...

T.1

T.2

T.3

B.1

mf

M

B.2

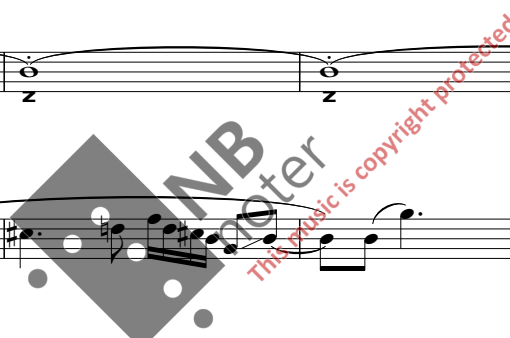
mf

M

B.3

mf

M



25

S.1

S.2

S.3

A.1

A.2

A.3

T.1

T.2

T.3

B.1

B.2

B.3

f unvoiced

unvoiced

f unvoiced

unvoiced

f

K,K,K,K...

P,P,P,P...

S

S

E

3

3

3

29

S.1 *K,K,K,K...* *Si Si Si Si...*

S.2 *Ni Ni*

S.3 *Mi Mi Mi Mi Mi...*

A.1 *K,K,K,K...* *Si Si Si Si...*

A.2 *P,P,P,P...* *Si Si Si Si...*

A.3 *Ji Ji Ji Ji...*

T.1 *f* *E*

T.2 *ff*

T.3 *f* *3* *E*

B.1 *f* *E*

B.2

B.3 *f* *E*

33

S.1 *ff* *I* *K,K,K,K...*

S.2 *ff* *I*

S.3 *ff* *I*

A.1 *ff* *I* *K,K,K,K...*

A.2 *ff* *I*

A.3 *ff* *I* *unvoiced* *P,P,P,P...*

T.1 *ff* *3*

T.2 *3* *3*

T.3 *ff*

B.1 *ff* *draw new breath individually*

B.2 *ff* *E*

B.3 *ff*

38

S.1 *S* *K,K,K,K...*

S.2 *trem.* *I* *Ni Ni Ni Ni...*

S.3 *as fast as possible*
Mi Mi Mi Mi Mi... *Mi,Mi,Mi,Mi...*

A.1 *S* *K,K,K,K...*

A.2 *unvoiced* *P,P,P,P...* *Dji Dji Dji Dji Dji Dji Dji Dji Dji Dji Dji Dji Dji Dji Dji Dji Dji D,D,D,D...* *as fast as possible*

A.3 *unvoiced* *S* *P,P,P,P...*

T.1

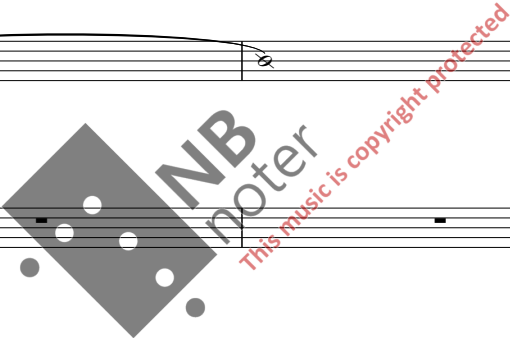
T.2

T.3

B.1

B.2 *draw new breath individually*

B.3 *draw new breath individually*



42

S.1 *S* *Si Si Si Si...*

S.2

S.3

A.1 *I* *K,K,K,K...*

A.2

A.3 *I* *P,P,P,P...*

T.1

T.2 *f* *O*

T.3

B.1

B.2 *3*

B.3

The musical score consists of 12 staves. Staves S.1, A.1, and A.3 contain vocal lines with lyrics. S.1 has lyrics 'S' and 'Si Si Si Si...'. A.1 has lyrics 'I' and 'K,K,K,K...'. A.3 has lyrics 'I' and 'P,P,P,P...'. T.2 has a dynamic marking 'f' and a note 'O'. B.2 has a triplet marking '3'. The score is marked with measure 42 at the beginning. A watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

47

S.1 *S*

S.2 *Ni Ni Ni Ni*

S.3 *Mi Mi Mi Mi Mi*

A.1 *S*

A.2 *Ji Ji Ji Ji Ji*

A.3 *S*

T.1

draw new breath individually

T.2

T.3 *f*
3
0

B.1

B.2

B.3

The image shows a musical score for 12 parts, labeled S.1 through B.3. The score is written on a grand staff with 12 staves. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 47. The vocal parts (S.1, S.2, S.3, A.1, A.2, A.3, T.1, T.2, T.3) have lyrics: S.1: *S*; S.2: *Ni Ni Ni Ni*; S.3: *Mi Mi Mi Mi Mi*; A.1: *S*; A.2: *Ji Ji Ji Ji Ji*; A.3: *S*; T.1: (no lyrics); T.2: (no lyrics); T.3: *f*, *3*, *0*. The bass parts (B.1, B.2, B.3) are mostly rests. There are five measures in total. A large watermark 'NB noter' is overlaid on the score, with the text 'this music is copyright protected' written diagonally across it. The instruction 'draw new breath individually' is written above the T.2 staff. The number '47' is written above the first staff.

51

S.1
K,K,K,K... S

S.2
Ni Ni Ni Ni Ni,Ni,Ni,Ni...
as fast as possible

S.3
Mi Mi Mi Mi Mi Mi,Mi,Mi,Mi...
as fast as possible

A.1
K,K,K,K... S

A.2
Ji Ji Ji Ji Ji D,D,D,D...

A.3
P,P,P,P...

