

Kent Olofsson

Champs d'étoiles

(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. Des Sommers Wochen standen 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. Our Lady showed us sea of fire – 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. You have seen Hell – Secret Apparition II	3:40
(Quintet)	
12. Quartet	2:55
(Violin, Viola da gamba)	
13. 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. Our Lady above, an angel – Secret Apparition III	9:15
(Quintet and electronics)	

Kent Olofsson

Champs d'étoile (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 standen 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 mußt 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 welkes 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, cible 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 loosens 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
fannad av nattens kyla.
Över den döde tändas
stumma stjärnor.* (D. Hammarskjöld: Ur Vägmärken)

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)

Champs d'étoiles

Vocations I: Prelude

for viola da gamba solo

Kent Olofsson (2014-15)

The musical score for 'Vocations I: Prelude' is composed of five staves of music for viola da gamba solo. The score begins with a tempo of $\text{♩} = 52$. The first staff starts with a dynamic of f , followed by $pizz.$, arco , and pp . The second staff begins with f , followed by $pizz.$, arco , and pp . The third staff begins with mf , followed by $pizz.$, arco , and pp . The fourth staff begins with p , followed by arco and pp . The fifth staff begins with f , followed by $pizz.$, arco , and p . The score continues with various dynamics and articulations, including mfp , p , mp , and f . The time signature changes frequently throughout the piece, including $4/4$, $3/4$, $2/4$, $5/4$, and $6/4$.

Des Sommers Wochen stenden still - Rilke Trio I

for Countertenor, Bass Recorder and Theorbo

[1]

mf

Alto: Des Som - mers Woch - en stan - den still,

Recorder: **A**: XII VII I 6 5 **B**: 9 1 8 5,6 10 12 VII **C**: 6 5 2

Theorbo: f s 3 7 12 13 14 10 6 5 > mf

Kent Olofsson (2008)

[4]

Alto: (almost whispering) **p** es stieg der **p** Bäu - me

Rec.: **2** 3 4

Tbo.: **14** 13 5 2 4 5 2 4 3 1 2 5 3 9 7 12 VII

mp mf

[7]

Alto: Blut; jetzt fühlst du, daß es fal - -

Rec.: Bass Recorder: **p** **mf**

Tbo.: 3 1 4 2 1 3 2 1 3 4

[10]

Alto: - - - - len will - -

Rec.: **3** 3 4 12 - 1

Tbo.: **mf** p f 5 8 XII 6 VII 12 13 14 5 6

[13]

Alto: in den, der al - - - les tut.

Rec.: 7 8 VII 14 7 10 1 5 6 14 1 7 3 6

Tbo.: 5 8

[16]

Alto: Du glaub - test schon er - kannt die Kraft, als du die
 Rec.: 5 VII VIII
 Tbo.: f VII
 7.6 f
 ④ ② ③ ① ⑤ VIII
 p
 f p

[19]

Alto: Frucht er - faßt, jetzt wird sie wie - der rät - sel - haft, und du bist
 Rec.: 5 8
 Tbo.: ④ ③ ① ⑦ ④ ③ ⑨ ⑪ ⑫ ⑭ I
 p

[22]

Alto: — wie - der Gast. Der Som -
 Rec.: 5 3
 Tbo.: ④ ⑧ ③ ⑨ ⑦ ⑩ ⑪ ⑫ XII
 mf

[25]

Alto: — mer war so wie dein Haus,
 Rec.: 4 9 8
 Tbo.: ③ ⑥ 7.8 ② ④ ① ② ① ⑤ ④ ③ ⑤ ⑥ 3 f

[27]

Alto: drin weißt du al - les stehn - jetzt mußt du in dein Herz hin - aus
 Rec.: 4 3 5 6 4 2
 Tbo.: ① ④ ③ ② ③ ④ ⑤ ⑥ ④ ② ③ ⑤ ⑥ ④ ③ ② ① ③ > (arp.)

2

31

Alto

Rec.

Tbo.

Die gro - ße

32

1

三

37

Alto: taub, aus dein-en Sinn-en nimmt der Wind

Rec.

Tbo.: XII
f 5 3 p

2

40

Alto: die Welt wie wel-kes Laub.

Rec.

Tbo.: p , f , s ; ③, ④, ①, VII, 5

Champs d'étoiles

Prelude to Silence

for violin and viola da gamba

Kent Olofsson (2014)

Violin $\text{♩} = 40$

Viola da Gamba

pp

[7]

[13]

[17]

[22]

[26]

Champs d'étoiles
Éclat / Appel I

for recorder solo

Kent Olofsson (2014)

Tenor Recorder

The musical score consists of six staves of music for Tenor Recorder. Staff 1 starts with a dynamic of *sffz*, followed by *f*, then *m.vib.*, *s.vib.*, *ord.*, *sffz*, *sffz*, *sffz*, and *m.vib.*. Staff 2 begins with *ord.* and includes a measure with a 3 overline. Staff 3 starts with a measure containing a 3 overline. Staff 4 begins with a measure containing a 3 overline. Staff 5 starts with a measure containing a 3 overline. Staff 6 begins with a measure containing a 3 overline. Staff 7 starts with *m.vib.*, followed by *s.vib.*, *ord.*, *m.vib.*, and ends with a measure containing a 3 overline. Staff 8 starts with a measure containing a 3 overline.

