

Kent Olofsson

Champs d'étoile

(2008-2016)

CHAMPS D'ÉTOILES

Musik av Kent Olofsson

Texter av Rilke, Rimbaud och Hammarskjöld

Ensemble Lipparella

1. Vocations I	1:50
(Viola da gamba)	
2. <i>Des Sommers Wochen stenden still</i> - Rilke Trio I	3:38
(Countertenor, Recorder, Theorbo)	
3. Prelude to Silence	3:15
(Violin, Viola da gamba)	
4. Éclat / Appel	2:00
(Tenor Recorder)	
5. <i>Our Lady showed us sea of fire</i> - Secret Apparition I	4:40
(Quintet)	
6. Chemin de silence I	3:00
(Theorbo)	
7. Fleur	6:30
(Countertenor , Recorder, Violin)	
8. Single Form	3:20
(Countertenor, Viola da gamba, Theorbo)	
9. À une raison	3:10
(Countertenor , Recorder, Violin, Viola da gamba,)	
10. Vocations IV	4:00
(Viola da gamba)	
11. <i>You have seen Hell</i> - Secret Apparition II	3:40
(Quintet)	
12. Quartet	2:55
(Violin, Viola da gamba)	
13. <i>Und höher, die Sterne</i> - Rilke Trio II	7:00
(Countertenor , Violin, Viola da gamba)	
14. Chemin de silence III	3:00
(Theorbo)	
15. Vocations VII	1:40
(Viola da gamba)	
16. Day	
(Countertenor)	
17. <i>Our Lady above, an angel</i> - Secret Apparition III	9:15
(Quintet and electronics)	

Kent Olofsson

Champs d'été (2008-2016)

Composed for Ensemble Lipparella:

Mikael Bellini: Countertenor

Kerstin Frödin: Soprano, Tenor and Bass Recorders

Anna Lindal: Baroque Violin

Louise Agnani: Viola da Gamba

Peter Söderberg: Theorbo

Duration: 65 minutes

1. Vocations I (Viola da gamba)

2. *Des Sommers Wochen stunden still* - Rilke Trio I (Countertenor, Bass Recorder, Theorbo)

Des Sommers Wochen standen still,
es stieg der Bäume Blut;
jetzt fühlst du, daß es fallen will
in den, der alles tut.
Du glaubtest schon erkannt die Kraft,
als du die Frucht erfaßt,
jetzt wird sie wieder rätselhaft,
und du bist wieder Gast.

Der Sommer war so wie dein Haus,
drin weißt du alles stehn –
jetzt mußst du in dein Herz hinaus
wie in die Ebene gehn.
Die große Einsamkeit beginnt,
die Tage werden taub,
aus deinen Sinnen nimmt der Wind
die Welt wie welches Laub.

(R. M. Rilke)

Translation

*The weeks stood still in summer
The trees' blood rose. Now you feel
it wants to sink back
into the source of everything. You thought
you could trust that power
when you plucked the fruit;
now it becomes a riddle again,
and you again a stranger.*

*Summer was like your house: you knew
where each thing stood.
Now you must go out into your heart
as onto a vast plain. Now
the immense loneliness begins.*

*The days go numb, the wind
Sucks the world from your senses like withered leaves.*

(Rainer Maria Rilke: from Book of Hours. Rilke's Book of Hours: Love Poems to God. From Book of Pilgrimage.
Translation Anita Barrows and Joanna Macy)

3. Prelude to Silence

(Violin, Viola da gamba)

4. Éclat / Appel

(Tenor Recorder)

5. *Our Lady showed us sea of fire* – Secret Apparition I (Quintet)

Our Lady showed us a great sea of fire which seemed to be under the earth. Plunged in this fire were demons and souls in human form, like transparent burning embers, all blackened or burnished bronze, floating about in the conflagration, now raised into the air by the flames that issued from within themselves together with great clouds of smoke, now falling back on every side like sparks in a huge fire, without weight or equilibrium, and amid shrieks and groans of pain and despair, which horrified us and made us tremble with fear. The demons could be distinguished by their terrifying and repulsive likeness to frightful and unknown animals, all black and transparent. This vision lasted but an instant. How can we ever be grateful enough to our kind heavenly Mother, who had already prepared us by promising, in the first Apparition, to take us to heaven? Otherwise, I think we would have died of fear and terror.

(Text fragments from an apparition 1911)

6. Chemin de silence I

(Theorbo)

7. Fleur

(Countertenor, Soprano/Tenor Recorder, Violin)

D'un gradin d'or, - parmi les cordons de soie, les gazes grises, les velours verts et les disques de cristal qui noircissent comme du bronze au soleil, - je vois la digitale s'ouvrir sur un tapis de filigranes d'argent, d'yeux et de chevelures.

Des pièces d'or jaune semées sur l'agate, des piliers d'acajou supportant un dôme d'émeraudes, des bouquets de satin blanc et de fines verges de rubis entourent la rose d'eau.

Tels qu'un dieu aux énormes yeux bleus et aux formes de neige, la mer et le ciel attirent aux terrasses de marbre la foule des jeunes et fortes roses.

(A. Rimbaud)

Translation

From a terrace of gold – among threads of silk, grey gauze, green velvets and crystal discs that darken like bronze in the sun – I watch the foxglove open on a carpet of silver filigree, eyes and hair.

Yellow gold coins sprinkled on agate, mahogany columns supporting an emerald dome, bunches of white satin and fine sprays of rubies surround the rose of water.

Like a god with vast blue eyes and snowy forms, sea and sky draw hosts of young and vigorous roses to the terraces of marble.

(Translation: A. S. Kline)

8. Single Form

(Countertenor, Viola da gamba, Theorbo)

Dyningen som sakta faller,
muskeln när den spännes
lyder samma lag.

Linjens lätta böjning
samlar kroppens kraftspel
i en djärv balans.

Skall mitt sinne finna
denna stränga kurva
på sin väg till form?

(D. Hammarskjöld)

Translation

The falling ground swell, the
Muscle when it stretches
Obey the same law.

The line's light curve gathers
The body's play of strength
In a bold balance.
Shall my mind at last find
This austere curvature
On its way to form?

(Translation Bernhard Erling)

9. À une raison (Countertenor , Tenor Recorder, Violin, Viola da gamba)

Un coup de ton doigt sur le tambour décharge tous les sons et commence la nouvelle harmonie.

Un pas de toi, c'est la levée des nouveaux hommes et leur en-marche.

Ta tête se détourne : le nouvel amour !

Ta tête se retourne, - le nouvel amour !

"Change nos lots, crible les fléaux, à commencer par le temps" te chantent ces enfants. "Elève n'importe où la substance de nos fortunes et de nos voeux" on t'en prie.

Arrivée de toujours, qui t'en iras partout.