T.1
ff 3

T.2
ff

T.3
ff

B.1
f *ff*

B.2

B.3
f

draw new breath individually

This music is copyright protected

57

S.1 *S*

S.2 *Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi, Mi, Mi, Mi...*

S.3 *Ni Ni, Ni, Ni, Ni...*

A.1 *Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li S*

A.2 *D, D, D, D,*

A.3 *ppppp... S*

T.1 *gliss*

T.2 *A*

T.3

B.1

B.2 *0*

B.3 *ff*

63

S.1 *trem.*
I S

S.2 *trem.*
I Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi

S.3 *trem.*
I Ni Ni Ni Ni Ni Ni Ni Ni Ni Ni Ni

A.1 *trem.*
I Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li

A.2
Ji Ji Ji Ji Ji Ji Ji Ji Ji Ji Ji

A.3
P.P.P.P...

T.1

T.2

T.3
A

B.1

B.2
3

B.3
A

The image shows a musical score for 12 parts, labeled S.1 through B.3. The score is written in treble and bass clefs. It includes various musical notations such as tremolos, slurs, and dynamic markings like *P.P.P.P...* and *A*. The lyrics are: S.1: I S; S.2: I Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi; S.3: I Ni Ni Ni Ni Ni Ni Ni Ni Ni Ni Ni; A.1: I Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li; A.2: Ji Ji Ji Ji Ji Ji Ji Ji Ji Ji Ji; T.3: A; B.3: A. There is a large watermark in the center that reads 'NB noter' and 'This music is copyright protected'.

68

S.1
Li Li Li Li Li Li Li Li Li Li Li S

S.2
Mi Mi

S.3
Ni Ni Ni Ni Ni Ni Ni Ni Ni Ni Ni

A.1
S Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li Li

A.2
Ji Ji Ji Ji Ji Ji Ji Ji Ji Ji Ji

A.3
PPPP... S

T.1

T.2

T.3

B.1
A

B.2

B.3

The image shows a musical score for 12 parts, labeled S.1 through B.3. The score is written in treble and bass clefs. It includes lyrics for each part, such as 'Li Li Li Li Li Li Li Li Li Li Li S' for S.1 and 'Mi Mi' for S.2. There are also musical notations like '5' for quintuplets and '3' for triplets. A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

CUE IN S2
K2 and S1 continue

72

as fast as possible

S.1

S.2 *Li, Li, Li, Li...*
trem.

S.3 *trem.*
I

A.1 *I*
S *trem.*
I

A.2 *D, D, D, D, ...*

A.3

T.3

B.1

B.2 *A*
3 *3*

B.3

K2, S1 and S2 continue 4 more minutes, till tutti general pause at letter H.

Luminous Clouds

Alto, Tenor and Bass divided in six parts, Soprano in two.
Singers may also sing to fill in where there are dashed lines in the lyrics.

