

LUX AETERNA

♩ = 56, SOSTENUTO, MOLTO CALMO, „WIE AUS DER FERNE” *

György Ligeti, 1966

Sopr. 1-4:

stets sehr weich einsetzen / all entries *very gentle*

pp sempre

“FROM AFAR” *

1 Lux lux lux ae - ter -

2 Lux lux lux ae -

3 Lux lux lux ae -

4 Lux lux lux ae -

Alt 1-4:

stets sehr weich einsetzen / all entries *very gentle*

pp sempre

1 Lux lux lux ae - ter -

2 Lux lux lux

3 Lux lux lux ae -

4 Lux lux lux

5

S 1 na lux ae - ter - na lux

2 ter - na lux ae - ter - na lux

3 ter - na lux ae - ter - na

4 ter - na lux ae - ter -

A 1 na lux ae - ter - na lux

2 ae - ter - na lux ae - ter - na

3 ter - na lux ae - ter -

4 ae - ter - na lux ae -

* Stets vollkommen akzentlos singen: die Taktstriche bedeuten keine Betonung.

Sing totally without accents: barlines have no rhythmic significance and should not be emphasised.

9

S 1

ae - ter - na lux ae - ter - na

2

ae - ter - na lux ae - ter -

3

lux ae - ter - na

4

na lux

A 1

ae - ter - na lux ae - ter - na

2

lux ae - ter - na lux

3

na lux ae -

4

ter - na

13

S 1

lux ae - ter - na lux ae -

2

na lux

3

lux ae -

4

ae - ter - na lux

A 1

lux ae - ter -

2

ae - ter -

3

ter - na lux

4

lux ae - ter - na

4

17

Score for measures 17-20. The system includes four vocal parts (S1, 2, 3, 4) and an Alto (Al). The lyrics are: ae - ter - na lux. The music features various melodic lines with trills and triplets.

21

Score for measures 21-24. The system includes four vocal parts (S1, 2, 3, 4), an Alto (Al), and a Tenor (T1). The lyrics are: na lux ae - ter - na lu - . The music continues with complex melodic patterns and trills. The Tenor part (T1) is marked with *stets sehr weich einsetzen* and *pp sempre*.

all entries very gentle

25 **A**

S1
ce - at

2
lu - ce -

3
lux ae -

4
na lux ae -

A1
ce -

2
ae - ter -

3
lux ae - ter -

4
ter - na

T1
stets sehr weich einsetzen *pp sempre* ce - at

2
all entries very gentle lu - ce -

29

S1
e -

2
at e -

3
ter - na

4
ter - na lux ae -

A1
at e -

2
na lu -

3
na lux ae - ter -

4
lux ae - ter - na lux

T1
e -

2
at

(senza cresc., sempre pp) B

33

S 1 *i(s)**

2 *i(s)**

3 lu -

4 ter - na lu -

A 1 *i(s)**

2 ce - a(t)**

3 na lu - ce -

4 ae - ter - na lu -

T 1 *i(s)**

2 *e-* *tenuto...mor.* *i(s)**

3 *stets sehr weich einsetzen* *all entries very gentle* *pp* lu - *ce -*

4 *stets sehr weich einsetzen* *pp* lu -

all entries very gentle

B 1 **** falsetto (quasi eco) ppp* *quasi legato* B

2 **** falsetto (quasi eco) ppp* Do- A

3 **** falsetto (quasi eco) ppp* Do- F#

Do-

* *s* wird hier nicht ausgesprochen / Here the *s* is not articulated

** *t* wird hier nicht ausgesprochen / Here *t* is not articulated

*** Diese Stelle können mehrere Bassisten, deren Falsetto besonders gut ist, oder auch nur 3 Soli intonieren. Wenn nötig, kann das hohe „h“-falsetto von einem Tenoristen intoniert werden. Singen im Chor nur 4 Tenoristen, soll Tenor 1 bereits am Ende des Taktes 36 — mit morendo — aussetzen und dann das „h“-falsetto übernehmen. In diesem Fall übernimmt in den Takten 39-40-41 eine Altistin das „fis“ des Tenors 1; das „e“ (Takt 41) wird jedoch wieder vom Tenor 1 gesungen.

