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 stenden 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, crible les fléaux, à commencer par le temps" te chantent ces enfants. "Elève n'importe où la subtance 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 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 ~~i~~n 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.

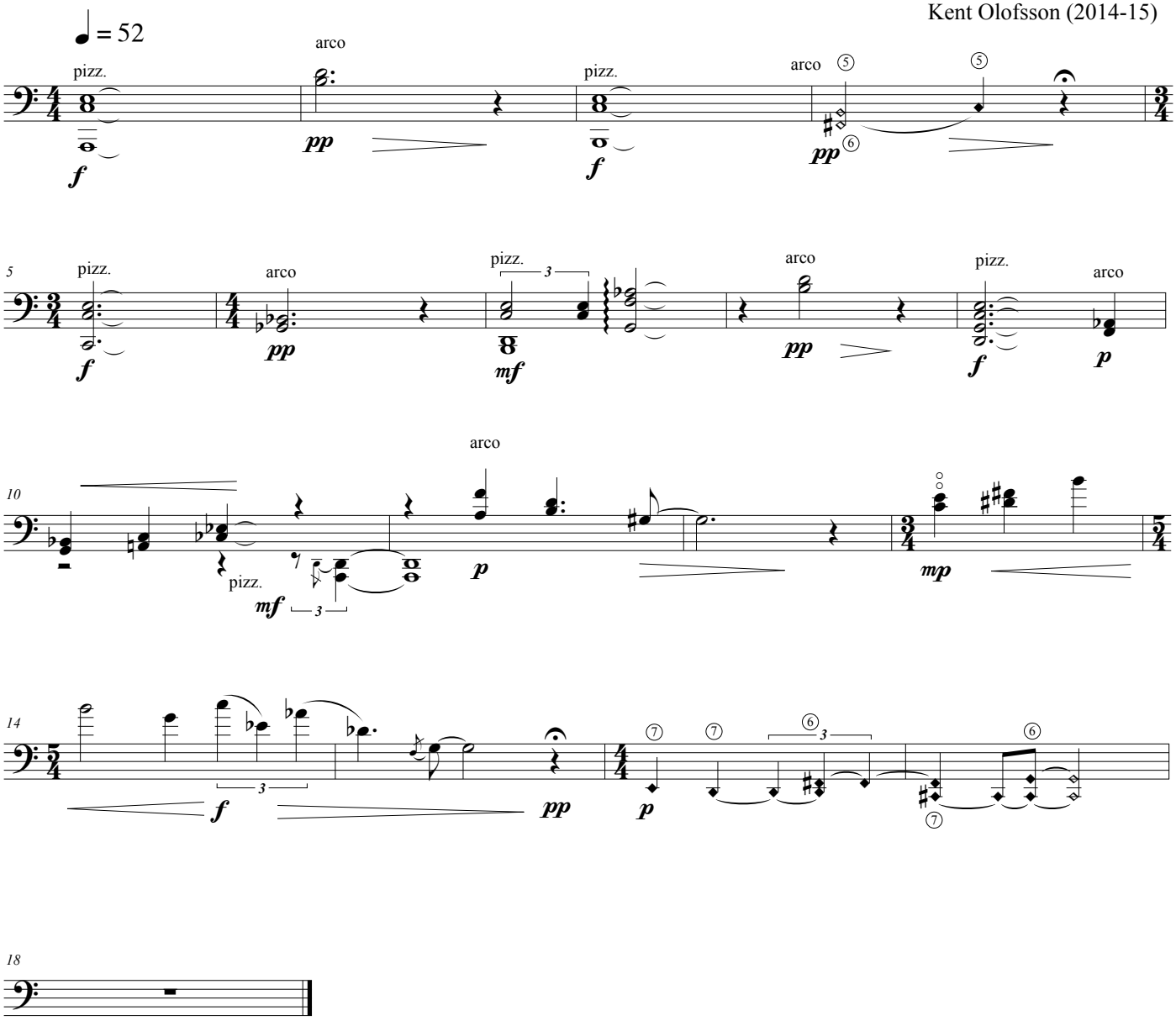
(Text fragments from an apparition 1911)

Champs d'étoiles

Vocations I: Prelude

for viola da gamba solo

Kent Olofsson (2014-15)



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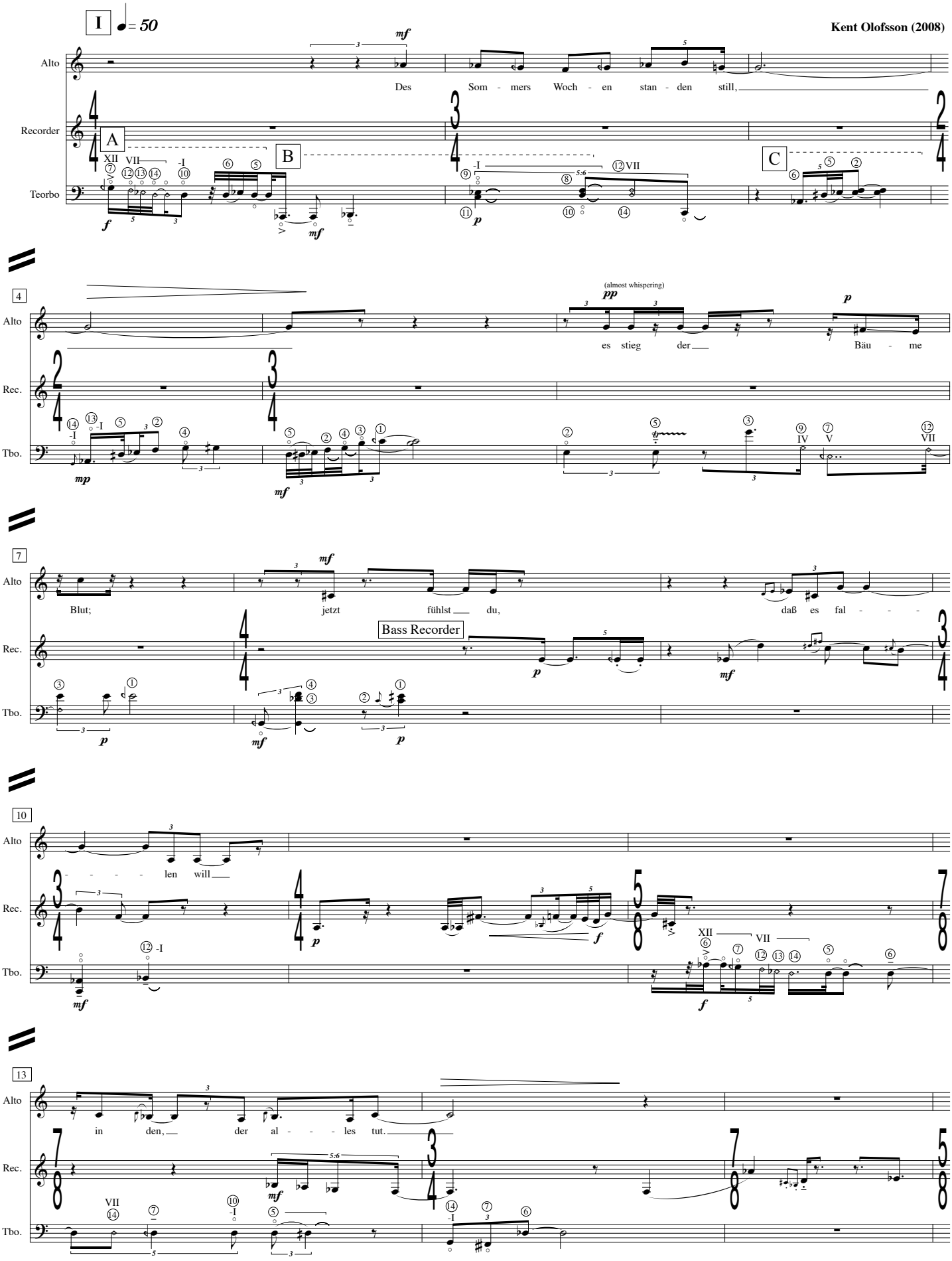
Des Sommers Wochen stenden still - Rilke Trio I

for Countertenor, Bass Recorder and Theorbo

Kent Olofsson (2008)



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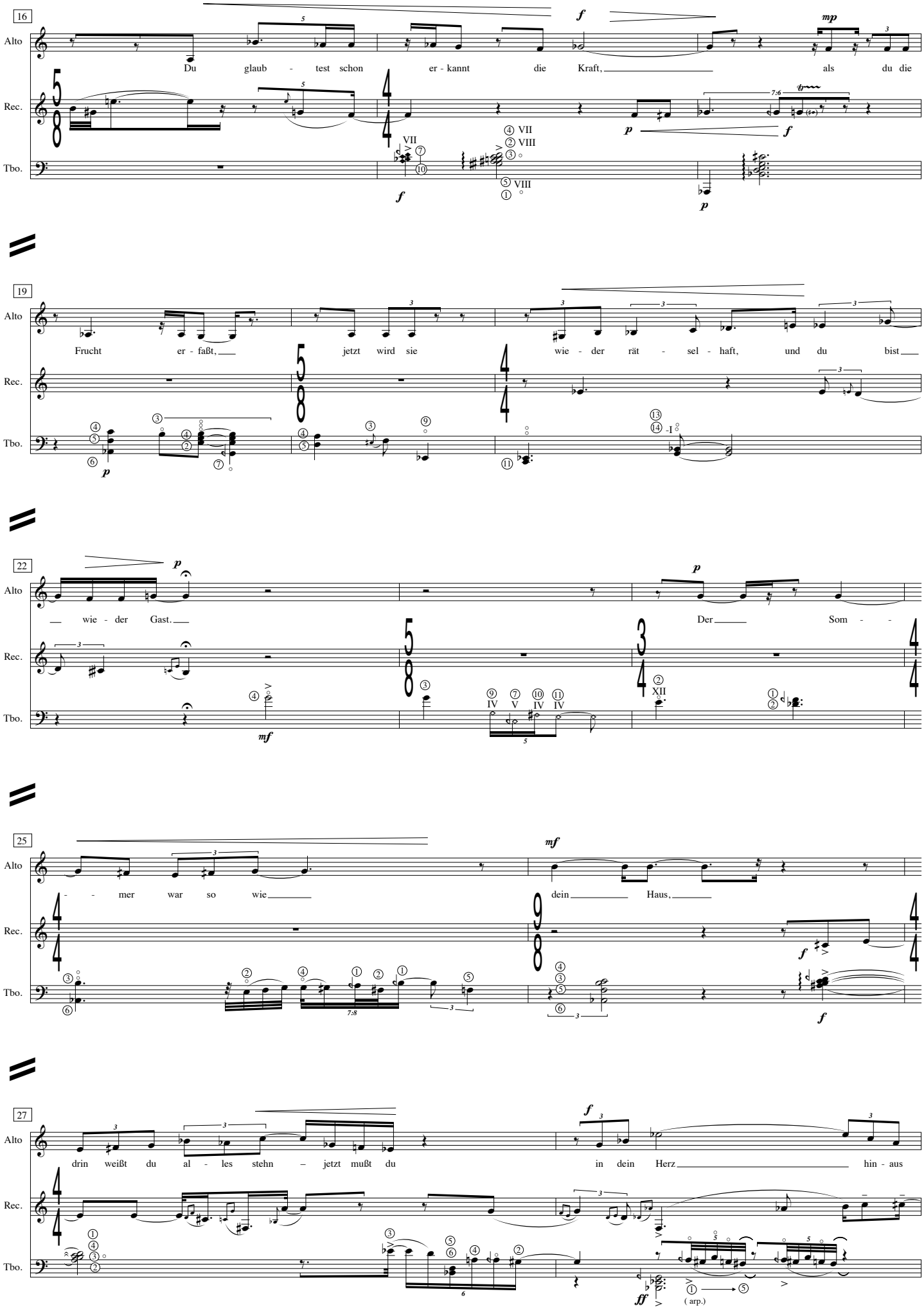
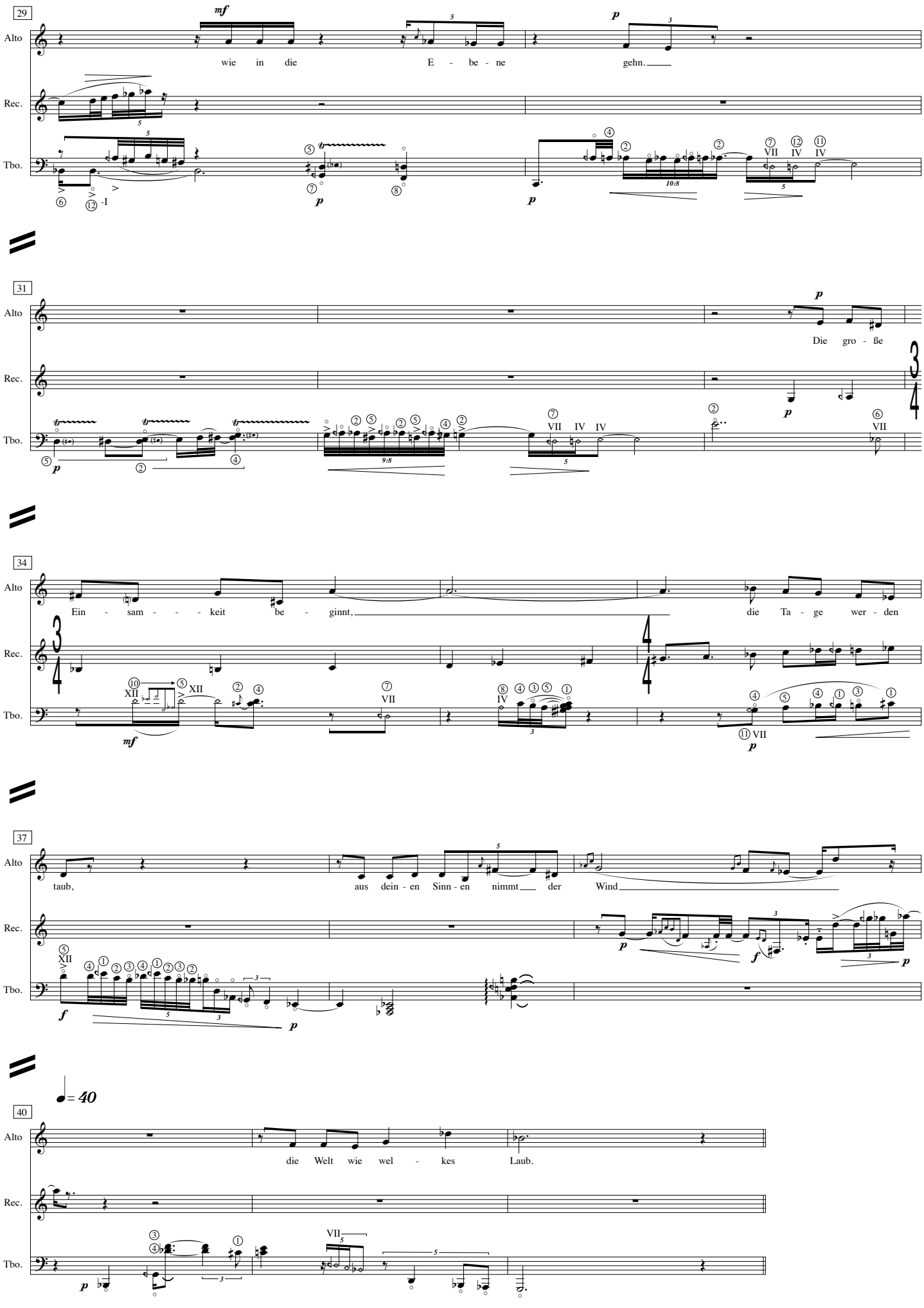

16
Alto
Du glaub - test schon er - kannt die Kraft, als du die
Rec.
Tbo.
19
Frucht er - faßt, jetzt wird sie wie - der rät - sel - haft, und du bist
22
wie - der Gast. Der Som - -
25
- - mer war so wie dein Haus,
27
drin weißt du al - les stehn – jetzt mußt du in dein Herz hin - aus
(arp.)

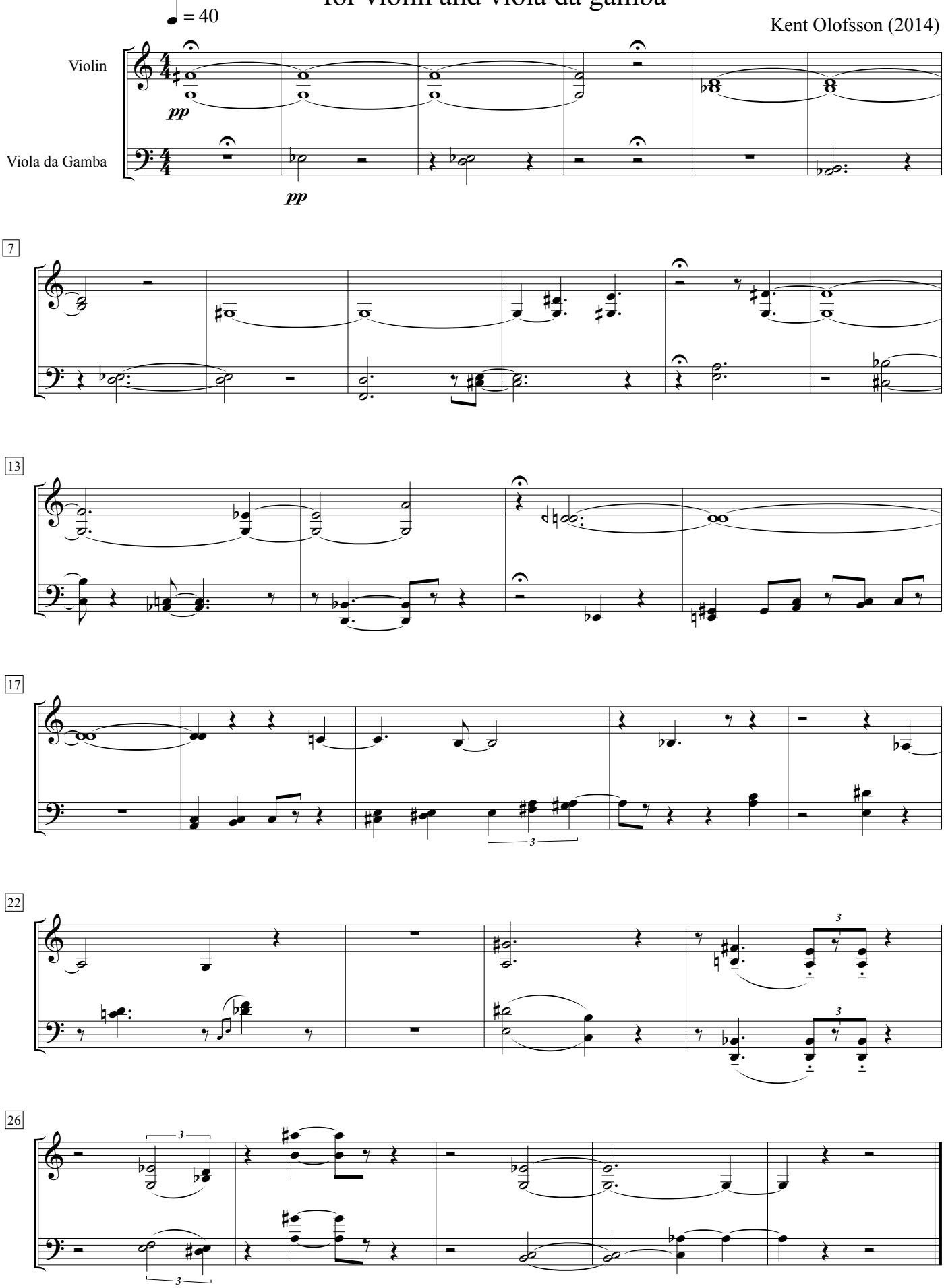

29
Alto
Rec.
Tbo.
mf
p
wie in die E - be - ne gehn.
31
Die gro - ße
34
Ein - sam - - - keit be - ginnt,
die Ta - ge wer - den
37
taub,
aus dein - en Sinn - en nimmt der Wind
♩= 40
40
die Welt wie wel - kes Laub.

Champs d'étoiles

Prelude to Silence

for violin and viola da gamba

Kent Olofsson (2014)



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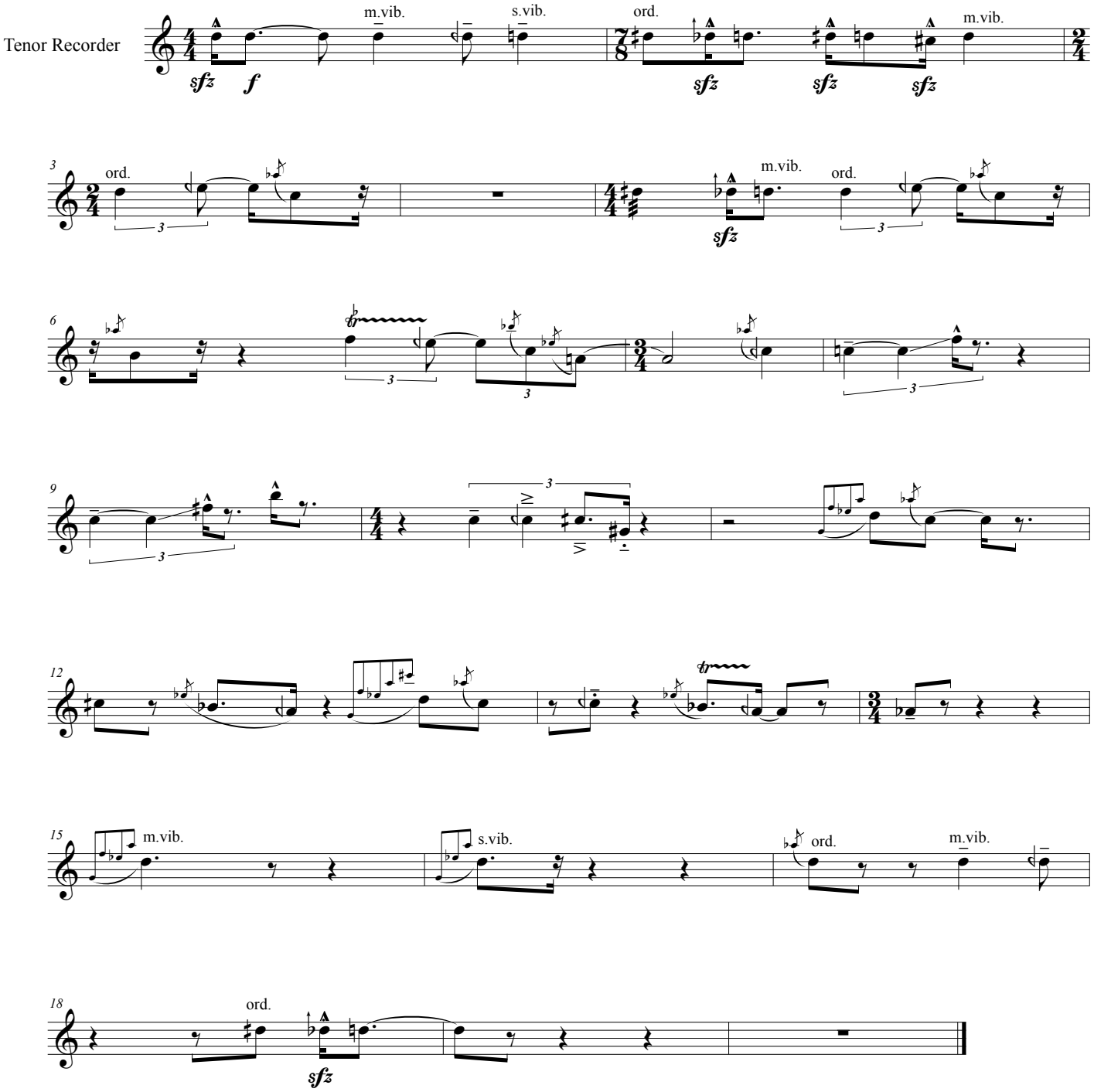
Champs d'étoiles

Éclat / Appel I

for recorder solo

Kent Olofsson (2014)



Champs d'étoiles

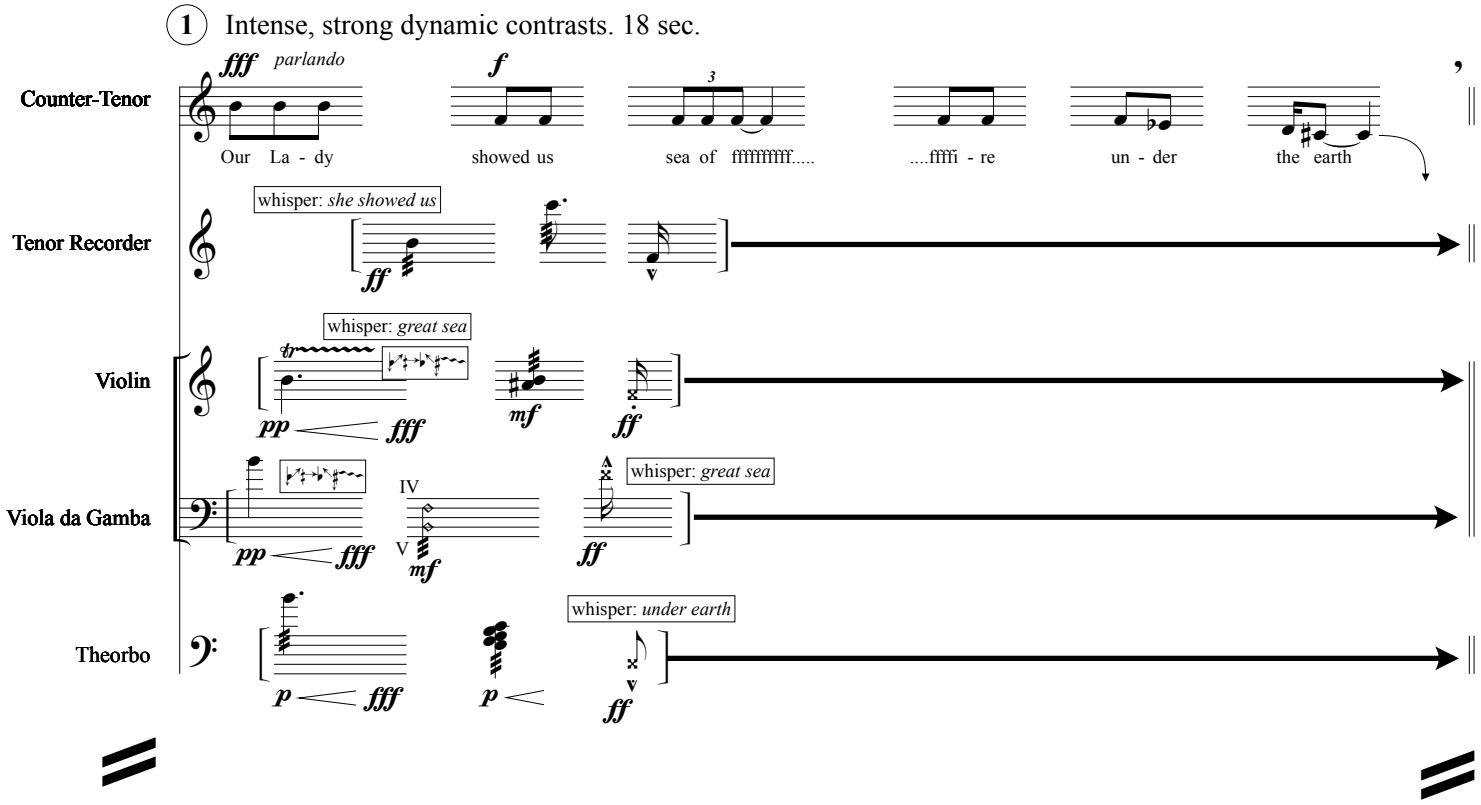
Our Lady showed us sea of fire - Apparition I

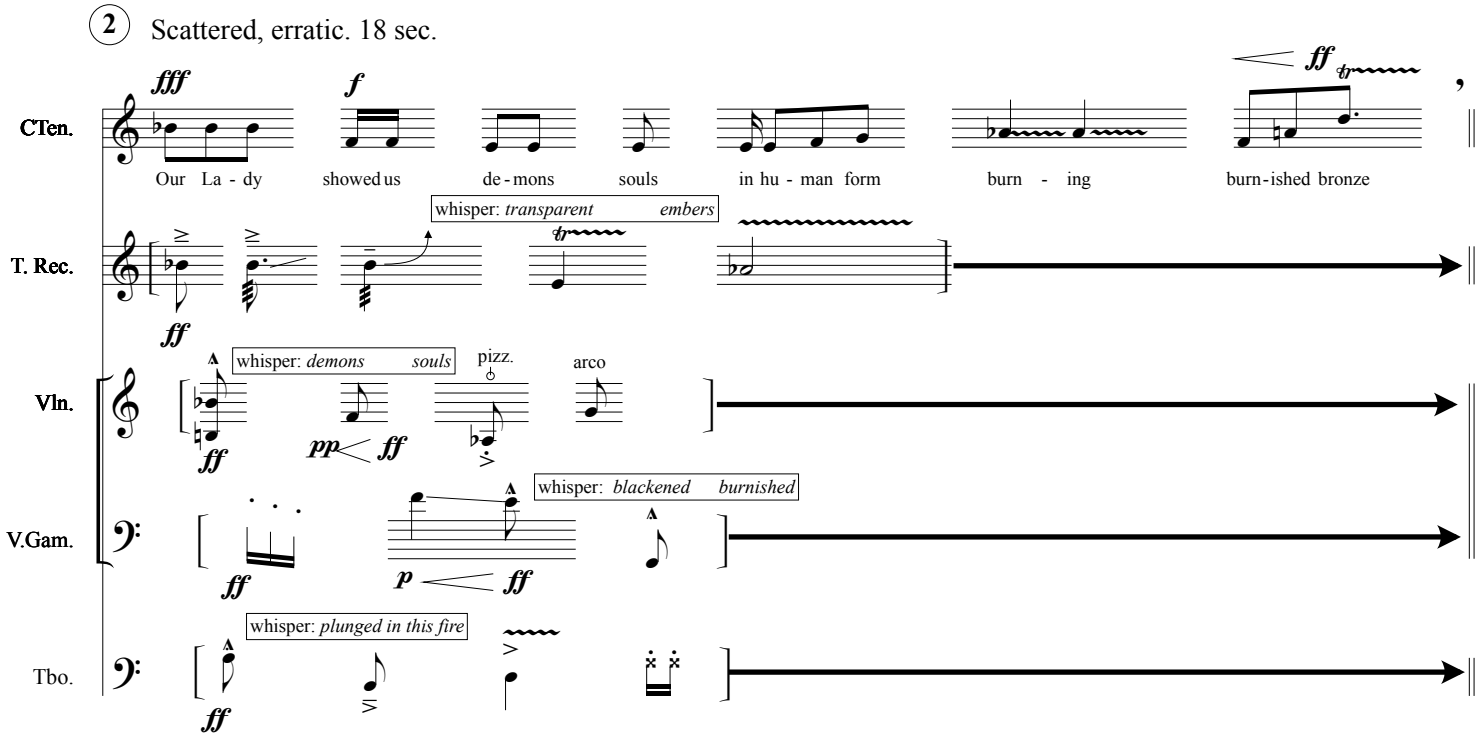
for Counter Tenor, Recorder, Violin, Viola da gamba and Theorbo

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)