S3 ENTERS GRADUALLY AFTER SOME TIME

Alto 1 *mp* lu - - - u - - - u - - - u - - -

Alto 2 *mp* lu - - - mi - - - nou - - -

Alto 3 *mp* lu - - - lu - - - mi - - -

Alto 4 *mp* lu - - - m - - - mi - - - i - - - nou - - -

Alto 5 *mp* lu - - - u - - - u - - -

Alto 6 *mp* u - - - m - - -

A. 1 u - - - m - - - mi - - -

A. 2 ou - - - s - - - lu - - - *f unvoiced* *mp*

A. 3 nou - - - ou - - - ou - - - *f unvoiced*

A. 4 ou - - - s - - - *f unvoiced*

A. 5 u - - - m - - - m - - -

A. 6 u - - - u - - - s - - - lu - - - *f unvoiced* *mp*

A. 1 *unvoiced* nou - - - s - - - nou - - - ou - - - *f* *mp* *f (unvoiced)*

A. 2 mi - - - nou - - - s - - - *f (unvoiced)*

A. 3 *f unvoiced* s - - - lu - - - m - - - lu - - - *mp*

A. 4 mi - - - nous - - - nou - - - *f (unvoiced)* *f (unvoiced)*

A. 5 s - - - mi - - - s - - - *f (unvoiced)* *f (unvoiced)*

A. 6 s - - - s - - - u - - - m - - - *f* *mp*

25 29

A. 1 *f* (unvoiced) *mp*
s lu u

A. 2 *mp*
lu mi nou

A. 3
u mi

A. 4 *f* (unvoiced) *mp*
- s lu u

A. 5 *mp* *f* *mp*
ou s u

A. 6 *f* *mp* *f* *mp*
s u s u

33

A. 1 *f* *mp* *f* *mp*
mi nou s n

A. 2 *f* *mp*
s lu u

A. 3 *f* *mp*
nou s lu

A. 4 *f* *mp* *f*
u mi nou

A. 5 *f* *mp* *f*
s i s

A. 6 *f* *mp* *f*
with a i u

41

A. 1 *f* *mp*
nou s lu u m

A. 2 *f* *mp*
u mi nou

A. 3 *f* *mp*
mi

A. 4 *f* *mp*
s a

A. 5 *mp* *f* *mp*
u i i

A. 6 *f* *mp*
s i

30 49

A. 1 *i* *i*

A. 2 *f* *mp*
s *lu* *u*

A. 3 *f* *mp*
nou *s* *mi*

A. 4 *a* *a* *nd*

A. 5 *i* *i* *i*

A. 6 *f* *mp*
s *u* *i*

57

A. 1 *i*

A. 2 *mi*

A. 3 *nous* *and*

A. 4 *she* *sur*

A. 5 *i* *i*

A. 6 *nous* *i*

T. 1 *mp* *f* (unvoiced)
and *she* *s*

T. 2 *mp*
and *she*

T. 3 *mp*
and

A. 1 *i* *i* *i*

A. 2 *i* *i*

A. 3 *she* *su*

A. 4 *round* *e*

A. 5 *i* *su*

A. 6 *i* *i*

T. 1 *mp* *su* *u*

T. 2 *f (unvoiced)* *s* *mp* *su*

T. 3 *she* *f (unvoiced)* *s* *mp* *su*



A. 1 *f* *s*

A. 2 *i*

A. 3 *f* rolled r (alveolar trill) *mp* *r* *r* *ou*

A. 4 *ed* *f* rolled r (alveolar trill) *it*

A. 5 *u* *rr*

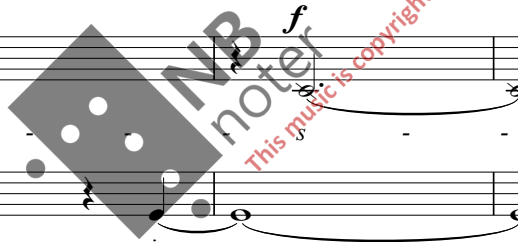
A. 6 *i* *i*

T. 1 *f (unvoiced)* *mp* *s* *su* *u* *r* *f* rolled r (alveolar trill)

T. 2 *u* *rr* *f* rolled r (alveolar trill)

T. 3 *su* *urr*

T. 4 *u*



A. 1 *mp* lu - - - - - u - - - - -

A. 2 i - - - - -

A. 3 n - - - - - ded

A. 4 with a

A. 5 *mp* ou - - - - - nd u


A. 6 i - - - - -

T. 1 *mp* r - - - - - ou - - - - - ou - - - - -

T. 2 (unvoiced) s sur - - - - - *mp*

T. 3 *f* (unvoiced) and s

T. 4 *f* rolled r (alveolar trill) *mp* rr ou



I 1

87

A. 1 mi nou

A. 2 nou s a nd

A. 3 it with a

A. 4 lu s

A. 5 ed u with s

A. 6 i s i

T. 1 ound

T. 2 round ou

T. 3 sur rou ou

T. 4 ou ou ound

K1 & K2

S. *mp* overlap breathing and be -

A. *mp* overlap breathing and be -

T. *mp* overlap breathing an dro

B. *mp* overlap breathing be

96

A. 1 *f*
s

T. 1 *mp*
e i - - - - - i -

T. 2 *p* *f*
ded let dr - - - - -

T. 3 she s su - - - - -

T. 4 *mp* *f* (unvoiced) *mp* *ff*
she sh le - - - - - t,t,t,t... as fast as possible unvoiced

T. 5 *f* (unvoiced) *mp* *p* *mp*
sh - - - - - ee su

T. 6 *f* (unvoiced) *pp* *mp*
s l i

B. 1 *mp*
a

B. 2 *mp*
a - - - - -

B. 3 *mp*
li - - - - -

B. 4 *mp*
a - - - - -

S. *hold* and

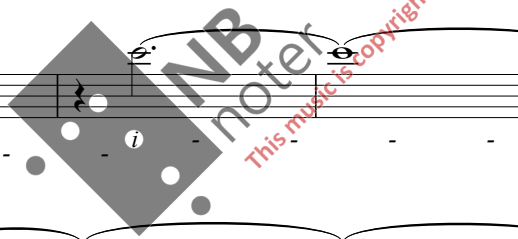
Alto solo
droplet of light

A. *hold* light

T. *gyn* light

B. *hold* blue

T. 1 *it with*
 T. 2 *mp* *as fast as possible* *ff unvoiced* *mp*
op le t,t,t,t... see
 T. 3 *u*
 T. 4 *mp*
fa a
 T. 5 *a*
 T. 6 *su i su*
 B. 1 *drop let*
 B. 2 *a drop*
 B. 3 *i*
 B. 4 *drop le*
 B. 5 *mp*
a drop
 B. 6 *mp*
i i
 S. *be ho old*
 A. *came and*
 T. *it flowed*
 B. *light*



T. 1 *a* *lu - - - m - - - mi - - -*
 T. 2 *a* *dro - - - p.p.p.p - - - le - - - et*
 T. 3 *- u - - - rr* *s - - -*
 T. 4 *a - - -*
 T. 5 *a* *et a*
 T. 6 *rr - - - ound - - - ed* *sh - - -*
 B. 1 *t,t,t... o - - - of* *light*
 B. 2 *let* *s* *see -*
 B. 3 *i - - - ight*
 B. 4 *e - - -*
 B. 5 *let* *of*
 B. 6 *i - - - ight*
 S. *it* *flowed* *on - - -*
 A. *passed* *through*
 T. *on - - - to*
 B. *came*

ff *as fast as possible unvoiced* *mp*
f *rolled r (alveolar trill)* *p.p.p.p*
f *rolled r (alveolar trill)* *mp* *f*
ff *as fast as possible unvoiced* *mp* *f (unvoiced)* *mp*