This passage may be sung by several basses with particularly good falsetto registers, or by 3 soli. If necessary the falsetto high B may be taken over by a tenor. If there are only 4 tenors in the choir, the first tenor should stop at the end of bar 36 — with morendo — and then take over the falsetto B. In this case the first tenor's F-sharp in bars 39-40-41 is sung by an alto; the E in bar 41 is again sung by the first tenor.

Ten. 1-4:
unmerklich einsetzen
enter imperceptibly

C

pp sempre

38

T1
8
Cum san - ctis tu - is cum san - ctis tu -

2
8
Cum san - ctis tu - is cum

3
8
Cum san - ctis tu - is cum san -

4
8
Cum san - ctis tu - is cum san - ctis tu -

B1
mi - ne
morendo...

2
mi - ne
morendo...

3
mi - ne
morendo...

43

D

T1
tu - is cum san - ctis

2
san - ctis tu - is

3
ctis tu - is in ae -

4
is in ae - ter -

B1
in
in ae -

2
in ae -

3
in ae - ter -

4
in ae - ter - num

Baß 1-4: unmerklich einsetzen / enter imperceptibly
pp sempre

8

48

8

T1

tu - is in ae -

2

in ae - ter - num

3

ter - num qui - a pi - us es

4

num qui - a pi - us es in

B1

ae - ter - num

2

ter - num qui - a

3

num qui - a pi - us es in

4

qui - a pi - us es in ae -

52

T1

ter - num qui - a pi - us es

2

qui - a pi - us es in

3

in ae -

4

ae - ter -

B1

qui - a pi - us es in

2

pi - us es in ae -

3

ae - ter -

4

ter - num

double canon 67

Sopr. 1-4:

stets sehr weich einsetzen

E all entries very gentle

pp sempre

57

S1

2

3

4

Re-

Re-

Re-

Re-

Alt 1-4:

stets sehr weich einsetzen

all entries very gentle

pp sempre

A1

2

3

4

Re-

Re-

Re-

Re-

(senza diminuendo!)

T1

2

3

4

in ae - ter -

ae - ter-

ter - num

num

Baß 1-4:

stets sehr weich einsetzen

all entries very gentle

(pp sempre)

B1

2

3

4

ae - ter - num qui -

ter - num qui -

num qui -

qui -

10

62

S 1

2

3

4

qui -

qui -

em

ae -

qui -

em

ae -

ter -

A 1

2

3

4

qui -

qui -

em

qui -

em

qui -

em

T 1

2

3

4

num

qui -

a

num

qui -

a

pi -

us

B 1

2

3

4

a

pi -

us

a

pi -

us

a

pi -

us

30663

70

S 1

ter -

nam do -

na e -

2

nam do -

na e -

3

do - na

e -

i(s)*

4

na e -

i(s)*

A 1

nam

do -

2

do -

na

3

do -

na

4

nam

do -

T 1

qui -

a

pi -

2

es

qui -

a

pi -

us

3

a

pi -

us

4

pi -

us

es

B 1

pi -

us

2

us

es

3

es

4

es

* s wird hier nicht ausgesprochen / Here the s is not articulated

75

S 1 *i(s)** *morendo*-----

2 *i(s)** *morendo*-----

3 *morendo*-----

4 *morendo*-----

A1 *na* *e -* *i(s)** *morendo*-----

2 *e -* *i(s)** *morendo*-----

3 *e -* *i(s)** *morendo*-----

4 *na* *e -* *i(s)** *morendo*-----

T1 *us*

2

3

4

B1 *es*

2

3

4

* *s* wird hier nicht ausgesprochen / Here the *s* is not articulated

80 F

Music score for measures 80-82, featuring four staves (T1, 2, 3, 4) and four staves (B1, 2, 3, 4). The key signature is F major (one flat). The time signature is 4/4. The score includes vocal lines with lyrics "es" and "Do-". Measure 80 shows a vocal line with a slur and a fermata. Measure 81 shows a vocal line with a slur and a fermata. Measure 82 shows a vocal line with a slur and a fermata.