♩ = c. 88-100





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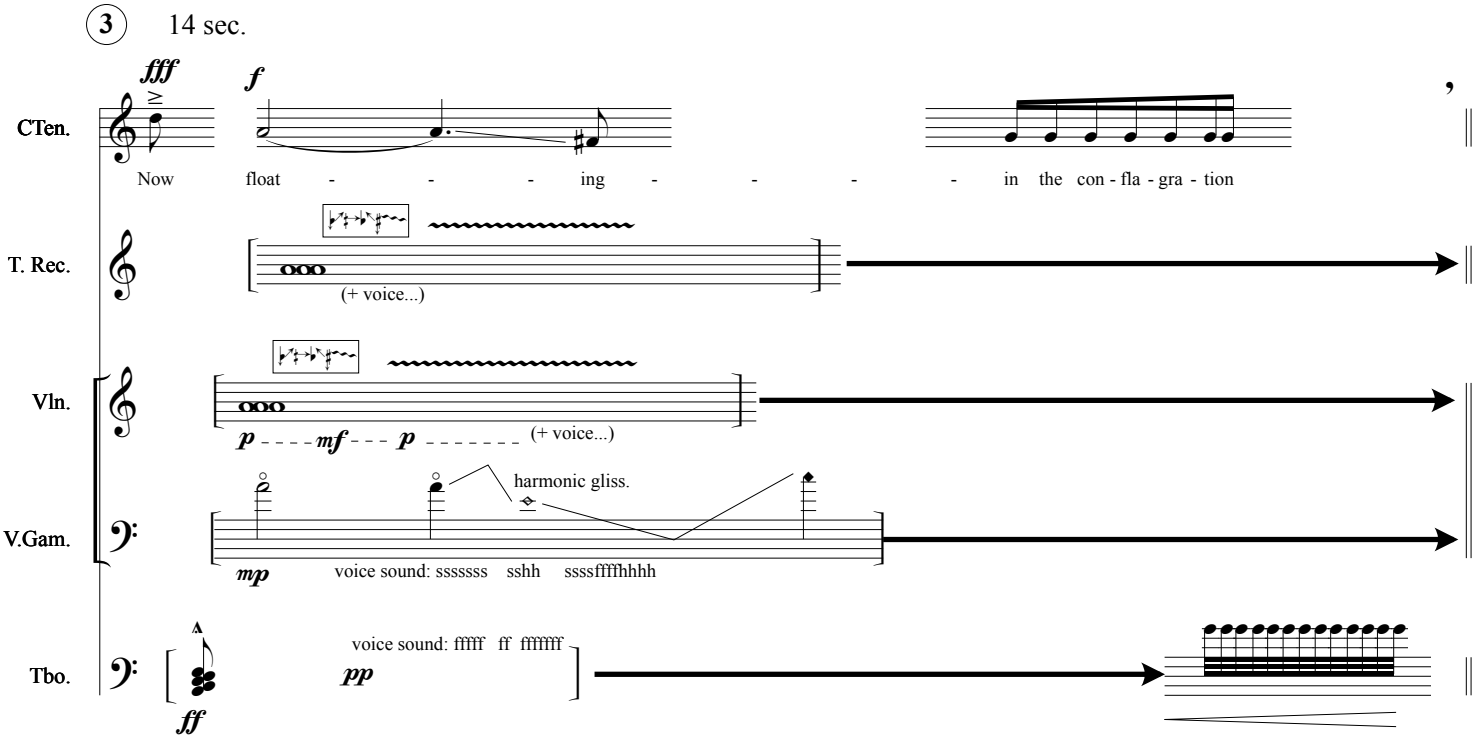
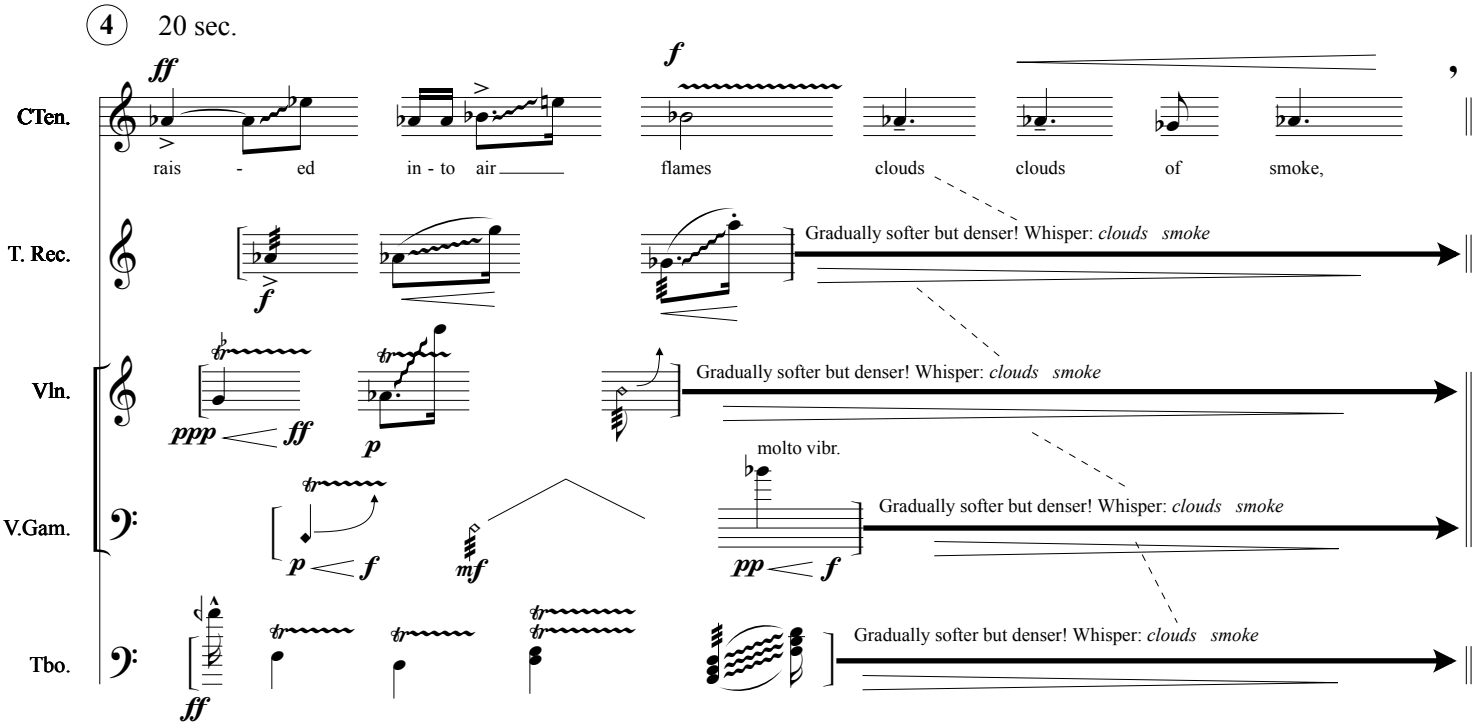
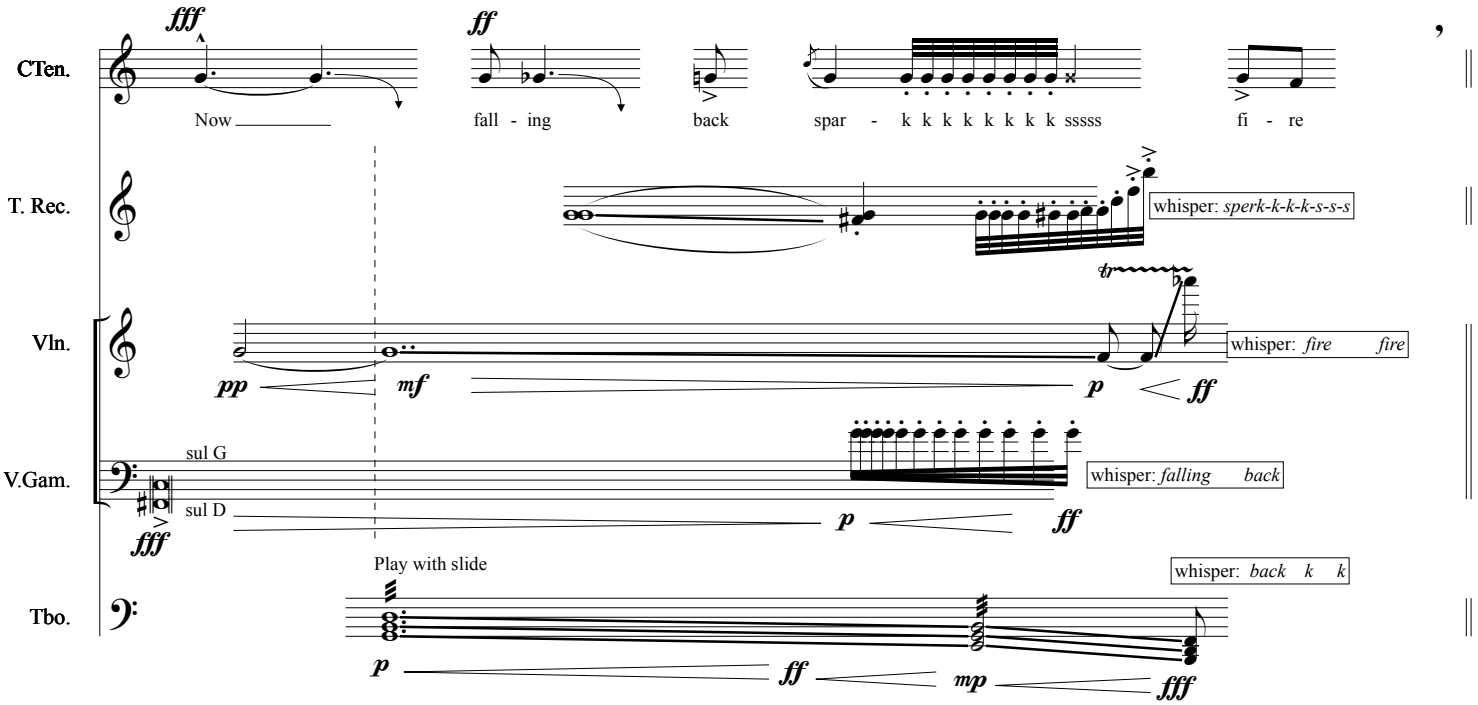
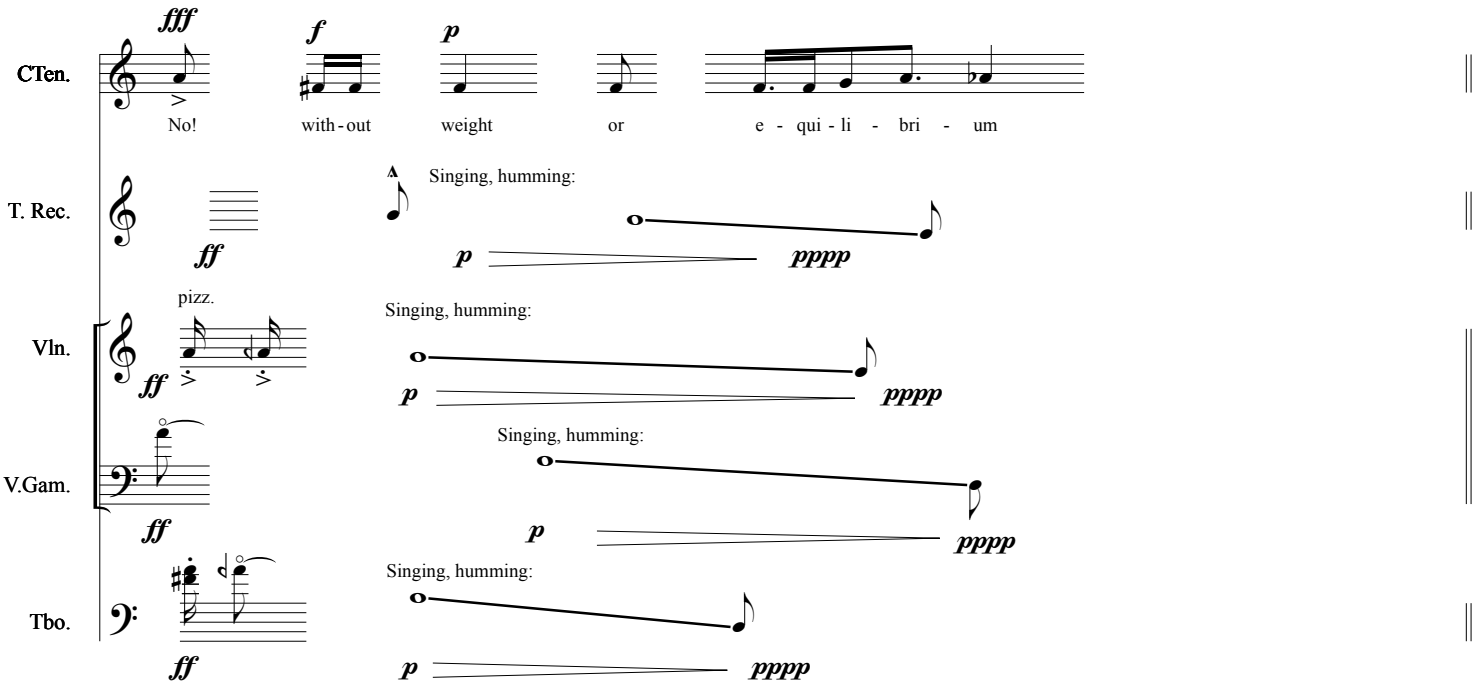

3
14 sec.
CTen.
fff
f
Now float - - - ing - - - - in the con - fla - gra - tion
T. Rec.
(+ voice...)
Vln.
p mf p
(+ voice...)
V.Gam.
harmonic gliss.
mp
voice sound: sssssss sshh ssssfffhhhh
Tbo.
ff
voice sound: fffff ff ffffff
pp

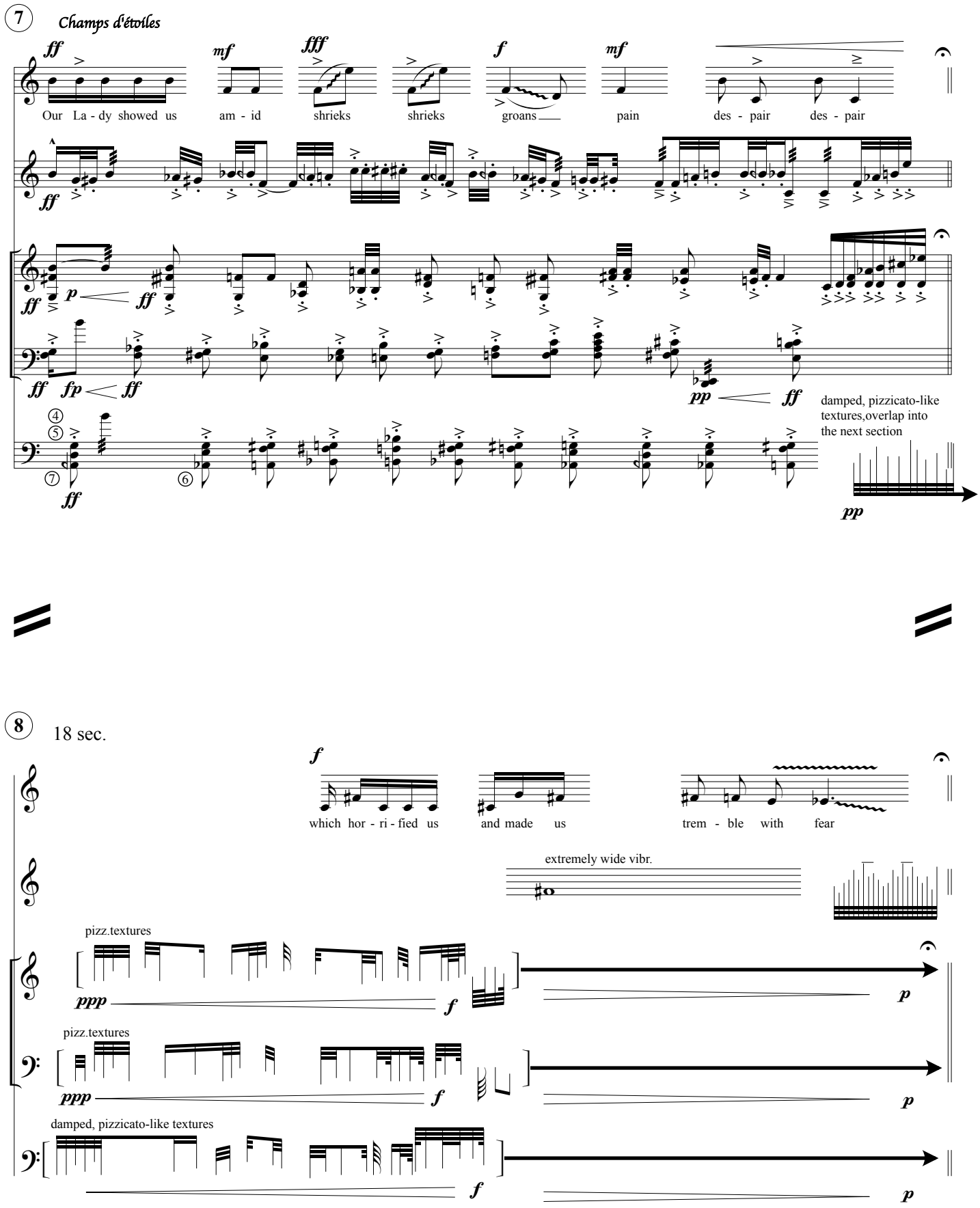

4
20 sec.
CTen.
ff
rais - ed in - to air
f
flames clouds clouds of smoke,
T. Rec.
f
Gradually softer but denser! Whisper: clouds smoke
Vln.
ppp ff
p
Gradually softer but denser! Whisper: clouds smoke
V.Gam.
molto vibr.
p f
mf
pp f
Gradually softer but denser! Whisper: clouds smoke
Tbo.
ff
Gradually softer but denser! Whisper: clouds smoke

5 15 sec.

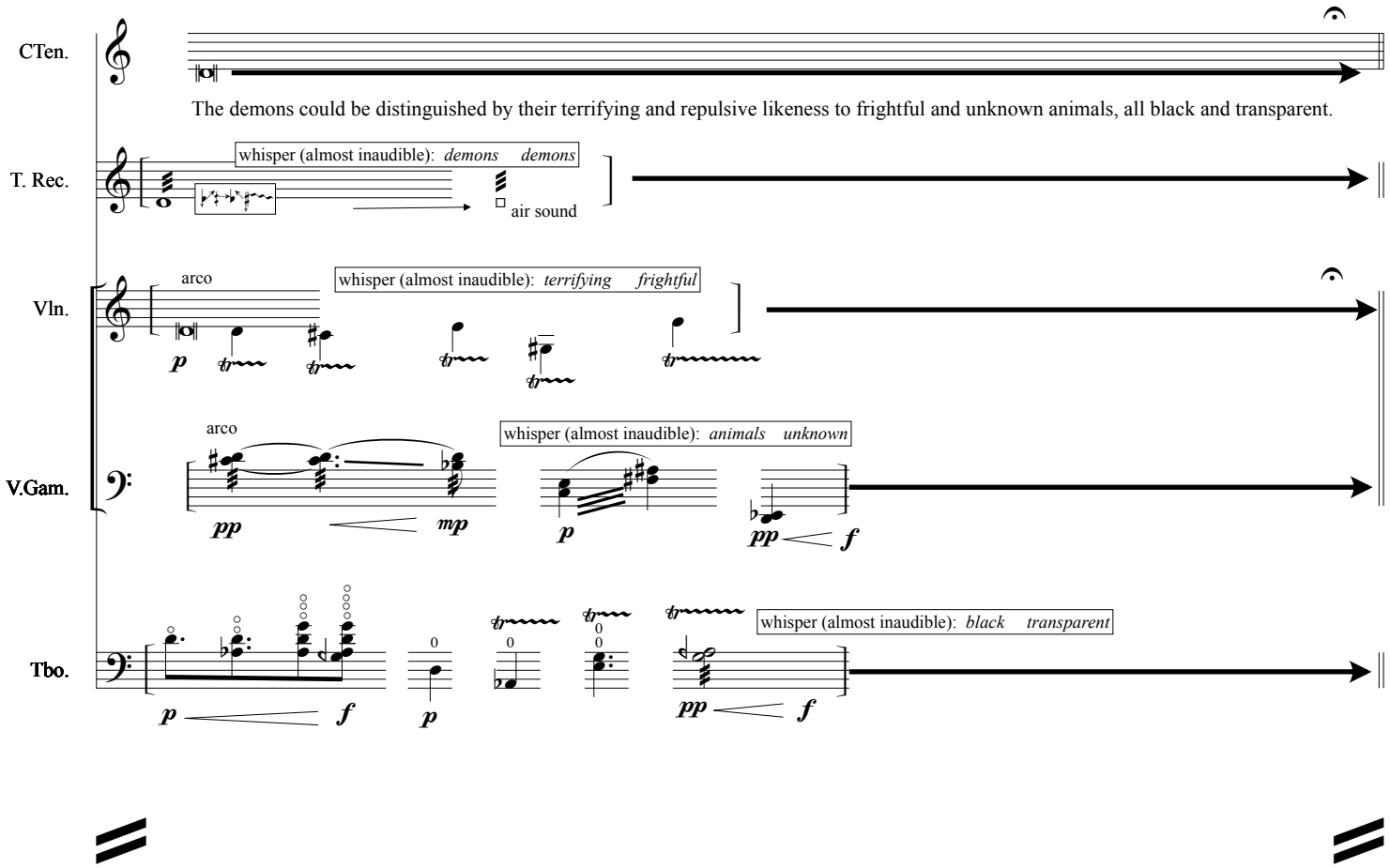


6 15 sec.

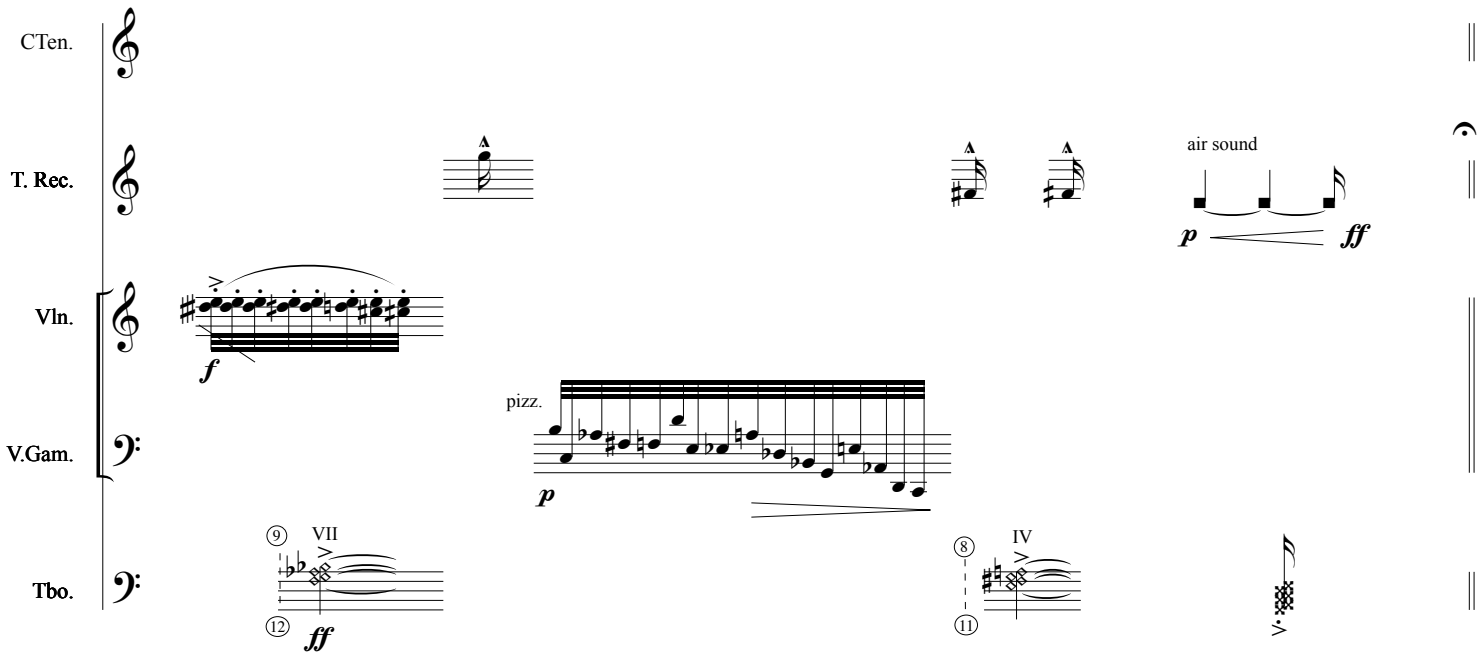


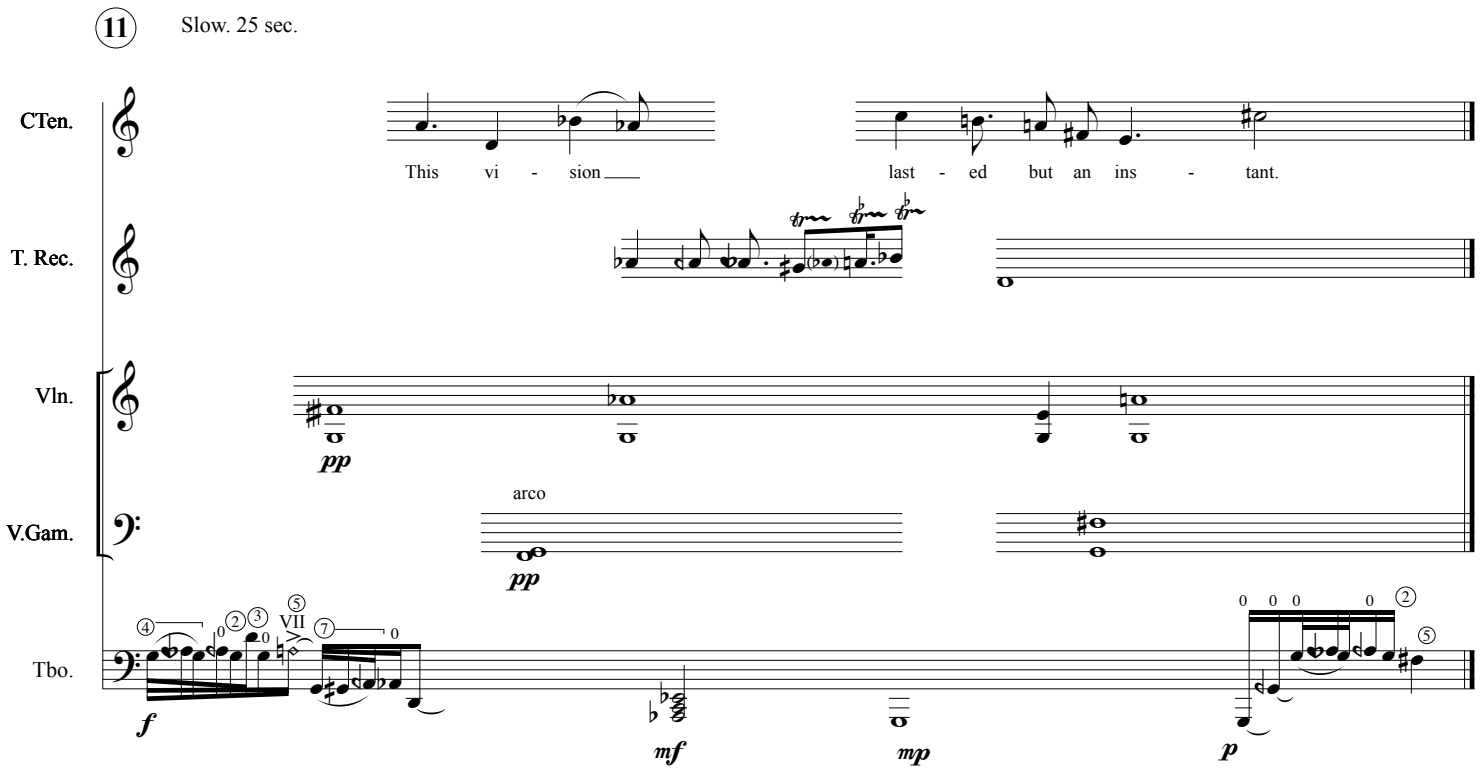

7
Champs d'étoiles
CTen.
T. Rec.
Vln.
V.Gam.
Tbo.
Our La - dy showed us
am - id
shrieks
shrieks
groans
pain
des - pair
des - pair
damped, pizzicato-like textures,overlap into the next section
8
18 sec.
which hor - ri - fied us
and made us
trem - ble with fear
extremely wide vibr.
pizz.textures
pizz.textures
damped, pizzicato-like textures

9 15 sec.



10 15 sec.