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121

121

T. 1 *f* (unvoiced) *ff* *mp*
i - - - - - nou - - - - - s c,c,c,c... - clou

T. 2 *of light*

T. 3 *mp*
see ee

T. 4 *a*

T. 5 *ee*

T. 6 *mp* *ff* *as fast as possible unvoiced*
ee ee c,c,c,c... -

B. 1 *f* (unvoiced) *mp*
s see - - - - -

B. 2 *f* *mp*
ee s see - - - - -

B. 3 *fa*

B. 4 *e*

B. 5 *e e*

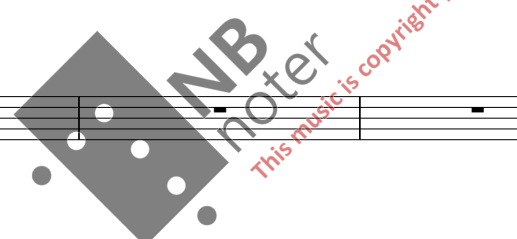
B. 6 *a*

S. *to the wa - - - - - ter*

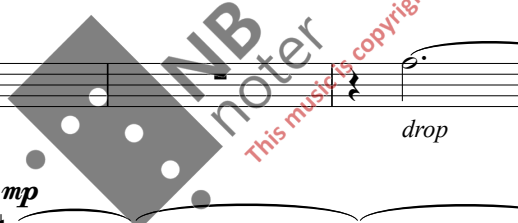
A. *all hea - vens*

T. *the*

B. *out of the eighth hea - ven*



T. 1 *oud* *see* *s -* *f*
 T. 2 *f* *mp* *s* *ee*
 T. 3 *dro* *op*
 T. 4 *dro* *op*
 T. 5 *o*
 T. 6 *mp* *clou* *oud* *ee*
 B. 1 *ee* *s* *let* *mp*
 B. 2 *ee* *let* *fall*
 B. 3 *a* *ll* *drop*
 B. 4 *f* rolled r (alveolar trill) *mp* *dr* *o*
 B. 5 *ff* *as fast as possible unvoiced* *mp* *f (unvoiced)* *mp* *t,t,t,t...* *see* *s* *o*
 B. 6 *let*
 S.
 A. *an*
 T. *repeat 'water' individually, variable lengths* *water* *be*
 B.



T. 1 *mp* *f*
 ee s

T. 2 *f* *mp*
 ee s ee

T. 3 a

T. 4 le

T. 5 *op*

T. 6 *f* *mp*
 s a

B. 1 fall ll

B. 2 a

B. 3 le let

B. 4 o o

B. 5 o

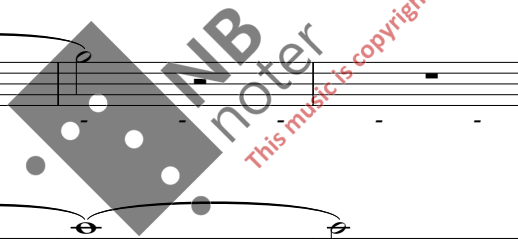
B. 6 a ll

S. a hu man

A. dro gyn

T. - hold

B. a bove



T. 1 *mp*
ee

T. 2 *ee*

T. 3 *a*

T. 4 *ff*
t,t,t...

T. 5 *ee* *ee*

T. 6 *f*
e *r*

B. 1 *a* *a*

B. 2 *a* *drop*

B. 3 *a*

B. 4 *op* *l*

B. 5 *o* *op*

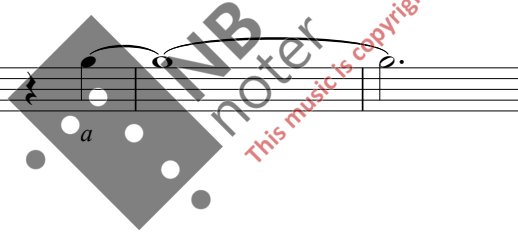
B. 6 *a*

S.

A. *ous*

T. *light*

B. *gliss.*
and



T. 1 *a*

T. 2 *p ee* *mp light*

T. 3 *su*

T. 4 *p a* *mp l*

T. 5 *ee* *light*

T. 6 *mp a* *p* *mp l* *u* *a*

B. 1 *a*

B. 2 *le*

B. 3 *f rolled r (alveolar trill)* *dr* *mp lu*

B. 4 *l*

B. 5 *l*

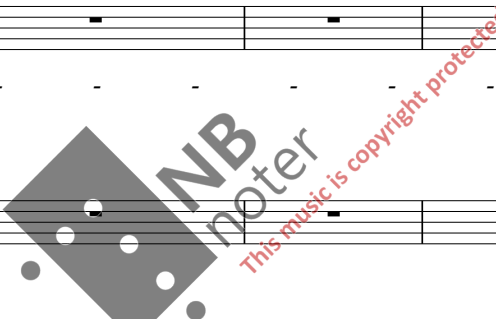
B. 6 *f rolled r (alveolar trill)* *dr*

S. *start individually, one by one*
3 drop - let of light

A. *start individually, one by one*
3 drop - let of light

T. *passed through all*

B. *passed through all*



T. 1 *a* *a*
 T. 2 *a* *a*
 T. 3 *f* *mp*
u rr ou
 T. 4 *u m m*
 T. 5 *lu u m*
 T. 6 *a*
 B. 1 *drop*
 B. 2 *et a*
 B. 3
 B. 4 *l let*
 B. 5 *li i*
 B. 6 *mp*
e
 S.
 A. *it*
 T. *came*
 B. *the*