(A. Rimbaud)

Translation

.. *A tap of your finger on the drum looses all sounds and begins the fresh harmony.*

.. *One step of yours is the rising of new men and their forward march.*

.. *Your face turns away: new love! Your face turns back – the new love!*

.. *'Change our fate, eliminate the plagues, beginning with Time' these children sing to you. 'Breed, no matter where, the substance of our fortunes and wishes,' they beg.*

.. *Arrival from forever, you who 'll depart everywhere.*

(Translation: A. S. Kline)

10. Quartet (Tenor Recorder, Violin, Viola da gamba, Theorbo)

11. Vocations IV (Viola da gamba)

12. You have seen Hell – Secret Apparition II (Quintet)

You have seen hell where the souls of poor sinners go. To save them, God wishes to establish in the world devotion to my Immaculate Heart. If what I say to you is done, many souls will be saved and there will be peace. The war is going to end: but if people do not cease offending God, a worse one will break out during the Pontificate of Pius XI. When you see a night illuminated by an unknown light, know that this is the great sign given you by God that he is about to punish the world for its crimes, by means of war, famine, and persecutions of the Church and of the Holy Father. To prevent

this, I shall come to ask for the consecration of Russia to my Immaculate Heart, and the Communion of reparation on the First Saturdays. If my requests are heeded, Russia will be converted, and there will be peace; if not, she will spread her errors throughout the world, causing wars and persecutions of the Church. The good will be martyred; the Holy Father will have much to suffer; various nations will be annihilated. In the end, my Immaculate Heart will triumph. The Holy Father will consecrate Russia to me, and she shall be converted, and a period of peace will be granted to the world.

(Text fragments from an apparition 1911)

13. Und höher, die Sterne - Rilke Trio II (Countertenor, Violin, Viola da gamba)

Und höher, die Sterne. Neue. Die Sterne des Leidlands.

Langsam nennt sie die Klage; – Hier,
siehe: den *Reiter*, den *Stab*, und das vollere Sternbild
nennen sie: *Fruchtkranz*. Dann, weiter, dem Pol zu:
Wiege; Weg; Das Brennende Buch; Puppe; Fenster.
Aber im südlichen Himmel, rein wie im Innern
einer gesegneten Hand, das klar erglänzende *M*,
das die Mütter bedeutet –

Doch der Tote muß fort, und schweigend bringt ihn die ältere
Klage bis an die Talschlucht,
wo es schimmert im Mondschein:
die Quelle der Freude. In Ehrfurcht
nennt sie sie, sagt; – Bei den Menschen
ist sie ein tragender Strom. –

Stehn am Fuß des Gebirgs.
Und da umarmt sie ihn, weinend.

Einsam steigt er dahin, in die Berge des Ur-Leids.
Und nicht einmal sein Schritt klingt aus dem tonlosen Los.

(R. M. Rilke)

Translation

And, higher, the stars. New ones. Stars of the Land of Pain.

Slowly she names them: “There,
look: the *Rider*, the *Staff*, and that fuller constellation
they call *Fruitgarland*. Then, further, towards the Pole:

Cradle, Way, The Burning Book, Doll, Window.

But up in the southern sky, pure as within the palm of a consecrated hand, the clearly-resplendent *M*,
standing for Mothers. . . .”

But the dead must go on, and, in silence, the elder Lament

brings him as far as the gorge
where it gleams in the moonlight,—
there, the source of Joy. With awe

she names it, says “Among men it’s a carrying stream.”

They stand at the foot of the range.

And there she embraces him, weeping.

Alone, he climbs to the mountains of Primal Pain.
And never once does his step resound from the soundless fate.

(Translation J.B. Leishman and Stephen Spender)

14. Chemin de silence III

(Theorbo)

15. Vocations VII

(Viola da gamba)

16. Day

(Countertenor)

The day slowly bleeds to death
Through the long gash
Where the horizon’s edge has
Opened the sky.
Into its emptying veins
Seeps the darkness
The corpse stiffens
Enfolded by the night’s chill.
Over the dead one are lit
The silent stars.

(Dag Hammarskjöld. Translation Bernhard Erling)

*Dagen förblöder långsamt genom snittet
där horisontens egg har öppnat rymden.
In i dess tömda ådror
silar mörkret.
Kroppen stelnar
famnad av nattens kyla.
Över den döde tändas
stumma stjärnor.*

(D. Hammarskjöld: Ur Vägmarken)

17. *Our Lady above, an angel – Secret Apparition III*

(Quintet)

Our Lady above, an Angel
A flaming sword; flashing, flames set the world on fire;
But they died out with the splendour Our Lady radiated towards him:
Pointing to the earth,
The Angel cried out: 'Penance, Penance, Penance!'

An immense light
God:
'Similar to people in a mirror pass in front'

A Bishop in White
'The Holy Father'.
Bishops, Priests, Religious men women
Going up a steep mountain,
A big Cross of rough-hewn trunks;

The Holy Father passed through a big city half in ruins
Half trembling halting step,
Pain sorrow, prayed for the souls of the corpses
On his way; the top of the mountain,
On his knees at the big Cross
Killed by of soldiers
Bullets arrows
Died one after another
Bishops, Priests, Religious men women.

Beneath the Cross two Angels
A crystal aspersorium in hand, gathered up the blood of Martyrs
Sprinkled the souls making their way to God.

(Text fragments from an apparition 1911)

Vocations I: Prelude

for viola da gamba solo

Kent Olofsson (2014-15)

♩ = 52

1
pizz. *f* arco *pp* pizz. *f* arco ⑤ *pp* ⑥

Detailed description: This system contains the first four measures of the piece. Measure 1 is in 4/4 time, starting with a pizzicato chord of G2, B1, and D2, marked *f*. Measure 2 is in 3/4 time, starting with an arco chord of G2, B1, and D2, marked *pp*. Measure 3 is in 4/4 time, starting with a pizzicato chord of G2, B1, and D2, marked *f*. Measure 4 is in 3/4 time, starting with an arco chord of G2, B1, and D2, marked *pp*, with a circled 5 above the staff and a circled 6 below the staff.

5
pizz. *f* arco *pp* pizz. 3 *mf* arco *pp* pizz. *f* arco *p*

Detailed description: This system contains measures 5-8. Measure 5 is in 3/4 time, starting with a pizzicato chord of G2, B1, and D2, marked *f*. Measure 6 is in 4/4 time, starting with an arco chord of G2, B1, and D2, marked *pp*. Measure 7 is in 4/4 time, starting with a pizzicato triplet of G2, B1, and D2, marked *mf*. Measure 8 is in 4/4 time, starting with an arco chord of G2, B1, and D2, marked *pp*. Measure 9 is in 4/4 time, starting with a pizzicato chord of G2, B1, and D2, marked *f*. Measure 10 is in 4/4 time, starting with an arco chord of G2, B1, and D2, marked *p*.

10
arco *p* pizz. *mf* 3 arco *mp*

Detailed description: This system contains measures 10-13. Measure 10 is in 4/4 time, starting with an arco chord of G2, B1, and D2, marked *p*. Measure 11 is in 4/4 time, starting with a pizzicato triplet of G2, B1, and D2, marked *mf*. Measure 12 is in 4/4 time, starting with an arco chord of G2, B1, and D2, marked *p*. Measure 13 is in 3/4 time, starting with an arco chord of G2, B1, and D2, marked *mp*.