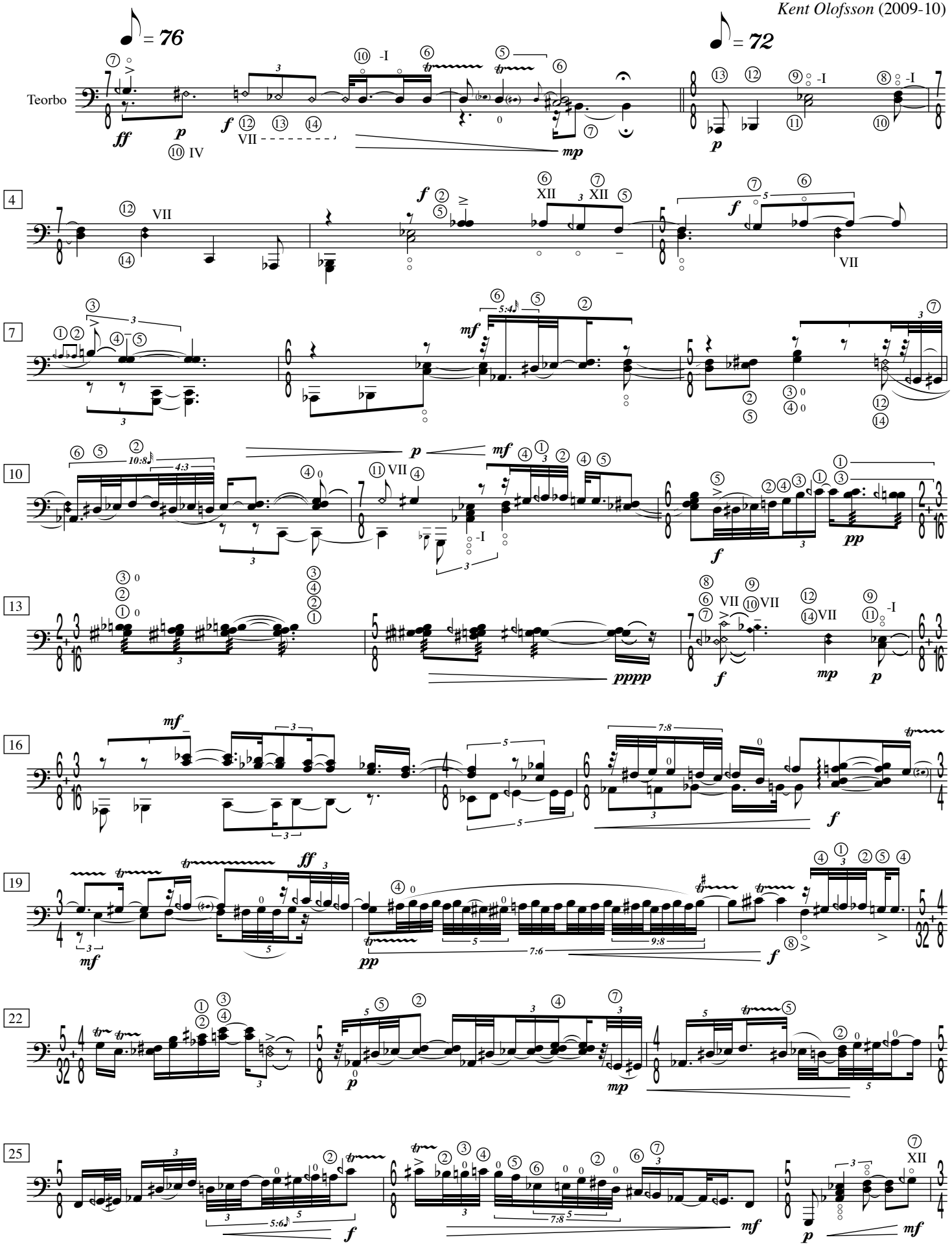



11
Slow. 25 sec.
CTen.
This vi - sion
last - ed but an ins - tant.
T. Rec.
Vln.
pp
V.Gam.
arco
pp
Tbo.
VII
f
mf
mp
p

Chemín de sílence I

- for theorbo

Kent Olofsson (2009-10)



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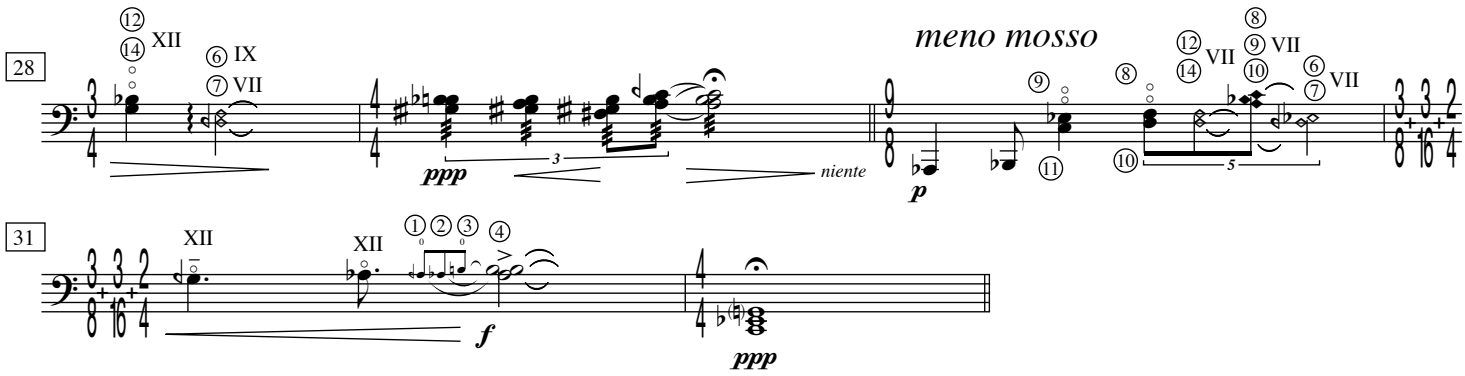
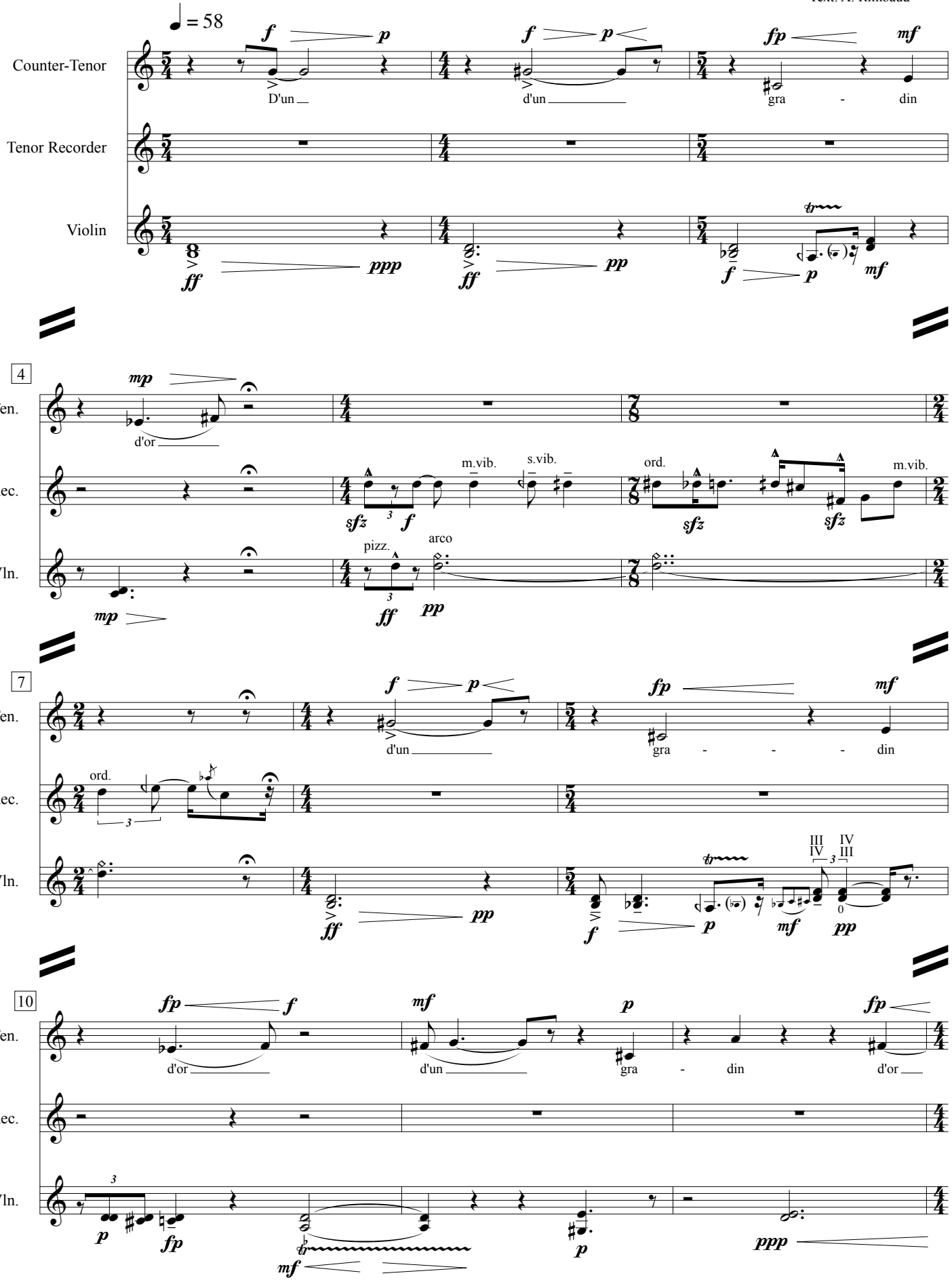

28
meno mosso
ppp
niente
p
31
f
ppp

Champs d'étoiles

Fleur

for Countertenor, Tenor Recorder, and Violin

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



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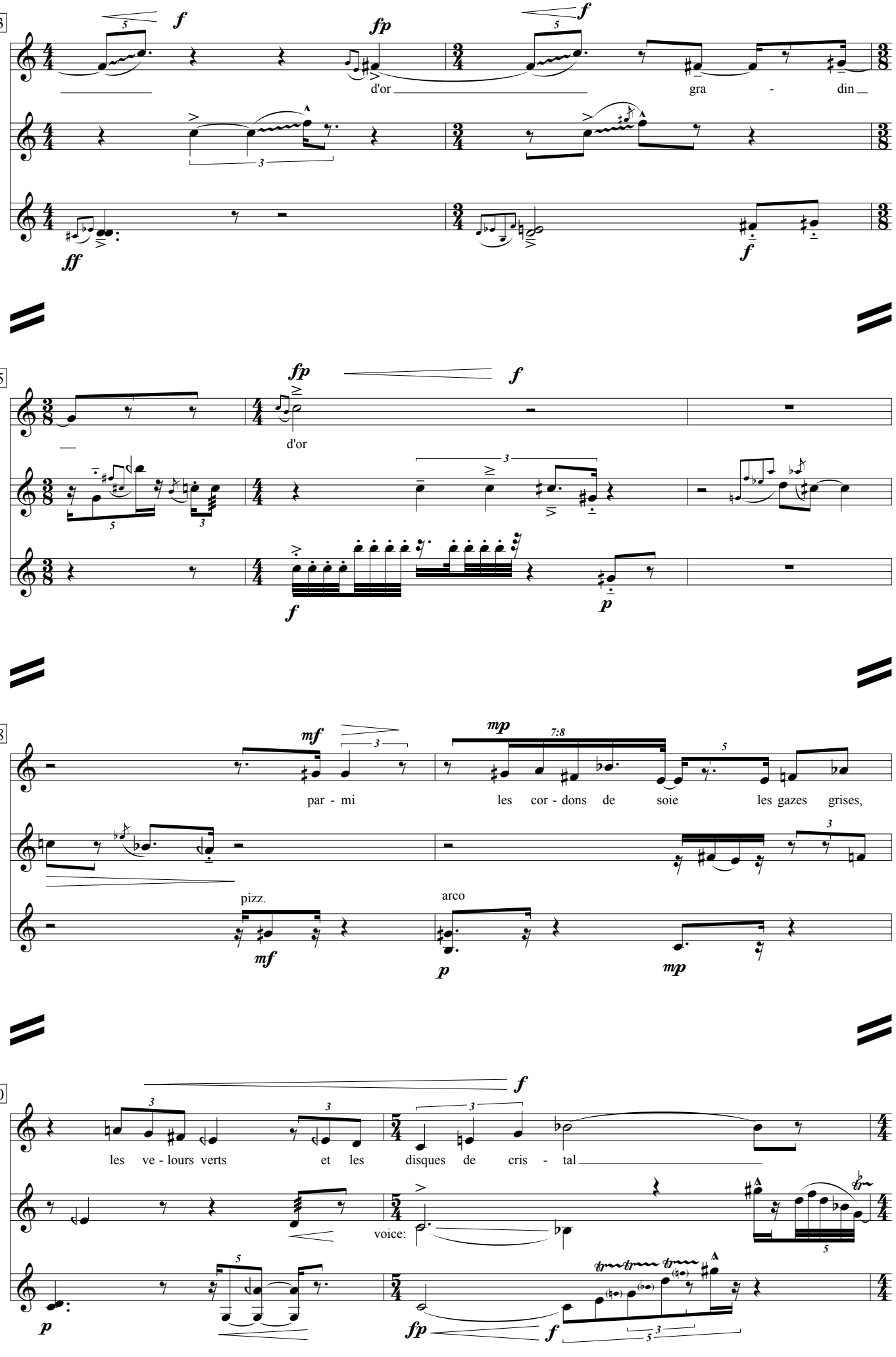
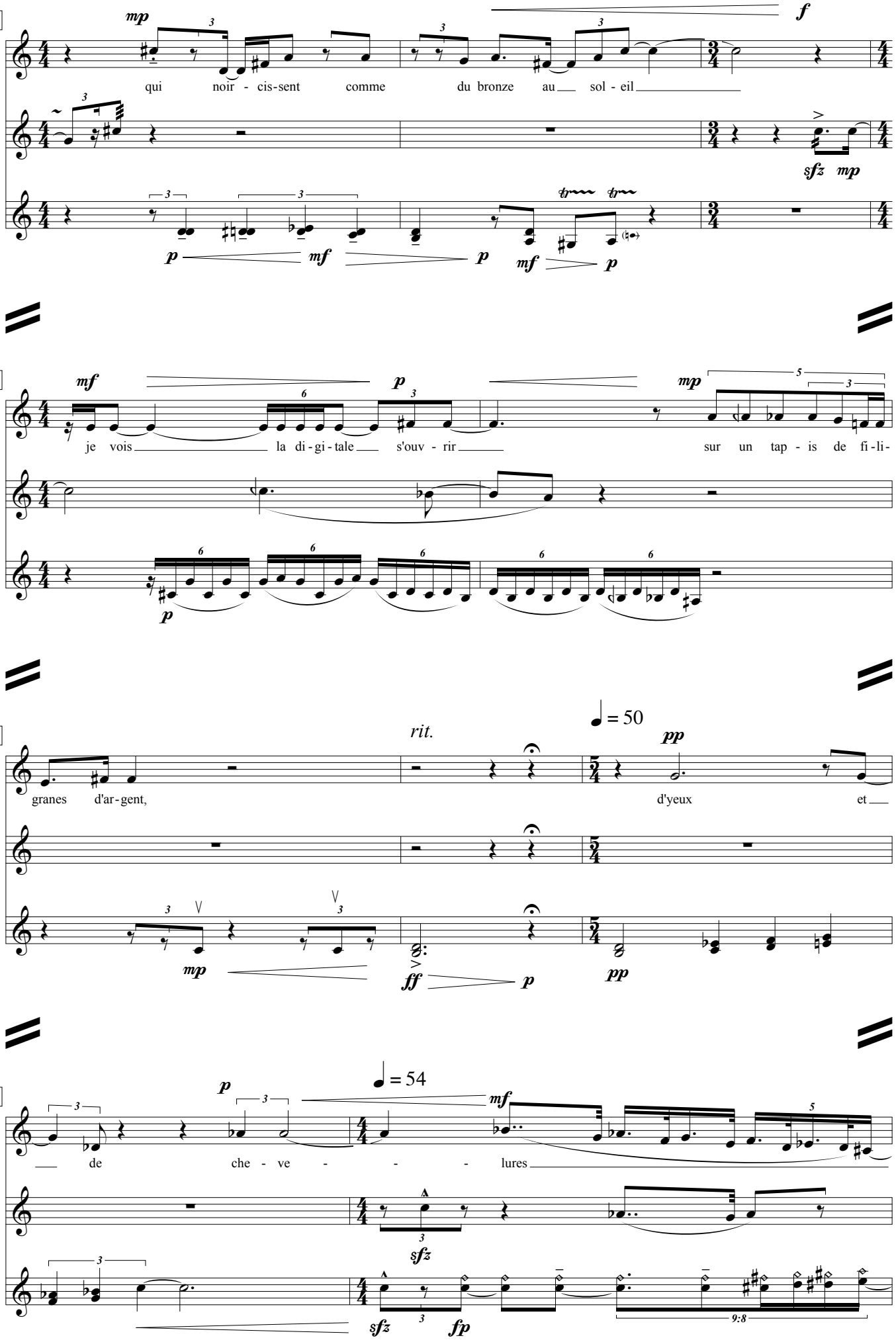
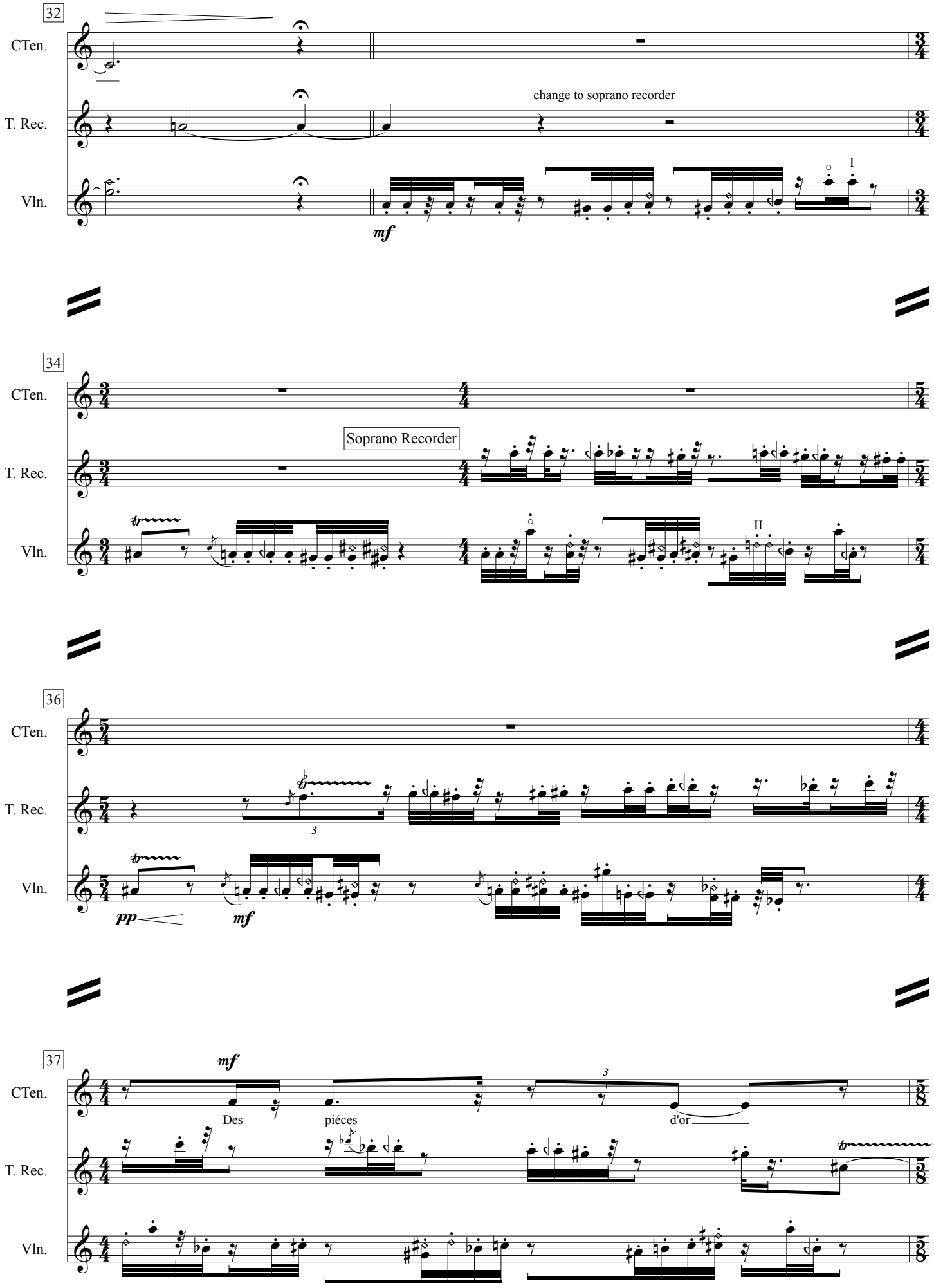
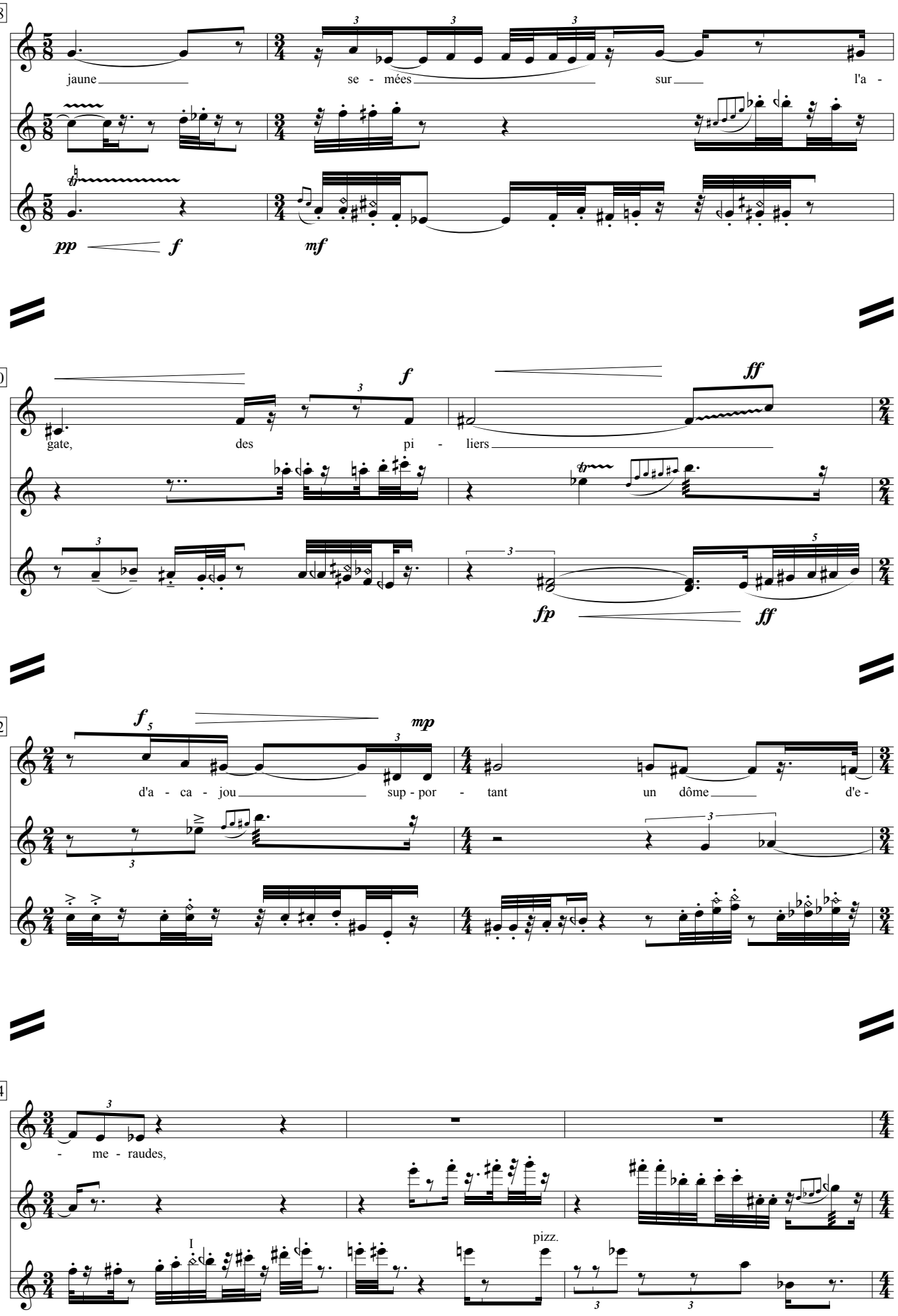
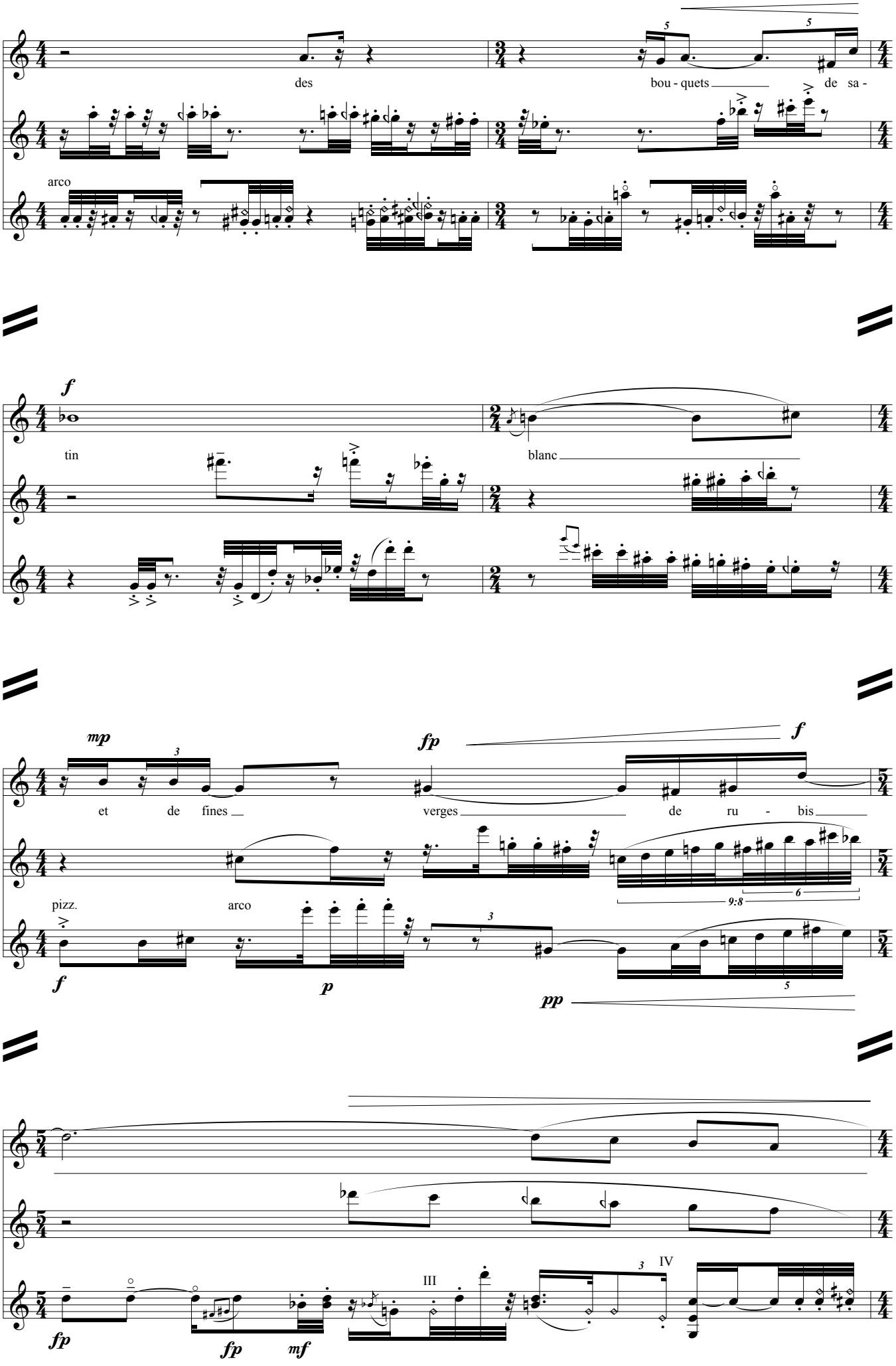
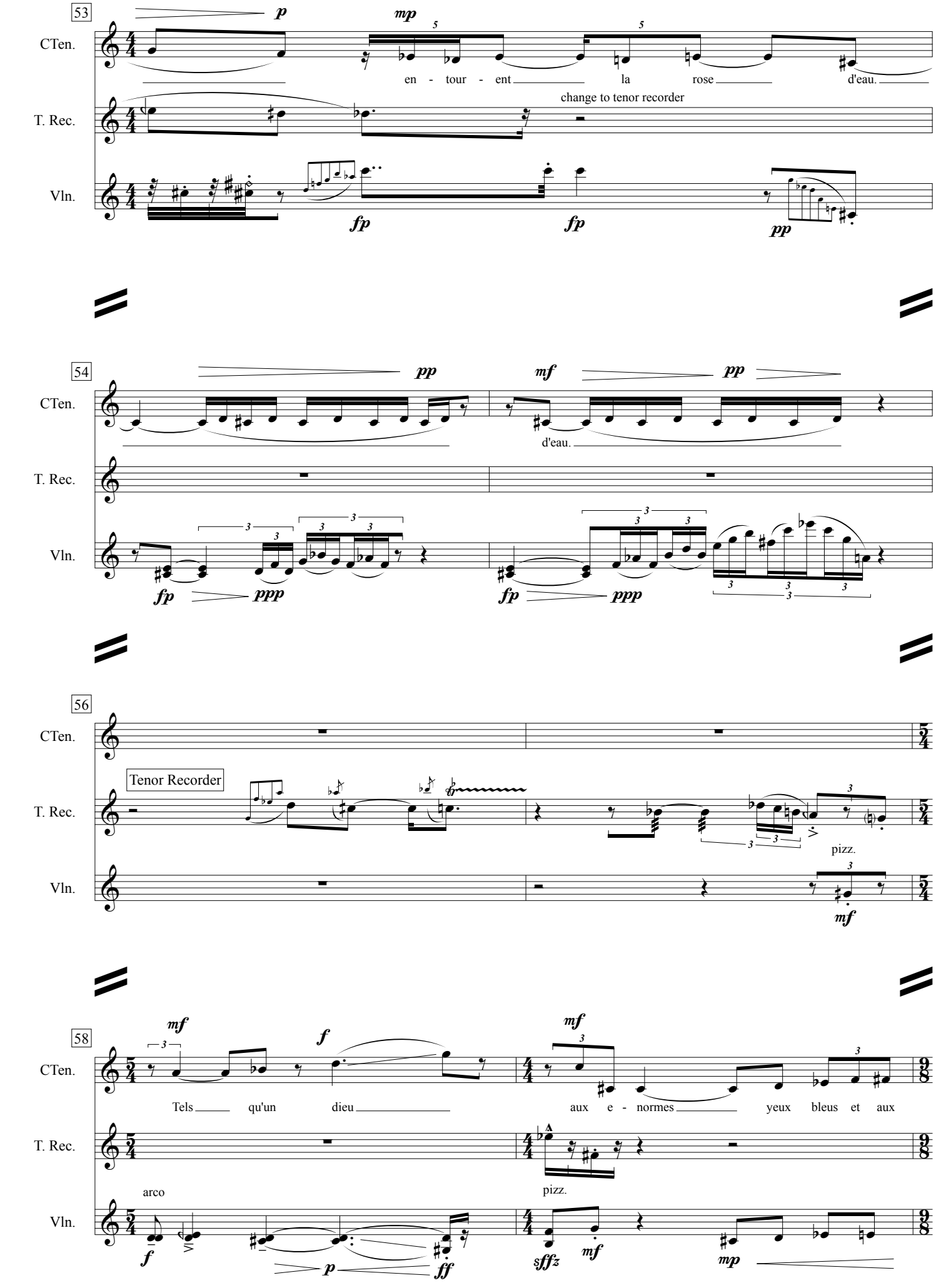

13
CTen.
T. Rec.
Vln.
d'or
gra - din
15
d'or
18
par - mi les cor - dons de soie les gazes grises,
pizz.
arco
20
les ve - lours verts et les disques de cris - tal
voice:

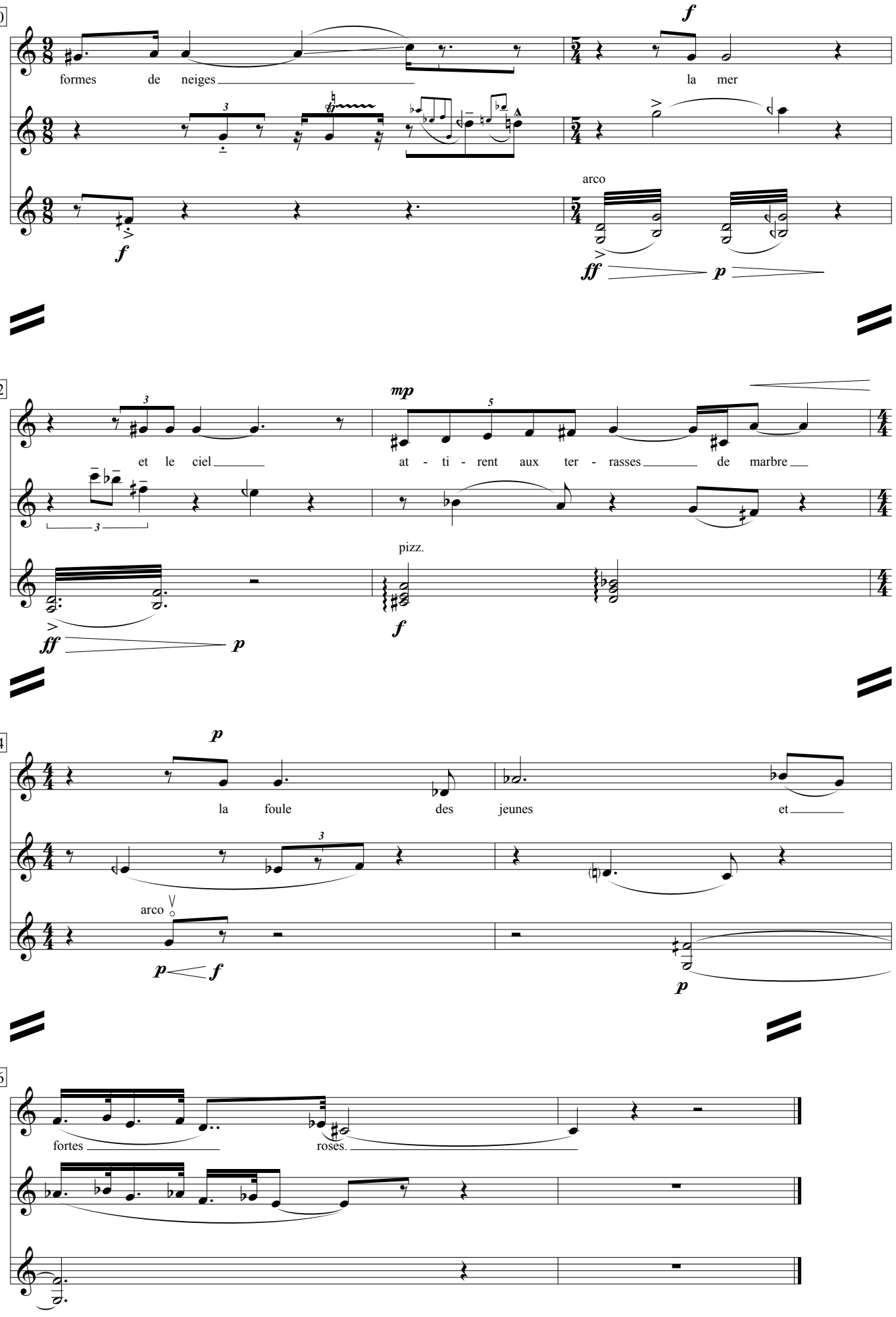

22
CTen.
T. Rec.
Vln.
qui noir - cis-sent comme du bronze au sol - eil
25
je vois la di-gi-tale s'ouv - rir sur un tap - is de fi-li-
27
rit.
granes d'ar-gent, d'eux et
= 50
30
de che - ve - - - lures
= 54


32
CTen.
T. Rec.
Vln.
change to soprano recorder
mf
I
34
Soprano Recorder
II
36
pp
mf
37
mf
Des
piéces
d'or


38
CTen.
T. Rec.
Vln.
jaune
se - mées
sur
l'a -
pp
f
mf
40
gate,
des
pi - liers
f
ff
fp
42
d'a - ca - jou
sup - por - tant
un dôme
d'e -
mp
44
- me - raudes,
I
pizz.