Champs d'étoiles

Our Lady showed us sea of fire - Apparition I

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

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

Kent Olofsson (2014)

$\text{♩} = \text{c. } 88-100$

(1) Intense, strong dynamic contrasts. 18 sec.

Counter-Tenor

Tenor Recorder

Violin

Viola da Gamba

Theorbo

(2) Scattered, erratic. 18 sec.

CTen.

T. Rec.

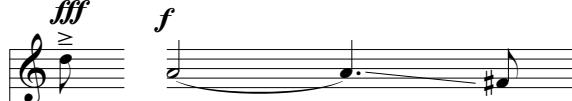
Vln.

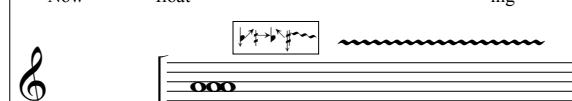
V.Gam.

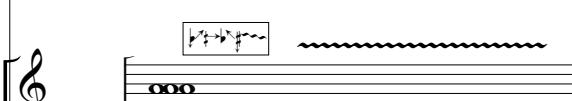
Tbo.

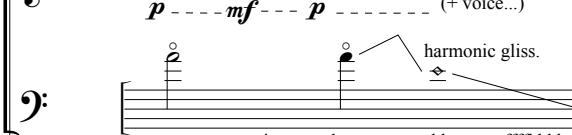
Our Lady showed us - Secret Apparition I

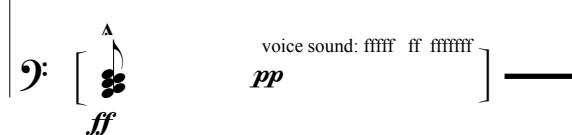
(3) 14 sec.

C.Ten.  , ||

T. Rec.  (+ voice...) → ||

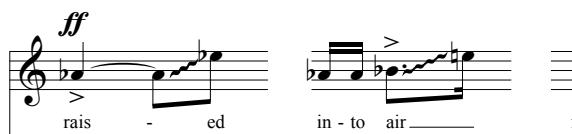
Vln.  (+ voice...) → ||

V.Gam.  mp voice sound: ssssss sshh sssssffffhhh → ||

Tbo.  voice sound: ffffff ff ffffff → ||

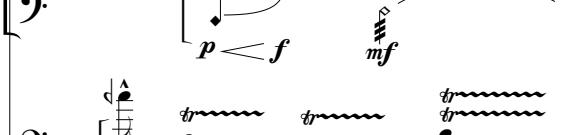


(4) 20 sec.

C.Ten.  , ||

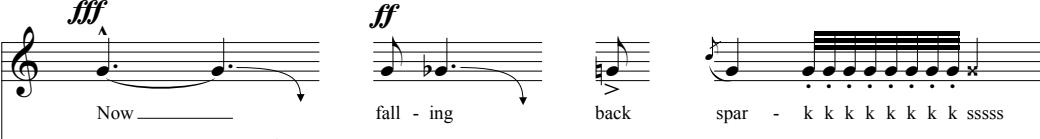
T. Rec.  Gradually softer but denser! Whisper: clouds smoke → ||

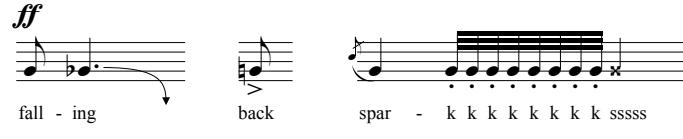
Vln.  Gradually softer but denser! Whisper: clouds smoke → ||

V.Gam.  molto vibr. Gradually softer but denser! Whisper: clouds smoke → ||

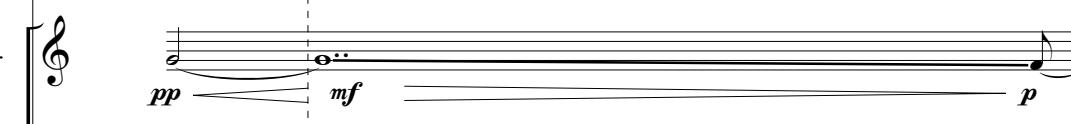
Tbo.  Gradually softer but denser! Whisper: clouds smoke → ||

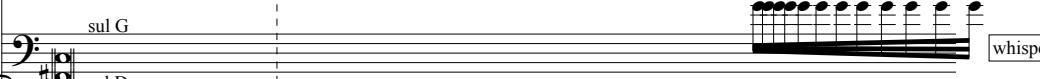
(5) 15 sec.

CTen. 

T. Rec. 

Vln. 

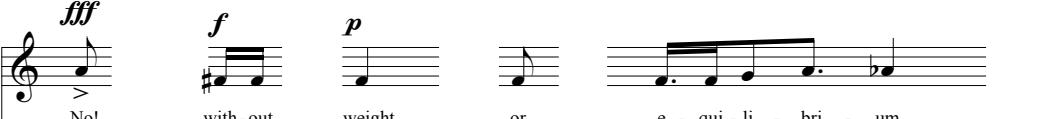
V.Gam. 

