

Henrik Ødegaard:

Dolor Matris

(The mother's sorrow)

Mezzosoprano solo
4 male soloists: T/T/Bar/Bar
Male choir: T/T/Bar/B
Two percussionists
Wind quintet
Duration: 45'

Score in c

A commision to
Estonian National Male Choir

Supported by
Komponistenes vederlagsfond

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Percussion instruments:

I:

Vibraphone

3 susp, cymb/triangle

4 tom-toms/bass drum

5 temple blocks

Sandpaper

Wind wood chimes

II:

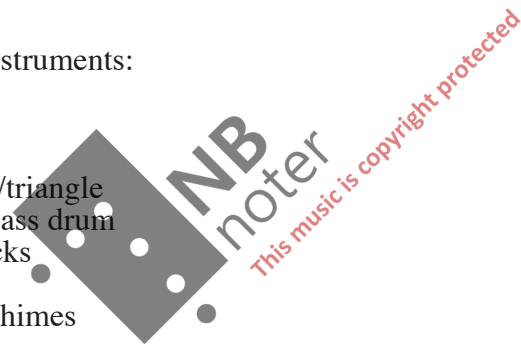
Marimba

3 susp, cymb/triangle

4 tom-toms/bass drum

Claves

Snare drum



Stabat Mater	Added lyrics	Translation
1	Veníte, ascendámus ad montem Dómini, et vidéte si est dolor sicut dolor meus. <i>Antiphone, to Benedictus, september 15th</i> Quo ábiit diléctus tuus, o pulchérissima mulierum? quo declinávit diléctus tuus ? et quærémus eum técum. <i>Antiphone, Laudes, september 15th</i>	Let us approach and ascend to the mountain of the Lord, and see if there be any sorrow like unto my sorrow. Where has your beloved gone, O most beautiful among women? To where has your beloved turned aside, so that we may seek him with you?
2 Interlude		
3 1 Stabat Mater dolorosa juxta crucem lacrimosa, dum pendebat Filius. 2 Cujus animam gementem, contristatam et dolentem, pertransivit gladius. 3 O quam tristis et afflicta fuit illa benedicta Mater Unigeniti! 4 Quæ mærebat et dolebat, pia Mater, dum videbat nati pœnas inclyti.		1 The grieving Mother stood weeping beside the cross where her Son was hanging. 2 Through her weeping soul, compassionate and grieving, a sword passed. 3 O how sad and afflicted was that blessed Mother of the Only-begotten! 4 Who mourned and grieved, the pious Mother, looking at the torment of her glorious Son.
	O vos ómnes qui transítis per víam, atténdite et vidéte: Si est dólór símilis sicut dólór méus. Atténdite, unívérssi pópuli, et vidéte dolórem méum. Si est dólór símilis sicut dólór méus. <i>Responsory from the holy week, after Book of Lamentations 1:12</i>	O all you who walk by on the road, pay attention and see: if there be any sorrow like my sorrow. Pay attention, all people, and look at my sorrow: if there be any sorrow like my sorrow.
5 Quis est homo qui non fleret, matrem Christi si videret in tanto supplicio?		5 Who is the person who would not weep seeing the Mother of Christ in such agony?

6 Quis non posset contristari, Christi natrem contemplari dolentem cum Filio?		6 Who would not be able to feel compassion on beholding Christ's Mother suffering with her Son?
4 Interlude		
5 7 Pro peccatis suæ gentis, vidit Iesum in tormentis, et flagellis subditum. 8 Vidit suum dulcem natum moriendo desolatum, dum emisit spiritum.		7 For the sins of his people she saw Jesus in torment and subjected to the scourge. 8 She saw her sweet offspring dying, forsaken, while He gave up his spirit.
	Recedite a me, amare flebo nolite incumbere ut consolemini me. <i>Antiphone, Laudes september 15th</i>	Depart from me. I will weep bitterly. Make no attempt to console me.
9 Eia Mater, fons amoris, me sentire vim doloris fac, ut tecum lugeam. 10 Fac ut ardeat cor meum in amando Christum Deum, ut sibi complaceam.		9 O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you. 10 Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him.
6 Interlude		
7 11 Sancta mater, istud agas, crucifixi fige plagas cordi meo valide. 12 Tui nati vulnerati, tam dignati pro me pati, pœnas mecum divide.		11 Holy Mother, grant that the wounds of the Crucified drive deep into my heart. 12 That of your wounded Son, so deigned to suffer for me, I may share the pain.
	De profundis clamavi ad te Domine * Domine exaudi vocem meam. Fiant aures tuæ intendentes * in vocem deprecationis meæ.	Out of the depths I have cried to thee, O Lord: Lord, hear my voice. Let thy ears be attentive to the voice of my supplication. If thou, O Lord, wilt mark

	Si iniquitates observaveris Domine, * Domine quis sustinebit? Quia apud te propitiatio est * et propter legem tuam sustinui te Domine. Sustinuit anima mea in verbo ejus * speravit anima mea in Domino. A custodia matutina usque ad noctem, * speret Israel in Domino. Quia apud Dominum misericordia * et copiosa apud eum redemptio. Et ipse redimet Israel * ex omnibus iniquitatibus eius. Domine non est exaltatum cor meum * neque elati sunt oculi mei. Neque ambulavi in magnis * neque in mirabilibus super me. Si non humiliter sentiebam * sed exaltavi animam meam sicut ablactatus est super matre sua, * ita retributio in anima mea. Speret Israel in Domino * ex hoc nunc et usque in sæculum. <i>Psalm 130/131</i> Gloria Patri et Filio * et Spiritui Sancto, sicut erat in principio et nunc et semper * et in sæcula sæculorum. Amen.	iniquities: Lord, who shall stand it. For with thee there is merciful forgiveness: and by reason of thy law, I have waited for thee, O Lord. My soul hath relied on his word: my soul hath hoped in the Lord. From the morning watch even until night, let Israel hope in the Lord. Because with the Lord there is mercy: and with him plentiful redemption. And he shall redeem Israel from all his iniquities. Lord, my heart is not exalted: nor are my eyes lofty. Neither have I walked in great matters, nor in wonderful things above me. If I was not humbly minded, but exalted my soul As a child that is weaned is towards his mother, so reward in my soul. Let Israel hope in the Lord, from henceforth now and for ever. Glory be to the Father and to the Son and to The Holy Ghost As it was in the beginning, is now and ever shall be, world without end. Amen
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	Numquid oblivisci potest mulier infantem suum ut non misereatur filio uteri sui. <i>Isaiah 49:15</i>	Can a mother forget the baby at her breast and have no compassion on the child she has borne?
13 Fac me tecum pie flere, crucifixo condolere, donec ego vixero.		13 Let me, pious one, weep with you, bemoan the Crucified, for as long as I live.
14 Juxta crucem tecum stare, et me tibi sociare in planctu desidero.		14 To stand beside the cross with you, and to join you in your weeping, this I desire.
8 Interlude		
9 15 Virgo virginum præclara, mihi jam non sis amara: fac me tecum plangere. 16 Fac ut portem Christi mortem, passionis fac consortem, et plagas recolere. 17 Fac me plagis vulnerari, cruce fac inebriari, et curore Filii. 18 Flammis urar ne succensus per te, Virgo, sim defensus in die judicii.		15 Chosen Virgin of virgins, be not bitter with me, let me weep with thee. 16 Grant that I may bear the death of Christ, share his Passion, and commemorate His wounds. 17 Let me be wounded with his wounds, let me be inebriated by the cross and your Son's blood. 18 O Virgin, may I be defended by you, on the day of judgement.
	Fulcite me floribus, stipate me malis, quia amore langueo. <i>Antiphone, Laudes september 15th</i>	Prop me up with flowers. Close me in with apples. For I languish through love.
19 Fac me cruce custodiri, morte Christi præmuniri, confoveri gratia. 20 Quando corpus morietur, fac ut animæ donetur paradisi gloria. Amen.		19. Let me be guarded by the cross, armed by Christ's death and His grace cherish me. 20. When my body dies, grant that to my soul is given the glory of paradise. Amen
10 Interlude		
11	O Crux, benedicta! que sola fuisti digna portare Regem cælorum et Dominum, alleluia. Defende nos omni malo. <i>Antiphone, september 15th</i>	O Blessed Cross, which only was worthy to bear the Lord and King of heaven, alleluia. Defend us from all evil.