47
CTen.
T. Rec.
Vln.
des
bou - quets
de sa -
arco
49
f
tin
blanc
51
mp
fp
f
et de fines
verges
de ru - bis
pizz.
arco
p
pp
52
fp
fp
mf
III
IV


53
CTen.
T. Rec.
Vln.
p
mp
en - tour - ent la rose d'eau.
change to tenor recorder
fp
fp
pp
54
pp
mf
pp
d'eau.
fp
ppp
fp
ppp
56
Tenor Recorder
pizz.
mf
58
mf
f
mf
Tels qu'un dieu aux e - normes yeux bleus et aux
arco
pizz.
f
p
ff
sffz
mf
mp

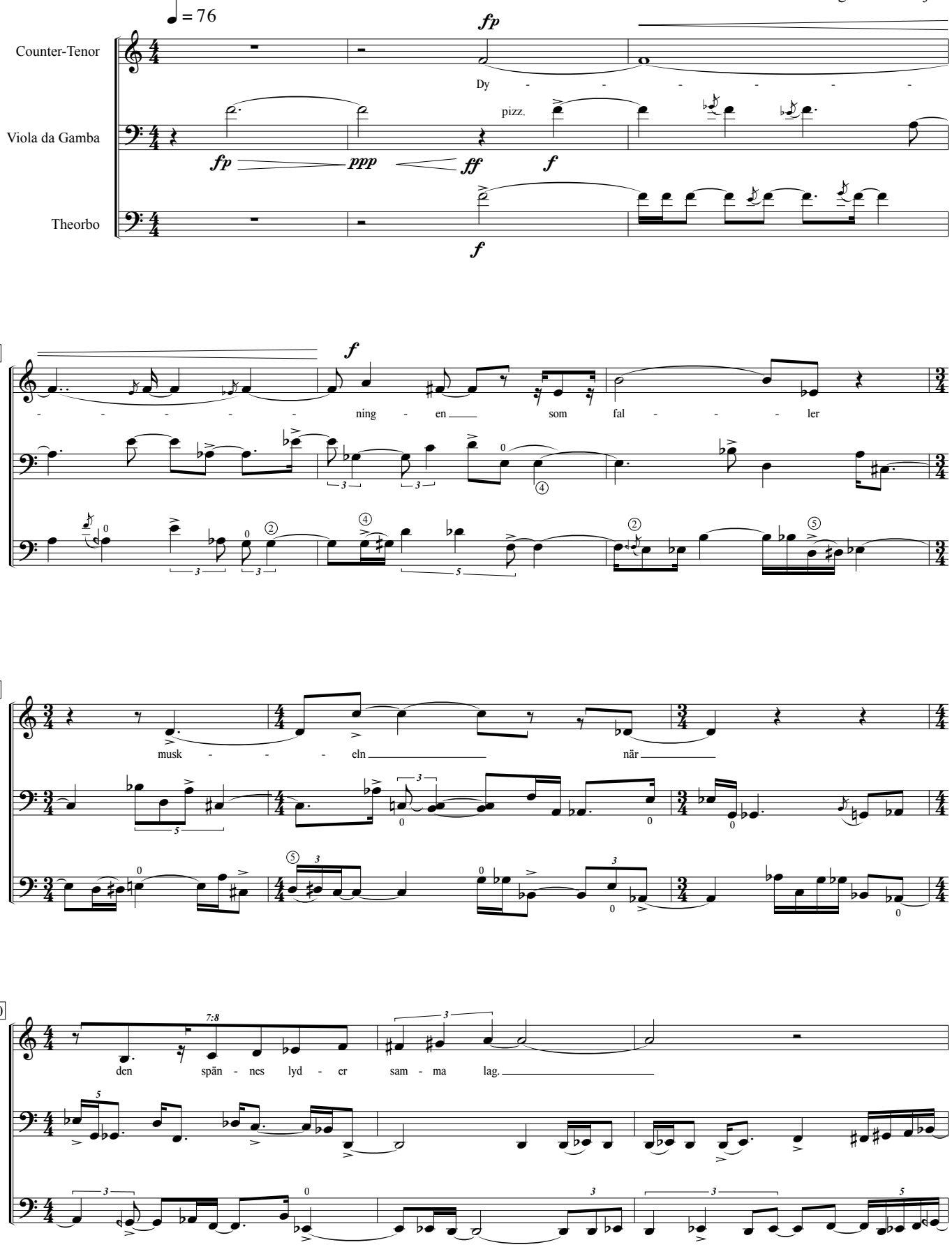

60
CTen.
T. Rec.
Vln.
formes de neiges
la mer
arco
62
et le ciel
at - ti - rent aux ter - rasses de marbre
pizz.
64
la foule des jeunes et
arco
66
fortes
roses.

Champs d'étoiles

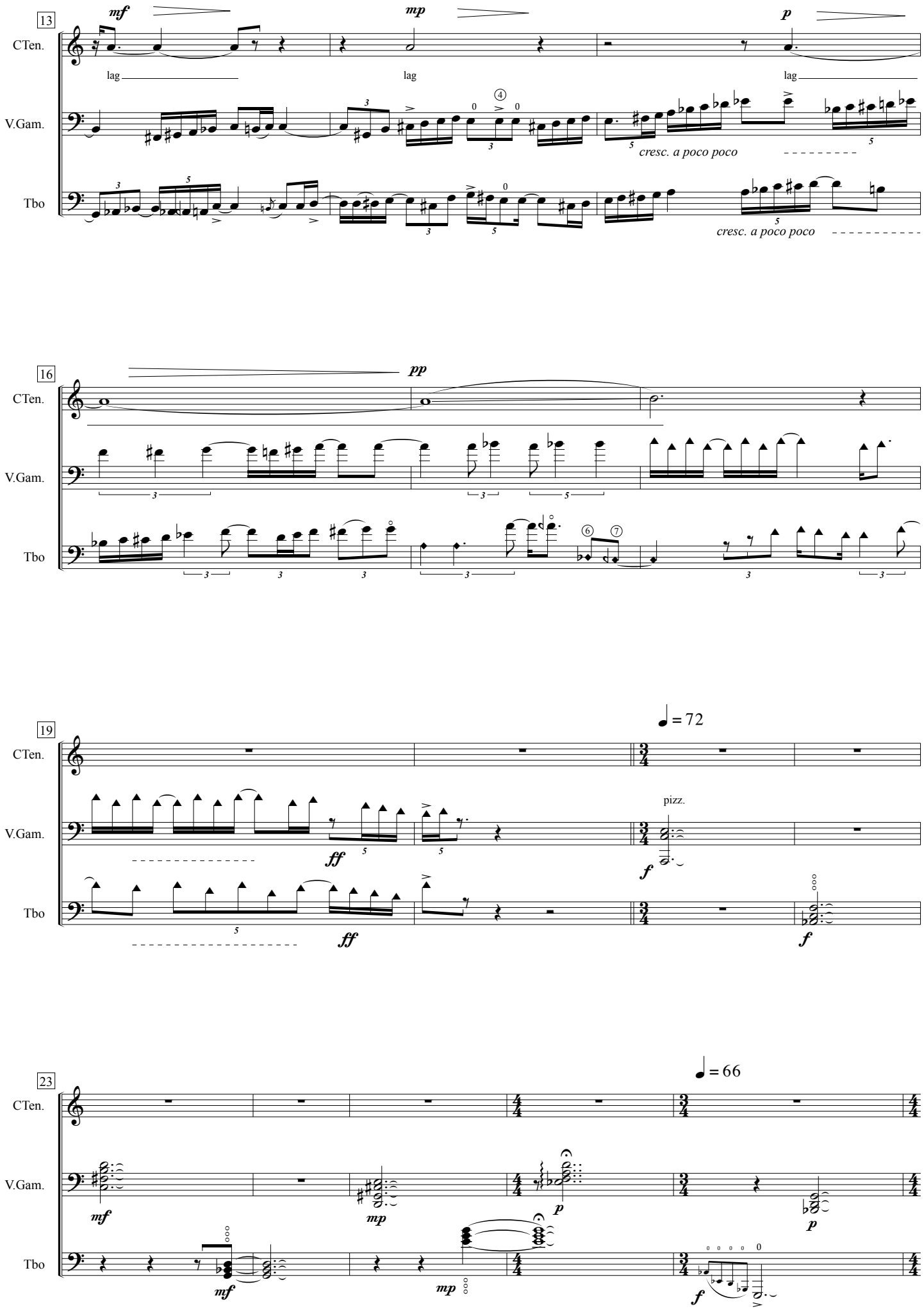
Single Form

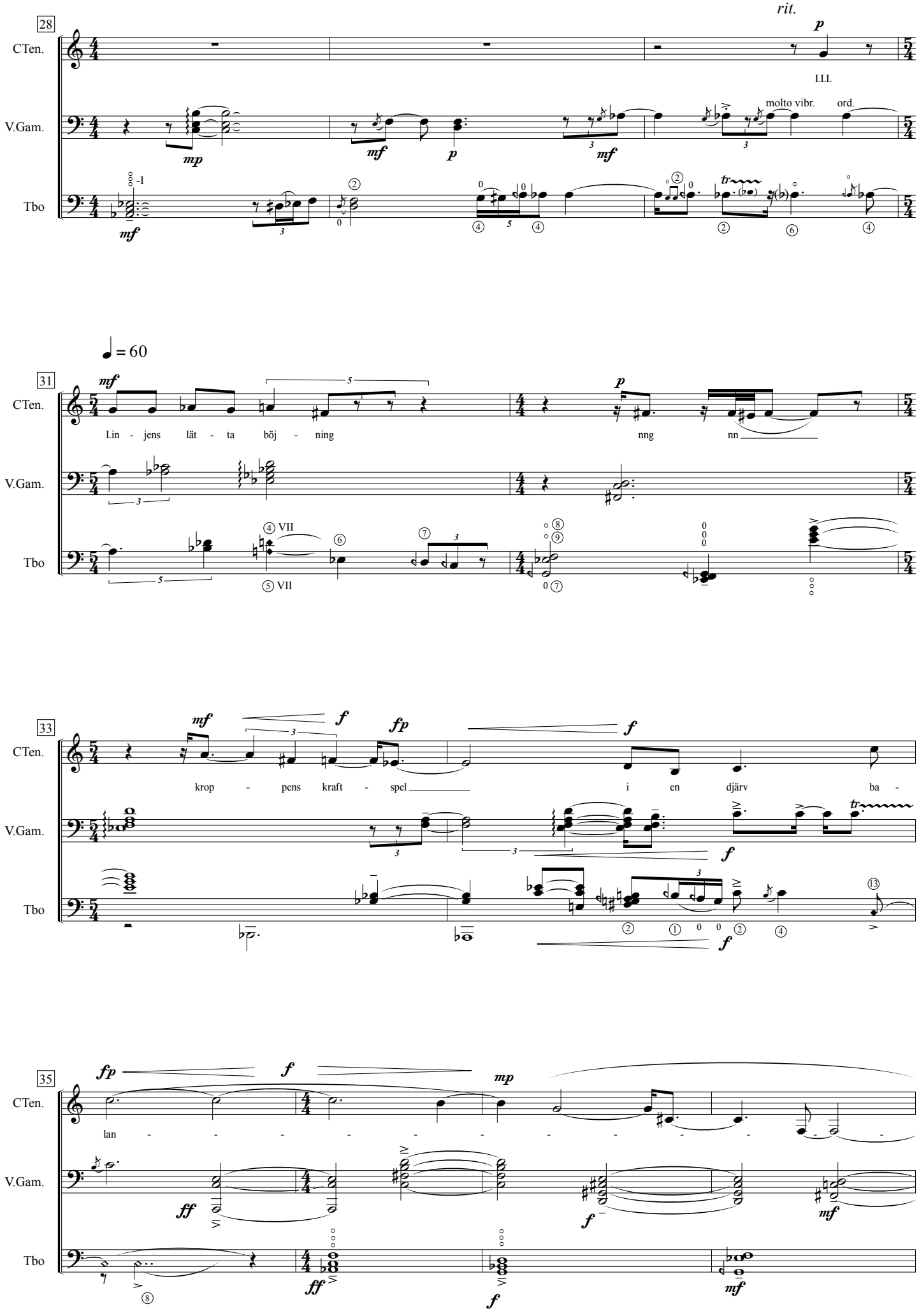
for countertenor, viola da gamba and theorbo

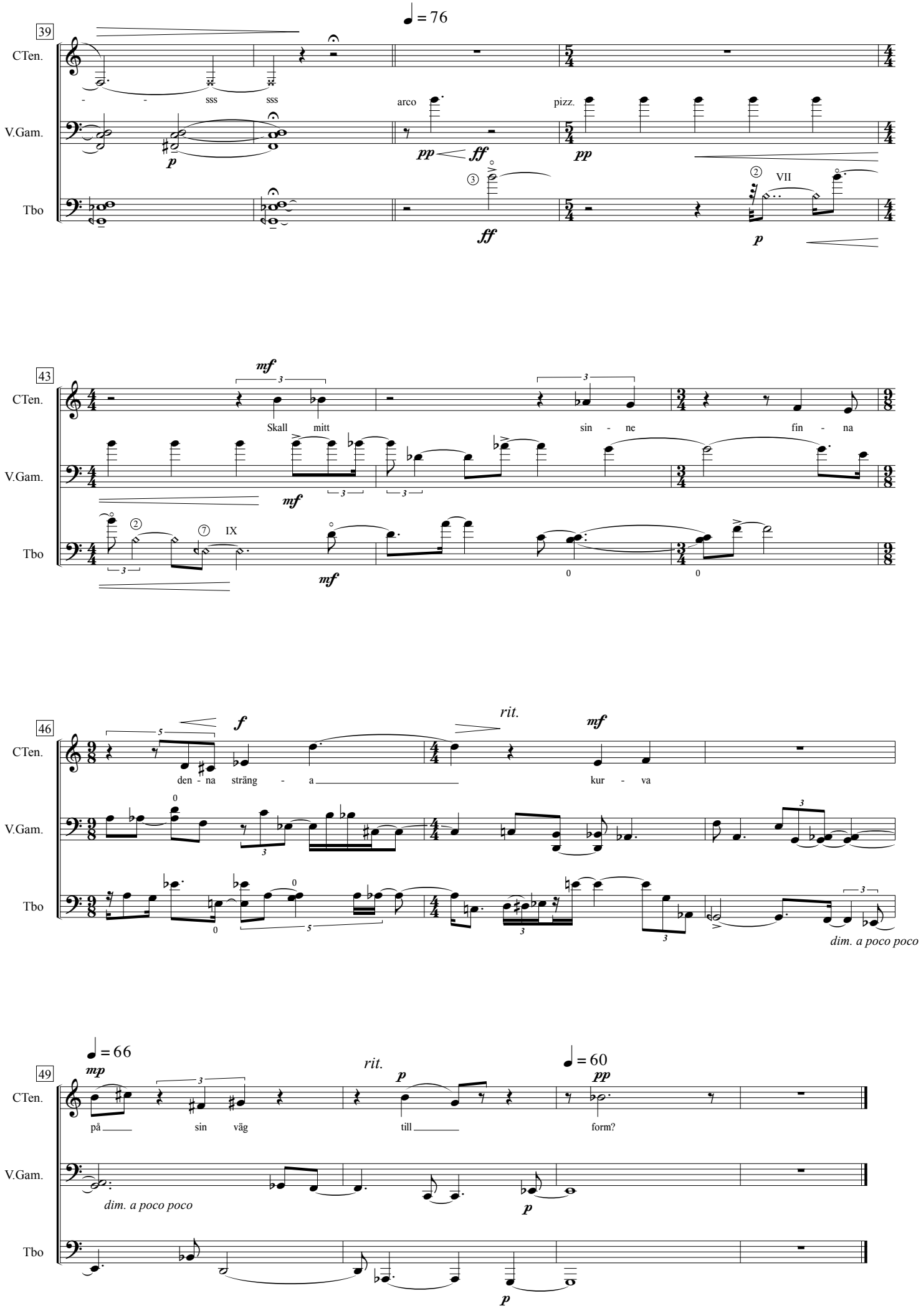
Kent Olofsson (2015)
Text: Dag Hammarskjöld



© Kent Olofsson 2015


13
CTen.
V.Gam.
Tbo
mf
mp
p
lag
lag
lag
cresc. a poco poco
cresc. a poco poco
16
pp
19
= 72
pizz.
ff
ff
f
f
23
= 66
mf
mp
p
p
mf
mp
f


28
rit.
CTen.
V.Gam.
Tbo
molto vibr.
ord.
LLL
= 60
31
Lin - jens lät - ta böj - ning
nng
nn
33
krop - pens kraft - spel
i en djärv ba -
35
lan - - - - - - - - - - -

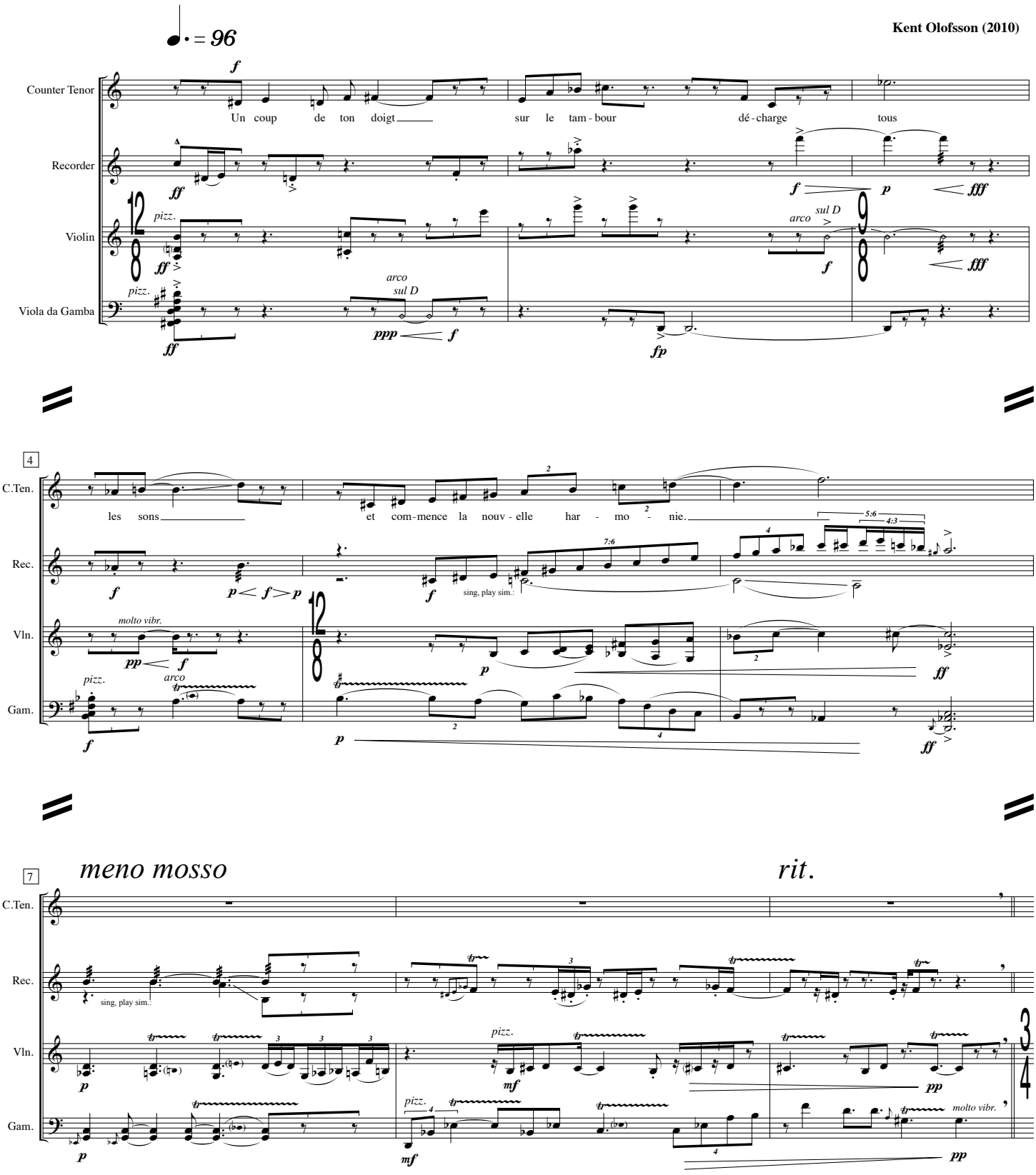

39
♩ = 76
CTen.
V.Gam.
Tbo
- - sss sss
arco
pizz.
VII
43
Skall mitt sin - ne fin - na
IX
46
den - na sträng - a kur - va
rit.
dim. a poco poco
49
♩ = 66
♩ = 60
rit.
på sin väg till form?
dim. a poco poco

Champs d'étoiles

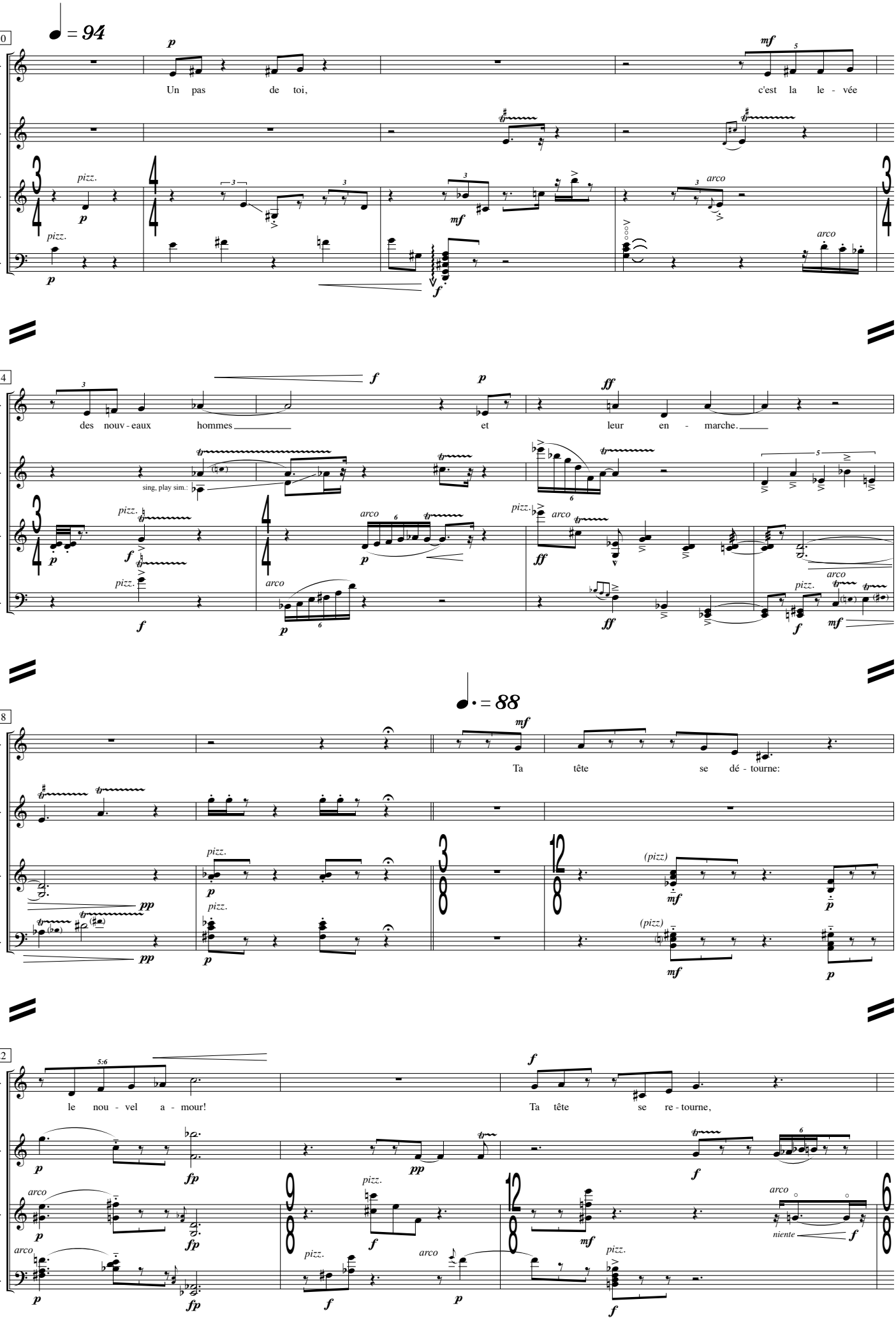
À une raison

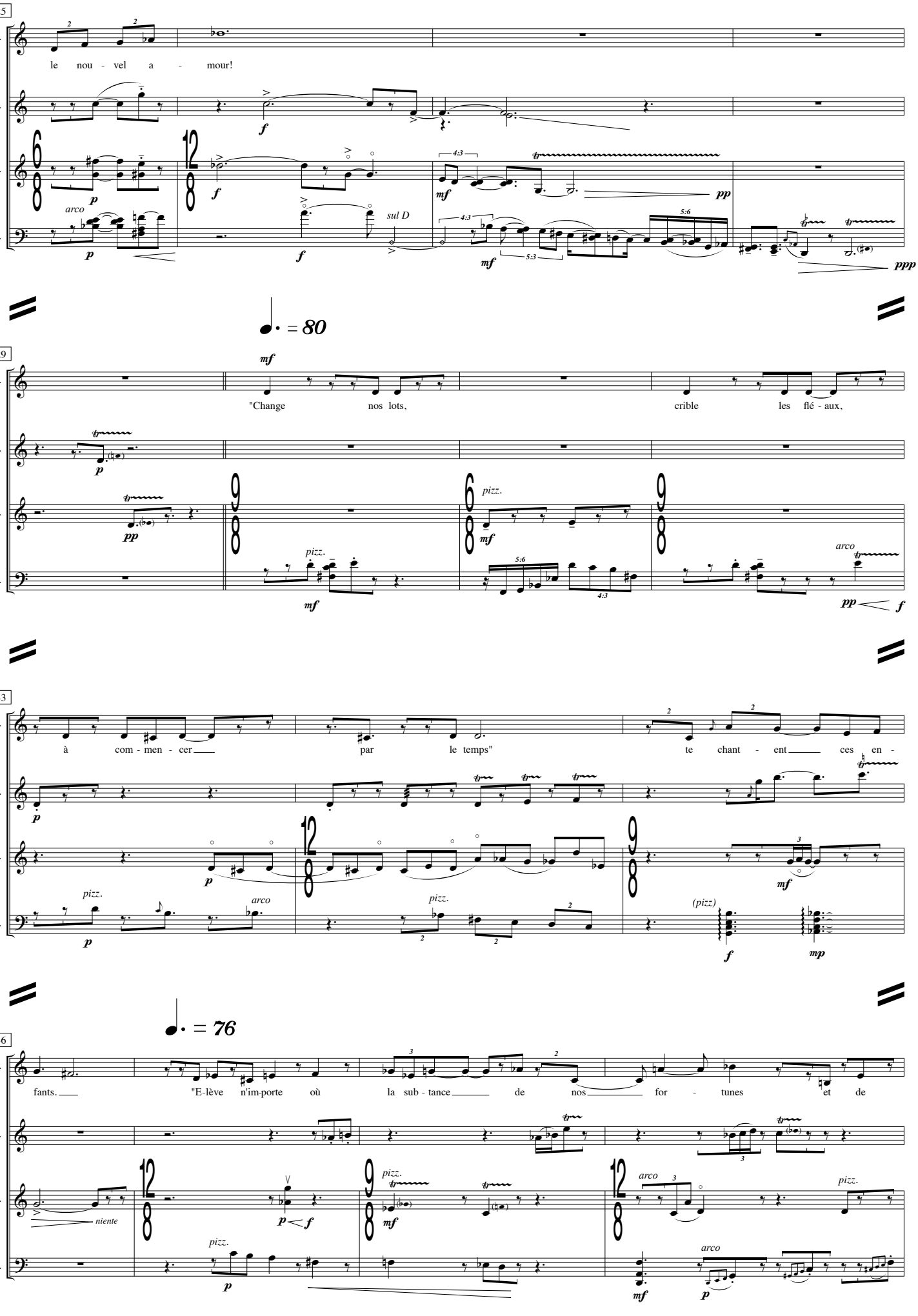
for Countertenor, Recorder, Violin and Viola da Gamba