Tbo. 





(6) 15 sec.

CTen. 

T. Rec. 

Vln. 

V.Gam. 

Tbo. 





7 Champs d'étoiles

C.Ten. *ff* > *mf* *fff* > shrieks shrieks *f* groans — *mf* > pain des - pair des - pair

T. Rec. *ff* > am - id

Vln. *ff* > *p* *ff* >

V.Gam. *ff* > *fp* < *ff* pp > *ff*

Tbo. *ff* > *④* *⑤* > *⑥* *⑦* >

damped, pizzicato-like textures, overlap into the next section

(8) 18 sec.

C Ten.

T. Rec.

Vln. pizz. textures
ppp → f → p

V.Gam. pizz. textures
ppp → f → p

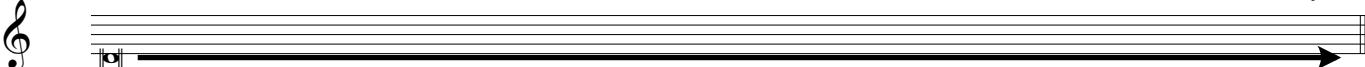
Tbo. damped, pizzicato-like textures
[→ f → p]

f

which hor - ri - fied us
and made us
trem - ble with fear

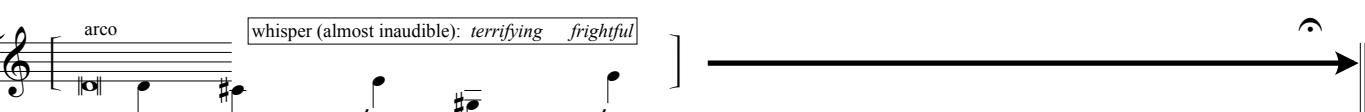
extremely wide vibr.

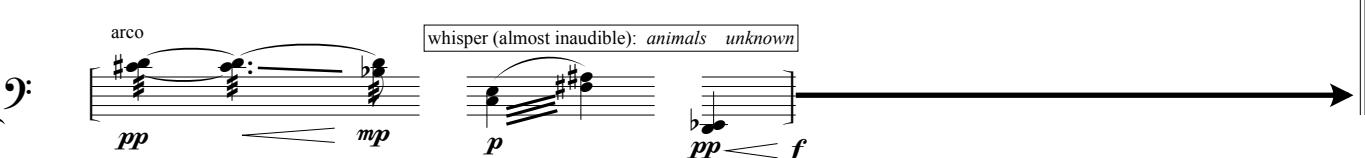
(9) 15 sec.

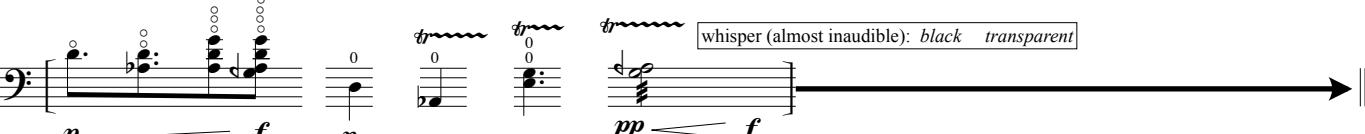
CTen. 

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.

CTen. 

T. Rec. 

Vln. 

V.Gam. 

Tbo. 

Our Lady showed us - Secret Apparition I

(11) Slow. 25 sec.

CTen. This vi - sion — last - ed but an ins - tant.

T. Rec. *trill* *trill* *trill*

Vln. *pp* *oo* *oo* *pp*

V.Gam. *arcò*

Tbo. *f* *mf* *mp* *p*

Chemin de silence I

-for theorbo

Kent Olofsson (2009-10)

Teorbo

76

4 **VII** **XII** **XII** **VII**

7

10 **10:8** **4:3** **p** **mf** **11** **VII** **4** **5** **2** **3** **f**

13 **3** **2** **1** **3** **4** **2** **1** **8** **9** **6** **3** **f** **mp** **p**

16 **6** **3** **8** **16** **mf** **ff** **3** **pp** **7:8** **0** **f**

19 **3** **2** **1** **4** **3** **2** **5** **4** **5** **4** **32** **8** **f**

22 **5** **4** **3** **2** **1** **5** **0** **p** **5** **4** **3** **2** **0** **5** **5** **mp** **5**

25 **5** **3** **2** **1** **5** **0** **f** **5** **4** **3** **2** **0** **5** **6** **7** **3** **5** **4** **3** **2** **0** **5** **5** **mf** **p** **5** **4** **3** **2** **0** **5** **5** **mf**

28

(12) XII (14) IX (6) VII
 (7) VII

meno mosso

3 4 5 6 7 8 9 10 11 12 13 14

ppp niente p

31

XII XII (1) (2) (3) (4)

f ppp

Detailed description: The musical score consists of two staves. The top staff (measures 28-29) is in 3/4 time, featuring a bass line with various notes and rests. It includes dynamic markings 'ppp' and 'niente'. Measure 28 ends with a bass line in 8/16 time, followed by a section in 4/4 time with dynamic 'f' and 'ppp'.