1 Venite, ascendamus ad montem

Henrik Ødegaard 2022

$\text{♩} = \text{ca. } 92$ *mf* *f*

Mezzo-soprano solo
Tenor solo 1
Tenor solo 2
Baritone solo 1
Baritone solo 2
Tenor 1
Tenor 2
Baritone
Bass
Percussion 1
Percussion 2
Flute
Oboe
Clarinet in B $\flat$
Horn in F
Bassoon

Ve - ni - te, _____ ve - ni - te, _____ as - cen - da - mus ad mon-tem, _____

Ve - ni - te, _____ ve - ni - te, _____ as - cen - da - mus ad mon-tem, _____

Ve - ni - te, _____ ve - ni - te, _____ as - cen - da - mus ad mon-tem, _____

Ve - ni - te, _____ ve - ni - te, _____ as - cen - da - mus ad mon-tem, _____

Ve - ni - te, _____ ve - ni - te, _____ as - cen - da - mus, _____ as-cen-

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8

Mezzo solo

ad mon - tem, ad mon - tem Do-mi-ni, *ff*

T solo 1

Ad mon - tem Do-mi-ni, *pp*

T solo 2

Ad mon - tem Do-mi-ni, *pp*

Bar solo 1

Ad mon - tem Do-mi-ni, *pp*

Bar solo 2

Ad mon - tem Do-mi-ni, *pp*

T 1

ad mon - tem, ad mon - tem, mon - tem, ad mon - tem Do-mi-ni, *ff*

T 2

ad mon - tem, ad mon - tem, mon - tem, ad mon - tem Do-mi-ni, *ff*

Bar.

ad mon - tem, ad mon - tem, mon - tem, ad mon - tem Do-mi-ni, *ff*

B

da - mus ad mon - tem, ad mon - tem Do-mi-ni, *ff*

14

Mezzo solo

et vi - de - te si est do - lor, do - lor si - cut do - lor *mf*

T solo 1

Do - mi - ni, vi - de - te si est do - lor si - cut do - lor *mp*

T solo 2

Do - mi - ni, vi - de - te si est do - lor si - cut do - lor *mp*

Bar solo 1

Do - mi - ni,

Bar solo 2

Do - mi - ni,

23

Mezzo solo

me - us, _____ vi - de - te si _____ est _____ do - lor, si - cut do - lor

T solo 1

8 me - us. _____

T solo 2

8 me - us. _____

Bar solo 1

mp vi - de - te si est do - lor, si - cut _____

Bar solo 2

mp vi - de - te si est do - lor, si - cut do - lor

T 1

8

T 2

8

Bar.

B

mp *p* ve - ni - te, _____

31

Mezzo solo

me - us.

T solo 1

8 *mp* Quo a - bi - it _____ di - lec - tus _____ tu - us, o _____ pul -

T solo 2

8 *mp* Quo a - bi - it _____ di - lec - tus _____ tu - us, o _____ pul -

Bar solo 1

mp me - us. Quo a - bi - it _____ di - lec - tus _____ tu - us, o _____ pul -

Bar solo 2

mp me - us. Quo a - bi - it _____ di - lec - tus _____ tu - us, o _____ pul -

B

mf *p* ve - ni - te.

37 *mf* *mp* *f*

T solo 1
8 cher - ri - ma mu - li - e - rum? Quo de - cli - na - vit di - lec - tus tu - us? Et quæ - re - mus e - um

T solo 2
8 cher - ri - ma mu - li - e - rum? Quo de - cli - na - vit di - lec - tus tu - us? Et quæ - re - mus e - um

Bar solo 1
cher - ri - ma mu - li - e - rum? Quo de - cli - na - vit di - lec - tus tu - us? Et quæ - re - mus e - um

Bar solo 2
cher - ri - ma mu - li - e - rum? Quo de - cli - na - vit di - lec - tus tu - us? Et quæ - re - mus e - um

44 *mf*

Mezzo solo
Ve - ni - te, ve - ni - te, as - cen -

T solo 1
8 te - cum.

T solo 2
8 te - cum.

Bar solo 1
te - cum.

Bar solo 2
te - cum.

T 1
8 *f* Ve - ni - te, ve - ni - te, as - cen -

T 2
8 *f* Ve - ni - te, ve - ni - te, as - cen -

Bar.
f Ve - ni - te, ve - ni - te, as - cen -

B
f Ve - ni - te, ve - ni - te, as - cen - da - mus,

50 *f*

Mezzo solo

da - mus ad mon - tem, _____ ad mon - tem, _____ ad

T 1

8 da - mus ad mon - tem, _____ ad mon - tem, _____ ad mon - tem, mon - tem, _____

T 2

8 da - mus ad mon - tem, _____ ad mon - tem, _____ ad mon - tem, mon - tem, _____

Bar.

da - mus ad mon - tem, _____ ad mon - tem, ad mon - tem, _____ mon -

B

_____ as-cen - da - mus ad mon - tem, _____

56 *ff* Attacca no. 3.

Mezzo solo

mon - - - tem Do - mi

T solo 1

8 Ad mon - tem Do - mi - ni, _____ Do - mi - ni _____

T solo 2

8 Ad mon - tem Do - mi - ni, _____ Do - mi - ni _____

Bar solo 1

Ad mon - tem Do - mi - ni, _____ Do - mi - ni _____

Bar solo 2

Ad mon - tem Do - mi - ni, _____ Do - mi - ni _____

T 1

8 _____ ad mon - tem Do - mi - ni. _____

T 2

8 _____ ad mon - tem Do - mi - ni. _____

Bar.

tem _____ Do - mi - ni. _____

B

ad mon - tem Do - mi - ni, _____

2 Interlude

62 ♩ = ca. 84

Perc. 1

Bsn.

Sandpaper:

mf *mp* *p* *mf*

68

Perc. 1

Bsn.

f *mp* *mf* *p*

74

Perc. 1

Bsn.

mf *mp* *p*

Attacca no. 3.



3 Stabat Mater dolorosa

$\text{♩} = \text{ca. } 60$

Henrik Ødegaard 2022

[illegible]

10

T 1

8

mo - sa bat Fi - li - us,

T 2

8

mo - sa pen* - de - bat Fi - li - us,

Bar.

mo - sa de - bat Fi - li - us,

B

sa dum* de - bat Fi - li - us,

Perc. 1

Sandpaper: 5 temple-blocks:

mf > pp mp p f mf mp

Perc. 2: Mrb.

p mf f

Fl.

p mf

Ob.

mf

B♭ Cl.

p mf p

F Hn.

p p mf p

Bsn.

p mf p

* dum, pen: Underlined consonant(s): Let them be the main sound, without making an accent!

22

T solo 1 *pp*
le - n

T solo 2 *pp*
le - n

Bar. solo 1 *pp*
le - n

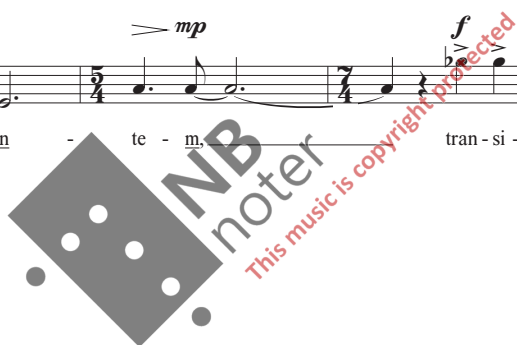
Bar. solo 2 *pp*
le - n

T 1 *mf* *mp* *f* *mf* *f* *mf*
do - le - n - te - m, per gla - di - u -

T 2 *mf* *mp* *f* *mf*
et do - le - n - te - m, tran - si - vit gla - di - u -

Bar. *mf* *mp* *f* *mf*
do - le - n - te - m, tran - si - vit gla - di - u -

B *mp* *f* *mf*
tam et do - le - n - te - m, tran - si - vit gla - di - u -



34

mf *p* *mf* *p* *mf* *p* *f*

T 1
8
O tris-tis et af-flic-ta f - u - it il - la be-ne-dic-ta Ma - ter

p *mf* *p* *mf* *p* *f*

T 2
8
s k tris-tis et af-flic-ta f - u - it il - la be-ne-dic-ta Ma - ter

f *mf* *p* *mf* *p* *f*

Bar.
qua - m tris-tis et af-flic-ta f - u - it il - la be-ne-dic-ta Ma - ter

p *mf* *p* *mf* *p* *f*

B
s k tris-tis et af-flic-ta f - u - it il - la be-ne-dic-ta Ma - ter

Sandpaper: 5 temple-blocks: Sandpaper: 5 temple-blocks:

Perc. 1
p *mf* *p* *mf* *f*

Perc. 2: Mrb.
fp *mf* *p* *p* *mf* *p* *f*

Fl.
Ob.
B♭ Cl.