14
f 3 *pp* ⑦ *p* ⑦ ⑥ 3 ⑥ ⑦

Detailed description: This system contains measures 14-17. Measure 14 is in 5/4 time, starting with a pizzicato triplet of G2, B1, and D2, marked *f*. Measure 15 is in 4/4 time, starting with an arco chord of G2, B1, and D2, marked *pp*. Measure 16 is in 4/4 time, starting with a pizzicato triplet of G2, B1, and D2, marked *p*. Measure 17 is in 4/4 time, starting with an arco chord of G2, B1, and D2, marked *p*, with circled 7s above and below the staff, and circled 6s above and below the staff.

18

Detailed description: This system contains measure 18, which is an empty musical staff with a bass clef and a whole rest.

Des Sommers Wochen stenden still - Rilke Trio I

for Countertenor, Bass Recorder and Teorbo

Kent Olofsson (2008)

I $\text{♩} = 50$

Alto *mf*
Des Som - mers Woch - en stan - den still,

Recorder **A** **B** **C**

Teorbo *f* *mf* *p*

4

Alto (almost whispering) *pp* *p*
es stieg der Bau - me

Rec.

Tbo. *mp* *mf*

7

Alto *mf*
Blut; jetzt fühlst du, daß es fal -

Rec. Bass Recorder *p* *mf*

Tbo. *p* *mf* *p*

10

Alto
- - - len will -

Rec. *p* *f*

Tbo. *mf* *f*

13

Alto
in den, der al - - les tut.

Rec. *mf*

Tbo. *mf*

16

Alto: Du glaub - test schon er - kann die Kraft, als du die

Rec.

Tbo. *f* VII VIII VIII

19

Alto: Frucht er - faßt, jetzt wird sie wie - der rät - sel - haft, und du bist

Rec.

Tbo. *p*

22

Alto: wie - der Gast. Der Som -

Rec.

Tbo. *mf* IV V IV IV XII

25

Alto: mer war so wie dein Haus,

Rec.

Tbo. *f*

27

Alto: drin weißt du al - les stehn - jetzt muß du in dein Herz hin - aus

Rec.

Tbo. *ff* (arp.)

29 *mf* wie in die E - be - ne *p* gehn.

31 Die gro - ße

34 Ein - sam - - keit be - ginnt, die Ta - ge wer - den

37 taub, aus dein - en Sinn - en nimmt der Wind

40 $\text{♩} = 40$ die Welt wie wel - kes Laub.

Prelude to Silence

for violin and viola da gamba

Kent Olofsson (2014)

$\text{♩} = 40$

Violin

pp

Viola da Gamba

pp

7

13

17

22

26

Champs d'étoiles

Éclat / Appel I

for recorder solo

Kent Olofsson (2014)

Tenor Recorder

Musical notation for measures 1-2. Measure 1: Treble clef, 4/4 time, notes G4, A4, B4, A4, G4, with accents and dynamic markings *sfz* and *f*. Measure 2: Treble clef, 7/8 time, notes G4, F#4, E4, D4, C4, with dynamic marking *sfz*. Above the staff are performance instructions: *m.vib.* above measure 1, *s.vib.* above measure 2, and *ord.* above measure 2.

Musical notation for measures 3-4. Measure 3: Treble clef, 2/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Measure 4: Treble clef, 4/4 time, notes G4, F#4, E4, D4, C4, with dynamic marking *sfz*. Above the staff are performance instructions: *ord.* above measure 3, *m.vib.* above measure 4, and *ord.* above measure 4.

Musical notation for measures 5-6. Measure 5: Treble clef, 3/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Measure 6: Treble clef, 3/4 time, notes G4, F#4, E4, D4, C4, with dynamic marking *sfz*. Above the staff are performance instructions: *ord.* above measure 5, *m.vib.* above measure 6, and *ord.* above measure 6.

Musical notation for measures 7-8. Measure 7: Treble clef, 4/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Measure 8: Treble clef, 4/4 time, notes G4, F#4, E4, D4, C4, with dynamic marking *sfz*. Above the staff are performance instructions: *ord.* above measure 7, *m.vib.* above measure 8, and *ord.* above measure 8.

Musical notation for measures 9-11. Measure 9: Treble clef, 4/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Measure 10: Treble clef, 4/4 time, notes G4, F#4, E4, D4, C4, with dynamic marking *sfz*. Measure 11: Treble clef, 4/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Above the staff are performance instructions: *ord.* above measure 9, *m.vib.* above measure 10, and *ord.* above measure 11.

Musical notation for measures 12-14. Measure 12: Treble clef, 4/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Measure 13: Treble clef, 4/4 time, notes G4, F#4, E4, D4, C4, with dynamic marking *sfz*. Measure 14: Treble clef, 4/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Above the staff are performance instructions: *ord.* above measure 12, *m.vib.* above measure 13, *s.vib.* above measure 14, *ord.* above measure 14, and *m.vib.* above measure 14.

Musical notation for measures 15-17. Measure 15: Treble clef, 4/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Measure 16: Treble clef, 4/4 time, notes G4, F#4, E4, D4, C4, with dynamic marking *sfz*. Measure 17: Treble clef, 4/4 time, notes G4, A4, B4, A4, G4, with dynamic marking *sfz*. Above the staff are performance instructions: *ord.* above measure 15, *m.vib.* above measure 16, *s.vib.* above measure 17, *ord.* above measure 17, and *m.vib.* above measure 17.

Our Lady showed us sea of fire - Apparition I

for Counter Tenor, Recorder, Violin, Viola da gamba and Theorbo

Kent Olofsson (2014)

Instruments: figures
and text in brackets: repeat ad lib.,
in random order within each section.
The singer signalizes the
change of section.

$\text{♩} = \text{c. } 88-100$

① Intense, strong dynamic contrasts. 18 sec.

Counter-Tenor *fff parlando* *f*
Our La - dy showed us sea of *ffffff*... ..*ffff* - re un - der the earth

Tenor Recorder *whisper: she showed us* *ff*

Violin *whisper: great sea* *pp* *fff* *mf* *ff*

Viola da Gamba *whisper: great sea* *pp* *fff* *mf* *ff*

Theorbo *whisper: under earth* *p* *fff* *p* *ff*

② Scattered, erratic. 18 sec.

CTen. *fff* *f*
Our La - dy showed us de - mons souls in hu - man form burn - ing burn-ished bronze

T. Rec. *whisper: transparent embers* *ff*

Vln. *whisper: demons souls* *pp* *fff* *pizz.* *arco*

V.Gam. *whisper: blackened burnished* *ff* *p* *fff*

Tbo. *whisper: plunged in this fire* *ff*

3 14 sec.