T. 1 *dro*

T. 2 *a*

T. 3 *ound*

T. 4 *m*

T. 5 *o*

T. 6 *a* *a*

B. 1 *le* *f* *t,t,t...* *mp* *light*

B. 2 *f* *rolled r (alveolar trill)* *mp* *dr* *o* *op*

B. 3 *op* *let*

B. 4 *le* *let* *m*

B. 5 *ight*

B. 6 *let*

S. *on* *to the wa*

A. *flowed* *on*

T. *out* *of the eighth*

B. *heav* *ens*

A. 1 *mp* gliss. su -

A. 2 *mp* gliss. su -

A. 3 *mp* gliss. su -

A. 4 *mp* gliss. su -

A. 5 *mp* gliss. su -

A. 6 *mp* gliss. su -

T. 1 *op* lum -

T. 2 a

T. 3 ed m - - - - m

T. 4 m - - - - m

T. 5 *f* rolled r (alveolar trill) *mp* dr - - - - op a

T. 6 drop *f* dr -

B. 1 m

B. 2

B. 4

B. 6 m

Soprano solo
be hold

S. - ter old

A. to the wa - ter

T. hea - ven a - bove

B. of

183

tutti *mp*

S. *gliss.*
su -

A. 1 *f* rolled r (alveolar trill) *mp*
rr - ou - ou -

A. 2 *mf* rolled r (alveolar trill) *mp*
rr - ou - ou -

A. 3 *mf* rolled r (alveolar trill) *mp*
rr - ou - ou - ou -

A. 4 *mf* rolled r (alveolar trill) *mp*
rr - ou - ou -

A. 5 *mf* rolled r (alveolar trill) *mp*
rr - ou - ou -

A. 6 *mf* rolled r (alveolar trill) *mp*
rr - ou - ou -

T. 1

T. 2 dro - o -

T. 3 m a

T. 4 mi - nou -

T. 5 *ff* *mp*
dr - o -

T. 6 *mp*
op - le -

B. 1-2 *mf* rolled r (alveolar trill) overlap and make individual pauses *mp*

B. 3-4 *mf* rolled r (alveolar trill) overlap and make individual pauses *mp*

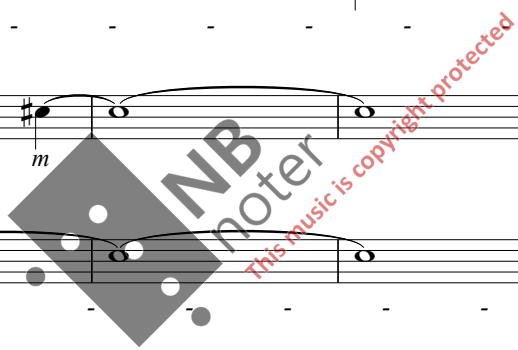
B. 5-6 *mf* rolled r (alveolar trill) overlap and make individual pauses *mp*
r a

S.

A.

T.

B. the earth when



rolled r (alveolar trill)

191

f *mp* **p**

S. *rr* - - - - - *ound* - - - - - *ded*

A. 1 *ound* - - - - - *ed*

A. 2 *ound* - - - - - *de*

A. 3 *ou* - - - - - *ound*

A. 4 *ou*

A. 5 *ound*

A. 6 *ound*

T. 1 *nous* - - - - - *cloud*

T. 2 *as fast as possible*
ff *unvoiced*
p,p,p,p... - - - - - *le* **mp**

T. 3 *it* - - - - - *s* **f**

T. 4 *s* **f** - - - - - *cloud* **mp**

T. 5 *op* *l*

T. 6 *as fast as possible*
ff *unvoiced*
t,t,t,t... *a* **mp** *l*

B. 1-2 *m* - - - - - *a*

B. 3-4 *m* - - - - - *a*

B. 5-6 *nd*

S. *light*

A. *and* *gliss.*

T. *a*

B. *she* *let* *fall* *a*

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198

mf

S. *mf*

A. 1 w - i wi - -

A. 2 ed

A. 3 ded

A. 4 w w

A. 5 ded

A. 6 ed wi

T. 1 i i

T. 2 et

T. 3 *mp* it

T. 4 *ff* as fast as possible unvoiced i - t,t,t...s eyes *mp*

T. 5 *ff* as fast as possible unvoiced e - t,t,t... t,t,t...

T. 6 et

B. 1-2 nd i

B. 3-4 nd *f* as fast as possible unvoiced *mp*

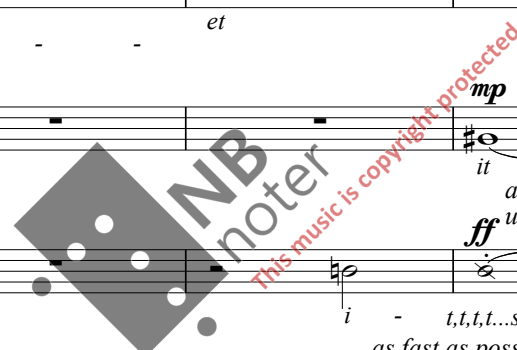
B. 5-6 i t,t,t... eye

S. individual lengths

A. i mme - di - ate -

T.

B. drop - - let



S. 1 and its eyes repeat phrase individually and out of tempo
sometimes very slow, sometimes repeating the unvoiced 't' or holding the 's'

S. 2 and its eyes

A. 1 i i

A. 2 i i

A. 3 w i i

A. 4 i i

A. 5 i i

A. 6 i i

T. 1 *f* as fast as possible unvoiced i t,t,t... s *mp* eye

T. 2 and i

T. 3 were li *ff* as fast as possible unvoiced k,k,k,k(e)...

T. 4 like fi re

T. 5 *mp* i i

T. 6 *f* s *mp* its

B. 1-2 *f* as fast as possible unvoiced i t,t,t... s *mp*

B. 3-4 *f* as fast as possible unvoiced i t,t,t...s *mp* eye *f* s

B. 5-6

S. came out

A. ly a hu

T. drop let gliss. of light

B. drop let gliss. of light



S. *continue...*

A. 1 *i e*

A. 2 *i th*

A. 3 *i th a*

A. 4 *i i th*

A. 5 *i th e*

A. 6 *th a*

T. 1 *eye eye-*

T. 2 *i i*

T. 3 *mp li i*

T. 4 *f s it s eyes mp*

T. 5 *eye i eye*

T. 6 *as fast as possible unvoiced mp t,t,t..s eye eyes*

B. 1-2 *f s were*

B. 3-4 *mp were*

B. 5-6 *f s*

S. *of the eighth*

A. *man be ing*

T. *and*

B. *flowed on to*

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S.

A. 1 w - - - - - ith

A. 2 ed w - i - - - - -

A. 3 l

A. 4 a l -

A. 5 a l

A. 6 a

T. 1 eye - - - - - eye

T. 2 its eye

T. 3 i

T. 4 li

T. 5 i eyes i

T. 6 eye i - - - - - i

B. 1-2 l - - - - - like

B. 3-4 l - - - - - like

B. 5-6 *mp* like

S. hea - - - - - ven

A. a - ppeared

T. passed through

B.