Champs d'étoiles

Fleur

for Countertenor, Tenor Recorder, and Violin

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

1

Counter-Tenor Tenor Recorder Violin

4

CTen. T. Rec. Vln.

7

CTen. T. Rec. Vln.

10

CTen. T. Rec. Vln.

Fleur

13

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

d'or gra din

Fleur

15

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

d'or

18

CTen. *mf* *mp* 7:8 5
T. Rec.
Vln. pizz. arco *mf* *p* *mp*

par - mi les cor - dons de soie les gazes grises,
3

20

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

les ve - lours verts et les disques de cris - tal
voice: 5

22

mp

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

T. Rec.

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

sfz mp

25

mf

CTen. je vois la di - gi - tale s'ouv - rir

T. Rec.

Vln. *p*

sur un tap - is de fili -

27

rit.

CTen. granes d'ar - gent,

T. Rec.

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

d = 50 pp

30

p

CTen. — de che - ve - lures

T. Rec.

Vln. *sfz* *fp*

d = 54

5

[32]

CTen.

T. Rec.

Vln.

change to soprano recorder

mf

[34]

CTen.

T. Rec.

Vln.

Soprano Recorder

[36]

CTen.

T. Rec.

Vln.

pp

mf

[37]

CTen.

T. Rec.

Vln.

mf

Des
pièces

3

d'or

38

CTen. jaune _____ se - mées sur l'a -

T. Rec.

Vln. *pp* *f* *mf*

≡ ≡

40

CTen. gate, des pi - liers

T. Rec.

Vln. *fp* *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. arco

Vln.

≡ ≡

49 *f*

CTen. tin blanc

T. Rec.

Vln.

≡ ≡

51 *mp* 3 *fp* *f*

CTen. et de fines verges de ru - bis

T. Rec. pizz. arco 9:8 6

Vln. *f* *p* *pp* 5

≡ ≡

52 *f*

CTen.

T. Rec.

Vln. *fp* *fp* *mf* III IV

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* *pizz.*

56

CTen.

T. Rec. Tenor Recorder

Vln. *pizz.* *mf*

58

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

T. Rec. arco *pizz.*

Vln. *f* *p* *ff* *sffz* *mf* *mp*

60

CTen. forms de neiges la mer

T. Rec.

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

62

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

T. Rec.

Vln. pizz. *ff* *p*

64

CTen. la foule des jeunes et

T. Rec.

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

66

CTen. fortes roses.

T. Rec.

Vln.

Champs d'étoiles

Single Form

for countertenor, viola da gamba and theorbo

Kent Olofsson (2015)

Text: Dag Hammarskjöld

Counter-Tenor $\text{♩} = 76$

Viola da Gamba fp

Theorbo f

[4] **CTen.** f

V.Gam.

Tbo

[7] **CTen.** musk eln närl

V.Gam.

Tbo

[10] **CTen.** $\text{den spän - nes lyd - er sam - ma lag.}$

V.Gam.

Tbo

[13]

CTen. *mf*

V.Gam.

Tbo

lag *lag* *lag*

cresc. a poco poco *cresc. a poco poco*

[16]

CTen.

V.Gam.

Tbo

pp

[19]

CTen.

V.Gam.

Tbo

$\text{♩} = 72$

pizz.

ff *f*

[23]

CTen.

V.Gam.

Tbo

$\text{♩} = 66$

mf *mp* *p* *p*

f

[28]

CTen. - - - - - *p*

V.Gam. *mp* *mf* *p* *mf* *molto vibr.* *ord.* *5*
LLL

Tbo *mf* *3* *0* *5* *4* *0* *2* *0* *6* *4*

$\text{♩} = 60$

[31] *mf* *p*

CTen. Lin - jens lät - ta böj - ning nng nn *5* *4*

V.Gam. *3*

Tbo *5* *7* VII *6* *7* *3* *0* *7* *8* *9* *0* *0* *o* *o* *5*

[33] *mf* *f* *fp* *f*

CTen. krop - pens kraft - spel i en djärv ba -

V.Gam. *3* *3* *f*

Tbo *5* *13* *2* *1* *0* *0* *2* *4* *f*

[35] *fp* *f* *mp*

CTen. lan - - - - -

V.Gam. *ff* *f* *mf*

Tbo *8* *ff* *f* *mf*

$\text{♩} = 76$

[39]

CTen. V.Gam. Tbo

ssss sss arco pizz. ff pp ff pp VII p

[43]

CTen. V.Gam. Tbo

Skall mitt sin - ne fin - na
mf IX mf 0 0 dim. a poco poco

[46]

CTen. V.Gam. Tbo

den - na sträng - a kur - va
rit. mf
dim. a poco poco

[49]

CTen. V.Gam. Tbo

rit. p pp
på sin väg till form?
dim. a poco poco p

Champs d'étoiles
À une raison

for Countertenor, Recorder, Violin and Viola da Gamba

$\bullet = 96$

Kent Olofsson (2010)

Counter Tenor *f*

Recorder *ff*

Violin **12** *pizz.* *ff* *p* *fff*

Viola da Gamba *pizz.* *ff* *arco sul D* *f* *fff*

Un coup de ton doigt _____ sur le tam - bour dé - charge tous

A

ppp *f* *fp*

C.Ten. les sons _____ et com-mence la nouv - elle har - mo - nie. 5:6 - 4:3

Rec. *f* *p < f > p* *f* sing, play sim. 7:6

Vln. *molto vibr.* *pizz.* **12** *arco* *p* *ff*

Gam. *f* *p* *2* *4* *ff >*

C.Ten. **7** *meno mosso*

Rec. sing, play sim. rit.