CTen. *fff* *f*
Now float - - - ing - - - in the con - fla - gra - tion

T. Rec. (+ voice...)

Vln. *p* - - - *mf* - - - *p* - - - (+ voice...)

V.Gam. *mp* voice sound: ssssss sshh sssffffhhhh harmonic gliss.

Tbo. *ff* voice sound: ffff ff ffffff

4 20 sec.

CTen. *ff* *f*
rais - ed in - to air flames clouds clouds of smoke,

T. Rec. *f* Gradually softer but denser! Whisper: clouds smoke

Vln. *ppp* *ff* *p* Gradually softer but denser! Whisper: clouds smoke

V.Gam. *p* *f* *mf* *pp* *f* *molto vibr.* Gradually softer but denser! Whisper: clouds smoke

Tbo. *ff* Gradually softer but denser! Whisper: clouds smoke

5 15 sec.

CTen. *fff* Now _____ *ff* fall - ing back spar - k k k k k k k k ssss fi - re

T. Rec. _____ whisper: *sperk-k-k-k-s-s-s*

Vln. *pp* _____ *mf* _____ *p* < *ff* whisper: *fire fire*

V.Gam. sul G _____ sul D _____ *p* _____ *ff* whisper: *falling back*

Tbo. _____ Play with slide _____ *p* _____ *ff* _____ *mp* _____ *fff* whisper: *back k k*

6 15 sec.

CTen. *fff* No! *f* with-out *p* weight or e - qui - li - bri - um

T. Rec. _____ *ff* _____ Singing, humming: *p* _____ *pppp*

Vln. *ff* _____ pizz. _____ Singing, humming: *p* _____ *pppp*

V.Gam. *ff* _____ Singing, humming: *p* _____ *pppp*

Tbo. *ff* _____ Singing, humming: *p* _____ *pppp*

7 Champs d'étoiles

CTen. *ff* *mf* *fff* *f* *mf*
 Our La - dy showed us am - id shrieks shrieks groans — pain des - pair des - pair

T. Rec. *ff*

Vln. *ff* *p* *ff*

V.Gam. *ff* *fp* *ff* *pp* *ff* *damped, pizzicato-like textures, overlap into the next section*

Tbo. *ff* ④ ⑤ ⑦ ⑥

8 18 sec.

CTen. *f*
 which hor - ri - fied us and made us trem - ble with fear

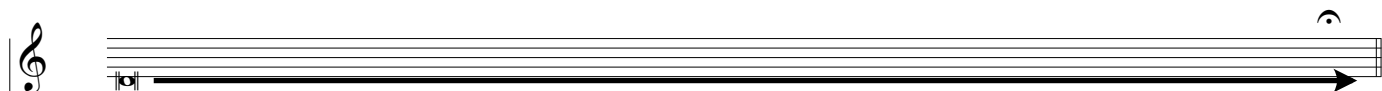
T. Rec. extremely wide vibr.

Vln. *ppp* *f* *p* *pizz. textures*

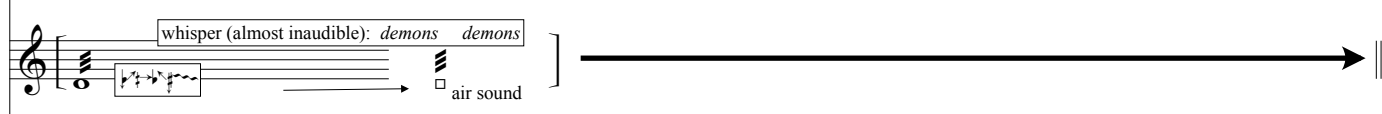
V.Gam. *ppp* *f* *p* *pizz. textures*

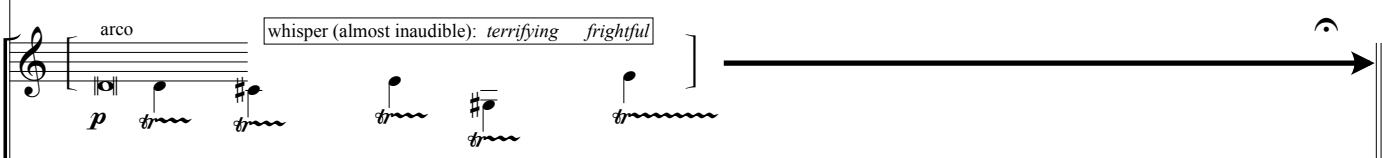
Tbo. *f* *p* *damped, pizzicato-like textures*

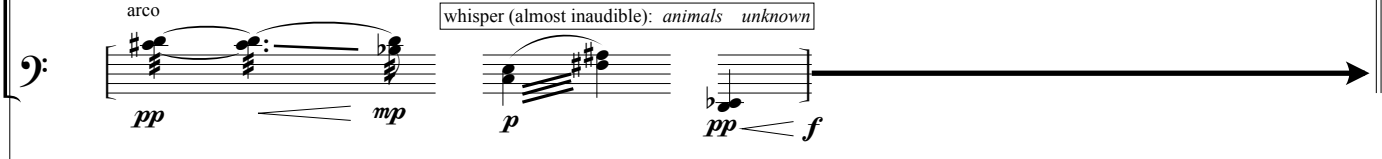
9 15 sec.

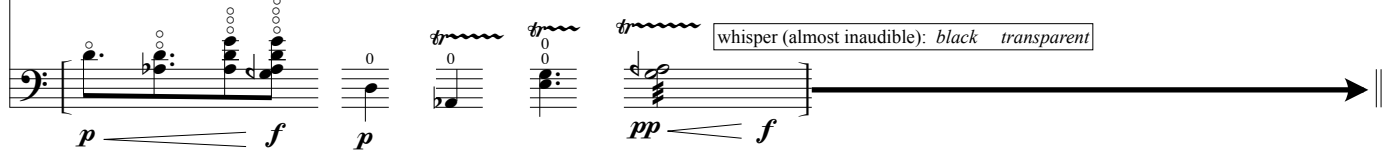
C.Ten. 

The demons could be distinguished by their terrifying and repulsive likeness to frightful and unknown animals, all black and transparent.

T. Rec. 


Vln. 


V.Gam. 


Tbo. 





10 15 sec.

C.Ten. 

T. Rec. 

Vln. 

V.Gam. 

Tbo. 

11 Slow. 25 sec.

This musical score is for a section titled "11 Slow. 25 sec." and includes the following parts and markings:

- C.Ten. (Cello/Tenore):** Features the vocal line with lyrics: "This vi - sion — last - ed but an ins - tant." The notes are: G4, A4, Bb4, C5, Bb4, A4, G4.
- T. Rec. (Trumpet):** Plays a melodic line with a *tr* (trill) marking over the final notes.
- Vln. (Violin):** Plays a sustained chord in the key of D major, marked *pp* (pianissimo).
- V.Gam. (Viola/Gam. Bass):** Plays a sustained chord in the key of D major, marked *pp* (pianissimo) and *arco* (arco).
- Tbo. (Tuba):** Plays a rhythmic pattern starting with a *f* (forte) dynamic, moving through *mf* (mezzo-forte) and *mp* (mezzo-piano) to *p* (piano). The pattern includes fingerings (4, 2, 3, 5, VII, 7, 0) and a final sequence (0 0 0 0 2 3).