S.

A. 1
lu - - - - m

A. 2
i - - - - i

A. 3
u

A. 4
u - - - - m - - - - mi

A. 5
i u

A. 6
lu - - - - m - - - - mi

T. 1
ff s *mf* li - - - - i - - - -

T. 2
eye

T. 3
i i

T. 4
ike *mf* fi i

T. 5
eyes *mf* like eyes

T. 6
i fire

B. 1-2
ff (unvoiced)
k,k,k,k...

B. 3-4

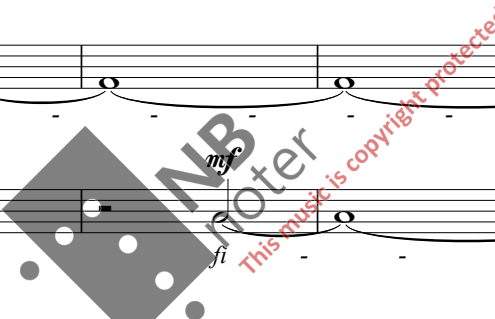
B. 5-6

S.
a - - - -

A.
be - - - - hold

T.
all

B.
the wa - - - -



S.

A. 1 nous cloud

A. 2 ou

A. 3 *f* (unvoiced) sh

A. 4 i i nou

A. 5 mi i

A. 6 n ith a

T. 1 ike fi

T. 2 eye s i

T. 3 ike *ff* *mf*

T. 4 i

T. 5 like *f* *ff* *mf* as fast as possible (unvoiced) *ffff*... ire

T. 6 like fi

B. 1-2 *mf*

B. 3-4 *ff* (unvoiced) *mf* light

B. 5-6 *ff* (unvoiced) *mf* light k,k,k,k...

S. bove and

A. light

T. of the

B.

S.

A. 1 *f* (unvoiced) *mf*
sh - e su -

A. 2 *f* *mf*
s clou -

A. 3 *mf* *f*
- e su - rr - ou m -

A. 4 *f* (unvoiced) *mf*
s (unvoiced) clou - oud

A. 5 *f* *mf* *f*
e s - u - rr -

A. 6 *f* *mf*
l - u - mi -

T. 1 *f* *mf* *f*
re - s she s -

T. 2 *f* *mf*
ike u - s su -

T. 3 *mf* *f* *mf*
ire s su -

T. 4 *f* *mf*
ire

T. 5 *f* *mf*
su - rr - ound -

T. 6 *f*
i re - s

B. 1-2 *gliss.* *f*
ni - ng

B. 3-4 *gliss.* *f*
ning fire repeat 'fire', individual lengths

B. 5-6 *f* *mf*
n - ing f - i -

S.
passed through

A.
came out of the eighth

T.
hea -

B.
- ter and im - me - di - ate - ly

S. _____

A. 1 *f* *mf*
rr - - - ou - - - n - - -

A. 2 _____
ou - - -

A. 3 _____
i - - - nou - - - s

A. 4 *f*
she su - rr - - -

A. 5 *mp*
ou - - - n - - - de -

A. 6 *f* (unvoiced) *mf*
nou - - - s oud

T. 1 *mf*
u - - - rrou - - -

T. 2 *f* *mf*
u - - - rr - - - ou -

T. 3 _____
u - - - rrou - - -

T. 4 *f* *mf*
sh e - - - i - - -

T. 5 _____
ed

T. 6 *mf* *f*
su - - - u s

B. 1-2 *mf* *f* (rolled r) *ff*
i - - - r(e) f -

B. 3-4 _____

B. 5-6 _____

S. _____
all of the

A. _____
hea - - - ven a -

T. _____
vens of

B. _____
a hu - man

S.

A. 1
ded sou

A. 2
oud m i

A. 3
mf clou

A. 4
mf ound f s ou mf

A. 5
ed it

A. 6
m ou

T. 1
ou

T. 2
ound ed

T. 3
oun

T. 4
i

T. 5
i i

T. 6
mf sound a

B. 1-2
mf ire a

B. 3-4
and

B. 5-6
f (rolled r) mf r(e) and

S.
hea

A.
bove and

T.

B.
hu - ma - n a

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S.

A. 1
ou - - - - - ound

A. 2
it

A. 3
ou - - - - - ou

A. 4
ou - - - - - n

A. 5
ff as fast as possible unvoiced *mf*
t,t,t,t... w

A. 6
oud

T. 1
ound

T. 2
ound

T. 3
as fast as possible (voiced)
d,d,d,d... ed

T. 4
it wi

T. 5
ff *mf*
t,t,t,t... with

T. 6
w

B. 1-2
nd

B. 3-4
f
sh

B. 5-6
f *mf*
sh - e

S.
vens of the earth

A.
passed through

T.
when she let

B.
ppeared be - - - ing

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J CUE IN S1 and S2, pedal note on F#

274 repeat in individual tempo, stay on one pitch for each phrase, sometimes very slow, sometimes holding unvoiced consonants