NB
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39

mf

T 1 U - ni - ge - ni - ti! Quæ — mæ - re - bat et do - le - bat,

mf

T 2 U - ni - ge - ni - ti! Quæ — mæ - re - bat et do - le - bat,

Bar. U - ni - ge - ni - ti!

B U - ni - ge - ni - ti!

Perc. 1 *mf* $\leftarrow$ *f* *mf* $\overset{3}{\triangleright}$ *p* $\leftarrow$ *mf* $\overset{3}{\triangleright}$ *p* $\leftarrow$ *mf* $\triangleright$ *p*

Perc. 2: Mrb. *mf* $\triangleright$ *p* *mf* $\triangleright$ *p* etc.

Fl.

Ob.

B♭ Cl.

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70

Mezzo solo

de - - - te: *ff* Si est do - lor,

T solo 1

ff Si est do - lor,

T solo 2

ff Si est do - lor,

Bar. solo 1

ff Si est do - lor,

Bar. solo 2

ff Si est do - lor,

Perc. 1

p *ff* *fp* *f*

Perc. 2: Mrb.

f *ff*

74

Mezzo solo

si est do - lor si - mi - lis si - cut do - lor,

T solo 1

f si est do - lor si - mi - lis si - cut do - lor,

T solo 2

f si est do - lor si - mi - lis si - cut do - lor,

Bar. solo 1

f si est do - lor si - mi - lis si - cut do - lor,

Bar. solo 2

f si est do - lor si - mi - lis si - cut do - lor,

Perc. 1

fp *f* *fp* *f*

Perc. 2: Mrb.

76 *ff* *mf*

Mezzo solo
do - - - lor me - us. O, 0 vos

T solo 1
do - - - lor me - us.

T solo 2
do - - - lor me - us.

Bar. solo 1
do - - - lor me - us.

Bar. solo 2
do - - - lor me - us.

Perc. 1
fp *f* *mp* *p* *mf* *p*

Perc. 2: Mrb.
mp *p*

79 *mf* *mp* *mf* *mp*

Mezzo solo
o - m - nes. At - ten - di - te, u - ni - ver - si

Perc. 1
mf *pp*

"Dead beat",
mallet damping:

Perc. 2: Mrb.
p

Fl.
p

Ob.
p

B♭ Cl.
p

F Hn.
p

Bsn.
p

85 *mf*

Mezzo solo

po - pu - li, et vi - de - te do - lo - rem me - um.

Perc. 2: Mrb.

mf *p* *mf*

Fl.

pp

Ob.

B♭ Cl.

90 *mf* *mp* *mf* *mp*

Mezzo solo

Si est do - lor si-mi-lis si - cut do - lor me - us.

Perc. 2: Mrb.

p *mf* *p* *pp*

Fl.

p

Ob.

B♭ Cl.

♩ = ca. 60

98

T solo 1

T solo 2

Bar. solo 1

Bar. solo 2

T 1

T 2

Bar.

B

pp fle - ret, *ppp* vi -

pp fle - ret, *ppp* vi -

pp fle - ret, *ppp* vi -

pp fle - ret, *ppp* vi -

mf > *p* Qui non fle - ret, *mf* ma vi -

mp ho non fle - ret, *mf* Chri si vi -

mf > *p* sest non fle - ret, *mf* trem vi -

mf ho - mo qui non fle - ret, *f* Chri - sti si vi -

105

T solo 1

T solo 2

Bar. solo 1

Bar. solo 2

T 1

T 2

Bar.

B

de - ret, de - ret,

de - ret, de - ret,

de - ret, de - ret,

de - ret, de - ret,

de - ret i - n pli - ci - o? *f* > *mf* *f* > *mf*

de - ret tan - to sup pli - ci - o? *f* > *mf* *f* > *mf*

de - ret tan - to sup pli - ci - o? *f* > *mf* *f* > *mf*

de - ret tan - to sup pli - ci - o? *f* > *mf* *f* > *mf*

117

mf *f* *mp* *p*

T 1 trem. co - n - te - m - pla - ri,

T 2 co - n - te - m - pla - ri, *mf* e - n -

Bar. *mf* *f* *mp* na co - n - te - m - pla - ri,

B *f* *mp* *mf* te - m ri, do - l

Perc. 1 5 temple-blocks: *pp* *p* *mf* *pp* *mp* Sandpaper: *3*

Perc. 2: Mrb. *mp* *p*

Fl. *p* *mf* *p*

Ob.

B♭ Cl. *mf* *p*

F Hn. *p* *mf* *p* *p*

Bsn. *mf* *p*

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121 *mf* *f* Attacca no. 4.

T 1
8 te - m cu-m Fi - li - o? _____

T 2
8 te - m cu-m Fi - li - o? _____

Bar.
mf *f*
te - m cu-m Fi - li - o? _____

B
mf *f*
te - m cu-m Fi - li - o? _____

Perc. 1
5 temple-blocks:
p *f* *mf* *mp* *pp*
Claves:

Perc. 2
mf *pp*

Perc. 2: Mrb.
mf *f* *mp*

Fl.
mf

Ob.
mf

B♭ Cl.
p *mf* *ppp*

F Hn.
mf

Bsn.
mf

4 Interlude

125 $\text{♩} = \text{ca. } 60$

Perc. 2

Claves:

$mf > pp$ f p

B♭ Cl.

f mf f mf

130

Perc. 2

pp mf p $mf > p$

B♭ Cl.

p mf f mf mp

134

Perc. 2

f mf p mf pp

B♭ Cl.

mf mp

138

Perc. 2

Attacca no. 5!

B♭ Cl.

f p pp

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5 Pro peccatis suæ gentis

Henrik Ødegaard 2023

♩ = ca. 72

Mezzo-soprano solo

Tenor solo 1

Tenor solo 2

Soli

Baritone solo 1

Baritone solo 2

Tenor 1

Tenor 2

Choir

Baritone

Bass

Perc. 1: Vibraphone

Percussion 2

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Motor on, slow:

mf

Reo.

mf *p* *mf* *p* *mf* *p* *p* *mf*

mf *p* *mf* *p* *p* *mf*

mf *3*

3

3

3

18 *mf*

T 1 gel - lis sub - di - tum. Vi - dit su - um dul - cem na - tum

T 2 *mf* gel - lis sub - di - tum. Vi - dit su - um dul - cem na - tum

Bar. *mf* Vi - dit su - um dul - cem na - tum

B *mf* Vi - dit su - um dul - cem na - tum

Perc. 1: Vibr. *mf*

Perc. 2 triangle stick on edge: *mp* *mf*

18 Fl. *p* *mp*

Ob.

B♭ Cl.

F Hn. *p* *mp*

Bsn.

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24

T 1 *p* *mf*
spi - ri - tum, _____

T 2 *p* *mf*
spi - ri - tum, _____

Bar.
mo - ri - en - do de - so - la - tum, dum e - mi - sit spi - ri - tum, _____

B
mo - ri - en - do de - so - la - tum, dum e - mi - sit spi - ri - tum, _____

Perc. 1:
Vibr.