Vln. *p* *pizz.* *mf* *pp* 3

Gam. *p* *pizz.* *mf* *pp* 4

molto vibr. *pp*

10

p

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

Rec.

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

Gam. *p* *f*

= 94

14

f *p* *ff*

C.Ten. des nou - eux hommes et leur en - marche.

Rec. sing. play sim.: *pizz.* *arco* *pizz.* *arco*

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

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

18

mf

C.Ten. Ta tête se dé - tourne:

Rec.

Vln. *pizz.* *p* *(pizz.)* *mf*

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

= 88

22

5:6 *f*

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

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

Vln. *arco* *pizz.* *f* *arco* *6* *arco* *niente* *f*

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

[25]

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

Rec.

Vln. *arco p*

Gam. *p*

12 *f* *sul D* *mf* *pp*

4:3 **5:6**

5:3 *pp*

= 80

[29]

C.Ten. "Change nos lots,

crible les flé - aux,

Rec. *p*

Vln. *pp*

Gam. *pizz.* *mf* *5:6* *4:3* *arco* *pp f*

[33]

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

Rec. *p*

Vln. *pizz.* *p* *12* *o* *o* *9* *8* *mf*

Gam. *arco* *pizz.* *2* *2* *(pizz)* *f* *mp*

[36]

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

Rec.

Vln. *niente* *12* *pizz.* *p* *<f* *9* *mf* *12* *arco* *3* *o* *pizz.*

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

= 76

rit.

♩ = 72

[40]

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

Rec.

Vln. *arco*
mf

Gam. *sul C* *sul G* *sul D* *sul G* *sul D*

[43]

C.Ten.

Rec.

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

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

[46] ♩ = 63

C.Ten. Arri - vée de tou - jours, — qui t'en i - ras par - tout. —

Rec.

Vln. *p* *mf*

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

[50]

C.Ten.

Rec.

Vln.

Gam.

Champs d'étoiles
Vocations IV

for viola da gamba solo

Kent Olofsson (2014)

The musical score consists of six staves of music for viola da gamba solo, arranged vertically. The first staff begins with a tempo of $\text{♩} = 50$. The second staff starts with sul pont. and includes fingerings (1-7) and string markings (VII., IV., V., IV., V.). The third staff features dynamic changes from ord. to f . The fourth staff includes performance instructions like 'molto vibr.' and 'senza vibr.'. The fifth staff shows a key change to G major and includes fingerings (1-6). The sixth staff concludes with a dynamic of p and a performance instruction 'sound colour changes'.

Vocations IV

27

5 3 3 7:8 pizz. arco
f *mf* 3 *p*

29 ③ ⑥ VII. 5 0 V
pp 3 *p* *mf* *p*

32 3 3 *ppp* *mp*

35 *pp* *ppp* *mp*

39 pizz. arco
mf 3 *p*

42 pizz. arco IX. ⑥ ① pizz.
mf *p*

46 arco
pp *ppp*

Champs d'étoiles

You have seen Hell - Secret Apparition II

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

Kent Olofsson (2009)

Kent Olofsson (2009)

Counter Tenor $\bullet = 66 - 72$ ***ff*** (declamatory! parlando)

You have seen hell poor sin - ners go

Recorder whisper: **Soprano Recorder** sing, play sim.: ***f*** hell

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

Viola da Gamba whisper: ***f*** hell ***ff***

Teorbo ***f*** ***p*** ***3*** ***6*** ***6***

3

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

Rec. *p*

Vln. *ff* ① *pp* *f* ③ *ff* *mf*

Gam. *pp* ④ *ff* ⑤ *pizz.*

Tbo. ⑥ IV *ff* ⑦ *ff* ⑧ *ff* ⑨ *ff* ⑩ *ff*

7

C.Tenor saved there will be peace. —

Rec. *air* *pp ff*

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

Gam. *p* *ff* *p*

Tbo. *IV* *p* *ff* *mf*



9

C.Tenor war go - ing to end do not cease of -

Rec.

Vln. *p f ff p*

Gam. *p ff*

Tbo. *ff*



11

C.Tenor fend - ing God, a worse one will break out.

Rec.

Vln. *p pp f*

Gam. *f*

Tbo.

[13]

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

Rec.: *whisper:* *p* night

Vln.: *ff* *mf*

Gam.: *ff* *p*

Tbo.: *p* night

Measure 7.8: *pp* *f* *pp* *f*

[16]

C.Tenor: the great sign _____ giv - en God _____ to pun - ish the world

Rec.: *mf*

Vln.: *p* *f*

Gam.: *p* *f*

Tbo.: XII *f* IV *V* VII *ff* *p* IV *f*

[19]

C.Tenor: crimes war fa - mine, per - se - cu - tions of the Church of the

Rec.

Vln.