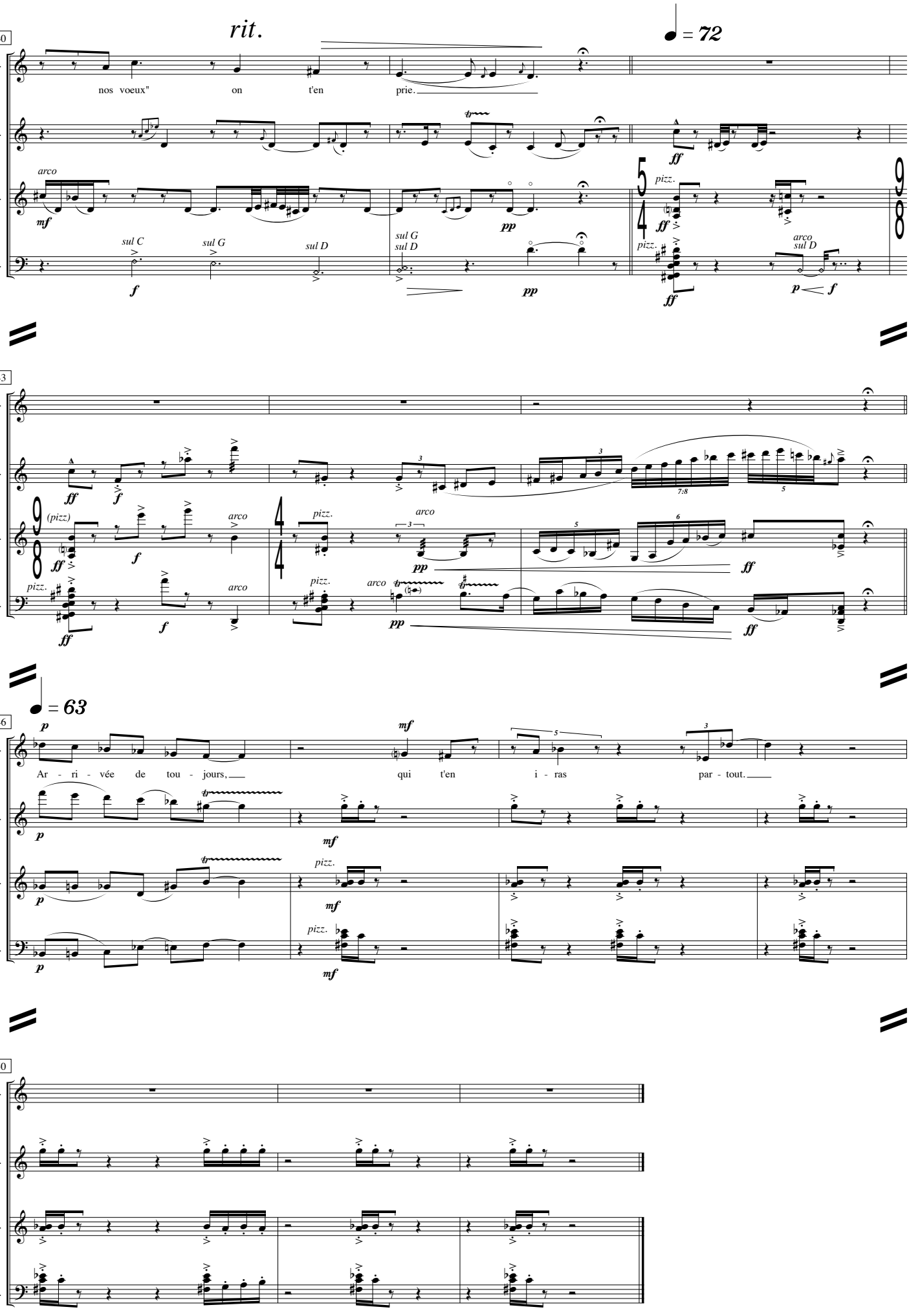
Kent Olofsson (2010)



© Kent Olofsson 2010


10
♩ = 94
C.Ten.
Rec.
Vln.
Gam.
Un pas de toi,
c'est la le - vée
14
des nouv - eaux hommes
et
leur en - marche.
sing, play sim.:
18
♩. = 88
Ta tête se dé - tourne:
22
le nou - vel a - mour!
Ta tête se re - tourne,
niente


25
C.Ten.
le nou - vel a - mour!
Rec.
Vln.
Gam.
arco
sul D
29
"Change nos lots, crible les flé - aux,
pizz.
33
à com - men - cer par le temps" te chant - ent ces en -
(pizz)
36
fants. "E-lève n'im-porte où la sub - tance de nos for - tunes et de
niente

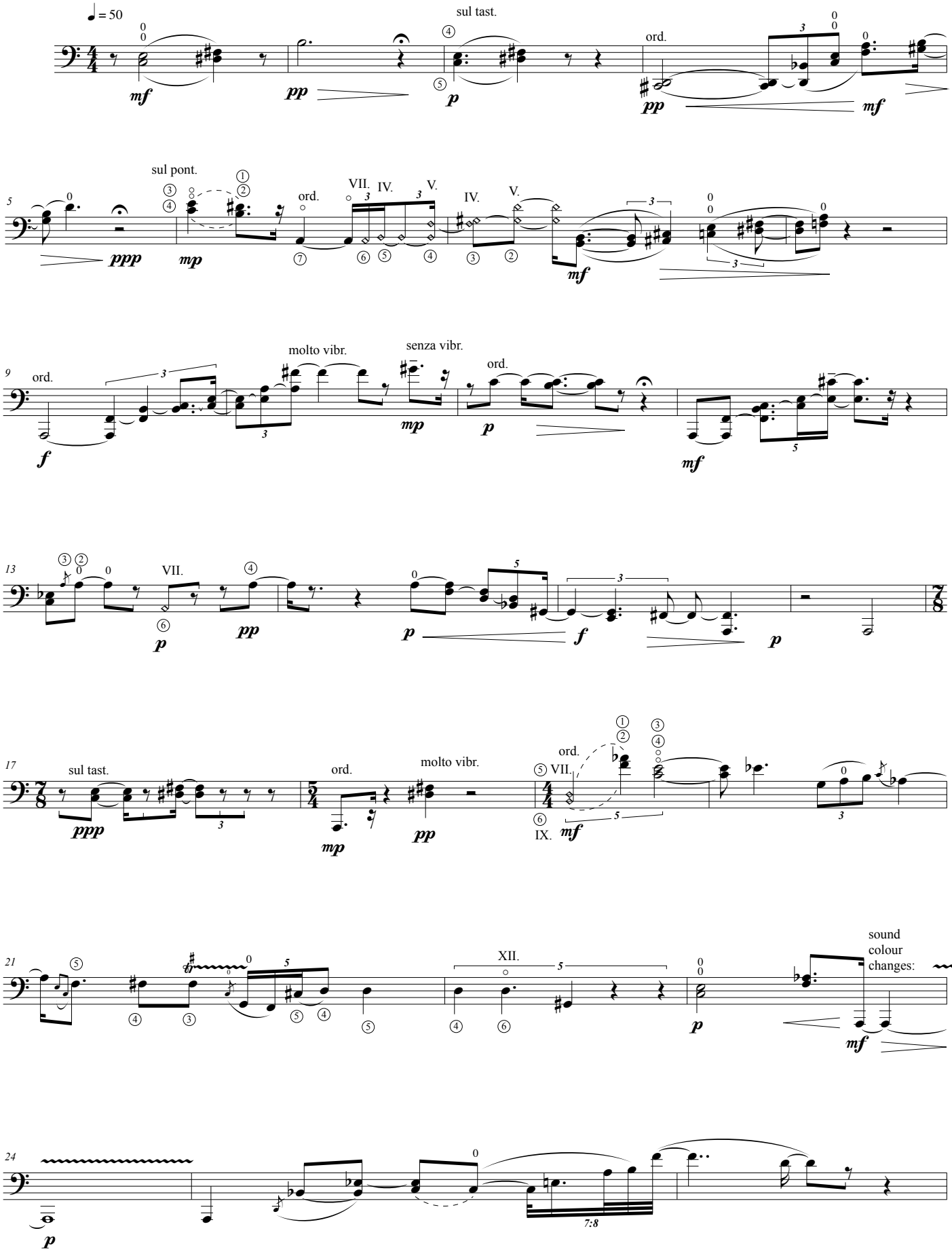

40
rit.
♩ = 72
C.Ten.
nos voeux" on t'en prie.
Rec.
Vln.
Gam.
arco
sul C
sul G
sul D
pizz.
43
(pizz)
7:8
46
♩ = 63
Ar - ri - vée de tou - jours, qui t'en i - ras par - tout.
50

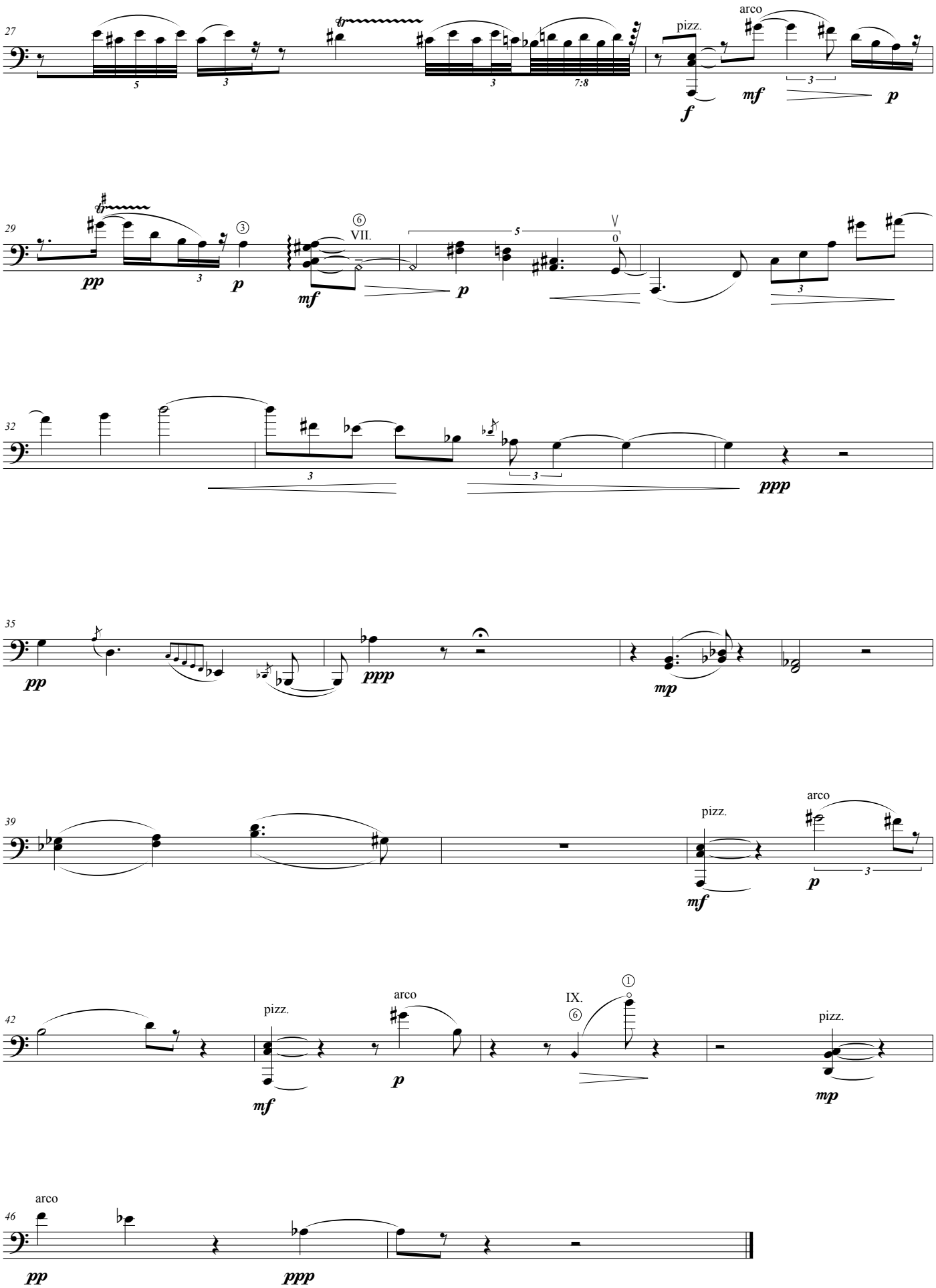
Champs d'étoiles

Vocations IV

for viola da gamba solo

Kent Olofsson (2014)



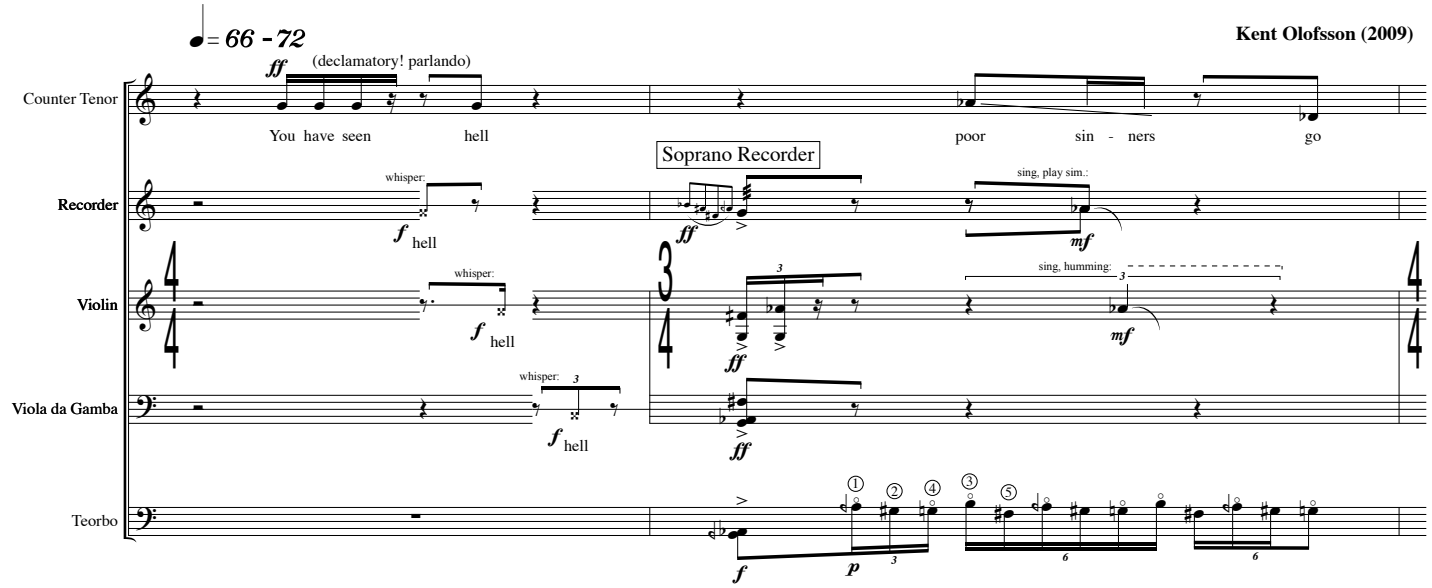

27
pizz.
arco
f
mf
p
29
pp
p
mf
VII.
IX.
32
ppp
35
pp
ppp
mp
39
pizz.
arco
mf
p
42
pizz.
arco
mf
p
mp
46
arco
pp
ppp

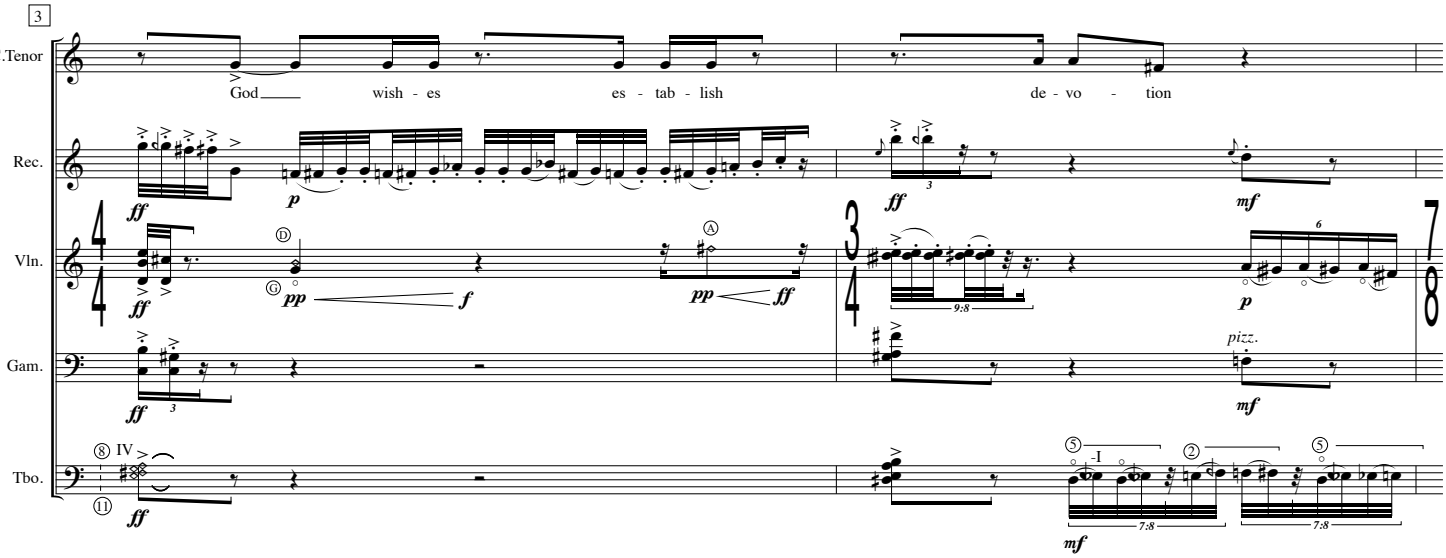
Champs d'étoiles

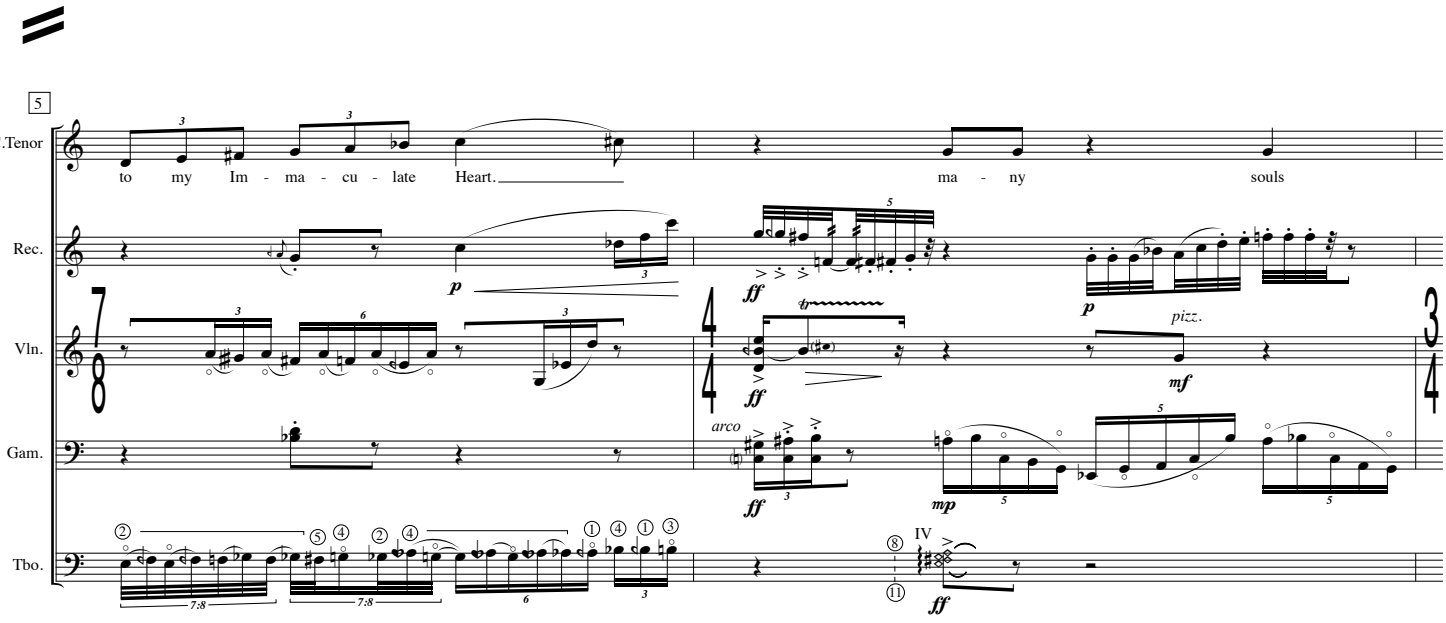
You have seen Hell - Secret Apparition II

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

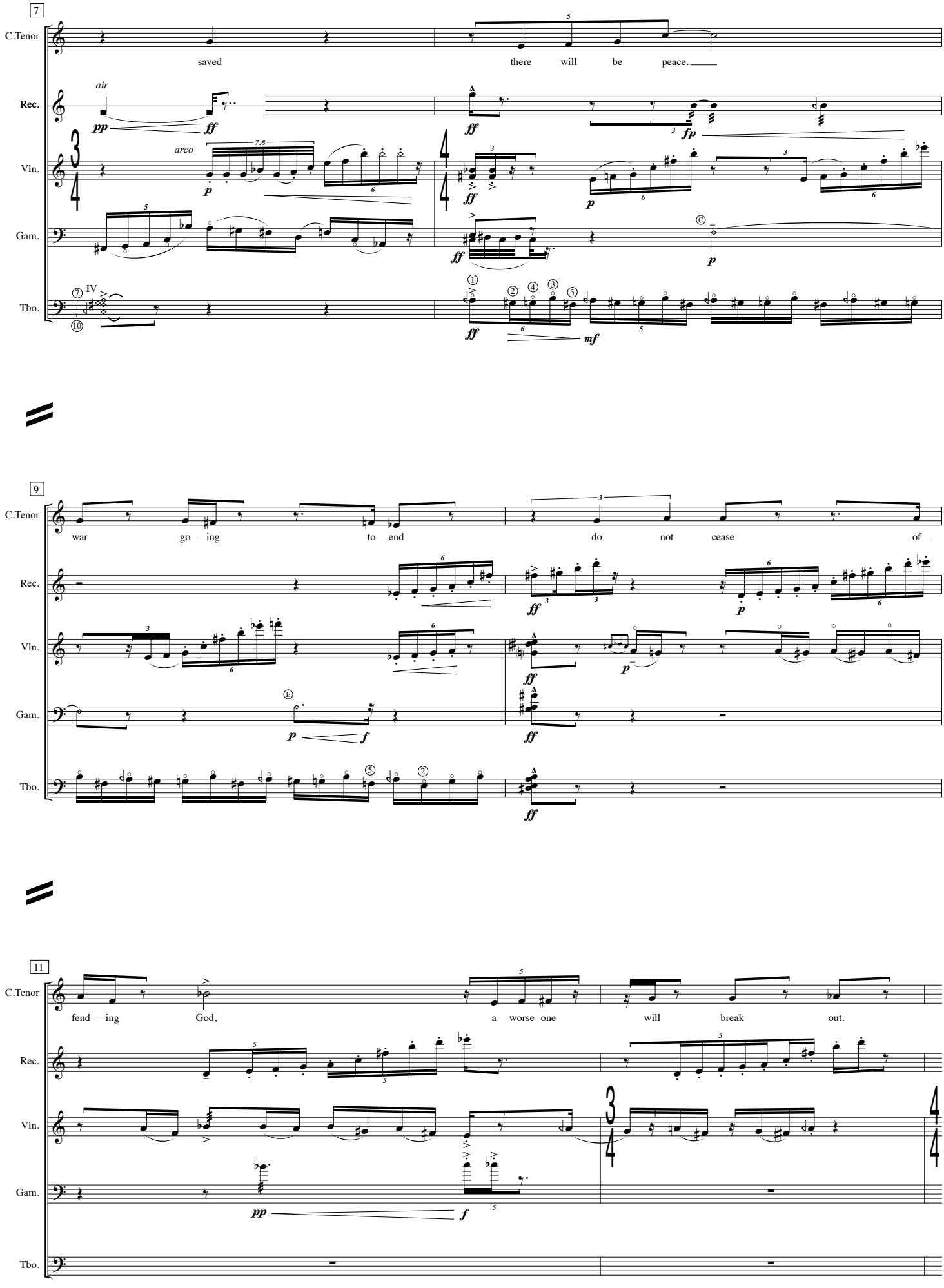
Kent Olofsson (2009)