S. *and she surrounded it with a luminous cloud*

A. 1 *mp* *with* *a*

A. 2 *ff* *as fast as possible unvoiced* *t,t,t,t...* *mp* *a*

A. 3 *mp* *oud* *with* *3*

A. 4 *mp* *nd* *she* *e*

A. 5 *mp* *i* *ith*

A. 6 *f* *sh* *e* *e* *mp*

T. 1 *mp* *a* *as fast as possible (voiced)* *l,l,l,l...* *u*

T. 2 *mp* *d,d,d,d...* *ed* *as fast as possible (voiced)* *lu*

T. 3 *mp* *i* *it* *a*

T. 4 *mp* *i* *-th* *a*

T. 5 *ff* *t,t,t,t...* *mp* *it* *lu*

T. 6 *mp* *wi* *th*

B. 1-2 *mp* *she*

B. 3-4 *mp* *- e*

S. *be - - hold*

A. *all* *the*

T. *fall* *a* *drop*

B. *blue*

p mp

S. *p mp*

A. 1 *lu - - - mi su - -*

A. 2 *mi - - - - - nous*

A. 3 *p mp f*
a nou - - - s

A. 4 *p mp*
su - - - - - e -

A. 5 *p f mp*
lu sh - - - e -

A. 6 *p mp mp*
a u cloud

T. 1 *p mp*
m - - - i - - - i

T. 2 *p mp f*
u s

T. 3 *p mp*
l lu - - - - -

T. 4 *f mp*
s lu - - - - -

T. 5 *mi*

T. 6 *u - - - - - u - - - - -*

B. 1-2 *p mp*
su - - - - -

B. 3-4 *p f*
s

B. 5-6 *f mp*
s su - - - - -

S. *start individually, one by one*
light

A. *hea - - - - - vens*

T. *it*

B. *a - - - - - n - - - - - dro - - - - -*

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S. *rr*

A. 1 *r*

A. 2 *mp* she *p* *f* *mp* s - u -

A. 3 *mp* cloud *p* *mp* she

A. 4 *f* *mp* s - u -

A. 5 *p* e *mp* *r*

A. 6 *f* *mp* s - u -

T. 1 *i* nou

T. 2 *mp* *p* lu

T. 3 *f* *mp* u s mi

T. 4 *mi*

T. 5 *p* *mp* i i

T. 6 *u*

B. 1-2 *f* (rolled r) *mp* *rr* and she surrounded it with a luminous cloud

B. 3-4 *mf* solo *mp* tutti and she surrounded it with a luminous cloud

B. 5-6 *f* (rolled r) *mp* *rr* and she surrounded it with a luminous cloud

S. it flowed

A. *Alto solo* of the earth earth when she

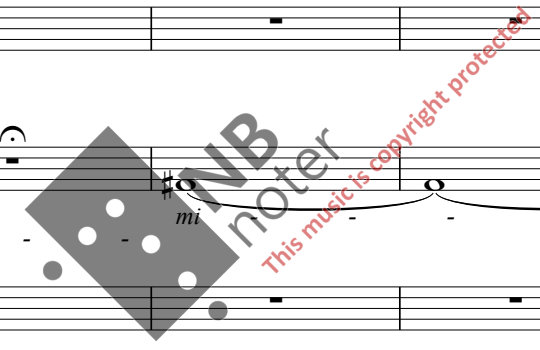
T. flowed on - - to

B. gyn - ous

repeat in individual tempo, sometimes very slow, sometimes holding unvoiced consonants

repeat in individual tempo, sometimes very slow, sometimes holding unvoiced consonants

repeat in individual tempo, sometimes very slow, sometimes holding unvoiced consonants



S. *88*

A. 1 *r*

A. 2 *r*

A. 3 *r*

A. 4 *r*

A. 5 *r*

A. 6 *r*

T. 1 *ou*

T. 2 *mp* *u*

T. 3 *nou* *ff* *s*

T. 4 *i* *nou*

T. 5 *nou*

T. 6 *u* *u* *ff* *s*

B. *continue...*

S. *on*

A. *gliss.* *let* *fall* *gliss.*

T. *the wa*

B. *a hu man a*

S.

A. 1

A. 2

A. 3

A. 4

A. 5

A. 6

T. 1

T. 2

T. 3

T. 4

T. 5

T. 6

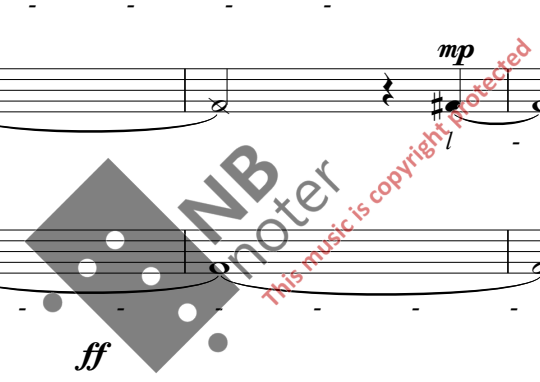
B.

S.

A.

T.

B.



S. *88*

A. 1 *r*

A. 2 *r*

A. 3 *r*

A. 4 *r*

A. 5 *r*

A. 6 *r*

T. 1 *oud s lu* *ff mp*

T. 2 *s lu u* *ff mp*

T. 3 *lu u* *mp*

T. 4 *u u*

T. 5 *lu u* *mp*

T. 6 *clou oud s* *mp ff*

B. *continue...*

S. *wa - - - - - ter*

A. *to*

T. *flowed*

B. *- - - - - ppeared*

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S.

A. 1

A. 2

A. 3

A. 4

A. 5

A. 6

T. 1

T. 2

T. 3

T. 4

T. 5

T. 6

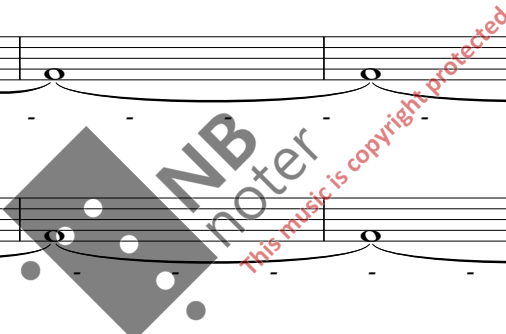
B. *continue...*

S.

A.

T.

B.