Perc. 2
soft mallet: *mp* *mf*
Bass dr. 3 susp. cymb/ triangle:
mf

Fl. *pp* *mf*

Ob. *p*

B♭ Cl. *mf*

F Hn. *mf*

Bsn. *p* *mp*

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29

T 1
8
dum e - mi - sit spi - ri - tum, dum e - mi - sit spi - ri - tum, —

T 2
8
dum e - mi - sit spi - ri - tum, dum e - mi - sit spi - ri - tum, —

Bar.
e - mi - sit spi - ri - tum, dum e - mi - sit spi - ri - tum, spi - ri - tum, —

B
e - mi - sit spi - ri - tum, dum e - mi - sit spi - ri - tum, spi - ri - tum, —

Perc. 1:
Vibr.
f *ff*

Perc. 2
Bass dr. 4 tom-toms:
p *mf* *f* *mp* *mf* *f* *fp* *f*

Fl.
29
f

Ob.
mf *ff*

B♭ Cl.
f *mf*

F Hn.
f *mf*

Bsn.
mf *f* *mf*

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34 *mf*

T 1
8 spi - ri - tum.

T 2
8 spi - ri - tum.

Bar.
mf spi - ri - tum.

B
mf spi - ri - tum.

Perc. 1:
Vibr.
mf
Bass dr.

Perc. 2
mf 3 susp. cymb/
triangle:
triangle stick
on edge:

Fl.
34 *f poss* *mp* *p* *f* *p* *mf* *p* *mf*

Ob.
mf *p* *mf*

B♭ Cl.
mf *p* *mf*

F Hn.
mp *f* *mp* *p* con sord.

Bsn.
f *mp*

40

Perc. 1:
Vibr.

Perc. 2
soft mallet:

Fl.
40 *p* *mf* *p*

Ob.
p *p* *mf* *p*

B♭ Cl.
p *mf* *p*

F Hn.
p *mf* *p*

Bsn.
p *mf* *p*

♩ = ca. 84

mf

45

Mezzo solo

Re - ce-di-te a me, a me,

T solo 1

a me,

T solo 2

a me,

Bar. solo 1

mp

Bar. solo 2

a

Perc. 1: Vibr.

triangle stick on edge:

Perc. 2

45

Fl.

p

Ob.

p

B♭ Cl.

p

F Hn.

Bsn.

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52

Mezzo solo

re - ce - di - te a me, a me, a - ma - re fle - bo,

T solo 1

a me,

T solo 2

a me,

Bar. solo 1

p

me,

a me,

Bar. solo 2

p

me,

a me,

58 *poco f* *mp*

Mezzo solo
fle - bo, - fle - - - - - bo,

T solo 1
8 *p*
bo

T solo 2
8 *p*
bo

Bar. solo 1
mp *p*
fle - bo, -

Bar. solo 2
mp *p*
fle - bo, -

64 *f*

Mezzo solo
a - ma - re - fle - bo, - a - ma - re

T solo 1
8 *f*
a - ma - re - fle - bo, -

T solo 2
8 *f*
a - ma - re - fle - bo, -

Bar. solo 1
f *mp*
a - ma - re - fle - bo, - fle -

Bar. solo 2
f *mp*
a - ma - re - fle - bo, - fle -

70 *mf*

Mezzo solo
fle - - bo, - fle - bo, - fle - bo, -

Bar. solo 1
p
bo,

Bar. solo 2
p
bo,

75

Mezzo solo
fle - bo, - fle - - - - bo,

81 *più lento* *mp*

Mezzo solo
no - li - te - in - cum - be - re - ut con - so - le - mi - ni me.

93

T 1
8
me sen-ti - re vim do-lo - ris *ff* fac, _____ fac, _____ ut te - cum lu - ge -

T 2
8
me sen-ti - re vim do-lo - ris *ff* fac, _____ fac, _____ ut te - cum lu - ge -

Bar.
me sen-ti - re vim do-lo - ris *ff* fac, _____ fac, _____ ut te - cum lu - ge -

B
fac, _____ fac, _____ ut te - cum lu - ge -

Perc. 1
f *mp* 4 tom-toms/
bass drum: *f* *ff* 3 3 3

Perc. 2
f *mp* 4 tom-toms/
bass drum: *f* *ff* 3 3 3

Fl.
93 *f* *mf*

Ob.
mf

B $\flat$ Cl.
mf

F Hn.
mp *mf* *f* *mf* 3

Bsn.
mf

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98

T 1
8
am. Fac, _____ fac ut ar - de - at cor me - um

T 2
8
am. _____ Fac, _____ fac ut ar - de - at cor me - um

Bar.
am. Fac, _____ fac ut ar - de - at cor me - um

B
am. _____ Fac, _____ fac ut ar - de - at cor me - um

Perc. 1
fp *ff* *f* *mf* *f* *mp*

Perc. 2
fp *ff* *f* *mf* *f*

Fl.
98
f *mf*

Ob.
f *mf*

B♭ Cl.
f *mf*

F Hn.
f *mp*

Bsn.
f *mp*

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103

T 1 *f*
in a - man - do Chris - tum De - um,

T 2 *f*
in a - man - do Chris - tum De - um,

Bar. *f* *mf*
in a - man - do Chris - tum De - um, ut si - bi com -

B *mf* *mf*
ut si - bi com -

Perc. 1 *f* *mp* *mf* *p*

Perc. 2 *mp* *f* *mp* *mf* *p*

Fl. 103 *pp*

Ob. *p*

B♭ Cl. *p*

F Hn. *p* *mp*

Bsn.

NB
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108

T 1

T 2

Bar.

B

Perc. 1

Perc. 2

Fl.

Ob.

B♭ Cl.

F Hn.

Bsn.

116

Perc. 1

Perc. 2

Fl.

Ob.

B♭ Cl.

F Hn.

pla - ce - am, co-m - pla-ce a - m.

pla - ce - am, co-m - pla-ce a - m.

mp *mf* *p* *mf* *p* *f*

mp *mf* *p* *f*

f *f* *f* *f* *f* *f*

p *mf* *f* *p* *f* *f*

mf *mp* *p*

5 temple blocks:

Thin, wooden sticks:

mp *mp* *p* *p* *p* *pp*

ff *f* *mf* *ff* *ff* *ff*

ff *mp* *p*

120 Attacca no. 6.

Perc. 1 *mp* *pp* *p*

Perc. 2 *p*

Fl. *mp* *mf* *f*

6 Interlude

124 ♩ = ca. 69

Perc. 1 5 temple blocks: *p* *mf*

Perc. 2 4 tom-toms: *p* *mf*

Fl. *mp* *mf* *f*

128

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

Fl. *mf*

131 Attacca no. 7.

Perc. 1

Perc. 2

Fl. *mp*

7 Sancta Mater, istud agas

Henrik Ødegaard 2023

$\text{♩} = \text{ca. } 69$

Mezzo-soprano solo

Tenor solo 1

Tenor solo 2

Soli

Baritone solo 1

Baritone solo 2

Tenor 1

Tenor 2

Choir

Baritone

Bass

Percussion 1: Vibraphone

Percussion 2

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

p

mp

pp

San - cta ma - ter, i - stud a - ga

cru - ci - fi - xi fi - ge

San - cta ma - ter, i - stud a - gas, cru - ci - fi - xi fi - ge

cru - ci - fi - xi fi - ge

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6

T solo 1

8

pla - ga

San - cta ma - ter, i - stud

T solo 2

8

pla - ga

San - cta ma - ter, i -

Bar. solo 1

p

mf

cor - di me - o va - li - de. San - cta ma - ter,

Bar. solo 2

p

mf

cor - di me - o va - li - de. San - cta

T 1

8

me - o va - li - de.

T 2

pp

mf

pla - ga me - o va - li - de.

Bar.

pla - gas cor - di me - o va - li - de.

B

mp

mf

cor - di me - o va - li - de.

11

T solo 1

8

a - gas, cru - ci - fi - xi fi - ge pla - gas

T solo 2

8

stud a - gas, cru - ci - fi - xi fi - ge, cru - ci - fi - xi fi -

Bar. solo 1

i - stud a - gas, cru - ci - fi - xi fi - ge pla - gas, fi - ge

Bar. solo 2

ma - ter, i - stud a - gas, cru - ci - fi - xi, cru - ci - fi - xi fi - ge

T 1

8

T 2

8

Bar.