Chemin de silence I

- for theorbo

Kent Olofsson (2009-10)

Teorbo

$\text{♩} = 76$ $\text{♩} = 72$

The score is written for a theorbo in bass clef. It begins with a tempo of quarter note = 76. The first system includes dynamics *ff*, *p*, *f*, and *mp*. The second system starts at measure 4 with a dynamic of *f*. The third system starts at measure 7 with a dynamic of *mf*. The fourth system starts at measure 10 with dynamics *p*, *mf*, *f*, and *pp*. The fifth system starts at measure 13 with dynamics *pppp*, *f*, *mp*, and *p*. The sixth system starts at measure 16 with a dynamic of *f*. The seventh system starts at measure 19 with dynamics *mf*, *pp*, and *f*. The eighth system starts at measure 22 with dynamics *p* and *mp*. The ninth system starts at measure 25 with dynamics *f*, *mf*, *p*, and *mf*. The score includes various musical notations such as triplets, slurs, and ornaments. Fingerings are indicated by numbers 1-5. Chordal structures are labeled with Roman numerals (VII, XII, IV). The piece concludes with a final dynamic of *mf*.

28

ppp *niente* *p*

meno mosso

31

f *ppp*

Fleur

for Countertenor, Tenor Recorder, and Violin

Kent Olofsson (2014-16)
Text: A. Rimbaud

$\text{♩} = 58$

Counter-Tenor

Tenor Recorder

Violin

Musical score for Counter-Tenor, Tenor Recorder, and Violin, measures 1-3. The Counter-Tenor part has lyrics: "D'un... d'un... gra - din". Dynamics include *f*, *p*, *fp*, and *mf*. The Violin part starts with *ff* and includes *pp*, *pp*, *f*, and *mf*. The Tenor Recorder part is silent.

4

CTen.

T. Rec.

Vln.

Musical score for Counter-Tenor, Tenor Recorder, and Violin, measures 4-6. The Counter-Tenor part has lyrics: "d'or...". Dynamics include *mp*. The Tenor Recorder part includes *sfz*, *f*, *ord.*, *s.vib.*, and *m.vib.*. The Violin part includes *mp*, *ff*, *pp*, *pizz.*, and *arco*.

7

CTen.

T. Rec.

Vln.

Musical score for Counter-Tenor, Tenor Recorder, and Violin, measures 7-9. The Counter-Tenor part has lyrics: "d'un... gra - din". Dynamics include *f*, *p*, *fp*, and *mf*. The Tenor Recorder part includes *ord.* and a triplet. The Violin part includes *ff*, *pp*, *f*, *p*, *mf*, and *pp*. Fingerings III, IV, III are indicated.

10

CTen.

T. Rec.

Vln.

Musical score for Counter-Tenor, Tenor Recorder, and Violin, measures 10-12. The Counter-Tenor part has lyrics: "d'or... d'un... gra - din... d'or...". Dynamics include *fp*, *f*, *mf*, *p*, and *fp*. The Violin part includes *p*, *fp*, *mf*, *p*, and *ppp*. A triplet is present in measure 10.

13

CTen. *f* *fp* *f*
 T. Rec.
 Vln. *ff* *f*

d'or gra - din

15

CTen. *fp* *f*
 T. Rec.
 Vln. *f* *p*

d'or

18

CTen. *mf* *mp*
 T. Rec.
 Vln. *mf* *p* *mp*

par - mi les cor - dons de soie les gazes grises,

20

CTen. *f*
 T. Rec. voice:
 Vln. *p* *fp* *f*

les ve - lours verts et les disques de cris - tal

22

CTen. *mp* *f*
qui noir - cis-sent comme du bronze au sol - eil

T. Rec.

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

25

CTen. *mf* *p* *mp*
je vois la di-gi-tale s'ouv -rir sur un tap - is de fi-li-

T. Rec.

Vln. *p*

27

CTen. *rit.* *pp*
granes d'ar-gent, d'yeux et

T. Rec.

Vln. *mp* *ff* *p* *pp*

$\text{♩} = 50$

30

CTen. *p* *mf*
de che - ve - lures

T. Rec.

Vln. *sfz* *fp*

$\text{♩} = 54$

32

CTen.

T. Rec. change to soprano recorder

Vln. *mf*

34

CTen.

T. Rec. Soprano Recorder

Vln. *tr* II

36

CTen.

T. Rec. 3

Vln. *pp* *mf*

37

CTen. *mf* Des pièces d'or

T. Rec.

Vln.

38

CTen. *jaune se - mées sur l'a -*

T. Rec.

Vln. *pp* \longleftarrow *f* *mf*

40

CTen. *gate, des pi - liers*

T. Rec.

Vln. *fp* \longleftarrow *ff*

42

CTen. *d'a - ca - jou sup - por - tant un dôme d'e -*

T. Rec.

Vln.

44

CTen. *- me - raudes,*

T. Rec.

Vln. *pizz.*

47

CTen. des bou - quets de sa -

T. Rec.

Vln. arco



49

CTen. tin blanc

T. Rec.

Vln.



51

CTen. et de fines verges de ru - bis

T. Rec.

Vln. pizz. arco

f *p* *pp*



52

CTen.

T. Rec.

Vln. *fp* *fp* *mf*

53

CTen. *p* *mp* 5 5
 en - tour - ent la rose d'eau.

T. Rec. change to tenor recorder

Vln. *fp* *fp* *pp*

54

CTen. *pp* *mf* *pp*
 d'eau.

T. Rec.

Vln. *fp* *ppp* *fp* *ppp*

56

CTen.

T. Rec. Tenor Recorder

Vln. *mf*

58

CTen. *mf* *f* *mf* 3 3
 Tels qu'un dieu aux e - normes yeux bleus et aux

T. Rec.

Vln. arco *f* *p* *ff* *sfz* *mf* *mp* pizz.

60

CTen. formes de neiges la mer *f*

T. Rec.

Vln. *f* arco *ff* *p*

62

CTen. et le ciel at - ti - rent aux ter - rasses de marbre *mp*

T. Rec.

Vln. *ff* *p* pizz. *f*

64

CTen. la foule des jeunes et *p*

T. Rec.

Vln. arco *p* *f* *p*

66

CTen. fortes roses.

T. Rec.

Vln.

Single Form

for countertenor, viola da gamba and theorbo

Kent Olofsson (2015)

Text: Dag Hammarskjöld

$\text{♩} = 76$

Counter-Tenor

Viola da Gamba

Theorbo

fp *pizz.* *fp* *ppp* *ff* *f* *f*

4

C.Ten.

V.Gam.

Tbo

ning - en - som fal - ler

7

C.Ten.

V.Gam.