CUE OUT S3
S1 and S2 continue

326

S.
A. 1
A. 2
A. 3
A. 4
A. 5
A. 6
T. 1
T. 2
T. 3
T. 4
T. 5
T. 6
B.
S.
A.
T.
B.

mi
r
u
m
nous
ou
ous
mi
nous

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K2

Thunder, Perfect Mind

Sing through the melodies. Four soloists (SATB) first through the first phrases (soprano and tenor through 10 phrases, alto and bass through 6 phrases). Soprano and tenor start, alto and bass enter after 3-4 phrases.

Gradually joined by more and more singers. All start from top. Individual timing and tempo. Overlapping. Make pauses. More and more intense.

K*rubato*, ♩ = 70-100

Attacca, S1 and S2 continue

M. S. K. Ratkje 2012

SATB:

Co - me for - ward to me, co - me for - ward to me,

3

you who know me_ and my___ mem-bers, you who know me - and my___ mem-bers,

5

co - - me for - ward, co - - me for - ward

sopranos and tenors only:

7

You_____ who_____ know me, you who know_____ me,

9

you who___ know me and you___ who___ know my mem - bers,

10

you who know me___ and___ you who know my mem - bers

Cue in K1 at letter L, about 1 minute after start. K2 continues till end of piece.

Additional elements:

Letter M starts about 4 minutes after L.

After letter M, the singers may choose from the following optional phrases in addition to the phrases already sung. From letter M, any of the phrases, including those on the previous page, may be sung at any point.

sopranos and tenors:

11

I I lis -ten, I I lis -ten,

13

I am sens - less_ and_ I am wise, I am sens - less_ and_ I am wise

basses and altos:

15

I I lis - ten, I I lis - ten,

17

I am sens - less_ and_ I am wise, I am sens - less_ and_ I am wise

After letter M, the singers may also choose to improvise phrases on the following scale.

Make rapid or slow lines, or combine. Use any pitches in any order.

Sing on freely chosen open vowels. Make dynamic variations. Soloistic!

19

One minute after the start of letter K

M. S. K. Ratkje 2012

L ♩ = 60 *very rubato*

S1, S2 and K2 continue

Solo dramatic

Female Voice

f Why? Why? Why?

Solo

I am she who ex - ists in all fears and strength in

Solo

trem - ling. I am she who is weak and I am well in a plea - sant place.

Solo

gliss. I am sense - less and I am wise.

Solo

and I lis - ten,

T.

mp I am the one who cries out, I am the

B.

22

Solo

7/4 4/4 4/4

3 3

I lis - ten,

T. 8

one who's called Thruth, I am the sign of the let - ter,

B. 3

Conductor: make some variations in tempo and dynamics.
Continue through letter M till the start of letter N

27

T. 8

I am the one who cries out, I am the

B.

31

T. 8

one who's called Thruth, I am the sign of the let - ter,

B. 3

rep. x times

K1, K3, church organ

Be On Your Guard

M

dur: 2 min.

CUE IN S3 and church organ
S1, S2, K1 and K2 continue

M. S. K. Ratkje 2012

K3: make a long glissando from the lowest to highest note in the interval, each glissando lasting one breath. Individual lengths. Repeat. Individual lengths and speed.

K3

Soprano *f* ah

Alto *f* ah

Tenor *f* ah

Bass *f* ah

Church Organ **M** *improvise* *ff*

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To be conducted The whole of letter N should be repeated three times. Total dur: 12 minutes.

N 1 ♩ = 60 *rubato*

K3: make a long glissando from top note, start again at the top note for each breath; individual lengths and speed. Make pauses.

K3

2

S. *fff* guard! *ad lib.* ah

A. *ff* your *fff* on guard! *ad lib.* ah

T. *ff* *fff* Be guard! *ad lib.* ah

B. *ff* Be *fff* guard! *ad lib.* ah

K1

S. *fff* guard! Be 3 on your guard.

A. *ff* your *fff* on guard! Be 3 on your guard.

T. *ff* *fff* Be guard! Be 3 on your guard.

B. *ff* Be *fff* guard! Be 3 on your guard.

N 1

fff

K3 continue... K3: continue till conductor gives cue to start next phrase

K3

7

S.

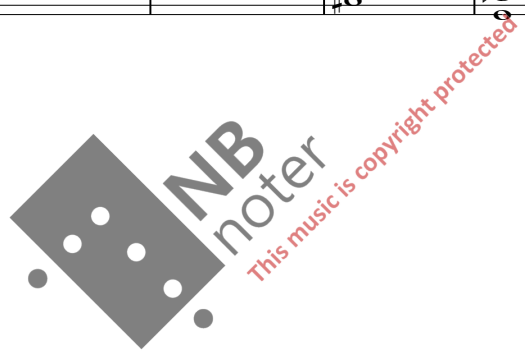
A.

T.

B.

8

improvise till conductor gives cue to start next phrase



N 2

To be conducted

K3: make individual glissandi, arrive at top note individually and stay (all in one breath,) repeat ad lib.

K3

K1

ff (tacet) *fff* *war* *f*

S.

A.

T.

B.

ff *fff* *fff* *fff*

S. *I am war and*

A. *I am war, and*

T. *I am war (tacet)*

B. *I am war and*

I am the voice whose sound is manifold.

N 2

change between the chords within a bar

improvised repetitions one one note

14 K3: continue, improvise ad. lib.

K3

S.

A.

T.

B.

K1

S. I am peace.

A. I am peace.

T. sim. Be on your guard, I am the silence that is incomprehensible!

B. I am peace.



N 3

K1/3

(K3 continue)

fff

repeat tone till conductor gives cue to go on

Hear!

fff

Hear!

fff

Hear!

fff

Hear!

N 3

last repetition: stop on this chord

improvise till conductor gives cue to go on

O

All music ends subito, except K2 and S2 who make a 1 minute long fade out.