Gam.

Tbo.: XII *7* IV *10* V *7*

[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* *pizz.* *mf* *pizz.*

Gam. *fp* *ff* *mf*

Tbo. $\textcircled{5}$ $\textcircled{7}$ $\textcircled{1}$ $\textcircled{5}$ XII XII



[24]

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

Rec. *mf*

Vln. *arco*

Gam. *arco* *p*

Tbo. $\textcircled{9} \textcircled{7}$ $\textcircled{2}$ $\textcircled{9} \textcircled{10}$ $\textcircled{13} \textcircled{14}$



[27]

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

Rec.

Vln. *p* *f* *p*

Gam. *p* *5* *5* *mf*

Tbo.

[30]

C.Tenor if not, she

Rec.

Vln. ① ② ③ ④ ⑤ ⑥ ⑦ ff

Gam. 5 3

Tbo. ff

[33]

C.Tenor spread her errors world, caus - ing wars

Rec.

Vln.

Gam.

Tbo.

[36]

C.Tenor per - se - cu - tions The good

Rec.

Vln. fp fp fp fp

Gam. 9 8 fp p 7.8

Tbo. ① ② ③ ④ ⑤ ⑥ 5 5

[39]

C.Tenor: will be mar - tyred;

Rec.: *fp*

Vln.: *pizz.*

Gam.: *ff*

Tbo.: *ff* *fp*



[42]

C.Tenor: suf - fer;

Rec.: *3*

Vln.: *pizz.*

Gam.: *f*

Tbo.: *ff* *mf*



[45]

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

Rec.: *mf*

Vln.: *arco*

Gam.: *mp*

Tbo.: *5* *1* *3* *5* *7* VII

meno mosso

[48] *mf*

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

Rec. *p*

Vln. *p*

Gam. *p*

Tbo. *mf*
② XII ⑦ 5



[51]

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

Rec.

Vln.

Gam.

Tbo. 3 ③ ① ② ⑤

Champs d'étoiles

Quartet

for recorder, violin, viola da gamba and teorbo

Kent Olofsson (2008)

Kent Olofsson (2008)

Recorder

Violin

Viola da Gamba

Tenorbo

Tempo: = 60

Musical score for orchestra, page 5, measures 1-4. The score includes parts for Recorder (Rec.), Violin (Vln.), Bassoon (Gam.), and Trombone (Tbo.). The music features various rhythmic patterns and dynamic markings like *pizz.* and *vibr.*. Measure 1: Rec. plays eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 2: Rec. rests, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 3: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 4: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 5: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 6: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 7: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 8: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 9: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 10: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 11: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 12: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 13: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 14: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 15: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 16: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 17: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 18: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 19: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs. Measure 20: Rec. eighth-note pairs, Vln. eighth-note pairs, Gam. eighth-note pairs, Tbo. eighth-note pairs.

9

Rec.

Vln.

Gam.

Tbo.

10 VII ^② XII ^⑦ ⑤ IV ⑥ ④ ③ ⑦ XII

pizz. arco
pp arco
pizz. ① arco ②
3

pp p 3

12

Rec.

Vln.

Gam.

Tbo.

9.8

10

11

12

Quartet

Musical score for orchestra, page 15. The score includes parts for Recorder (Rec.), Violin (Vln.), Bassoon (Bsn.), and Trombone (Tbo.). The Recorder part has a melodic line with grace notes and slurs. The Violin part uses pizzicato and arco techniques. The Bassoon part features sustained notes with vibrato. The Trombone part includes dynamic markings like 'p' and 'f'.

18

Rec.

Vln.

Bsn.

Tbo.

pizz. arco D D

13 ⑨
VII - I ⑤

② ⑤ ⑧ - I ②

③ ③ ③ ③

⑥

21

Rec.

Vln.

Gam.

Tbo.

24

Rec.

Vln.

Gam.

Tbo.

[27]

Rec.

Vln.

Gam.

Tbo.

[30]

Rec.

Vln.

Gam.

Tbo.

[33]

Rec.

Vln.

Gam.

Tbo.

Champs d'étoiles

Und höher, die Sterne - Rilke Trio II

for Countertenor, Violin and Viola da gamba

[16] *parlando*

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

Vln.: (pizz.) *mf* *f* *mf* *p* *pizz.* *p* *arco* *pp* *mf*

Gamba: *mf* *5* *5* *5* *5* *5* *5* *p*

[19]

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

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

Gamba: *mf*

[22]

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

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

Gamba: *mp*

[24] *ritenuto* *a tempo*

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

Vln.: *f* *3* *3* *4* *16* *4* *16* *4*

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

[27]

Alto: das die Müt - ter be - deut - - et

Vln.: *pp*

Gamba: *pp*

[30]

Doch der To - te muß fort,
und

[33]

schweig - end bringt ihn die al - te - - re Kla - - - ge bis an die Tal - schlucht,

[36]

wo es schim - mert im Mond - - - schein: die

[38]

Quel - le der Freu - - - - de. In Ehr - - - - furch -

[41]

nennt sie sie, sagt; Bei den Men - - - schen

[44] *fp*
 Alto: ist sie ein tra - - gen - der Strom.
 Vln.: *p*
 Gamba: *mf* 5
fp 4