Tbo

musk - eln - när

10

C.Ten.

V.Gam.

Tbo

den spän - nes lyd - er sam - ma lag.

rit.

p

28

C.Ten.

V.Gam.

Tbo

mp *mf* *p* *mf* *mf* *tr.*

LLL

molto vibr. ord.

♩ = 60

31

C.Ten.

V.Gam.

Tbo

mf *p*

Lin - jens lät - ta böj - ning nng nn

33

C.Ten.

V.Gam.

Tbo

mf *f* *fp* *f*

krop - pens kraft - spel i en djärv ba -

35

C.Ten.

V.Gam.

Tbo

fp *f* *mp*

lan

♩ = 76

39

C.Ten. *sss* *sss* *arco* *pizz.*

V.Gam. *p* *pp* *ff* *pp*

Tbo *ff* *p*

43

C.Ten. *mf*

V.Gam. *mf*

Tbo *mf*

Skall mitt sin - ne fin - na

46

C.Ten. *f* *rit.* *mf*

V.Gam.

Tbo

den - na sträng - a kur - va

dim. a poco poco

49

C.Ten. *mp* *rit.* *p* *pp*

V.Gam. *dim. a poco poco* *p*

Tbo *p*

på sin väg till form?

♩ = 66

♩ = 60

À une raison

for Countertenor, Recorder, Violin and Viola da Gamba

Kent Olofsson (2010)

$\bullet = 96$

Counter Tenor *f*
Un coup de ton doigt sur le tam-bour dé-charge tous

Recorder *ff* *f* *p* *fff*

Violin *pizz.* *ff* *arco sul D* *f* *fff*

Viola da Gamba *pizz.* *ff* *ppp* *f* *fp*

4
C.Ten. les sons et com-mence la nouv-elle har-mo-nie.

Rec. *f* *p < f > p* *f* sing. play sim. *p*

Vln. *molto vibr.* *pp* *f* *p* *ff*

Gam. *f* *p* *ff*

7 *meno mosso* *rit.*

C.Ten.

Rec. sing. play sim. *p* *mf* *pp*

Vln. *p* *mf* *pp*

Gam. *p* *mf* *pp*

10 $\bullet = 94$

C.Ten. *p* Un pas de toi, *mf* c'est la le - vée

Rec.

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

Gam. *p* *f* *arco*

14 *f* *p* *ff*

C.Ten. des nouv - eaux hommes et leur en - marche.

Rec. *mf* *ff* *mf*

Vln. *pizz.* *f* *arco* *p* *ff* *pizz.* *arco*

Gam. *f* *p* *ff* *f* *mf*

18 $\bullet = 88$ *mf*

C.Ten. Ta tête se dé - tourne:

Rec.

Vln. *pizz.* *p* *pizz.* *mf* *p*

Gam. *pp* *p* *mf* *p*

22 *f*

C.Ten. le nou - vel a - mour! Ta tête se re - tourne,

Rec. *p* *fp* *pp* *f*

Vln. *arco* *p* *fp* *pizz.* *f* *arco* *mf* *arco* *niente* *f*

Gam. *arco* *p* *fp* *f* *p* *pizz.* *f*

25

C.Ten. le nou - vel a - mour!

Rec. *f*

Vln. *arco p* *f* *mf* *pp*

Gam. *p* *f* *mf* *ppp*

$\bullet = 80$

29

C.Ten. "Change nos lots, crible les flé - aux,

Rec. *p*

Vln. *pp* *pizz.* *mf* *arco*

Gam. *mf* *pp* *f*

33

C.Ten. à com - men - cer par le temps" te chant - ent ces en -

Rec. *p*

Vln. *pizz.* *p* *mf*

Gam. *p* *arco* *pizz.* *f* *mp*

$\bullet = 76$

36

C.Ten. fants. "E-lève n'im-porte où la sub - stance de nos for - tunes et de

Rec. *p*

Vln. *niente* *p < f* *mf* *arco* *pizz.*

Gam. *p* *mf* *p*

rit. $\text{♩} = 72$

40

C.Ten. nos voeux" on t'en prie.

Rec.

Vln. *arco* *mf* *pp* *ff* *pizz.*

Gam. *sul C* *f* *sul G* *sul D* *pp* *ff* *arco sul D* *p < f*

43

C.Ten.

Rec. *ff* *f* *pp* *ff*

Vln. *(pizz.)* *ff* *f* *arco* *pizz.* *arco* *pp* *ff*

Gam. *pizz.* *ff* *f* *arco* *pizz.* *arco* *pp* *ff*

$\text{♩} = 63$

46

C.Ten. *p* *mf* Ar - ri - vée de tou - jours, qui t'en i - ras par - tout.

Rec. *p* *mf*

Vln. *p* *mf* *pizz.*

Gam. *p* *mf* *pizz.*

50

C.Ten.

Rec.

Vln.

Gam.

Vocations IV

for viola da gamba solo

Kent Olofsson (2014)

♩ = 50

mf pp p pp mf

sul tast.

ord.

5 7 6 5 4 3 2

sul pont.

ppp mp mf

ord. VII. IV. V. IV. V.

9 f mp p mf

ord. molto vibr. senza vibr.

13 p pp p f p

17 sul tast. ord. molto vibr.

ppp mp pp mf

ord. VII. IX.

21 p mf

sound colour changes:

24 p 7:8

Vocations IV

27

5 3 3 7:8

f *mf* *p*

pizz. arco

29

pp *p* *mf* *p*

③ ⑥ VII. 5 V 0

32

3 3 *ppp*

35

pp *ppp* *mp*

39

mf *p*

pizz. arco

42

mf *p* *mp*

pizz. arco IX. ⑥

46

pp *ppp*

arco

You have seen Hell - Secret Apparition II

for Countertenor, Recorder, Violin, Viola da gamba and Theorbo

Kent Olofsson (2009)

♩ = 66 - 72

ff (declamatory! parlando)

Counter Tenor: You have seen hell poor sin - ners go

Recorder: *f* hell *mf* sing, play sim.

Violin: *f* hell *mf* sing, humming

Viola da Gamba: *f* hell *ff*

Theorbo: *f* *p* 3 6 6

3

C.Tenor: God wish - es es - tab - lish de - vo - tion

Rec.: *ff* *p* *ff* *mf*

Vln.: *ff* *pp* *f* *pp* *ff* *p*

Gam.: *ff* *mf* pizz.

Tbo.: *ff* *mf* 7:8 7:8

5

C.Tenor: to my Im - ma - cu - late Heart. ma - ny souls

Rec.: *p* *ff* *p* *mf*

Vln.: *ff* *mf* pizz.