83

Music score for measures 83-86, featuring four staves (T1, 2, 3, 4) and four staves (B1, 2, 3, 4). The key signature is F major (one flat). The time signature is 4/4. The score includes vocal lines with lyrics "Do-". Measure 83 shows a vocal line with a slur and a fermata. Measure 84 shows a vocal line with a slur and a fermata. Measure 85 shows a vocal line with a slur and a fermata. Measure 86 shows a vocal line with a slur and a fermata. The score includes markings for "tenuto" and "morendo".

87 **G**

morendo

T1

2

3

4

B1

sehr weich einsetzen / enter very gently

pp

Do - mi -

Do - mi -

Do - mi -

* ad lib. 3 Soli

Alt 1-4:

90 **H**

sehr weich einsetzen / enter very gently

p sempre

A1

2

3

4

B2

3

4

morendo

et lux per - pe - tu - a

et lux per - pe - tu - a

et lux per - pe - tu -

et lux per - pe -

ne

ne

ne

I stets sehr weich einsetzen
all entries very gentle
p possibile (sempre)

94

S1
 2
 3
 4

lu-
 lu-
 lu-
 lu-

Alt 1-4: *cresc.* - - - - - *ff***

A1
 2
 3
 4

lux per- pe- tu- a lu- ce- at e-
 lux per - pe - tu - a lu - ce - at e -
 a lux per- pe- tu- a lu - ce-
 tu- a lux per-pe- tu - a lu -

stets sehr weich einsetzen

all entries very gentle

p possibile (sempre)

T1
 2
 3
 4

lu-
 lu-
 lu-
 lu-

* Tenor ad lib. falsetto

** Alt: nur soviel crescendo, daß Sopran und Tenor den Alt nicht verdecken (*ff* im Alt = *p* im Sopran und Tenor).

Alto: just sufficient crescendo to prevent being covered by soprano and tenor (altos' ff = sopranos' and tenors' p).

99

J *dim. morendo*

S1

2

3

4

*a(t)**

Alt 1-4: *dim. p (sempre)*

A1

2

3

4

is lu - ce - at e -

is lu - ce - at

at e - is lu - ce - at

ce - at e - is lu -

T1

2

3

4

*a(t)**

*a(t)**

dim. morendo

dim. morendo

dim. morendo

dim. morendo

B1

2

3

4

unmerklich einsetzen / enter imperceptibly

ppp

lu -

ppp

lu -

sehr weich einsetzen / enter very gently

*** p*

lu -

*** p*

lu -

* *t* wird hier nicht ausgesprochen / Here the *t* is not articulated

** Baß 3, 4: mindestens 2 Soli, um atmen zu können, ohne daß das tiefe „D“ unterbrochen wird.
3rd and 4th basses: at least 2 soli, so that breaths can be taken without interrupting the low D.

103

A1

is lu - ce -

2

e - is lu -

3

e - is

4

ce - at e -

B1

2

3

4

107

A1

at

2

ce -

3

lu -

4

is lu -

B1

2

3

4

Sopr. 1-4:

110

K unmerklich einsetzen
enter imperceptibly

ppp

S1
2
3
4

lu-
lu-
lu-
lu-

morendo
morendo
morendo
morendo

A1
2
3
4

(sempre p)
lu-
at
ce-
ce-
a(t)*
ce-
a(t)*

5
3
5
5

B1
2
3
4

lu-
morendo
morendo
morendo

* t wird hier nicht ausgesprochen / Here the t is not articulated

115

Alt 1-4: morendo ----- niente

A1
2
3
4

120 Chor tacet

121

122

123

124

125

126

S,A
T,B

Dauer: ca. 9'