[46] *poco meno mosso* *p*
 Alto: [M] Stehn am Fuß des Ge - birgs.
 Vln.: *pizz.* *arco* 5
 Gamba: *mf* *pizz.* *pp* *f* *p* *pp*

[49] *mf*
 Alto: Und da um - armt sie ihn, wein - end.
 Vln.: 5:3 5
 Gamba: 3 5 *pp* 3

[52] $\text{♩} = 40$
p
 Alto: Ein - sam steigt er da - hin,
 Vln.: 3
 Gamba: 5 *p* 3

[56] *Und*
 Alto: in die Ber - - ge des Ur - Leids.
 Vln.: 6 6 6 6
 Gamba: 3 3 3 3

[58]

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

Vln.

Gamba

5

pp

ff

[61]

Vln.

Gamba

pp

Chemin de silence III

- for theorbo

95 ♩ = 72 *ff* 7 XII 10 IV 8-I 9-I 10-I 5 0 5 9 5 0 5 7
97 ♩ = 66 XII 10 11 XII 2 VII 7 IV IV 5 3
100 ♩ = 53 XII 9 IV 7 10 11 6 VII 8 6 VII 5 VII 3 VII 1 V 2 V 4 V
103 ♩ = 47 4 VII 5 V 6 V 2 VII 1 V 2 3 4 V 3 V 2 VII 1 VII 5 V 6 IV 2 VII 7 IV 5 VI 6 V 9 V 7 IV 10
105 ♩ = 58 3 IV 2 4 VII 3 VII 4 IV 11 VII 4 XII 63 0 0 5 10 3 5 3
108 ♩ = 53 10 12 8 7 XII - - - - - 10 12 VII 1 4 2 rit. 10 12 VII 1 4 2
111 ♩ = 58 8 VII 4 3 VII 12-I 11-I 8 9 VII 10 VII 9 VII 4 VII 5 8
114 ♩ = 53 1 V 4 V 2 VII 5 IV 7 V 12-I 11 IV 3 1 V 4 V 6 IV

Champs d'étoiles
Vocations VII: Postlude
 for viola da gamba solo

Kent Olofsson (2015)

Sound

$\text{♩} = 52$

[6]

[11]

[16]

[21]

Champs d'étoiles

Day

for Countertenor

Kent Olofsson
Dag Hammarskjöld

$\text{♩} = 56$

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 ____ rit. seeps the dark - ness The

11
corpse stif-fens en - fold - ed by the night's chill

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

B = 84

Kent Olofsson (2015)

Counter Tenor

Recorder

Violin

Viola da Gamba

Theorbo

Tape

pizz.

ppp ————— p

Repeated X times

pp

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

5

pizz.

cresc. a poco a poco

pp

cresc. a poco a poco

cresc. a poco a poco

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

8

mf

Our La - dy a - bove

an An - gel

mf

mf

[12]

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

Rec. *p* *f*

Vln.

Gam.

Tbo.

Tape



[15]

C.Tenor They died out with the slend - our

Rec.

Vln.

Gam.

Tbo.

Tape



[20]

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

Rec.

Vln.

Gam.

Tbo.

Tape

[25] C.Tenor *f* *72*
 cried: Pen - ance Pen - ance Pen - ance
 Rec.
 Vln.
 Gam.
 Tbo.
 Tape

[29] C.Tenor *mp* *s.s.* An im-mense light *fp* God!—
 Rec.
 Vln. *pizz.*
 Gam. *pizz. sul A* *p* *f*
 Tbo. *pp* *f*
 Tape

[33] C.Tenor *f*
 Rec.
 Vln. *3 arco* *4 f* *p*
 Gam. *arco* *f* *pizz. o*
 Tbo. *ff* *p*
 Tape

44

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

arco
V

pizz.

f

p

cresc. a poco a poco

cresc. a poco a poco

48

C.Tenor Bi - - - - shops in _____ white

Rec. *p*

Vln. *p*

Gam.

Tbo.

Tape

二

52

C.Tenor Priests men and wo - men Go - ing up a steep _____

Rec.

Vln.

Gam.

Tbo.

Tape

2

59

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

Bass Recorder

This musical score page contains six staves. The first staff (C.Tenor) has a treble clef and is mostly blank with a few short dashes. The second staff (Rec.) has a treble clef and begins with a note followed by a long sustained line. The third staff (Vln.) has a treble clef and begins with a note followed by a long sustained line. The fourth staff (Gam.) has a bass clef and begins with a note followed by a long sustained line. The fifth staff (Tbo.) has a bass clef and begins with a note followed by a long sustained line. The sixth staff (Tape) has a bass clef and consists of square pulse markers. The seventh staff (Bass Recorder) is labeled "Bass Recorder" in a box and has a treble clef. It starts with a note, followed by a sustained line, then a series of eighth notes with a 3:2 ratio, and finally a series of sixteenth notes with a 5:2 ratio. Dynamics include *ppp*, *pp*, and *p*.

63

C.Tenor

Rec.

Vln.

Gam.

Tbo.