B

17

T solo 1
8 cor - di me - o va - li - de.

T solo 2
8 ge, cor - di me - o va - li - de.

Bar. solo 1
pla - gas cor - di me - o va - li - de.

Bar. solo 2
pla - gas cor - di me - o va - li - de.

T 1
8 Tu - i na - ti vul - ne -

T 2
8 Tu - i na - ti vul - ne -

Bar.
8 Tu - i na - ti vul - ne -

B
8 Tu - i na - ti vul - ne -

22

T solo 1
8 Tu - i na - ti vul - ne - ra - ti, tam dig -

T solo 2
8 Tu - i na - ti vul - ne - ra - ti, tam dig -

Bar. solo 1
8 Tu - i na - ti vul - ne - ra - ti, tam dig -

Bar. solo 2
8 Tu - i na - ti vul - ne - ra - ti, tam dig -

T 1
8 ra - ti, tam dig - na - ti pro me pa - ti,

T 2
8 ra - ti, tam dig - na - ti pro me pa - ti,

Bar.
8 ra - ti, tam dig - na - ti pro me pa - ti,

B
8 ra - ti, tam dig - na - ti pro me pa - ti,

27

T solo 1
8 na - ti___ pro me pa - ti, pœ-nas me - cum di - vi - de, me - cum___ di - vi - de.

T solo 2
8 na - ti___ pro me pa - ti, pœ-nas me - cum di - vi - de,___ me - cum___ di - vi - de.

Bar. solo 1
na - ti___ pro me pa - ti, pœ-nas me - cum di - vi - de, me - cum___ di - vi - de.

Bar. solo 2
na - ti___ pro me pa - ti, pœ-nas me - cum di - vi - de,___ me - cum___ di - vi - de.

T 1
8 ___ pœ - nas me - cum di - vi - de,___ di - vi - de. *ff*

T 2
8 ___ pœ - nas me - cum di - vi - de,___ di - vi - de. *ff*

Bar.
___ pœ - nas me - cum___ di - vi - de,___ di - vi - de. *ff*

B
- - - pœ - nas me - cum di - vi - de,___ di - vi - de. *ff*

34

Perc. 1: Vib.
3 susp. cymb.
soft mallets:
pp *mf* *p*

Perc. 2
pp *mf* *p*

Fl.
mf

Ob.
mf

B♭ Cl.
pp

F Hn.
con sord.
pp

Bsn.

39

Perc. 1:
Vib.

mp *pp*

triangle stick
on edge:

Perc. 2

mf *mf*

Fl.

pp

Ob.

mf

B♭ Cl.

F Hn.

Bsn.

mf

44

app. 4" Rep 8x, play
9x altogether:

Perc. 1:
Vib.

triangle stick
on edge:

Bass dr.:

Rep 10x, play
11x altogether:

Perc. 2

p *pp*

app. 8" Rep 8x, play
9x altogether:

Fl.

pp

Ob.

app. 12" Rep 8x, play
9x altogether:

B♭ Cl.

ppp *p* *ppp*

con sord.

app. 10" Rep 5x, play
6x altogether:

F Hn.

pp

app. 20" Rep 4x, play
5x altogether:

Bsn.

pp

Free recitation, as
gregorian chant:

(app. 2")

Rep 17x:

T solo 1

8 (1) De profundis clamávi ad te Dó-mine * Dómine exáudi vo- cem me-am.

Free recitation, as
gregorian chant:

(app. 2")

T solo 2

8 (2) Fiant aures tuæ inten-dén-tes * in vocem deprecati-ó- nis me-æ. →

Free recitation, as
gregorian chant:

(app. 2")

Bar. solo 1

8 (1) De profundis clamávi ad te Dó-mine * Dómine exáudi vo- cem me-am.

Free recitation, as
gregorian chant:

(app. 2")

Bar. solo 2

8 (2) Fiant aures tuæ inten-dén-tes * in vocem deprecati-ó- nis me-æ. →

- T 1/Bar 1: (3) Si iniquitátes observáveris / Dómine, * Dómine / quis susti/nébit?
- T 2/Bar 2: (4) Quia apud te propitiáti/o est * et propter legem tuam sustínu/i te / Domine.
- T 1/Bar 1: (5) Sustínuit ánima mea in verbo / ejus * sperávit ánima / mea in / Dómino.
- T 2/Bar 2: (6) A custódia matutína usque ad / noctem, * speret Isra/el in / Dómino.
- T 1/Bar 1: (7) Quia apud Dóminum miseri/córdia * et copiósá apud / eum re/démpcio.
- T 2/Bar 2: (8) Et ipse rédimet / Israel * ex ómnibus iniqui/tátibus / eius.
- T 1/Bar 1: (9) Dómine non est exaltátum cor / meum * neque eláti sunt / óculi / mei.
- T 2/Bar 2: (10) Neque ambulávi in / magnis * neque in mirab/ílibus / super me.
- T 1/Bar 1: (11) Si non humíliter senti/ébam * sed exaltávi / ánimam / meam
- T 2/Bar 2: (12) sicut ablatátus est super matre / sua, * ita retribútió in / ánima / mea.
- T 1/Bar 1: (13) Speret Israel in / Dómino * ex hoc nunc et / usque in / sœculum.
- T 2/Bar 2: (14) Glória Patri et / Filio * et Spi/rítui / Sancto,
- T 1/Bar 1: (15) sicut erat in princípío et nunc et / semper * et in sœcula sæcu/lórum. / Amen.

Mezzo solo

57 = 60

pp

3rd time only: **mf**

Num -

Rep 2x, 2nd: **mf**, 3rd: **f**

T 1

8 Si - cut ab - la - cta - tus est su - per ma - tre su - a, i - ta re - tri - bu - ti - o in a - ni - ma me - a.

T 2

8 Si - cut ab - la - cta - tus est su - per ma - tre su - a, i - ta re - tri - bu - ti - o in a - ni - ma me - a.

Bar.

8 Si - cut ab - la - cta - tus est su - per ma - tre su - a, i - ta re - tri - bu - ti - o in a - ni - ma me - a.

B

8 Si - cut ab - la - cta - tus est su - per ma - tre su - a, i - ta re - tri - bu - ti - o in a - ni - ma me - a.

Mezzo solo

64 = 56

quid ob - li - vi - sci po - test mul - i - er in - fan - tem su - um ut non mi - se - re - a - tur

Ob.

mf

85

T solo 1

le - re,

T solo 2

con - do - - - le - re,

Bar. solo 1

do - nec - e - go - vi - xe -

Bar. solo 2

do - nec - e - go - vi - xe -

T 1

e - go vi - xe -

T 2

con - do - - - le - re,

e - go vi - xe -

Bar.

con - do - - - le - re,

do - nec - e - go - vi - xe -

B

do - nec - e - go - vi - xe -

Perc. 1: Vib.

85

Perc. 2

Fl.

Ob.

B $\flat$ Cl.

ppp mp p mf

F Hn.

mf

Bsn.

mp mf

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89 *mf*

T solo 1
8 Fac me te - cum pi - e fle - re, cru - ci - fi - xo con - do

T solo 2
8 Fac me te - cum pi - e fle - re, cru - ci - fi - xo, cru - ci -

Bar. solo 1
ro. Fac me te - cum pi - e fle - re, cru - ci - fi - xo con - do

Bar. solo 2
ro. Fac me te - cum pi - e fle - re, cru - ci - fi - xo,

T 1
8 ro.

T 2
8 ro.

Bar.
ro.

B
ro.

Perc. 1: Vib.
89 *mf* *mp* *Reo.* *Reo.* *Reo.* *Reo.*

Perc. 2
mf triangle stick on edge: 4 tom-toms/ bass drum: *mp p mp p p f³ p*

Fl.
89 *mp* *pp* *mp*

Ob.
mp *pp*

B♭ Cl.
mp *pp* *mp*

F Hn.
open *mp* *pp* *mp*

Bsn.
mp *pp* *mp*

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95

T solo 1
8 le - re, do - nec e - go vi - xe - ro. *f*

T solo 2
8 fi - xo con - do le - re, do - nec e - go vi - xe - ro. *f*

Bar. solo 1
le - re, con - do le - re, do - nec e - go vi - xe -

Bar. solo 2
cru - ci - fi - xo con - do le - re, do - nec e - go vi - xe -

T 1

T 2

Bar.