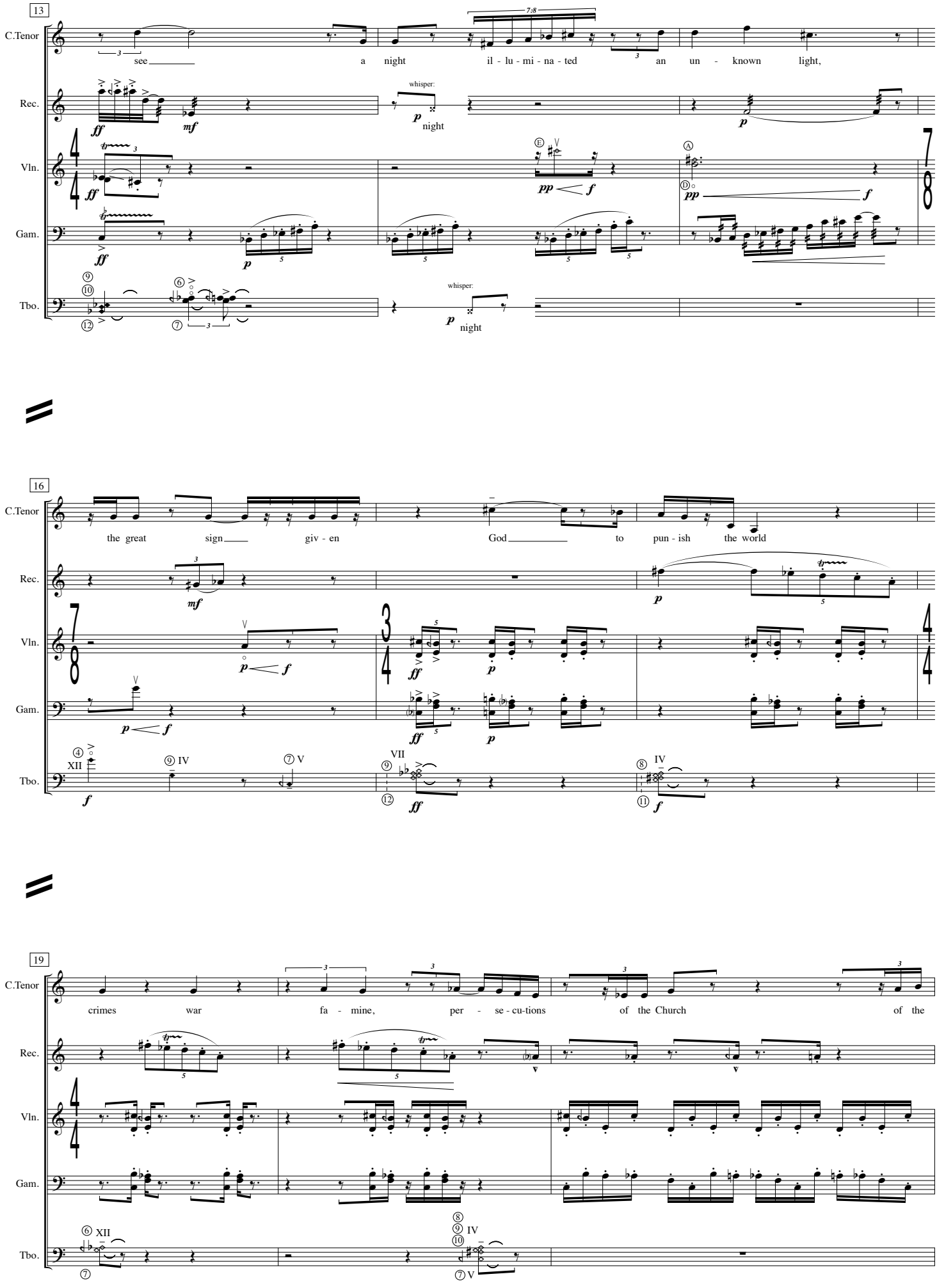


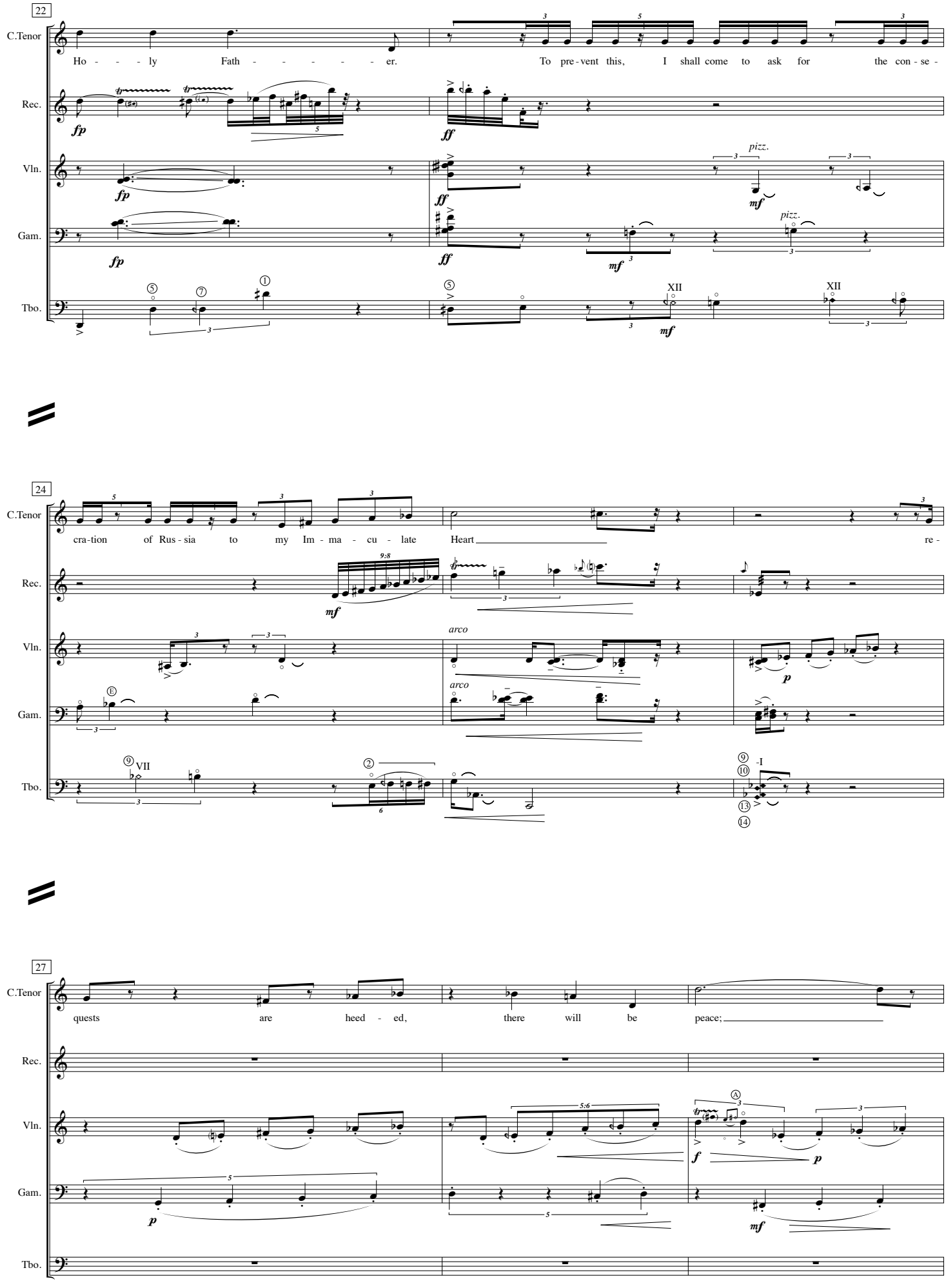


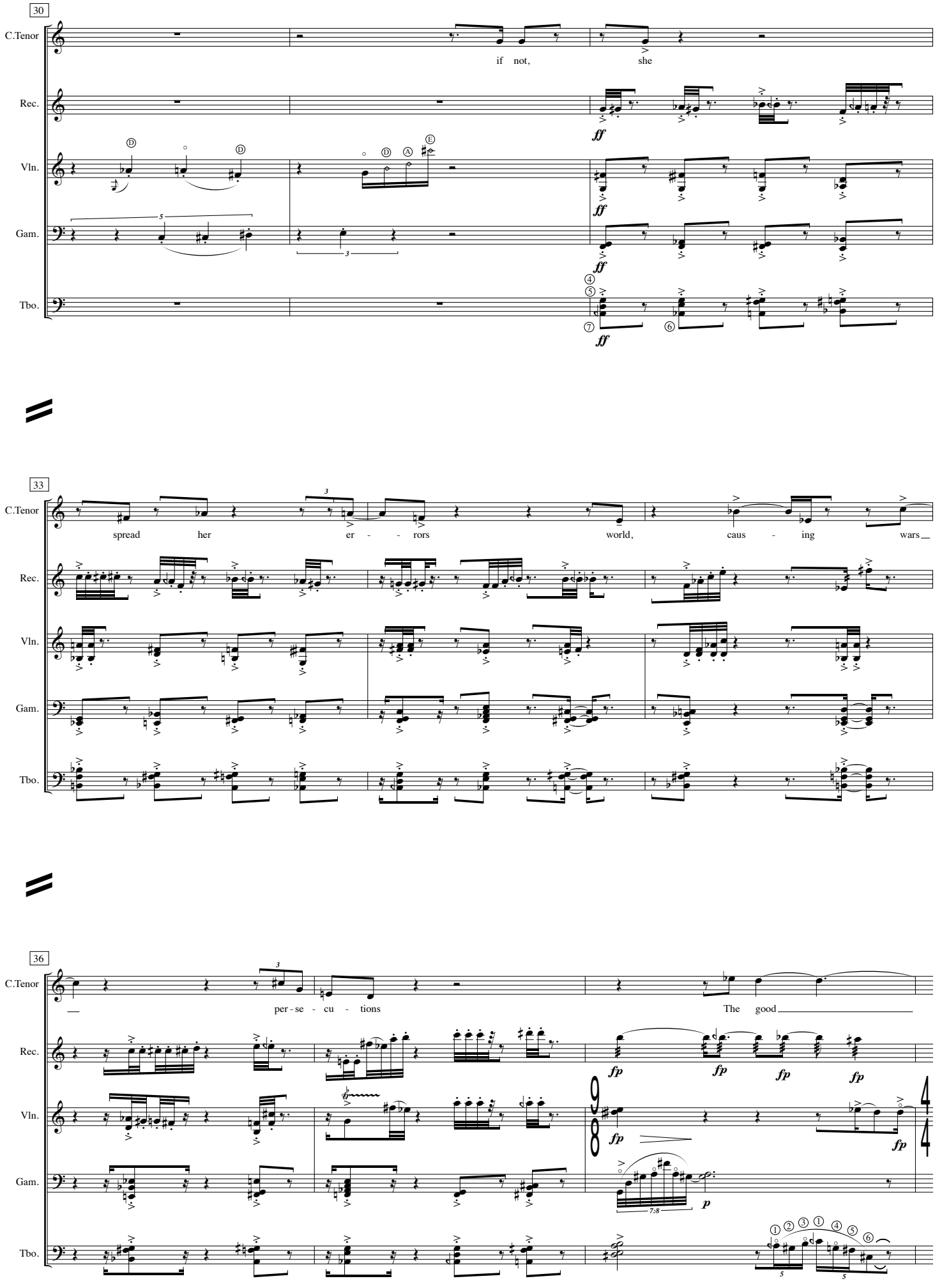


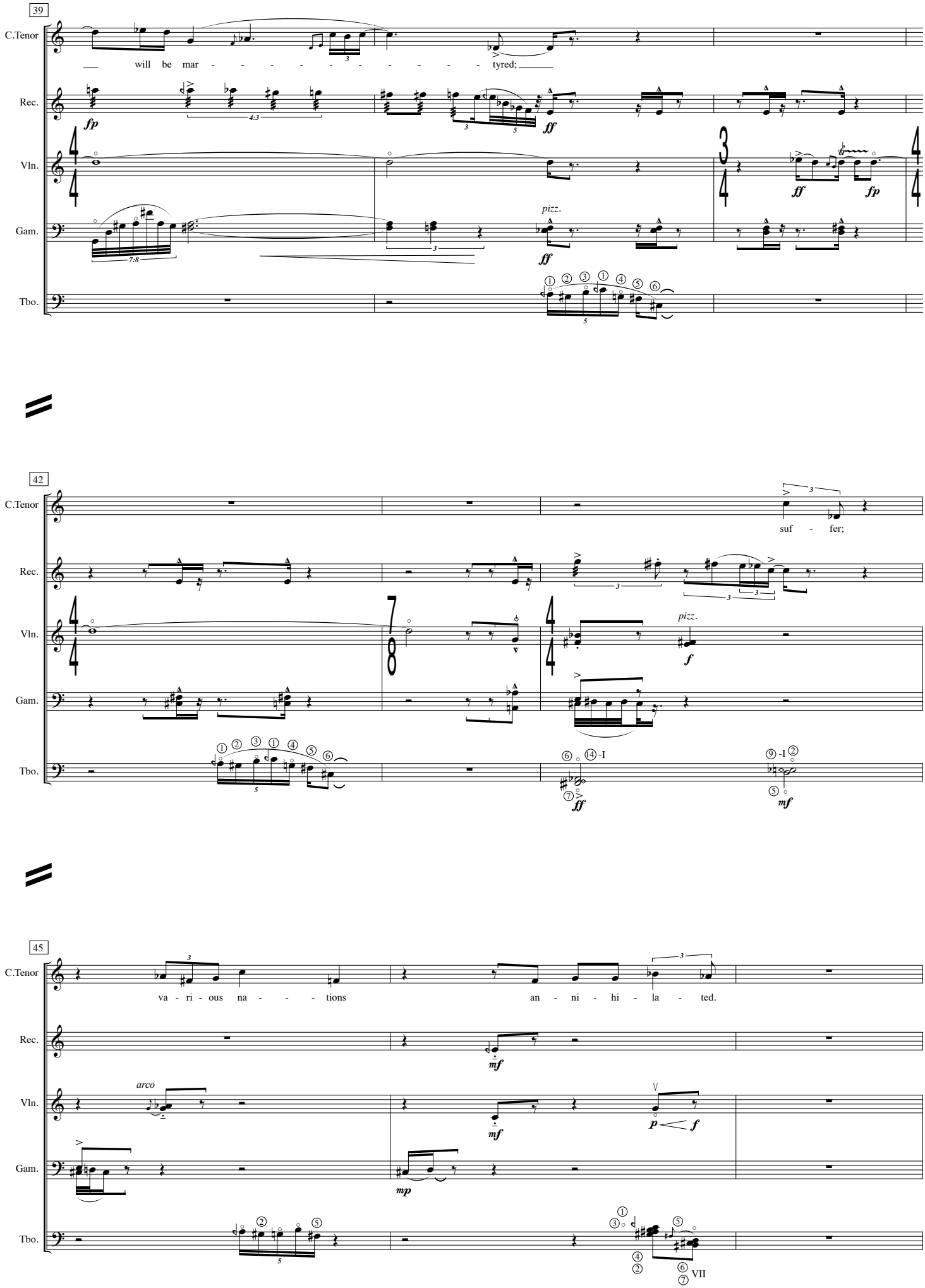
© Kent Olofsson


7
C.Tenor
saved
there will be peace.
air
Rec.
pp
ff
fp
arco
Vln.
Gam.
IV
Tbo.
mf
9
war go - ing to end do not cease of -
11
fend - ing God, a worse one will break out.


13
C.Tenor
see a night il - lu - mi - na - ted an un - known light,
Rec.
whisper:
night
Vln.
Gam.
Tbo.
whisper:
night
16
C.Tenor
the great sign giv - en God to pun - ish the world
Rec.
Vln.
Gam.
Tbo.
XII
IV
V
VII
IV
19
C.Tenor
crimes war fa - mine, per - se - cu-tions of the Church of the
Rec.
Vln.
Gam.
Tbo.
XII
IV
V


22
C.Tenor
Ho - - - ly Fath - - - - - - er.
To pre - vent this, I shall come to ask for the con - se -
Rec.
Vln.
pizz.
Gam.
pizz.
Tbo.
XII
XII
24
C.Tenor
cra - tion of Rus - sia to my Im - ma - cu - late Heart
re -
Rec.
Vln.
arco
Gam.
arco
Tbo.
VII
-I
27
C.Tenor
quests are heed - ed, there will be peace;
Rec.
Vln.
Gam.
Tbo.


30
C.Tenor
if not, she
Rec.
Vln.
Gam.
Tbo.
33
spread her er - - rors world, caus - ing wars
36
per - se - cu - tions The good
9/8
4/4


39
C.Tenor
will be mar - - - - - - - - - - - - tyred;
Rec.
Vln.
Gam.
Tbo.
pizz.
42
suf - fer;
45
va - ri - ous na - - - tions
an - ni - hi - la - ted.
arco

meno mosso

48

C.Tenor

Rec.

Vln.

Gam.

Tbo.

mf

p

p

p

mf

In the end, my Im - ma - cu - late Heart

XII

-I

51

C.Tenor

Rec.

Vln.

Gam.

Tbo.

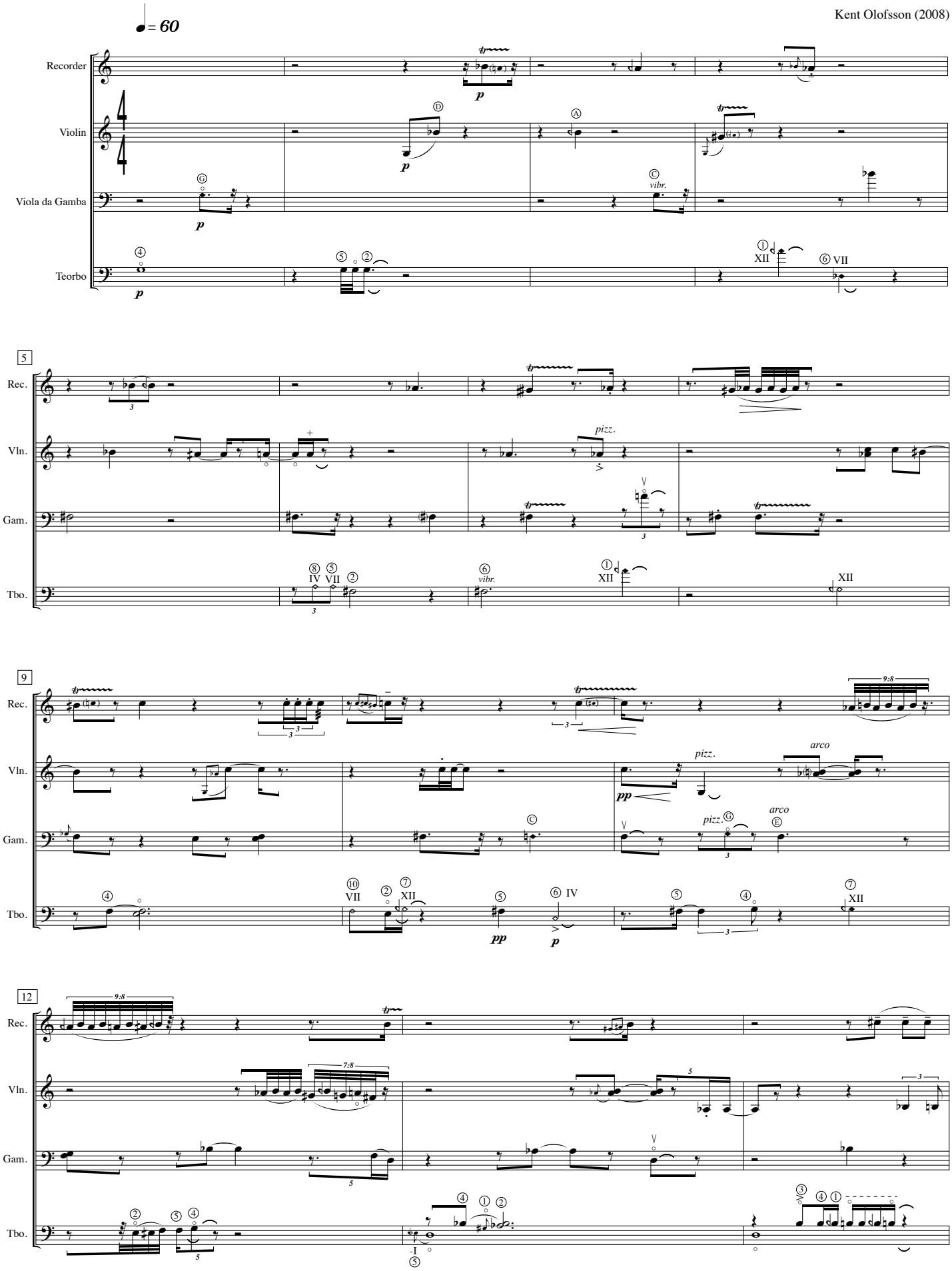
will tri - - - - - - umph.

Champs d'étoiles

Quartet

for recorder, violin, viola da gamba and teorbo

Kent Olofsson (2008)



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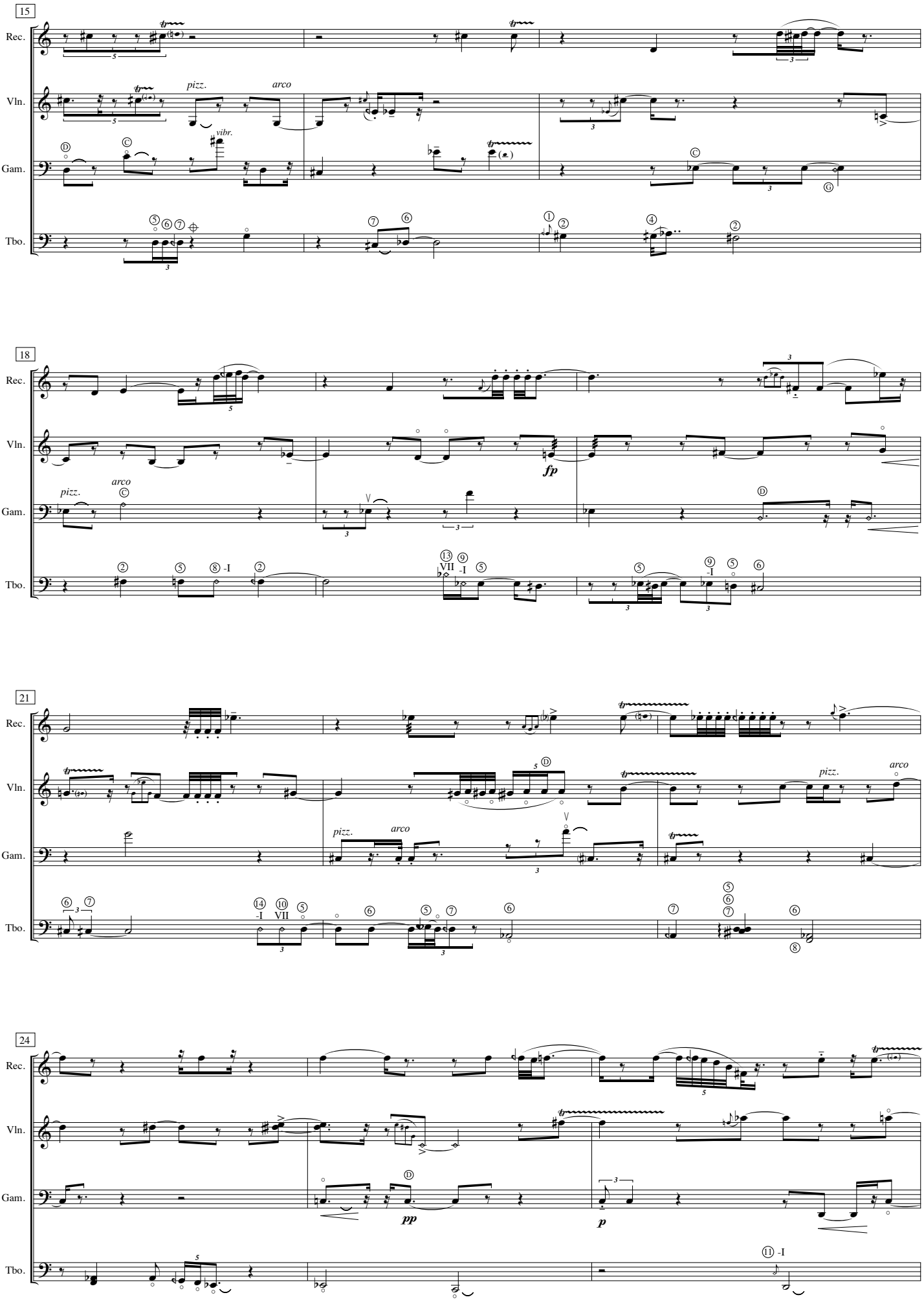
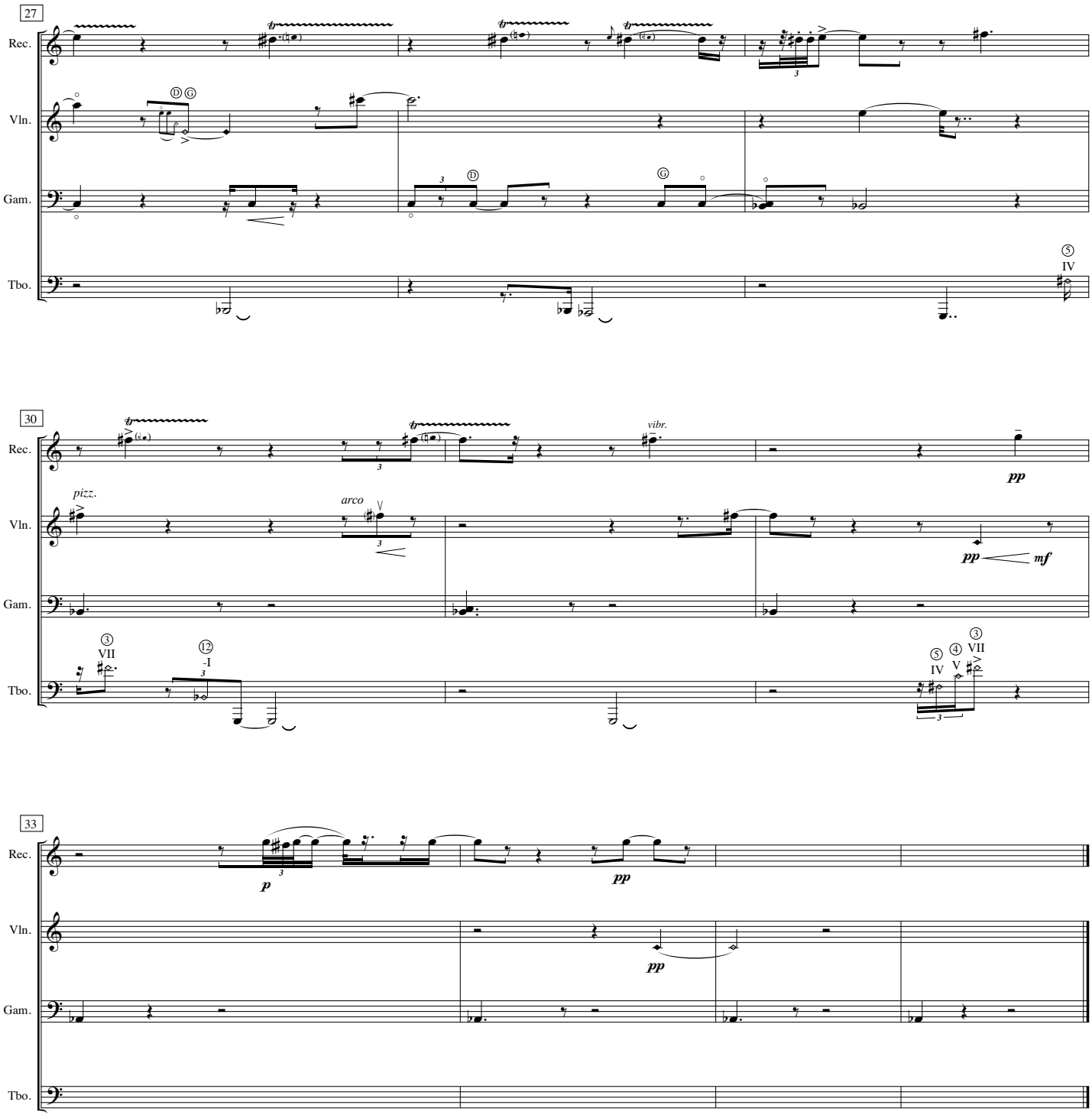
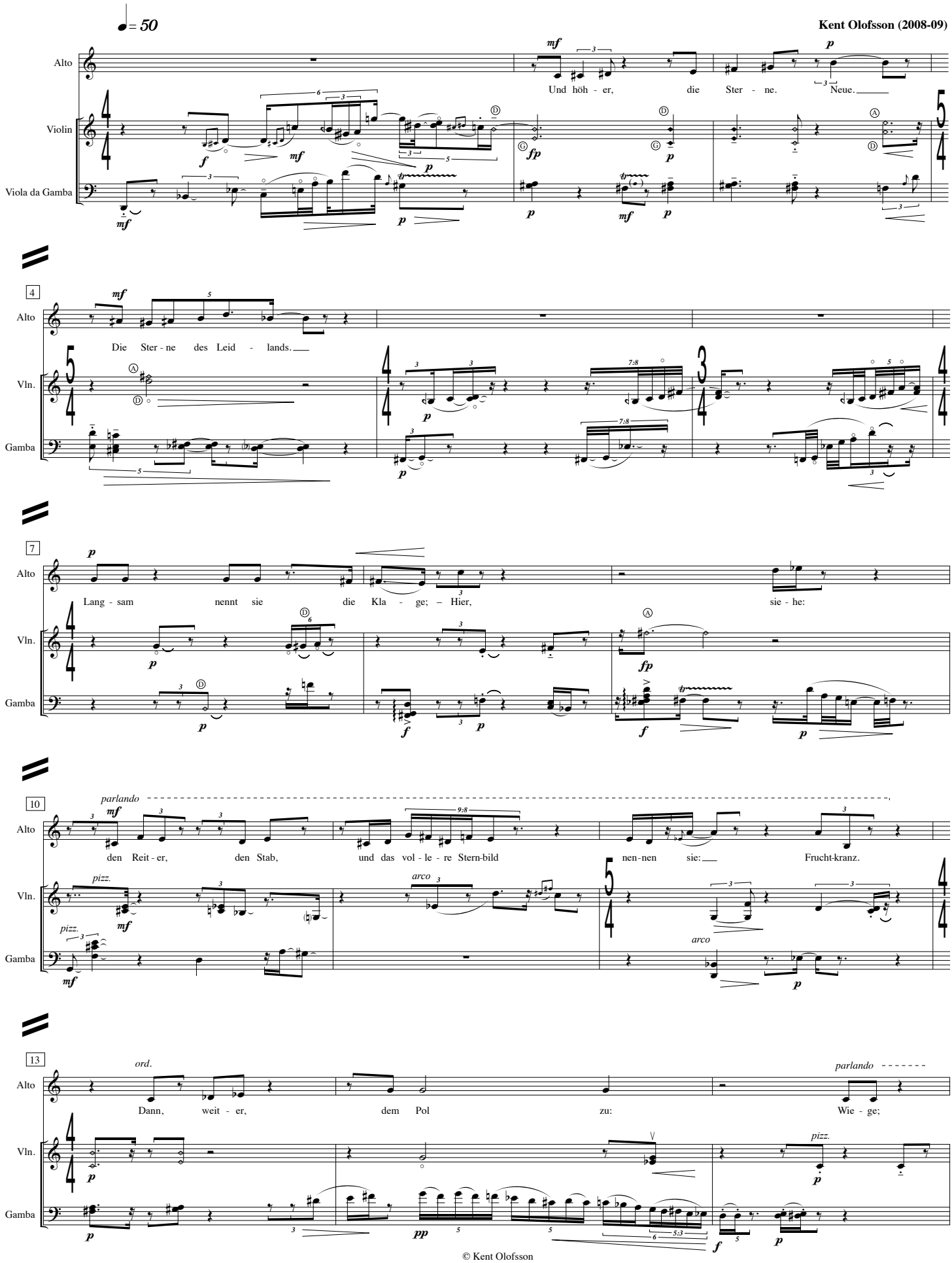

15
Rec.
Vln.
Gam.
Tbo.
pizz.
arco
vibr.
18
fp
21
24
pp
p


27
Rec.
Vln.
Gam.
Tbo.
30
pizz.
arco
vibr.
pp
mf
33
p

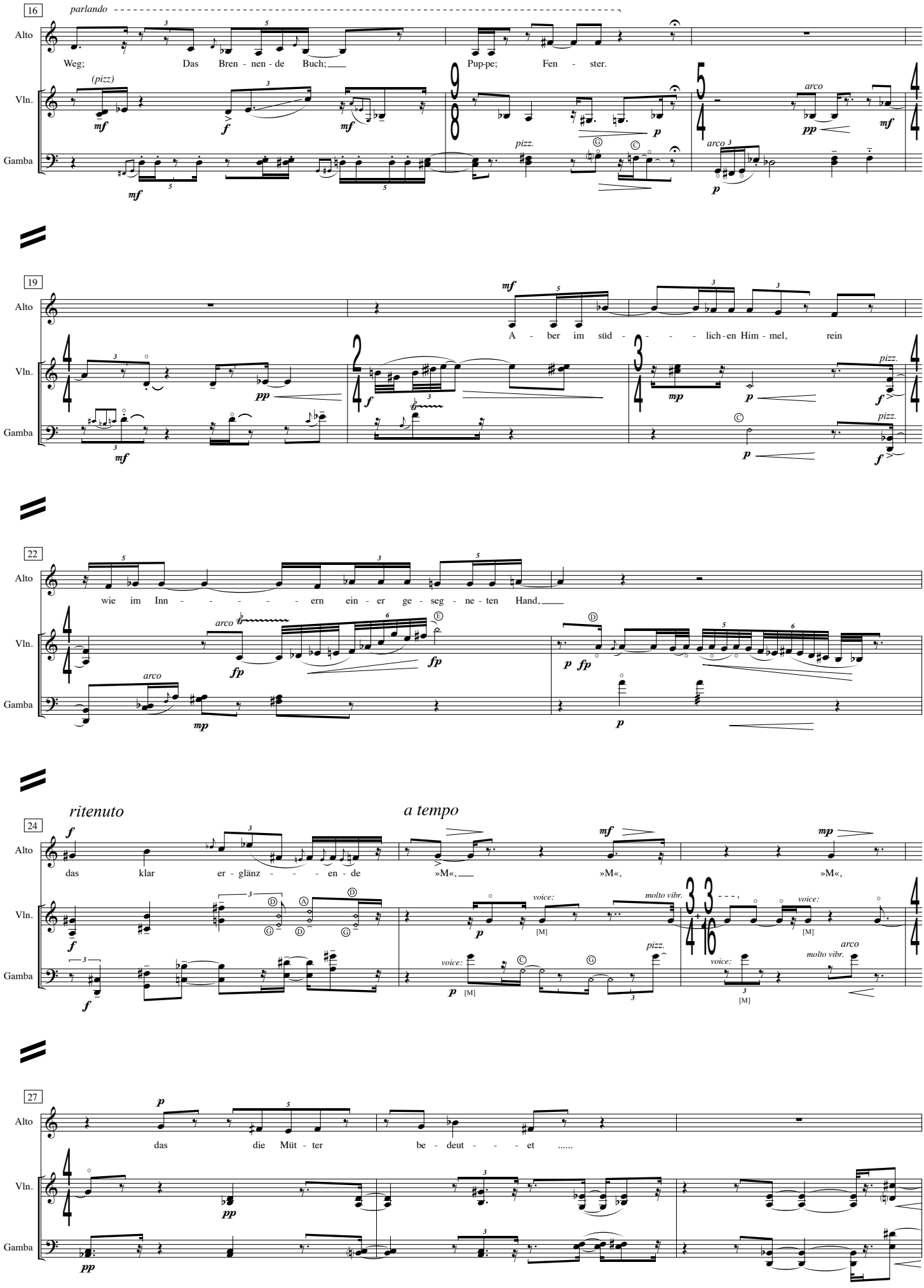
Champs d'étoiles

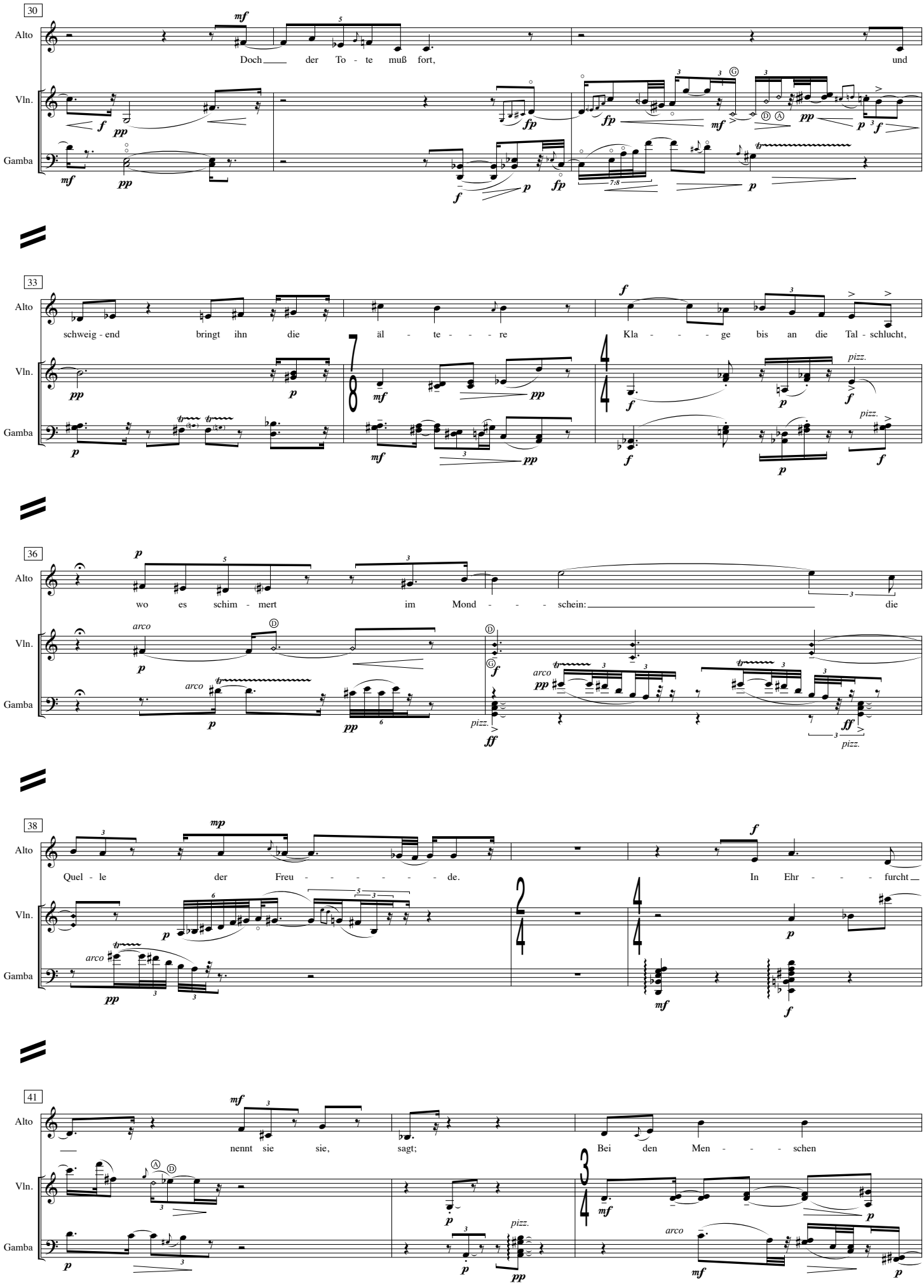
Und höher, die Sterne - Rilke Trio II

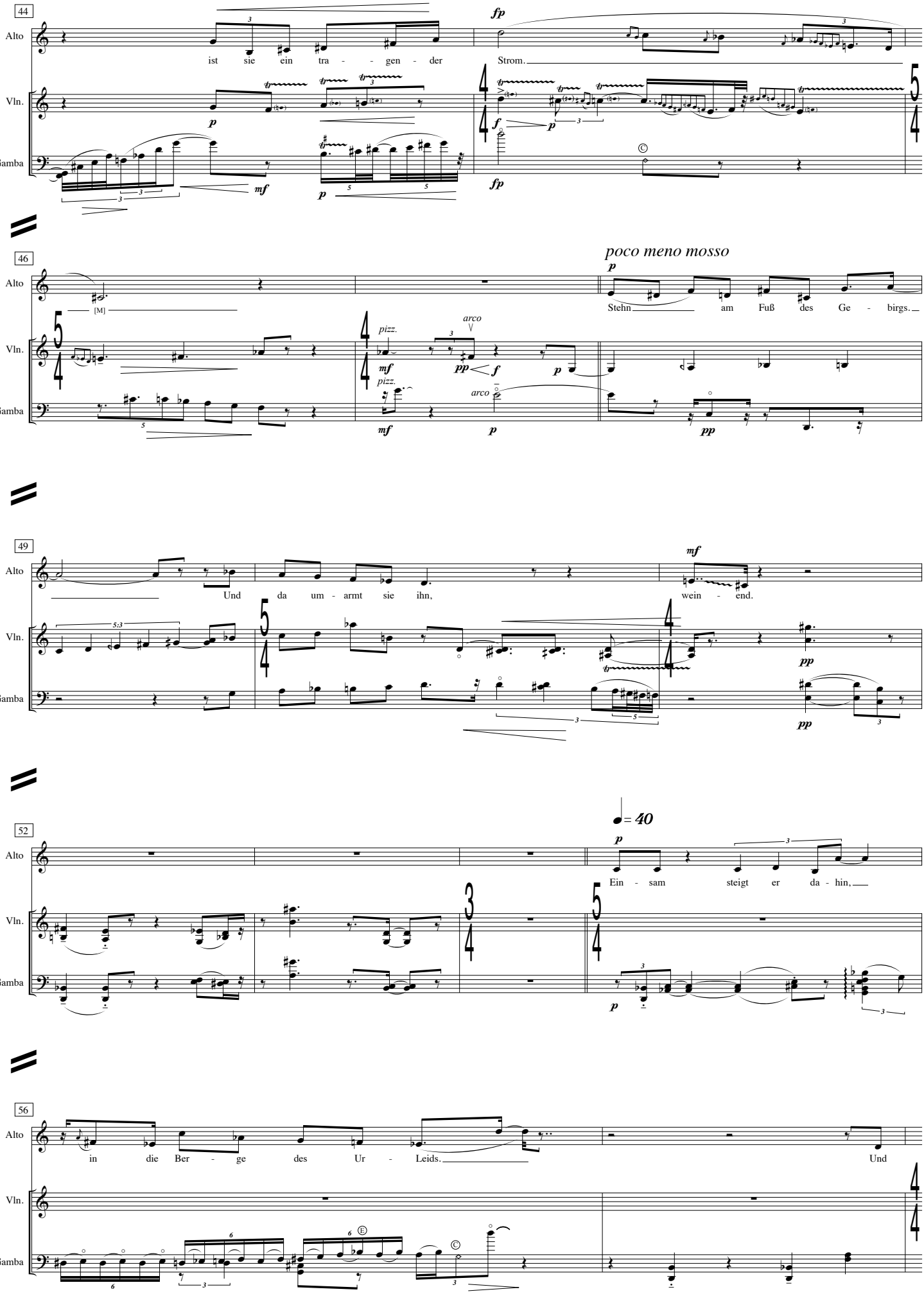
for Countertenor, Violin and Viola da gamba