Tape

This musical score page shows measures 63 through 65. The score includes parts for C.Tenor, Rec., Vln., Gam., Tbo., and Tape. The C.Tenor part is mostly silent. The Rec. part has a dynamic marking of *mf* followed by *p*, with a wavy line indicating a sustained note. The Vln. part has a dynamic marking of *f*. The Gam., Tbo., and Tape parts are mostly silent. Measure 64 begins with a dynamic marking of *p* for the Rec. part. Measure 65 begins with a dynamic marking of *f* for the Rec. part. The score concludes with a double bar line and repeat dots at the end of measure 65.

67

C.Tenor *p* 5 The Ho - ly Fa - ther 3 passed through a ci - ty

Rec.

Vln. *pp* arco

Gam. *pp*

Tbo. *pppp* ⑩ Play with slide ⑤ *pppp* ⑥ *p*

Tape

[72]

C.Tenor in ru - ins Half tremb ling halting step,

Rec.

Vln.

Gam.

Tbo.

Tape

[76]

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

Rec.

Vln.

Gam.

Tbo.

Tape

[81] $\text{♩} = 48$

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

Rec.

Vln.

Gam.

Tbo.

Tape

85

C.Tenor *mf* 5 3 5 *f* 3 3

On his knees at the Cross killed by sol-diers Bul - ets Ar-rows

Rec. *mf*

Vln. *mf*

Gam.

Tbo. ④ ⑤ ④ ⑤ ⑦ ⑥ *mf*

Tape

89

C.Tenor Died one by one Bis - hops Priests

Rec.

Vln.

Gam.

Tbo.

Tape

92

C.Tenor Men Wo - men

Rec.

Vln.

Gam. *pizz.* 6 *arcu* *p*

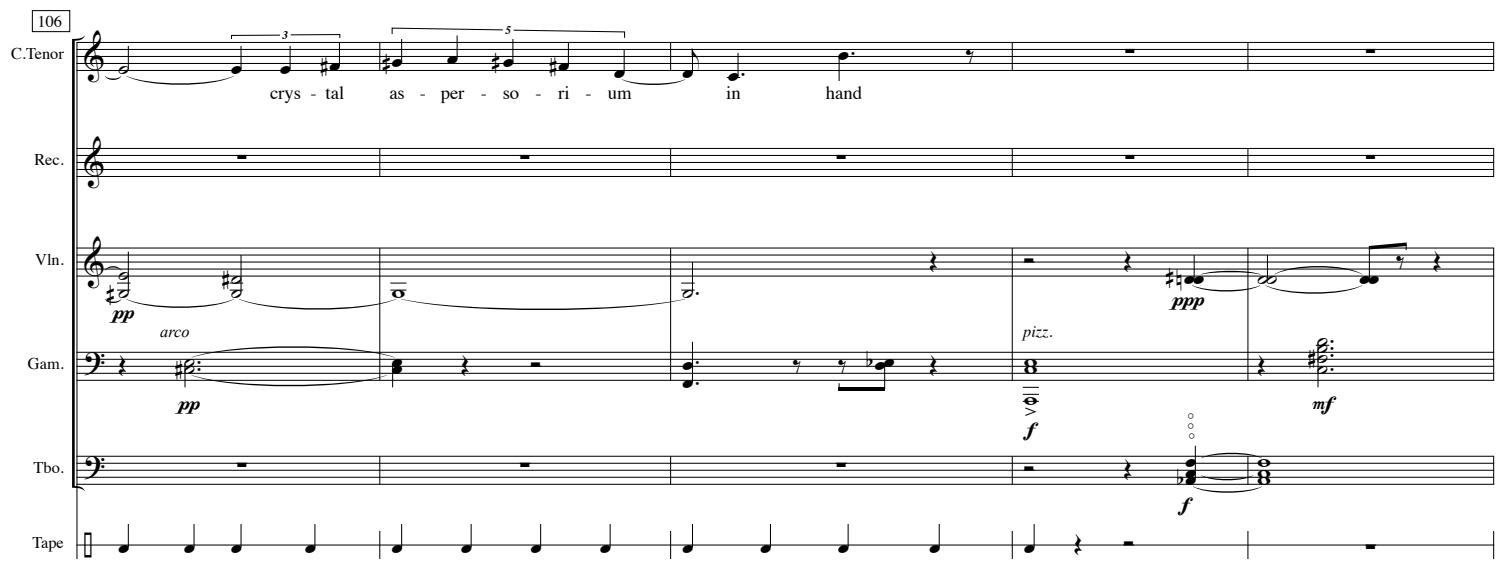
Tbo.

Tape

B = 44

[96] 

[101] 

[106] 

111

C.Tenor *mf* The blood ____ of Mar - tirs *p* Sprink-led the souls

Rec. *p* *pizz.*

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

Gam. *#8* *p* *pizz. sul D* *pp*

Tbo. *p* *3*

Tape

115

C.Tenor their way to God. *molto vibr.* *senza vibr.*

Rec.

Vln. *arco* *ppp*

Gam.

Tbo. *ppp* *arco* *sul C pizz.* *sul D* *ppp* *arco* *pizz.*

Tape

$\bullet = 36$

120

C.Tenor *p* Oh *pp* God. ____

Rec.

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

Gam.

Tbo.

Tape