B

Perc. 1: Vib.
95 *mp* *f*

Perc. 2

Fl.

Ob.

B $\flat$ Cl.

F Hn.

Bsn.

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100 *f*

Mezzo solo
Ju - xta cru - cem te - cum sta - re, et me ti - bi so - ci -

T solo 1
8 *ff*
Ju - xta cru - cem te - cum sta - re,

T solo 2
8 *ff*
Ju - xta cru - cem te - cum sta - re,

Bar. solo 1
f
ro. Ju - xta cru - cem te - cum sta - re,

Bar. solo 2
f
ro. Ju - xta cru - cem te - cum sta - re,

T 1
8 *f*
Ju - xta cru - cem te - cum sta - re, et me ti - bi so - ci -

T 2
8 *f*
Ju - xta cru - cem te - cum sta - re, et me ti - bi so - ci -

Bar.
f
Ju - xta cru - cem te - cum sta - re, et me ti - bi so - ci -

B
f
Ju - xta cru - cem te - cum sta - re, et me ti - bi so - ci -

Perc. 1: Vib.
100 *ff*

Perc. 1
100 *ff*
3 susp. cymb, medi-soft triangle: mallets: *mf* *f*

Perc. 2
mf *f* *fp* *f* *fp* *fp* *ff* *fp* *f* *mp* *mf* *f* *fp* *f* *fp*

Fl.
100 *f*

Ob.
f

B♭ Cl.
f

F Hn.
f

Bsn.
f

106

Mezzo solo
a - re in plan - ctu de - si - de - ro,

T solo 1
8 et me ti - bi so - ci - a - re in plan - ctu de - si - de - ro, plan - ctu

T solo 2
8 et me ti - bi so - ci - a - re in plan - ctu de - si - de - ro,

Bar. solo 1
et me ti - bi so - ci - a - re in plan - ctu de - si - de - ro, plan - ctu

Bar. solo 2
et me ti - bi so - ci - a - re in plan - ctu de - si - de - ro,

T 1
8 a - re in plan - ctu de - si - de - ro, **ff**

T 2
8 a - re in plan - ctu de - si - de - ro, **ff**

Bar.
a - re in plan - ctu de - si - de - ro, **ff**

B
a - re in plan - ctu de - si - de - ro, **ff**

Perc. 1
106 **f** **ff**

Perc. 2
fp **ff** **fp** **f** **mp** **mf** **f** **fp** **f** **fp** **f** **ff**

Fl.
106 **ff**

Ob.
ff

B $\flat$ Cl.
ff **mf**

F Hn.
ff **mf**

Bsn.
ff

112

Mezzo solo

de - si - de - ro.

T solo 1

de - si - de - ro.

T solo 2

8 plan - ctu de - si - de - ro.

Bar. solo 1

de - si - de - ro.

Bar. solo 2

8 plan - ctu de - si - de - ro.

T 1

de - si - de - ro.

T 2

de - si - de - ro.

Bar.

de - si - de - ro.

B

112

Perc. 1

Perc. 2

fp *ff*

Fl.

Ob.

B $\flat$ Cl.

ff *mf* *ff*

F Hn.

ff *mf* *ff*

Bsn.

8 Interlude

114 $\bullet$ = ca. 69

4 tom-toms/
bass drum:

Perc. 1

4 tom-toms/
bass drum:

Perc. 2

F Hn.

mf *f* *ff* *fp*

mf *f* *ff* *fp*

f

118

Perc. 1

Perc. 2

F Hn.

The musical score for Percussion 1, Percussion 2, and Flute Horn (F Hn.) is presented in three staves. The time signature is 4/4. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *f* (forte), *p* (piano), *fp* (fortissimo piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Flute Horn part features sixteenth-note runs and triplet markings. The Percussion parts include complex rhythmic figures with accents and slurs. A red 'protected' watermark is visible across the bottom of the page.

123

Perc. 1

Perc. 2

F Hn.

p *fp* *mp* *fp* *fp* *mp*

mf

127 Attacca no. 9.

Perc. 1

Perc. 2

F Hn.

The score for measures 127-130 shows Perc. 1 and Perc. 2 playing a rhythmic pattern of eighth and sixteenth notes. Perc. 1 has dynamic markings *f*, *mp*, *mf*, and *f*. Perc. 2 has dynamic markings *f*, *mp*, *mf*, and *f*. F Hn. plays a melodic line with slurs and accents, starting with a *f* dynamic. The percussion parts have a '6' written below the staff in measure 129, indicating a sixteenth note.

9 Virgo virginum praeclara

Henrik Ødegaard 2023

♩ = ca. 92

Mezzo-soprano solo

Tenor solo 1

Tenor solo 2

Soli

Baritone solo 1

Baritone solo 2

Tenor 1

Tenor 2

Choir

Baritone

Bass

Percussion 1

Percussion 1: Vibraphone

Percussion 2

Percussion 2: Marimba

Clarinet in B $\flat$

Horn in F

Bassoon

14

T solo 1 *p* *ff*
plan. Fac ut por-tem Chris - ti

T solo 2 *p* *ff*
plan. Fac ut por-tem Chris - ti

Bar. solo 1 *p* *ff*
plan. Fac ut por-tem Chris - ti

Bar. solo 2 *p* *ff*
plan. Fac ut por - tem Chris - ti

T 1 *mf* *ff*
plan - ge-re. Fac ut por-tem Chris - ti

T 2 *mf* *ff*
plan - ge-re. Fac ut por-tem Chris - ti

Bar. *mf* *ff*
plan - ge-re. Fac ut por-tem Chris - ti

B *mf* *ff*
plan - ge-re. Fac ut por - tem Chris - ti

Perc. 1 *f* *ff* *fp*

Perc. 2 *f* *ff* *fp*

Fl. 14 *f* *ff* *mf*

Ob. *f* *ff* *mf*

B♭ Cl. *f* *ff* *mf*

F Hn. *f* *ff* *mf*

Bsn. *ff* *f*

20

T solo 1 *p* mor-te - m. *ff* fac con - sor - te - m. *f* *pp*

T solo 2 *p* mor-tem, pas-si - o - ni *ff* fac con - sor - tem, et pla - ga. *f* *pp*

Bar. solo 1 *p* mor-te - m. *ff* fac con - sor - te - m. *f* *pp*

Bar. solo 2 *p* mor-te - m. *ff* fac con - sor - te - m. *f* *pp*

T 1 *f* mor-tem, pas-si - o - nis *ff* fac con - sor - tem, et pla - gas *f*

T 2 *f* mor-tem, *ff* fac con - sor - tem, et pla - gas *f*

Bar. *f* mor-tem, *ff* fac con - sor - tem, et pla - gas *f*

B *f* mor-tem, *ff* fac con - sor - tem, et pla - gas *f*

Perc. 1 *f* *ff* *fp*

Perc. 2 *f* *ff* *fp*

Fl. 20 *f* *ff* *mf*

Ob. *f* *ff* *mf*

B $\flat$ Cl. *f* *ff* *mf*

F Hn. *f* *ff* *mf*

Bsn. *ff* *mf*

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45

Mezzo solo

mf

f

sus per te, Vir-go, sim de - fen - - - - - sus

T solo 1

ff *f* *ff*

sus per te, Vir-go, sim de - fen - - - - - sus

T solo 2

ff *f* *ff*

sus per te, Vir-go, sim de - fen - - - - - sus

Bar. solo 1

f *ff*

per te, Vir-go, sim de - fen - - - - - sus

Bar. solo 2

f *ff*

per te, Vir-go, sim de - fen - - - - - sus

T 1

ff *f* *ff*

sus per te, Vir-go, sim de - fen - - - - - sus

T 2

ff *f* *ff*

sus per te, Vir-go, sim de - fen - - - - - sus

Bar.

f *ff*

per te, Vir-go, sim de - fen - - - - - sus

B

f *ff*

per te, Vir-go, sim de - fen - - - - - sus

4 tom-toms
bass drum

Perc. 1

mf *f*

Perc. 2

f *fp*

Fl.