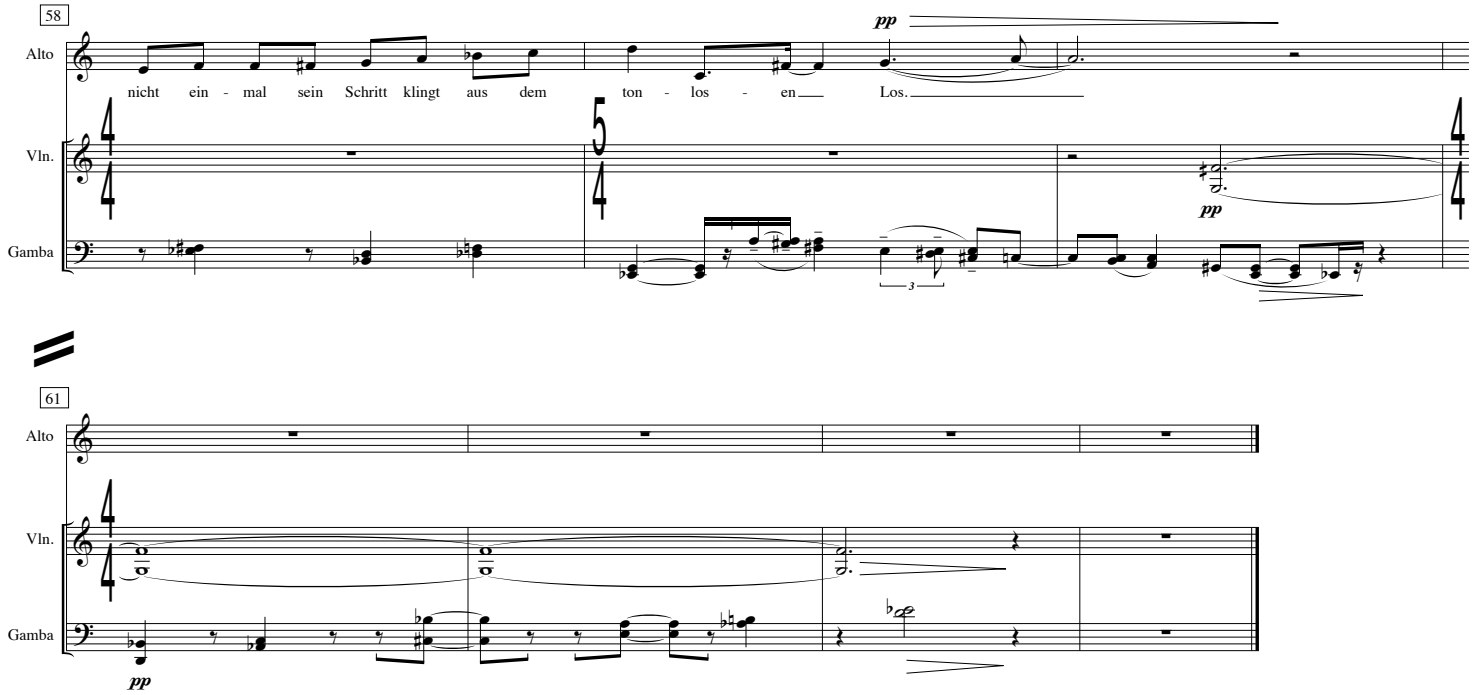


© Kent Olofsson


16
parlando
Alto
Weg; Das Bren - nen - de Buch;
Pup-pe; Fen - ster.
Vln.
(pizz)
arco
Gamba
pizz.
arco
19
A - ber im süd - - - - lich - en Him - mel, rein
22
wie im Inn - - - - - - ern ein - er ge - seg - ne - ten Hand,
24
ritenuto
a tempo
das klar er - glänz - - - - en - de
»M«,
»M«,
»M«,
voice:
molto vibr.
[M]
27
das die Müt - ter be - deut - - - et .....


30
Alto
Doch der To - te muß fort, und
Vln.
Gamba
33
schweig - end bringt ihn die äl - te - - - re Kla - - - ge bis an die Tal - schlucht,
pizz.
36
wo es schim - mert im Mond - - - schein: die
arco
pizz.
38
Quel - le der Freu - - - - - - de. In Ehr - - - furcht
41
nennt sie sie, sagt; Bei den Men - - - schen
arco
pizz.

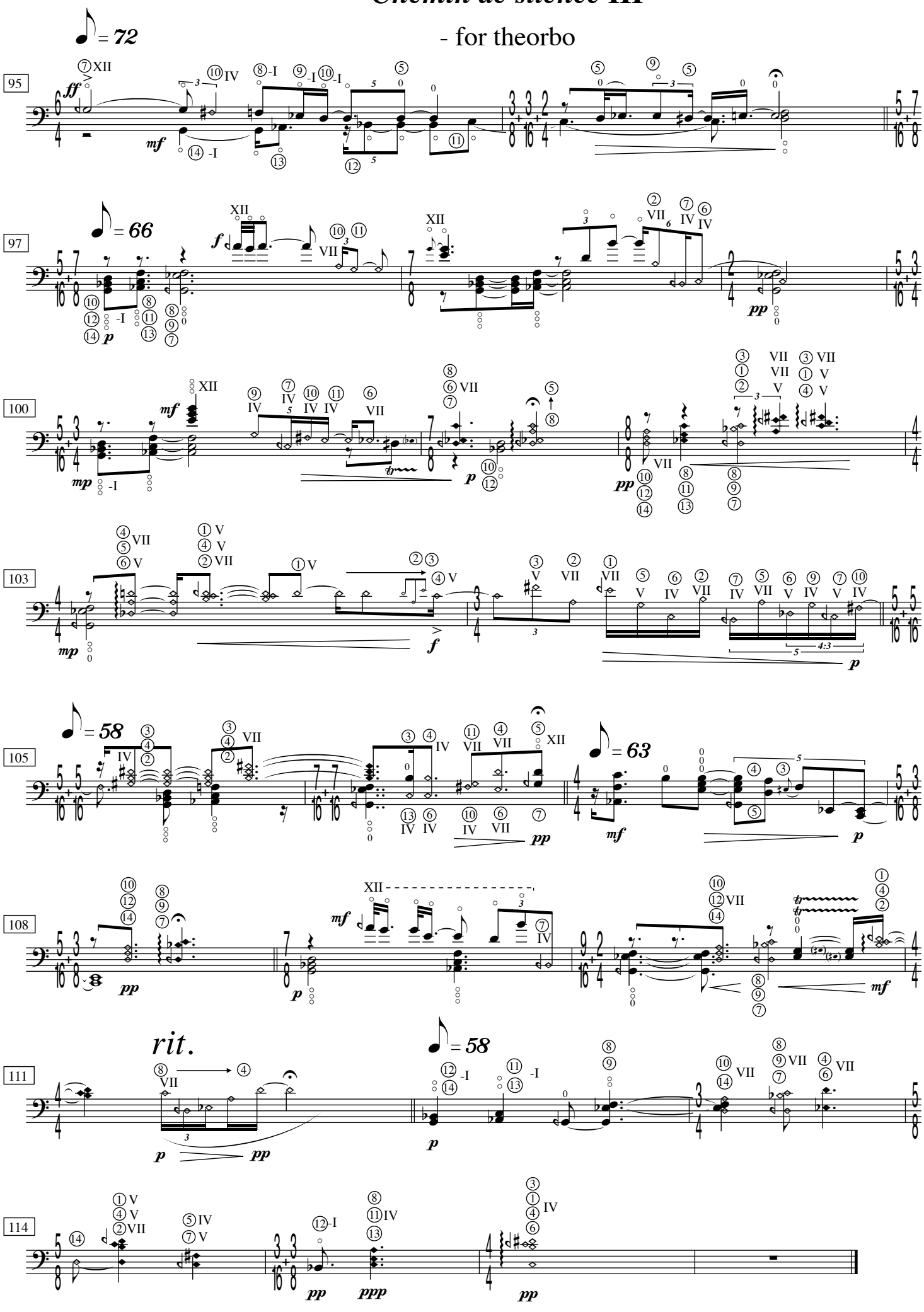

44
Alto
Vln.
Gamba
ist sie ein tra - - gen - der
Strom.
fp
p
mf
f
46
poco meno mosso
Stehn am Fuß des Ge - birgs.
[M]
pizz.
arco
pp
49
Und da um - armt sie ihn,
wein - end.
52
♩= 40
Ein - sam steigt er da - hin,
56
in die Ber - ge des Ur - Leids.
Und


58
Alto
Vln.
Gamba
pp
nicht ein - mal sein Schritt klingt aus dem ton - los - en Los.
pp
3

61
Alto
Vln.
Gamba
pp

Chemin de silence III

- for theorbo

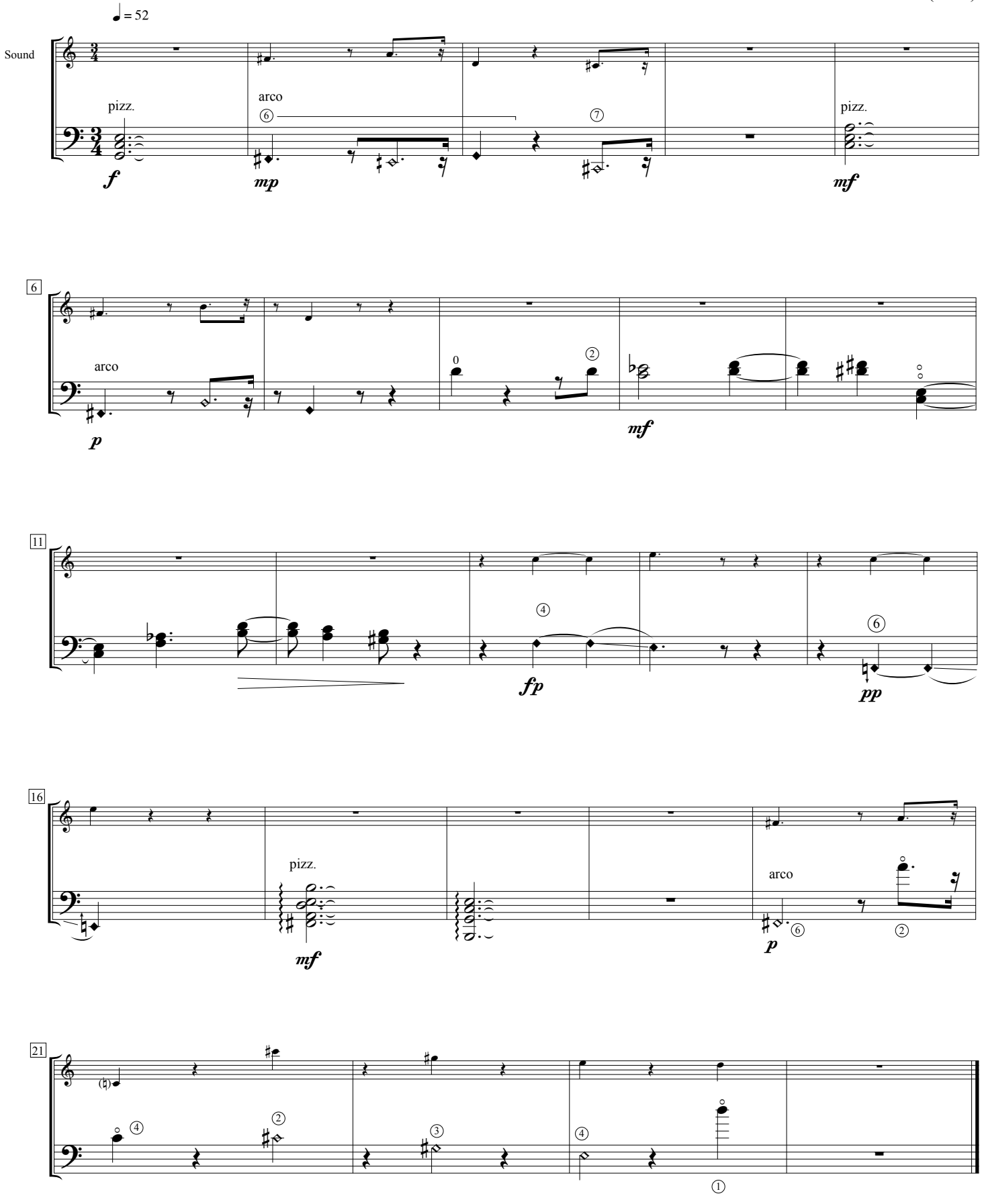


Champs d'étoiles

Vocations VII: Postlude

for viola da gamba solo

Kent Olofsson (2015)

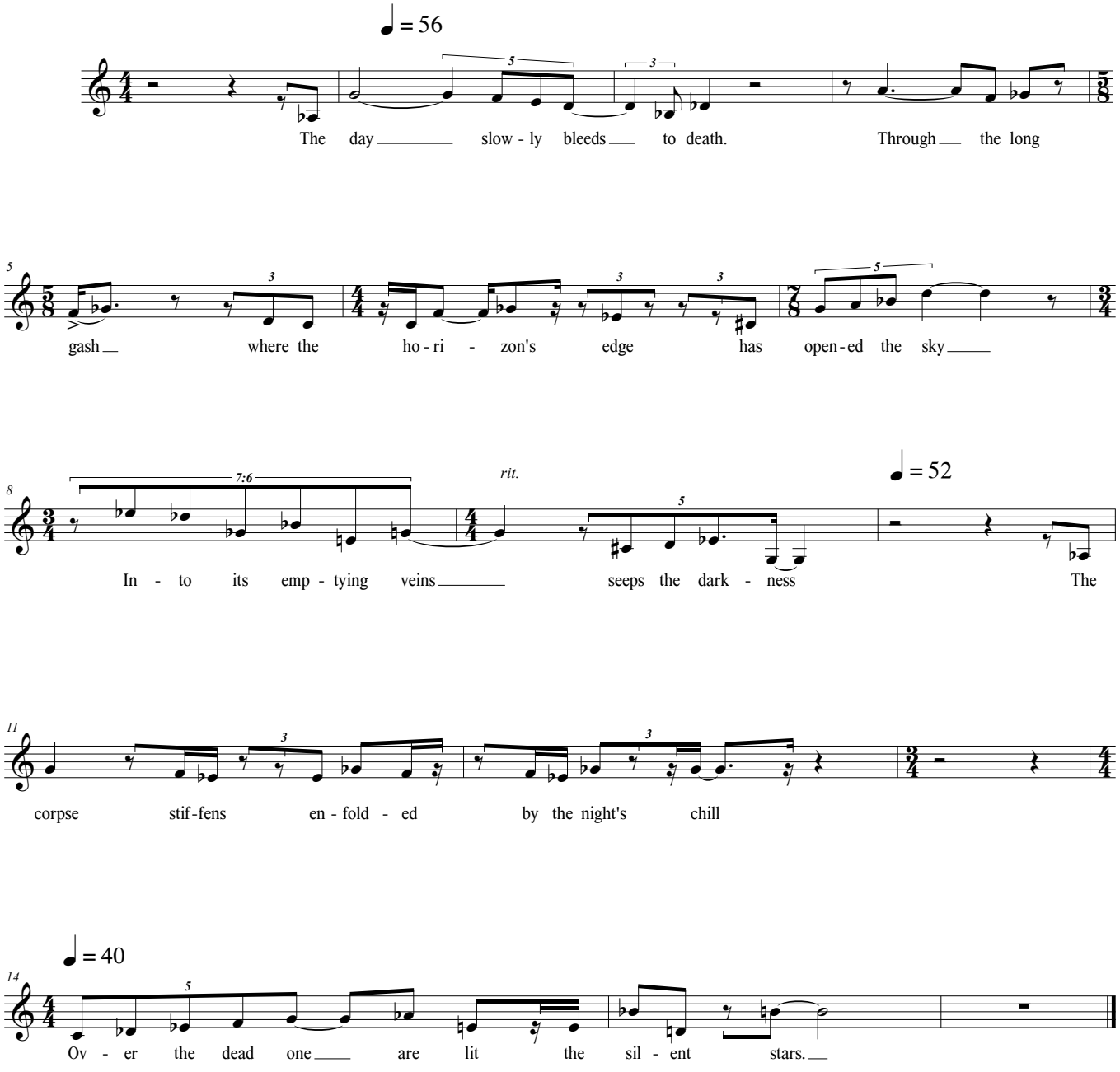


Champs d'étoiles

Day

for Countertenor

Kent Olofsson
Dag Hammarskjöld



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Our Lady above, an angel - Secret Apparition III

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

Kent Olofsson (2015)

♩ = 84

Counter Tenor

Recorder

Violin — *pizz.* — ***ppp*** — ***p***

Viola da Gamba

Teorbo — **Repeated X times** — ***pp***

Tape

5

C.Tenor

Rec.

Vln. — *cresc. a poco a poco*

Gam. — *pizz.* — ***pp*** — *cresc. a poco a poco*

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

Tape

8

C.Tenor — ***mf*** — Our La - dy a - bove an An - gel

Rec.

Vln. — ***mf***

Gam.