Gam.: *ff* *mp*

Tbo.: *ff*

13

C.Tenor see a night il - lu - mi - na - ted an un - known light,

Rec. *ff* *mf* whisper: *p* night *p*

Vln. *ff* *pp* < *f* *pp* *f*

Gam. *ff* *p*

Tbo. *p* whisper: night

16

C.Tenor the great sign given God to punish the world

Rec. *mf* *p*

Vln. *p* < *f* *ff* *p*

Gam. *p* < *f* *ff* *p*

Tbo. *f* *ff* *f*

19

C.Tenor crimes war famine, persecutions of the Church of the

Rec. *mf* *p*

Vln. *mf* *p*

Gam. *mf* *p*

Tbo. *f* *f*

22

C.Tenor: Ho - - - ly Fath - - - - - er. To pre-vent this, I shall come to ask for the con-se -

Rec.: *fp* *ff*

Vln.: *fp* *ff* *mf* *pizz.*

Gam.: *fp* *ff* *mf*

Tbo.: *mf*



24

C.Tenor: cra-tion of Rus-sia to my Im - ma - cu - late Heart re -

Rec.: *mf*

Vln.: *arco* *p*

Gam.: *arco*

Tbo.: *mf*



27

C.Tenor: quests are heed - ed, there will be peace;

Rec.:

Vln.: *f* *p*

Gam.: *p* *mf*

Tbo.:

30

C.Tenor

if not, she

Rec.

Vln.

Gam.

Tbo.

ff

33

C.Tenor

spread her er - - rors world, caus - ing wars

Rec.

Vln.

Gam.

Tbo.

36

C.Tenor

per - se - cu - tions The good

Rec.

Vln.

Gam.

Tbo.

fp

p

39

C.Tenor: will be mar - - - - - tired;

Rec. *fp* *ff*

Vln. *ff* *fp*

Gam. *ff* *pizz.*

Tbo. *ff*

42

C.Tenor: suf - fer;

Rec. *f*

Vln. *f* *pizz.*

Gam. *ff*

Tbo. *ff* *mf*

45

C.Tenor: va - ri - ous na - - - - - tions an - ni - hi - la - - - - - ted.

Rec. *mf*

Vln. *arco* *mf* *p* *f*

Gam. *mp*

Tbo. *mf*

meno mosso

48 *mf*

C.Tenor In the end, my Im - ma - cu - late Heart

Rec. *p*

Vln. *p*

Gam. *p*

Tbo. *mf* 3 3 XII ① 5 3



51

C.Tenor will tri - - - - - umph.

Rec.

Vln.

Gam.

Tbo. 3 3 ① ② ③ 5

15

Rec. Vln. Gam. Tbo.

trm *pizz.* *arco* *vibr.*

Measures 15-17. Recorder: Tremolos, triplet eighth notes. Violin: Tremolos, pizzicato, arco, vibrato. Gamelan: Circled notes, vibrato. Trombone: Circled notes, triplet eighth notes.

18

Rec. Vln. Gam. Tbo.

pizz. *arco* *fp*

Measures 18-20. Recorder: Triplet eighth notes. Violin: Arco, fortissimo. Gamelan: Pizzicato, arco, vibrato. Trombone: Circled notes, triplet eighth notes.

21

Rec. Vln. Gam. Tbo.

trm *pizz.* *arco* *trm*

Measures 21-23. Recorder: Tremolos. Violin: Tremolos, pizzicato, arco. Gamelan: Pizzicato, arco, vibrato. Trombone: Circled notes, triplet eighth notes.

24

Rec. Vln. Gam. Tbo.

pp *p*

Measures 24-26. Recorder: Triplet eighth notes. Violin: Tremolos. Gamelan: Pizzicato, arco, triplet eighth notes. Trombone: Circled notes, triplet eighth notes.

Und höher, die Sterne - Rilke Trio II

for Countertenor, Violin and Viola da gamba

♩ = 50

Kent Olofsson (2008-09)

Alto

Und höh - er, die Ster - ne. Neue.

Violin

Viola da Gamba

4

Alto

Die Ster - ne des Leid - lands.

Vln.

Gamba

7

Alto

Lang - sam nennt sie die Kla - ge; - Hier, sie - he:

Vln.

Gamba

10

Alto

den Reit - er, den Stab, und das vol - le - re Stern - bild nen - nen sie: Frucht - kranz.

Vln.

Gamba

13

Alto

ord. Dann, weit - er, dem Pol zu: Wie - ge;

Vln.

Gamba

16 *parlando*

Alto Weg: Das Bren - nen - de Buch; Puppe; Fen - ster.

Vln. *mf* *f* *mf* *p* *arco* *pp* *mf*

Gamba *mf* *p*

19

Alto A - ber im süd - lich - en Him - mel, rein

Vln. *pp* *f* *mp* *p* *f* *pizz.*

Gamba *mf* *p* *f*

22

Alto wie im Inn - ern ein - er ge - seg - ne - ten Hand,

Vln. *arco* *fp* *fp* *p* *fp*

Gamba *arco* *mp* *p*

24 *ritenuto* *a tempo*

Alto das klar er - glänz - en - de »M«, »M«, »M«,

Vln. *f* *p* *voice:* *molto vibr.* *pizz.* *arco*

Gamba *f* *p* *voice:* *molto vibr.*

27

Alto das die Müt - ter be - deut - et

Vln. *pp*

Gamba *pp*

30

Alto *mf*
Doch der To - te muß fort, und

Vln. *f pp fp mf pp p³ f*

Gamba *mf pp f p fp p*

33

Alto *f*
schweig - end bringt ihn die äl - te - - re Kla - - - ge bis an die Tal - schlucht,

Vln. *pp p mf pp f p f*

Gamba *p mf pp f p f*

36

Alto *p*
wo es schim - mert im Mond - - - schein: die

Vln. *arco p f*

Gamba *arco p pp pizz. ff pizz.*

38

Alto *mp f*
Quel - le der Freu - - - - de. In Ehr - - - furcht

Vln. *p*

Gamba *arco pp mf f*

41

Alto *mf*
nennt sie sie, sagt; Bei den Men - - - - schen

Vln. *p p pizz.*

Gamba *p p pp mf p*

44

Alto: ist sie ein tra - - gen - der Strom.

Vln.: *p*

Gamba: *mf*, *p*, *fp*

fp

46

Alto: Stehn am Fuß des Ge - birgs. —

Vln.: *pizz.*, *arco*, *mf*, *pp*, *f*, *p*

Gamba: *mf*, *p*, *pp*

poco meno mosso

p

49

Alto: Und da um - armt sie ihn, wein - end.

Vln.: *mf*, *pp*

Gamba: *pp*

52

Alto: Ein - sam steigt er da - hin, —

Vln.: *p*

Gamba: *p*

♩ = 40

56

Alto: in die Ber - ge des Ur - Leids. Und

Vln.

Gamba: *6*, *7*, *3*, *6*, *3*

58

Alto *pp*

nicht ein - mal sein Schritt klingt aus dem ton - los - en Los.