Ob.

B $\flat$ Cl.

F Hn.

Bsn.

52

ff

Mezzo solo
in di - - - e

T solo 1
8 in di - e ju -

T solo 2
8 in di - e ju -

Bar. solo 1
in di - e ju -

Bar. solo 2
in di - e ju -

T 1
8 in di - e ju -

T 2
8 in di - e ju -

Bar.
in di - e ju -

B
in di - e ju -

Perc. 1
f 4 tom-toms/
bass drum: *ff*

Perc. 2
f *ff*

Fl.
52 *ff* *mf*

Ob.
ff *mf*

B♭ Cl.
ff *mf*

F Hn.
ff *mf*

Bsn.
ff *mf*

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56 *mf* *mp*

Mezzo solo
ju - di - ci - i, ju - di - ci - i.

T solo 1
8 *mf* *mp*
di - ci - i, ju - di - ci - i.

T solo 2
8 *mf* *mp*
di - ci - i, ju - di - ci - i.

Bar. solo 1
mf *mp*
di - ci - i, ju - di - ci - i.

Bar. solo 2
mf *mp*
di - ci - i, ju - di - ci - i.

T 1
8 *mf* *mp*
di - ci - i, ju - di - ci - i.

T 2
8 *mf* *mp*
di - ci - i, ju - di - ci - i.

Bar.
mf *mp*
di - ci - i, ju - di - ci - i.

B
mf *mp*
di - ci - i, ju - di - ci - i.

Perc. 1
p

Perc. 2
p

Fl.
56 *mp* *p* *pp*

Ob.
mp *p*

B♭ Cl.
p

F Hn.
p

Bsn.
p

64 *mf* *p*

Mezzo solo
Ful-ci - te me flo - ri - bus, flo - ri - bus,

Perc. 1: Vib.
Motor on, slow:
pp *p* *mf*

pp *mf*

70

Mezzo solo *mp* *mf*
sti - pa - te me ma -

T solo 1 *p*
sti - pa, sti - pa - te, sti - pa - te me,

T solo 2 *pp* *p*
8 sti, sti - pa - - - te, sti - pa - te, ma -

Bar. solo 1

Perc. 1: Vib. *mp* *p* *mp* *p* *mp* *p* *mp* *p*
3 susp. cymb., triangle!

Perc. 2 *pp* *mp* *p* *mp* *p*

76

Mezzo solo *f* *mf*
lis, qui - a a - mo - re lan - gue - o, lan - gue - o, lan -

T solo 1 *p*
8 sti - pa - te me,

T solo 2 *p*
8 lis, lan gue - o, lan - gue -

Bar. solo 1 *p*
lis, a - mo - re, lan - gue - o,

Bar. solo 2 *p*
qui - a a - mo - re lan - gue - o, lan - gue -

T 1 *pp* *p*
8 lan - gue - o, lan - gue -

T 2 *pp* *p*
8 a - mo - re lan - gue - o, lan - gue - o,

Bar. *pp* *p*
qui - a a - mo - re lan - gue - o,

B *pp*
lan - gue -

Perc. 1: Vib. *mp* *p* *mp* *p* *mp* *p*

Perc. 2 *pp* *mp* *pp* *p* *mp*

82

Mezzo solo
gue - o, a - mo - re, a - mo - re,

T solo 1
a - mo - re.

T solo 2
o, a - mo - re.

Bar. solo 1
lan - gue - o, a - mo - re.

Bar. solo 2
o, lan - gue - o, a - mo - re.

T 1
o, a - mo - re.

T 2
lan - gue - o, a - mo - re.

Bar.
lan - gue - o, a - mo - re, lan - gue - o, a - mo - re.

B
p
o, lan - gue - o, a - mo - re, a - mo - re.

Perc. 1: Vib.
mf *p*
Rea. Rea. Rea. Rea. Rea. Rea.

Perc. 2
mf *p*

87 *mp*

Mezzo solo
a - mo - re, a - mo - re lan - gue -

T solo 1

T solo 2

Bar. solo 1

Bar. solo 2

T 1

T 2

Bar.

B

Perc. 1: Vib.
Reo. triangel beater on edge: Reo.

Perc. 2

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93

Mezzo solo

o.

T solo 1

8

Whisper: *mf* $\leftarrow$ *f* *mf* $\rightarrow$ *p*

F - a - c, a - c, a - c,

T solo 2

8

Whisper: *mf* $\leftarrow$ *f* *mf* $\rightarrow$ *p*

F - a - c, a - c, a - c,

Bar. solo 1

8

Whisper: *mp* $\leftarrow$ *f* *mf* $\rightarrow$ *p*

F - a - c, a - c, a - c,

Bar. solo 2

8

Whisper: *p* $\leftarrow$ *f* *mf* $\rightarrow$ *p*

F - a - c, a - c, a - c,

T 1

8

Whisper: *mp* $\leftarrow$ *mf*

F - a - c,

T 2

8

Whisper: *mp* $\leftarrow$ *mf*

F - a - c,

Bar.

8

Whisper: *mf* $\rightarrow$ *p*

F - a - c,

B

8

Whisper: *mf* $\rightarrow$ *p*

F - a - c,

Perc. 1: Vib.

Reo. Reo. Reo. Reo.

Perc. 2

pp

Snare drum: *ppp* $\rightarrow$ *mf* *mp* *mf*

Bsn.

pp $\rightarrow$ *mf*

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99 *pp* *mf*

T solo 1 *f* - a - c,

T solo 2 *f* - a - c,

Bar. solo 1 *f* - a - c,

Bar. solo 2 *f* - a - c,

T 1 *f* - a - c,

T 2 *f* - a - c,

Bar. *f* - a - c,

B *f* - a - c,

Perc. 1 5 temple blocks: *mf* *mp* Sandpaper: *mf* *p* *pp*

Bass dr., brushes: *pp* *f* *p* *pp*

Bsn. *p* *pp* *p*

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$\text{♩} = \text{ca. } 60$

106

T 1

ce cus - to di - ri,

T 2

cme cus - to di - ri, rte

Bar.

cru cus - to di - ri,

B

a cus - to mo

Perc. 1

5 temple-blocks: Sandpaper:

p pp p mf pp p

Perc. 2: Mrb.

Medium mallets:

mf p p mf p

Fl.

8^{va} ad. lib.

pp mf p

B♭ Cl.

pp mf p p

F Hn.

pp mf p

Bsn.

mf p

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III

T 1 *mf* *mp* *p*
ti prae - mu - ni - ri,

T 2 *mf* *mp* *mf*
prae - mu - ni - ri, nfo -

Bar. *mp* *mf* *mp*
Chri prae - mu - ni - ri,

B *mf* *mp* *mf*
mu ri, co

Perc. 1 3 *pp* *p* 3 *mf* *pp* *mp*
5 temple-blocks: Sandpaper:

Perc. 2: Mrb. *mp* *p*

Fl. *p* *mf* *p*

Ob.

B♭ Cl. *mf* *p*

F Hn. *p* *mf* *p* *p*

Bsn. *mf* *p*

NB *noter*
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115

mf *f*

T 1 ri gra - ti - a.

T 2 ve - ri gra - ti - a.

Bar. *mf* *f*
ve - ri gra - ti - a.

B *f*
ve - ri gra - ti - a.

Perc. 1
5 temple blocks:
p *f* *mf* *mp*

Perc. 2: Mrb.
mf *f* *mf*

Fl. *mf*

Ob. *mf* *p*

B♭ Cl. *p* *mf*

F Hn. *mf* *p*

Bsn. *mf* *p*

NB
noter
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125

T solo 1

8

pp

do - n

f

pa-ra-di-si

T solo 2

8

pp

do - n

f

pa-ra-di-si

Bar. solo 1

pp

do - n

f

pa-ra-di-si

Bar. solo 2

pp

do - n

f

pa-ra-di-si

T 1

8

mf

mæ - do - n - e - tur - pa -

mp

f

mf

T 2

8

mf

ni - mæ - do - n - e - tur - ra - di - si

mp

f

Bar.

mf

mæ - do - n - e - tur - ra - di - si

mp

f

B

mp

n - i - mæ - do - n - e - tur - ra - di - si

f

Perc. 1: Vib.

p

f

mf

Perc. 2

mf

p

mf

f

4 tom-toms/
bass drum:

3

Fl.