Tbo. — ***mf***

Tape

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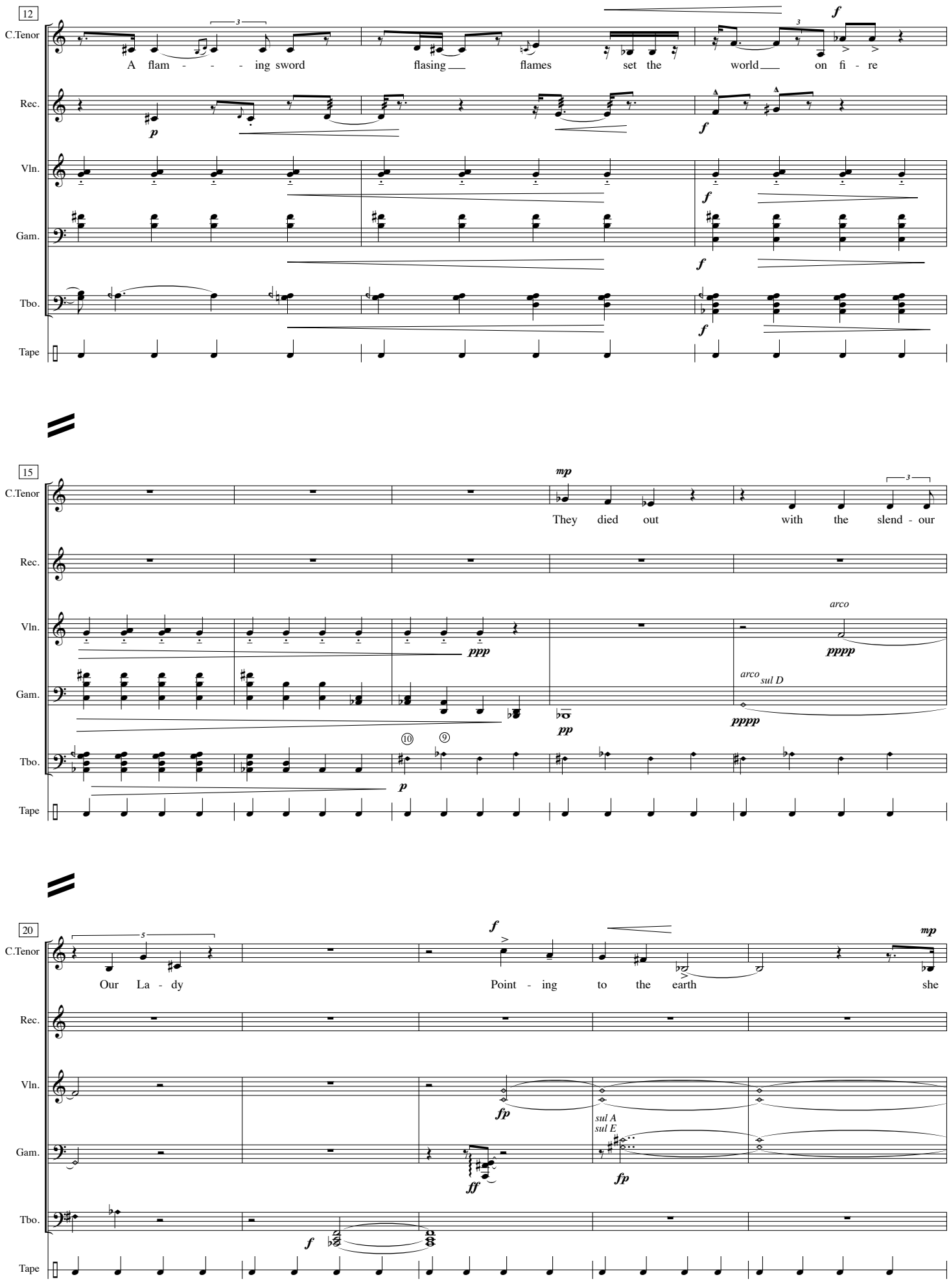
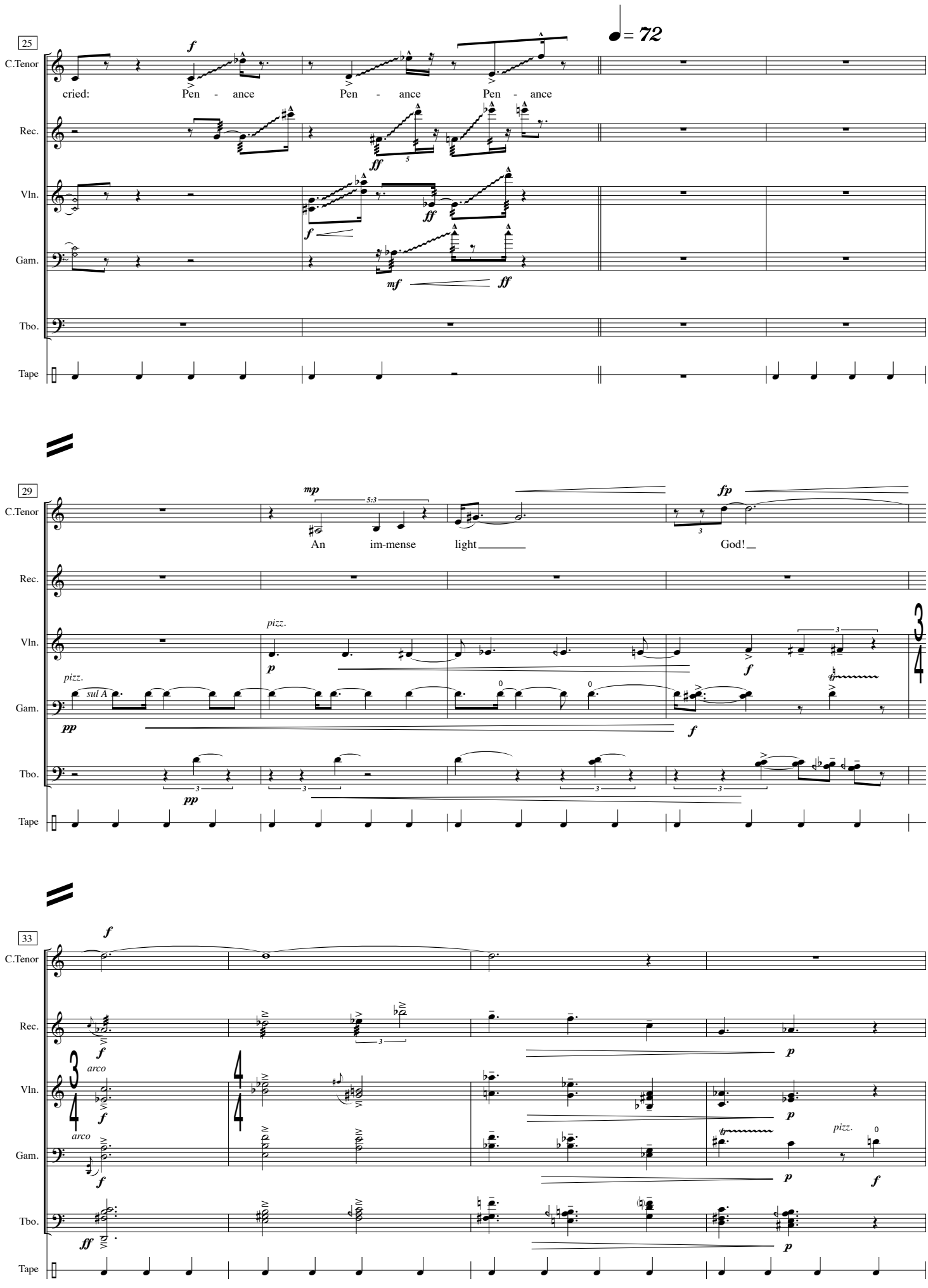
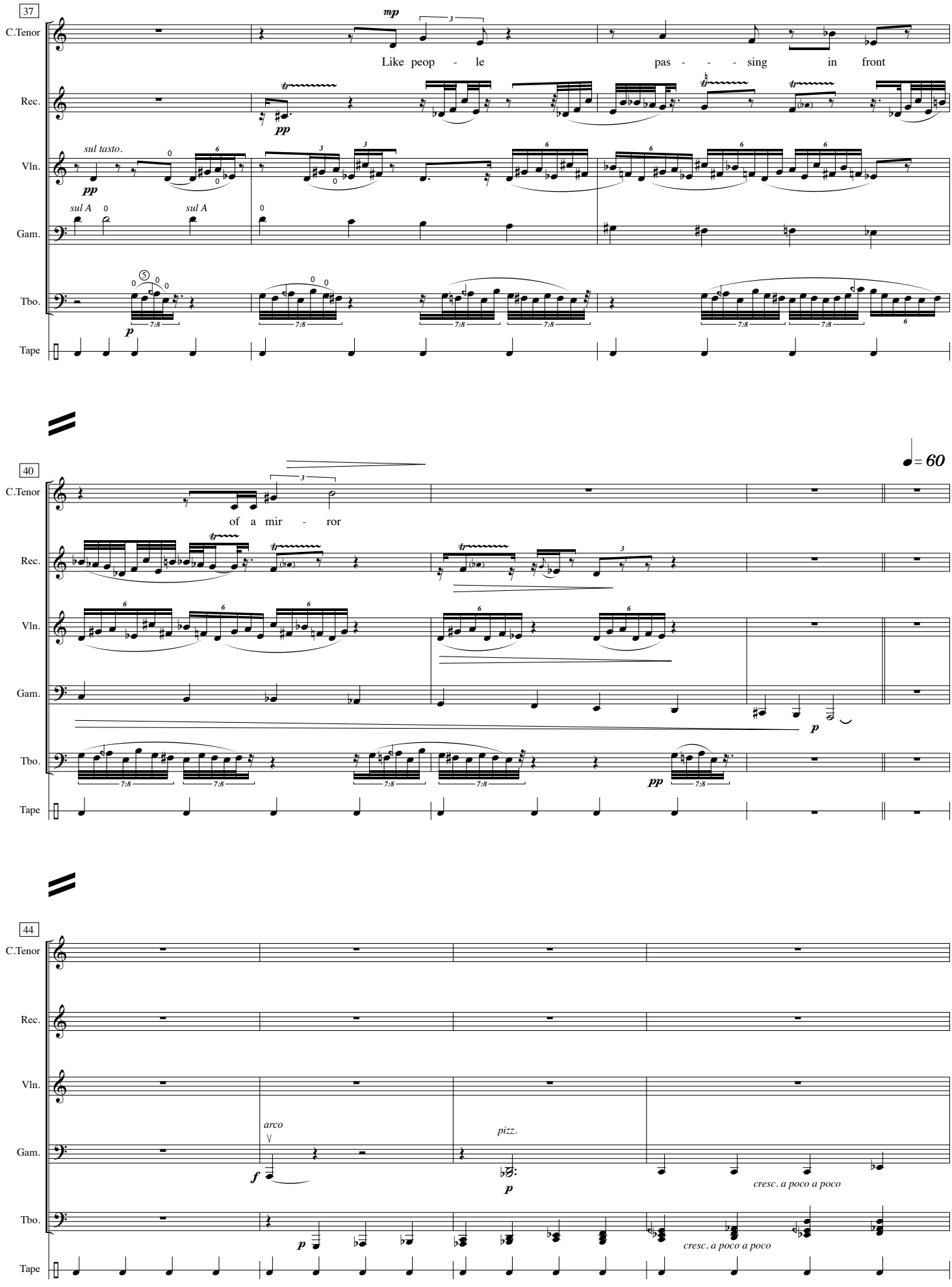
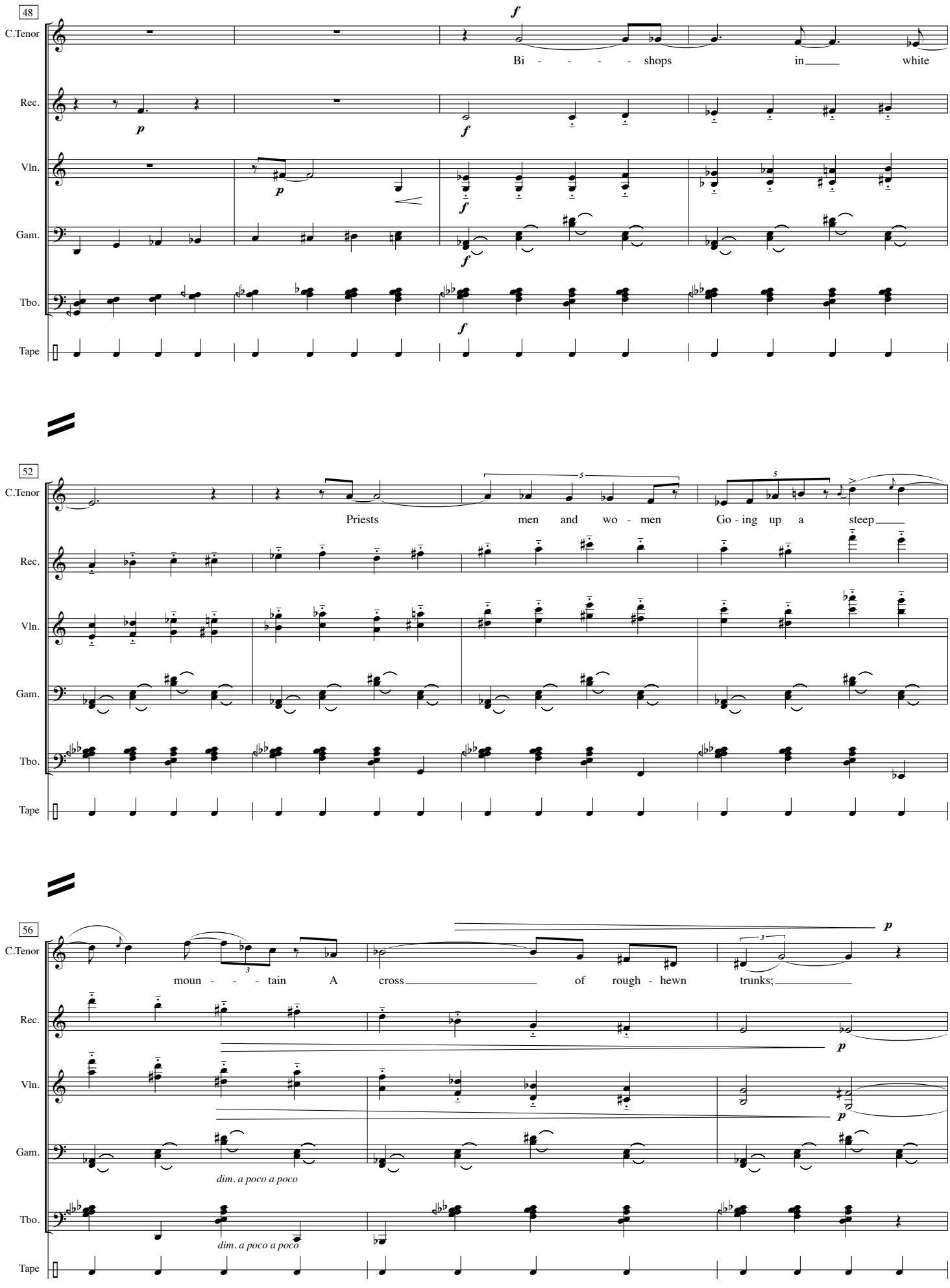
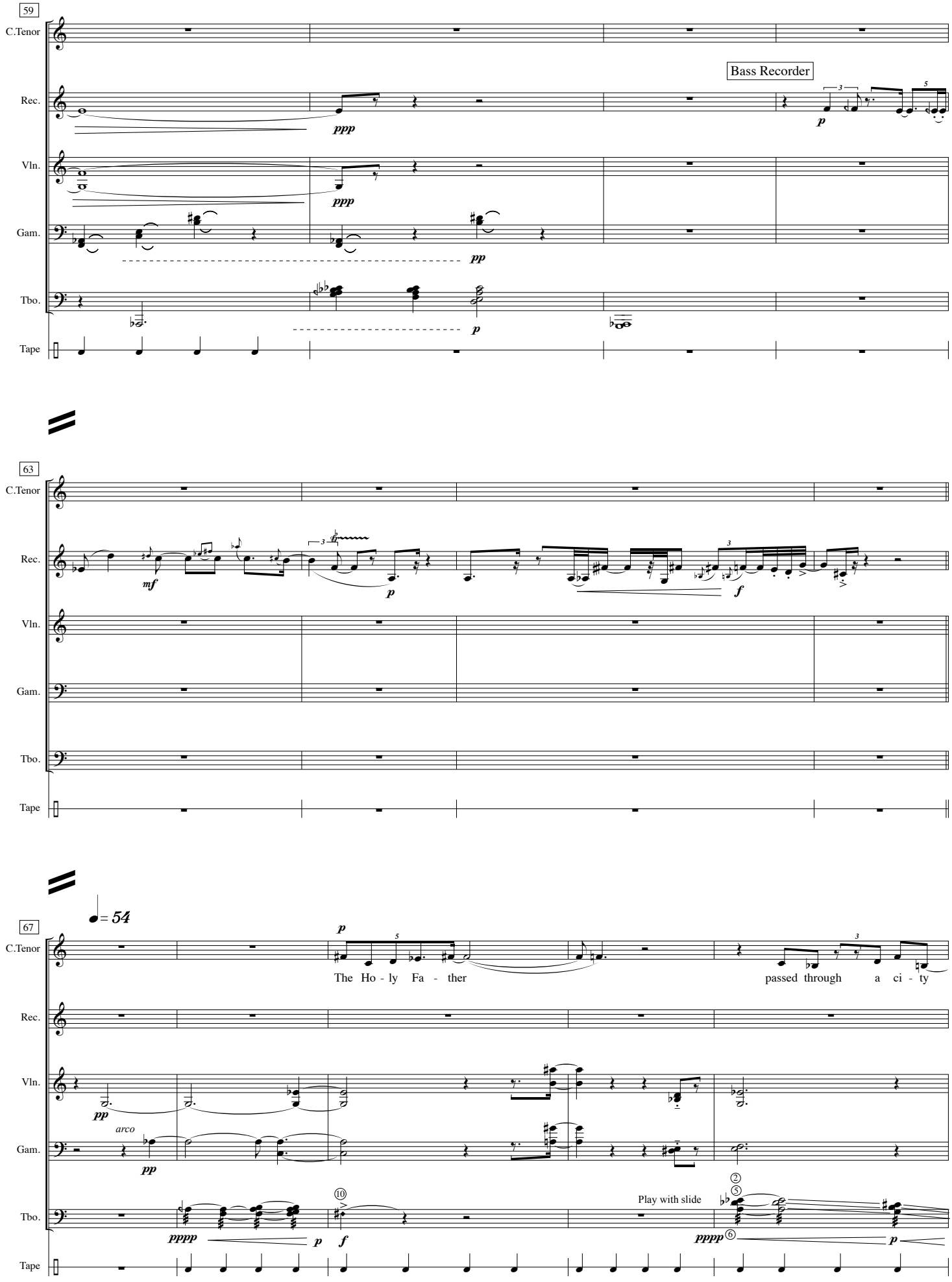
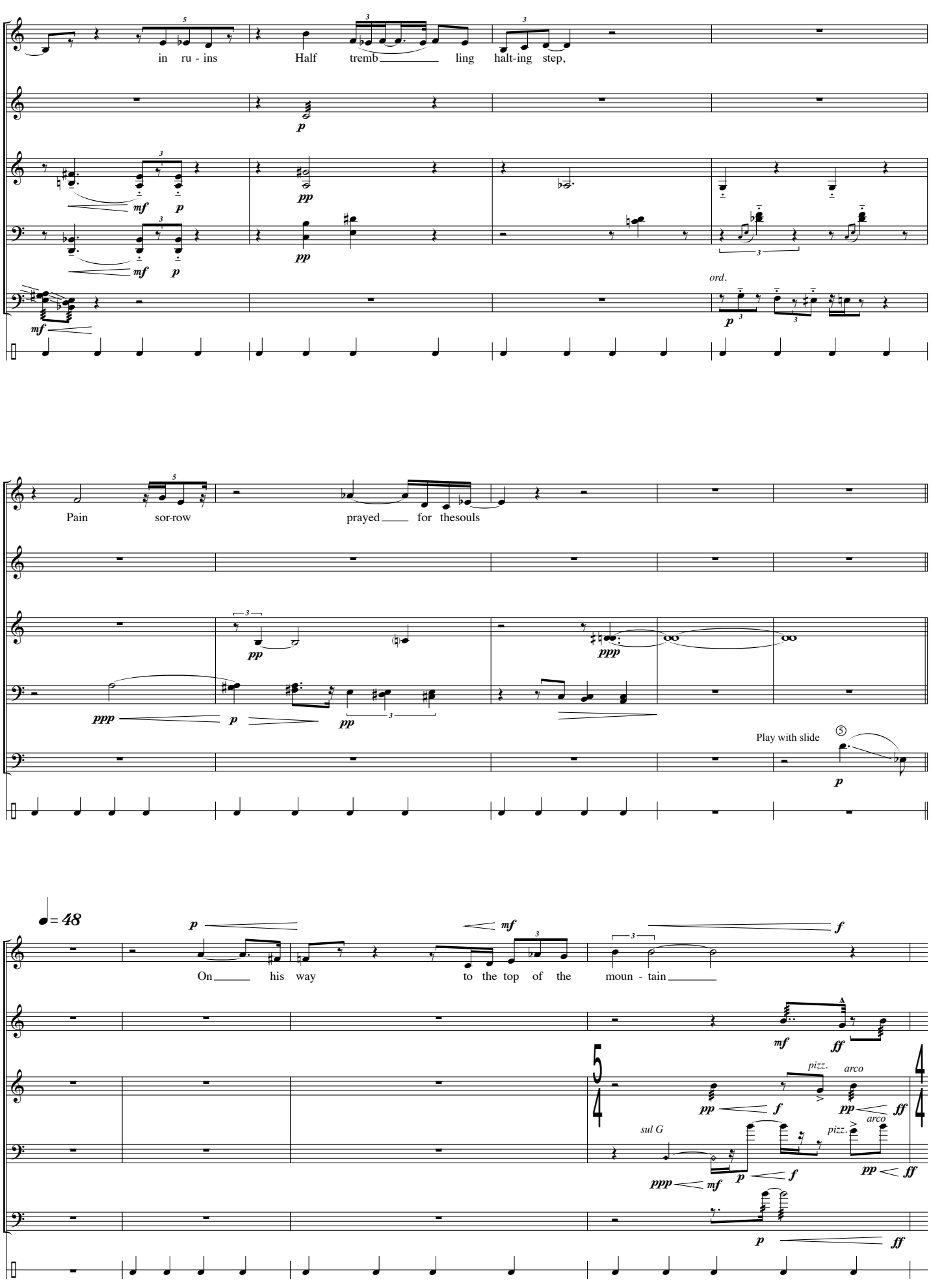

12
C.Tenor
A flam - - - ing sword flasing flames set the world on fi - re
Rec.
Vln.
Gam.
Tbo.
Tape
15
They died out with the slend - our
arco
arco sul D
20
Our La - dy Point - ing to the earth she
sul A
sul E

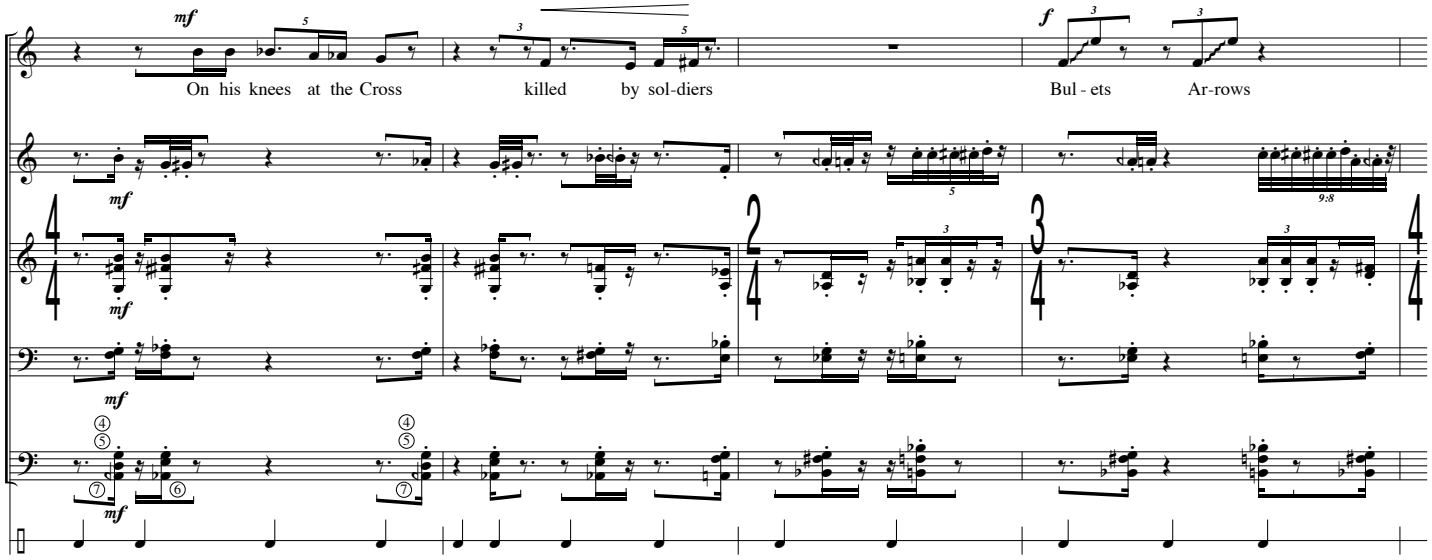

25
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
♩= 72
cried: Pen - ance Pen - ance Pen - ance
29
An im-mense light God!
pizz.
sul A
33
arco
pizz.


37
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
mp
Like peop - le pas - - - sing in front
pp
sul tasto.
sul A
sul A
p
40
= 60
of a mir - ror
p
pp
44
arco
f
pizz.
p
cresc. a poco a poco
p
cresc. a poco a poco

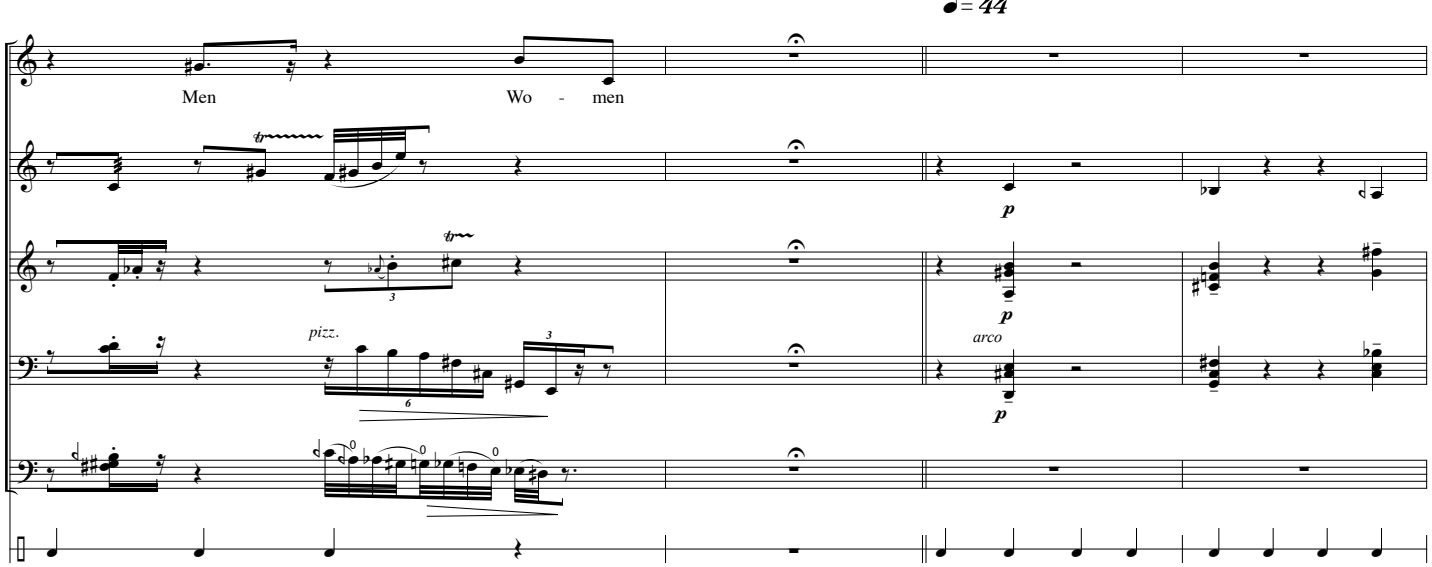

48
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
f
Bi - - - - - shops in white
p
f
p
f
f
f
52
Priests men and wo - men Go - ing up a steep
5
5
56
p
moun - - - tain A cross of rough - hewn trunks;
3
3
p
p
dim. a poco a poco
dim. a poco a poco

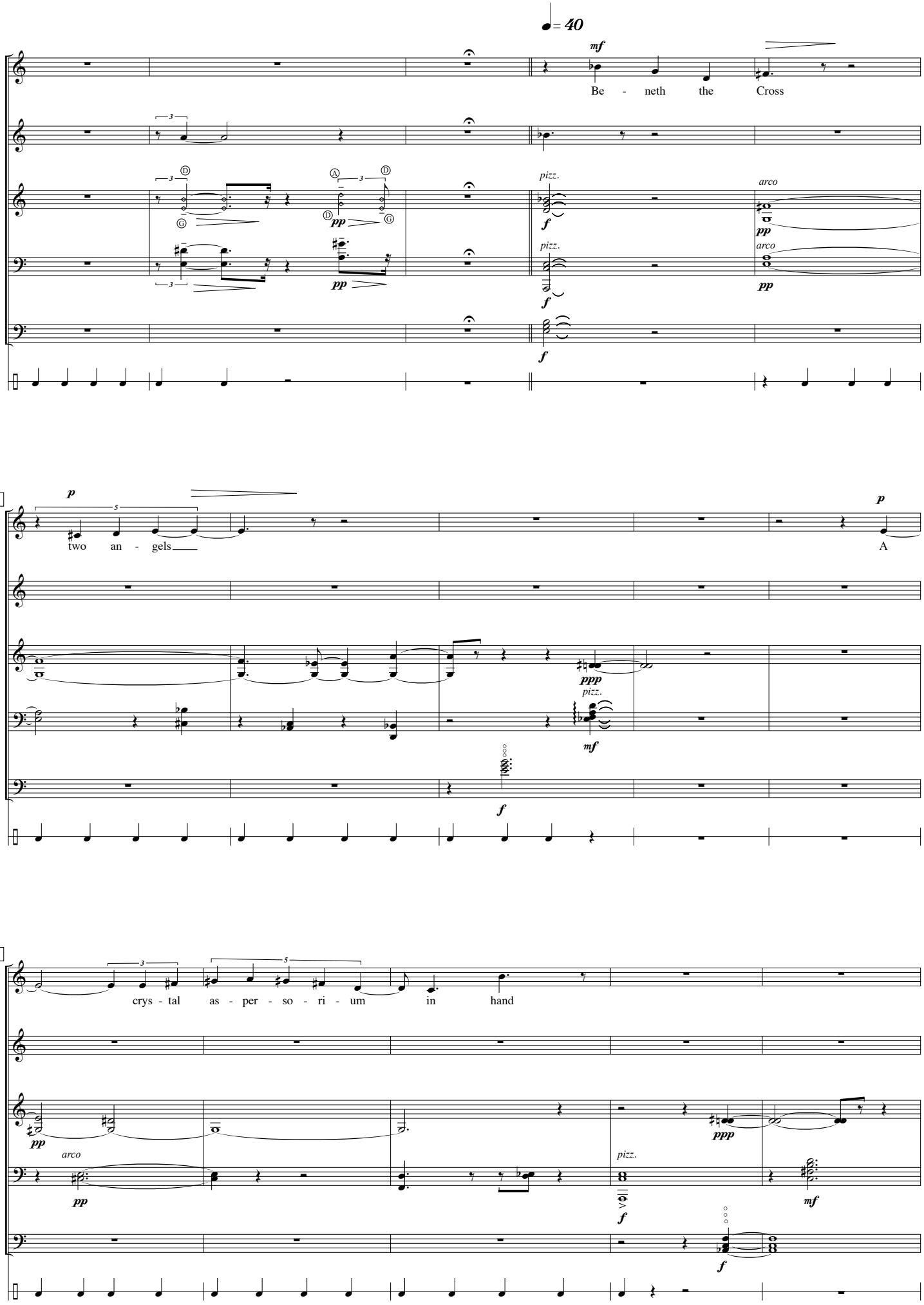

59
C.Tenor
Rec.
Bass Recorder
Vln.
Gam.
Tbo.
Tape
63
67
♩= 54
The Ho - ly Fa - ther
passed through a ci - ty
arco
Play with slide

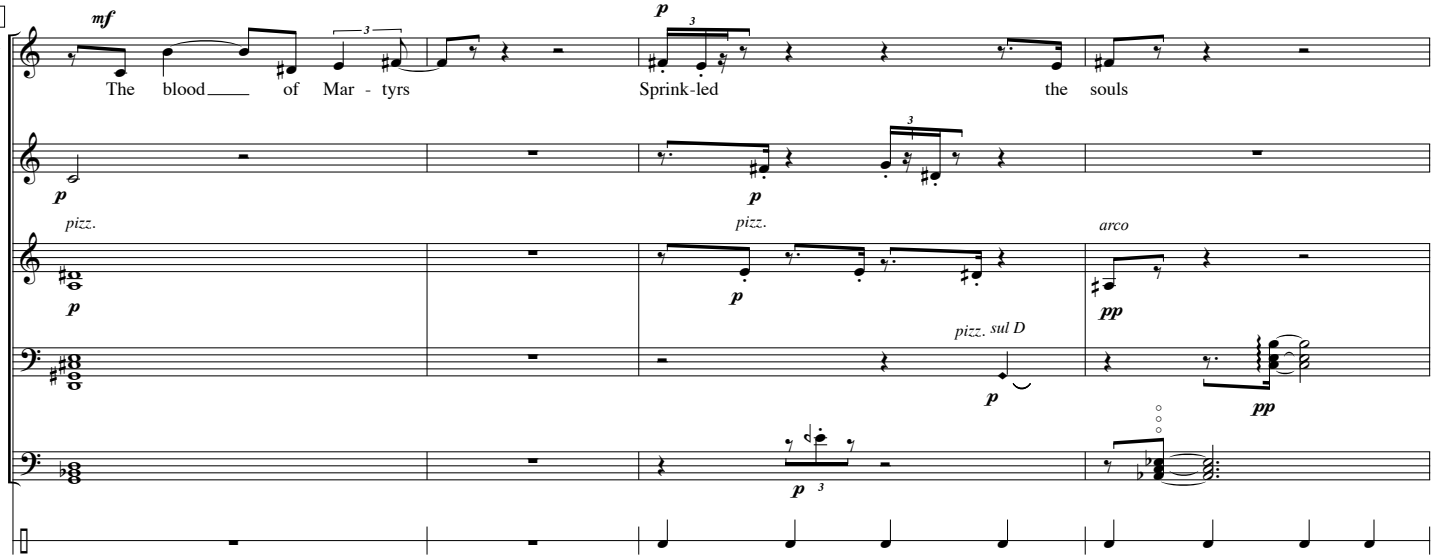

72
C.Tenor
in ru - ins
Half tremb ling halt-ing step,
Rec.
Vln.
Gam.
Tbo.
Tape
ord.
76
Pain sor-row prayed for thesouls
Play with slide
81
= 48
On his way to the top of the moun - tain
pizz.
arco
sul G

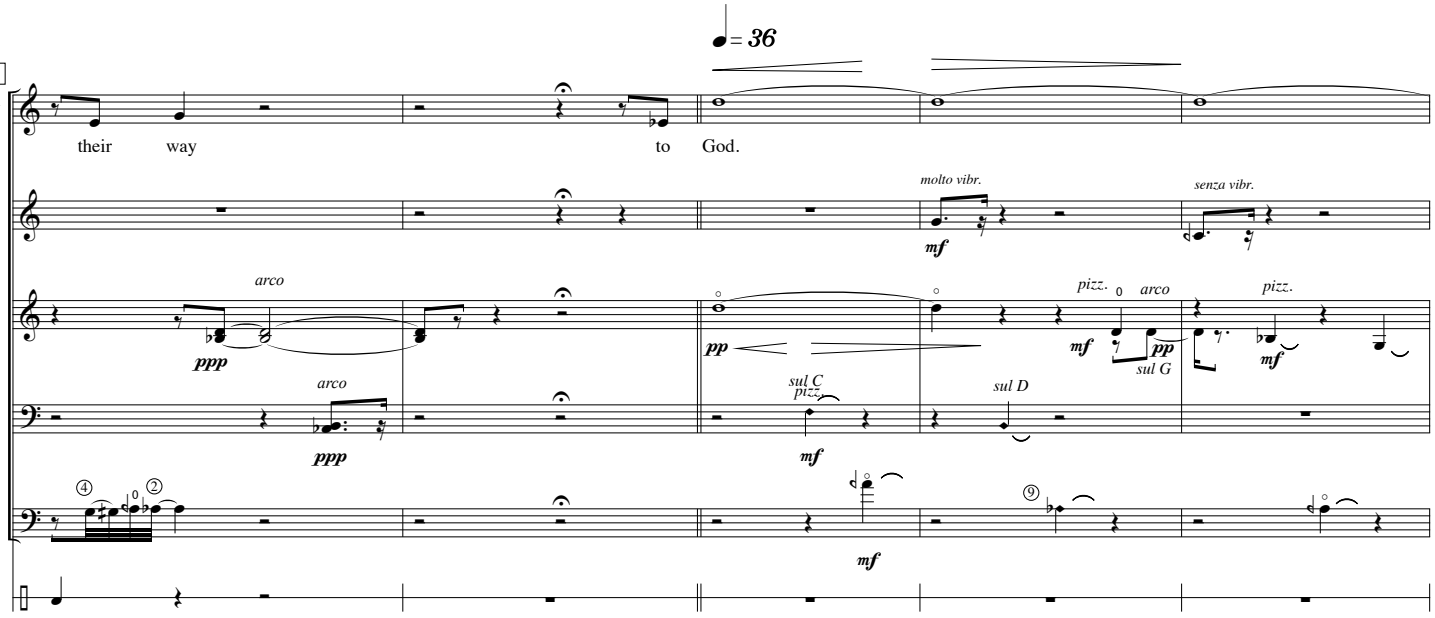

85
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
mf
On his knees at the Cross killed by sol-diers
f
Bul - ets Ar-rows

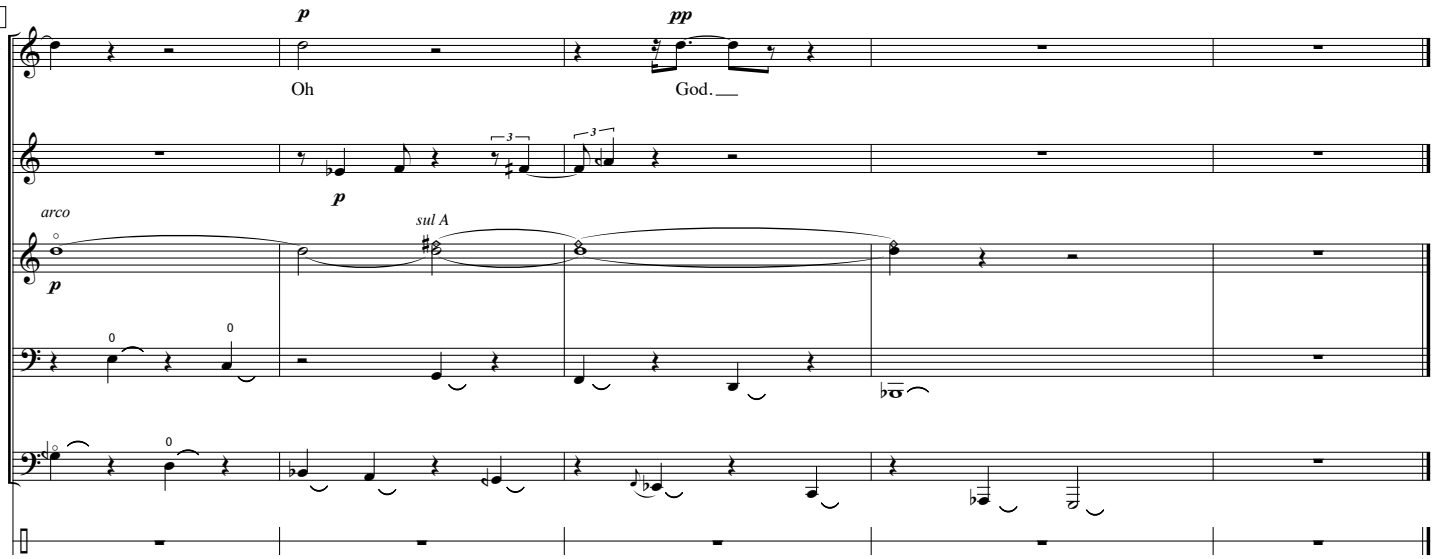
89
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
Died one by one
Bis - hops Priests
p
mf


92
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
♩= 44
Men Wo - men
pizz.
arco
p


♩= 40
96
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
mf
Be - neth the Cross
pizz.
arco
pp
f
101
p
two an - gels
A
ppp
mf
106
crys - tal as - per - so - ri - um in hand


111
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
mf
p
The blood of Mar - tyrs
Sprink-led the souls
pizz.
arco
pizz. sul D
pp


♩= 36
115
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
their way to God.
molto vibr.
senza vibr.
arco
pizz.
sul C
sul D
sul G
ppp
mf
pp


120
C.Tenor
Rec.
Vln.
Gam.
Tbo.
Tape
p
pp
Oh
God.
arco
sul A