Vln. 4 5 4

Gamba *pp*

61

Alto

Vln. 4

Gamba *pp*

Vocations VII: Postlude

for viola da gamba solo

Kent Olofsson (2015)

♩ = 52

Sound

pizz. *f*

arco ⑥ *mp*

arco ⑦ *mp*

pizz. *mf*

6

arco *p*

arco *mf*

11

arco *fp*

arco *pp*

16

arco *p*

pizz. *mf*

pizz. *mf*

arco ⑥ ② *p*

21

arco ④ ② ③ ④ ① *p*

Champs d'étoiles

Day

for Countertenor

Kent Olofsson
Dag Hammarskjöld

♩ = 56

The day _____ slow - ly bleeds _____ to death. Through _____ the long

5

gash _____ where the ho - ri - zon's edge has open-ed the sky _____

8

In - to its emp - tying veins _____ seeps the dark - ness The

11

corpse stif-fens en - fold - ed by the night's chill

♩ = 40

14

Ov - er the dead one _____ are lit the sil - ent stars. _____

Our Lady above, an angel - Secret Apparition III

for Countertenor, Recorder, Violin, Viola da gamba and Theorbo

♩ = 84

Kent Olofsson (2015)

The musical score is divided into three systems, each starting with a double bar line and a measure number in a box (5, 8, and 8 respectively). The instruments are arranged vertically: Counter Tenor, Recorder, Violin, Viola da Gamba, Theorbo, and Tape. The score includes various musical notations such as dynamics (ppp, p, pp, mf), articulation (pizz.), and performance instructions (cresc. a poco a poco, Repeated X times). The lyrics 'Our Lady above an Angel' are written under the Counter Tenor staff in the third system.

Counter Tenor

Recorder

Violin

Viola da Gamba

Theorbo

Tape

5

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

8

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

Our Lady above an Angel

ppp

pizz.

p

pp

Repeated X times

cresc. a poco a poco

pp

cresc. a poco a poco

cresc. a poco a poco

mf

mf

mf

12

C.Tenor: A flam - - - ing sword flasing — flames set the world — on fi - re

Rec. *p* *f*

Vln. *f*

Gam. *f*

Tbo. *f*

Tape

15

C.Tenor: They died out with the slend - our

Rec.

Vln. *ppp* *pppp* *arco*

Gam. *ppp* *pppp* *arco sul D*

Tbo. *p*

Tape

20

C.Tenor: Our La - dy Point - ing to the earth she

Rec.

Vln. *fp* *sul A* *sul E*

Gam. *ff* *fp*

Tbo. *f*

Tape

25 *f* $\bullet = 72$

C.Tenor
cried: Pen - ance Pen - ance Pen - ance

Rec.

Vln.

Gam.
mf *ff*

Tbo.

Tape

29 *mp* *fp*

C.Tenor
An im-mense light God!_

Rec.

Vln.
pizz.

Gam.
pizz. *sul A* *pp* *f*

Tbo.
pp

Tape

33 *f*

C.Tenor

Rec.

Vln.
arco *f* *p*

Gam.
arco *f* *p* *pizz.* *f*

Tbo.
ff *p*

Tape

37

C.Tenor *mp*
Like peop - le pas - - - sing in front

Rec. *pp*

Vln. *sul tasto.*
pp

Gam. *sul A*

Tbo. *p*

Tape

40

C.Tenor
of a mir - ror

Rec.

Vln.

Gam.

Tbo. *pp*

Tape

$\bullet = 60$

44

C.Tenor

Rec.

Vln.

Gam. *arco*
f *pizz.*
p *cresc. a poco a poco*

Tbo. *p* *cresc. a poco a poco*

Tape

48 *f*
 C.Tenor Bi - - - - shops in white
 Rec. *p* *f*
 Vln. *p* *f*
 Gam. *f*
 Tbo. *f*
 Tape



52
 C.Tenor Priests men and wo - men Go - ing up a steep
 Rec.
 Vln.
 Gam.
 Tbo.
 Tape



56 *p*
 C.Tenor moun - - - tain A cross of rough - hewn trunks;
 Rec. *p*
 Vln. *p*
 Gam. *dim. a poco a poco*
 Tbo. *dim. a poco a poco*
 Tape

59

C.Tenor

Rec. Bass Recorder

Vln.

Gam.

Tbo.

Tape

ppp *p* *pp* *p*

63

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

mf *p* *f*

67

♩ = 54

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

p *pp* *arco* *pp* *pppp* *p* *f* *pppp* *p*

The Ho - ly Fa - ther passed through a ci - ty

Play with slide

72

C.Tenor: in ru - ins Half tremb ling halt - ing step,

Rec.

Vln. *mf* *p* *pp*

Gam. *mf* *p* *pp*

Tbo. *mf* *p* *ord.* *p*

Tape

76

C.Tenor: Pain sor - row prayed for the souls

Rec.

Vln. *pp* *ppp*

Gam. *ppp* *p* *pp*

Tbo. Play with slide *p*

Tape

81

$\bullet = 48$

C.Tenor: On his way to the top of the moun - tain

Rec. *mf* *ff*

Vln. *pp* *f* *pp* *ff* *pizz.* *arco*

Gam. *ppp* *mf* *p* *f* *pp* *ff* *sul G* *pizz.* *arco*

Tbo. *p* *ff*

Tape

85

mf *f*

C.Tenor: On his knees at the Cross killed by sol-diers Bul - ets Ar - rows

Rec.

Vln. *mf*

Gam. *mf*

Tbo. *mf*

Tape

89

C.Tenor: Died one by one Bis - hops Priests

Rec.

Vln.

Gam. *p* *mf*

Tbo.

Tape

92

$\bullet = 44$

C.Tenor: Men Wo - men

Rec. *p*

Vln. *p*

Gam. *pizz.* *arco* *p*

Tbo.

Tape

$\bullet = 40$

96

C.Tenor *mf* Be - neth the Cross

Rec.

Vln. *pp* *f* *pizz.* *arco*

Gan. *pp* *f* *pizz.* *arco* *pp*

Tbo. *f*

Tape

101

C.Tenor *p* two an - gels *p* A

Rec.

Vln. *ppp* *pizz.*

Gan. *mf*

Tbo. *f*

Tape

106

C.Tenor crys - tal as - per - so - ri - um in hand

Rec.

Vln. *pp* *ppp*

Gan. *pp* *pizz.* *f* *mf*

Tbo. *f*

Tape

111

mf The blood of Mar - tyrs *p* Sprink - led the souls

C.Tenor

Rec.

Vln. *pizz.* *p* *pizz.* *arco*

Gam. *p* *pizz. sul D* *pp*

Tbo. *p* *pp*

Tape

115

$\bullet = 36$

C.Tenor their way to God.

Rec. *molto vibr.* *mf* *senza vibr.*

Vln. *arco* *ppp* *arco* *pp* *pizz. arco* *pp* *pizz.* *mf* *mf*

Gam. *ppp* *arco* *sul C pizz.* *mf* *sul D* *sul G*

Tbo. *mf*

Tape

120

p Oh *pp* God. . .

C.Tenor

Rec. *p*

Vln. *arco* *p* *sul A*

Gam. *p*

Tbo. *p*

Tape