125

p

mf

f

Ob.

mf

f

B♭ Cl.

mf

F Hn.

mf

Bsn.

mf

mf

129

f

T solo 1
8 glo - ri - a, pa - ra - di - si glo - ri -

T solo 2
8 glo - ri - a, pa - ra - di - si glo - ri -

Bar. solo 1
glo - ri - a, pa - ra - di - si glo - ri -

Bar. solo 2
glo - ri - a, pa - ra - di - si glo - ri -

T 1
8 glo - ri - a, pa - ra - di - si glo - ri -

T 2
8 glo - ri - a, pa - ra - di - si glo - ri -

Bar.
glo - ri - a, pa - ra - di - si glo - ri -

B
glo - ri - a, pa - ra - di - si glo - ri -

Perc. 1
4 tom-toms/
bass drum:
fp *fp*

Perc. 1: Vib.
f

Perc. 2
fp *mf* *fp* *fp*

Fl.
129

Ob.
f

B♭ Cl.
f

F Hn.
f

Bsn.
f

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134

ff

Mezzo solo

Pa - - - - - ra -

T solo 1

8 a, - - - - - pa - - - - - ra -

T solo 2

8 a, - - - - - pa - - - - - ra -

Bar. solo 1

a, - - - - - pa - - - - - ra -

Bar. solo 2

a, - - - - - pa - - - - - ra -

T 1

8 a, - - - - - pa - - - - - ra -

T 2

8 a, - - - - - pa - - - - - ra -

Bar.

a, - - - - - pa - - - - - ra -

B

a, - - - - - pa - - - - - ra -

Perc. 1

f *ff*

Perc. 2

fp *f* *f* *ff*

Fl.

134 3 *ff*

Ob.

3 *ff*

B $\flat$ Cl.

3 *ff*

F Hn.

3 *ff*

Bsn.

ff

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144 *p*

Mezzo solo

T solo 1

T solo 2

Bar. solo 1

Bar. solo 2

T 1

T 2

Bar.

B

pa - ra - di - si glo - ri - a, pa - ra - di - si glo - ri - a, pa - ra - di - si glo - ri - a, pa - ra -

glo - ri - a, pa - ra - di - si glo - ri - a, pa - ra -

glo - ri - a, pa - ra - di - si glo - ri - a, pa - ra -

pa - ra -

pa - ra -

pa - ra -

pa - ra -

pa - ra -

pa - ra -

pa - ra -

152

Mezzo solo

T solo 1

T solo 2

Bar. solo 1

Bar. solo 2

T 1

T 2

Bar.

B

glo - ri - a. A - - - men. *ppp*

di - si glo - ri - a. A - - - men. *ppp*

di - si glo - ri - a. A - - - men. *ppp*

di - si glo - ri - a. A - - - men. *ppp*

di - si glo - ri - a. A - - - men.

di - si glo - ri - a. A - - - men.

di - si glo - ri - a. A - - - men.

di - si glo - ri - a. A - - - men.

di - si glo - ri - a. A - - - men.

di - si glo - ri - a. A - - - men.

10 Interlude

$\text{♩} = \text{ca. } 80$

161

Wood wind chimes: f mf 5 temple blocks: mf p Wood wind chimes: f

Perc. 1

Perc. 2

Ob.

Claves: pp

168

Perc. 1 mf p mf pp

Perc. 2

Ob. mf f mp p

174

Perc. 1 mf p mf f mp

Perc. 2

Ob. mf p mf mp f

Wood wind chimes: f

180

Perc. 1

Perc. 2

Ob. mf

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11 O Crux, benedicta!

Henrik Ødegaard 2023

[illegible]

16

T 1 *ff* *f*
Crux, be - ne - dic - ta! que so - la fu - i - sti dig - na,

T 2 *mf* *f* *ff* *f*
o Crux, be-ne - dic - ta! que so - la fu - i - sti dig - na

Bar. *mf* *f* *ff* *f*
o Crux, so - la fu - i - sti dig - na por - ta -

B *ff* *f*
Crux, que so - la fu - i - sti dig - na,

22

T 1 *mp* *mf* *p*
dig - na, dig - na por - ta - re,

T 2 *mp* *mf* *p*
por - ta - re, por - ta - re, por - ta - re,

Bar. *mf* *p*
dig - na por - ta - re, por - ta - re,

B

28

T 1 *pp* *f* *mp* *ff*
o, o, o, por - ta - re Re - gem cæ -

T 2 *pp* *f* *mp* *ff*
o, o, o, Crux, Re - gem cæ -

Bar. *f* *mp* *ff*
o, o, o, Crux, cæ -

B *f* *mf* *ff*
o Crux, o Crux,

34

T 1 *mf*
lo - rum et Do - mi - num, al - le -

T 2 *mf*
lo - rum et Do - mi - num, al - le -

Bar. *mf*
lo - rum et Do - mi - num, al - le -

B *mf*
cæ - lo - rum et Do - mi - num, al - le - lu - ia,

41

T 1

8

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

T 2

8

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Bar.

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

B

al - le - lu - ia, al - le - lu - ia, al - le -

ff

ff

ff

ff

47

T solo 1

8

O Crux, be-ne - dic - ta, be-ne-dic - ta!

T solo 2

8

O Crux, be-ne - dic - ta, be-ne - dic - ta!

Bar. solo 1

O Crux, be-ne - dic - ta!

Bar. solo 2

Be-ne - dic - ta!

T 1

8

O Crux, be-ne - dic - ta, be-ne - dic - ta!

T 2

8

O Crux, be-ne - dic - ta, be-ne - dic - ta!

Bar.

O Crux, be-ne - dic - ta, be-ne - dic - ta!

B

lu - ia. be - ne - dic -

pp

pp

pp

pp

mf

p

mp

mf

p

mp

mf

p

mp

mf

mp

mf

55

T solo 1 *ppp* De - fen - de nos om - ni ma - - - lo, ma - *p* *pp*

T solo 2 *ppp* De - fen - de nos om - ni ma - - - lo, ma - *p* *pp*

Bar. solo 1 *ppp* De - fen - de nos om - ni ma - - - lo, ma - *p* *pp*

Bar. solo 2 *ppp* De - fen - de nos om - ni ma - - - lo, ma - *p* *pp*

T 1 *p* De - fen - de nos om - ni ma - lo, _____

T 2 *p* De - fen - de nos om - ni ma - lo, _____

Bar. *p* De - fen - de nos om - ni ma - lo, _____

B *mp* *p* ta! De - fen - de nos om - ni ma - lo, _____

63

T solo 1 *p* lo, _____ de - fen - de nos om - *p*

T solo 2 *p* lo, _____ de - fen - de nos om - ni *p*

Bar. solo 1 *p* - lo, _____ de - fen - de nos om - ni *p*

Bar. solo 2 *p* - lo, _____ de - fen - de nos om - ni *p*

T 1 *mf* de - fen - de nos om - ni ma - lo, _____ om - ni *mp*

T 2 *mf* de - fen - de nos om - ni ma - lo, _____ om - ni *mp*

Bar. *mf* de - fen - de nos om - ni ma - lo, _____ om - ni *mp*

B *mf* de - fen - de nos om - ni ma - lo, _____ om - ni *mp*

71

pp *ppp*

T solo 1
8 ni ma - - - lo.

T solo 2
8 ma - - - lo.

Bar. solo 1
ma - - - lo.

Bar. solo 2
ma - - - lo.

T 1
8 ma - - - lo.

T 2
8 ma - - - lo.

Bar.
ma - - - lo.

B
ma - - - lo.

pp *ppp* *p* *p*

H.Ø.
Årnes brygge
08.02.2023

