

JOHN HØYBYE

Requiem Light Shines in the Darkness

Text: Edward Broadbridge

Coro (SSAATTBB) e Viola solo

Partitur / Full score

Inhalt / Contents

Vorwort	III
Foreword	III
Text	IV

1. Where the light shines	1
2. Speak to me, Lord	6
3. Dark cannot live with light	17
4. Oh, Viola, tell me	22
5. All life has a light	27
6. Cum sanctis tuis	36
7. Lux in tenebris lucet	40

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 10.124)
Chorpartitur (Carus 10.124/05)
Violastimme (Carus 10.124/11)

📄 Digitale Ausgaben sind erhältlich:
www.carus-verlag.com/1012400

The following performance material is available for this work:

full score (Carus 10.124)
choral score (Carus 10.124/05)
viola part (Carus 10.124/11)

📄 Digital editions for this work are listed at
www.carus-verlag.com/1012400

Vorwort

Edward Broadbridge schrieb die ursprüngliche Dichtung *Light Shines in the Darkness* im Gedenken an seine Frau Hanna, die nach 55 Jahren Ehe plötzlich im August 2022 in Griechenland verstarb. Der Text stellt Fragen an Gott, der erwidert, dass er bereits ein Licht geschickt hat, um in der Dunkelheit zu leuchten.

Im Rahmen eines Kompositionsauftrags für Viola solo und gemischten Chor schlug John Høybye vor, den traditionellen lateinischen Text hinzuzufügen und das Werk in ein zeitgenössisches Requiem zu verwandeln – komplett mit Samba, Clustern, „Sprechgesang“ und verschiedenen anderen modernen Elementen. Die Besetzung für Viola und Chor ist ungewöhnlich, hat sich aber für das Vermitteln der Dichtung als bemerkenswert effektiv erwiesen.

Das Werk wurde am 10. November 2024 in der Sct. Peders Kirke in Randers, Dänemark, vom Nordisk Vokalensemble unter der Leitung von Vibeke Bonde Persson uraufgeführt, zusammen mit der Viola-Virtuosin Susanja Nielsen.

Die sieben Sätze stehen für die sieben Tage der Schöpfung, das Licht in der Dunkelheit mit eingeschlossen. Die Rezitationstexte zu Beginn eines jeden Satzes sind nicht obligatorisch, können aber, wenn sie von den Chormitgliedern mit sorgfältiger Artikulation gesprochen werden, ein feierliches Gefühl der Erwartung erzeugen.

Edward Broadbridge & John Høybye
im Januar 2025

Foreword

Edward Broadbridge wrote the original poem, *Light Shines in the Darkness*, in memory of his wife Hanna who, after 55 years marriage, died suddenly in Greece in August 2022. The poem asks questions of God, who replies that He has already sent a light to shine in the darkness.

Responding to a commission for solo viola and mixed choir, John Høybye suggested that we add the traditional Latin text and make the work a contemporary requiem, complete with samba, clusters, 'spoken song' and various other modern elements. The constellation viola and choir is unusual, but has proved remarkably effective as a mediator of the poetry.

The work was premiered on 10 November 2024 in St. Peder's Church, Randers, Denmark, performed by the Nordic Vocal Ensemble conducted by Vibeke Bonde Persson, together with the viola-virtuoso Susanja Nielsen.

The seven movements reflect the seven days of Creation, including light in darkness. The recitation texts at the beginning of each movement are not obligatory, but, when spoken with careful articulation by choir members, can create a solemn sense of expectation.

Edward Broadbridge & John Høybye
January 2025

Text (Edward Broadbridge)

1. Where the light shines ...

Where the light shines in the darkness,
there is hope, however weak;
where the light shines in the darkness,
we are guided on to seek.
Lux in tenebris lucet. Omnis vita lumen habet, omnis mors aculeum.
(Light shines in the darkness. All life has a light, all death has a sting.)

2. Speak to me, Lord

Speak to me, Lord, from your primeval past!
"I am the first, I am the last."
Lux in tenebris lucet.
"Viola, oh tell me what secrets you keep,
I would be wise as to why I must weep."

3. Dark cannot live with light

Dark cannot live with light,
succumbing at the sight;
it cannot understand
God's son is close at hand.
Dark cannot live with light.

It is within His scope;
the sure and certain hope
will vindicate belief,
the ending of our grief.
It is within His scope.

God's music in our ears,
Viola, still our fears!
You leave no room for doubt,
your strings and bow sing out.
God's music in our ears.

4. Oh, Viola, tell me ...

"Oh, Viola, tell me what secrets you keep,
I would be wise as to why I must weep."
Lux in tenebris lucet.
"The secrets are mine! I shall not reveal;
I give you a gift, a light that is real –
to lighten your darkness."

5. All life has a light

All life has a light, all death has a sting.
*Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*
*Requiem aeternam dona eis Domine:
Et lux perpetua luceat eis, quia pius es.*
(This day, this day of wrath shall consume the world in ashes, as
foretold David and the Sibyl. What trembling there shall be when
the judge shall come to weigh everything strictly. Lord, grant them
eternal rest, and let the perpetual light shine upon them, for Thou
art good.)

6. Cum sanctis tuis

Cum sanctis tuis in aeternum, quia pius es.
(With Thy saints forever, for Thou art good.)

7. Lux in tenebris lucet

Where the light shines in the darkness,
there is hope, however weak;
where the light shines in the darkness,
we are guided on to seek.
Lux in tenebris lucet.
Requiem aeternam dona eis Domine.
Huic ergo parce Deus.
Pie Jesu Domine. Amen.
(Light shines in the darkness.
Lord, grant them eternal rest.
Oh Lord, have mercy upon him [the human being].
Gentle Lord Jesus. Amen.)

1. Wo das Licht scheint ...

Wo das Licht in der Dunkelheit scheint,
gibt es Hoffnung, wie schwach auch immer;
wo das Licht in der Finsternis leuchtet,
werden wir auf die Suche geführt.
Licht scheint in der Dunkelheit.
Jedes Leben hat ein Licht, jeder Tod einen Stachel.

2. Sprich zu mir, Herr

Sprich zu mir, Herr, aus deiner urzeitlichen Vergangenheit!
„Ich bin der Erste, ich bin der Letzte.“
Licht scheint in der Dunkelheit.
„Viola, o sag mir, welche Geheimnisse du birgst;
ich möchte wissen, warum ich weinen muss.“

3. Dunkelheit kann nicht im Licht leben

Dunkelheit kann nicht im Licht leben,
sie verfällt bei seinem Anblick;
sie kann nicht verstehen,
dass Gottes Sohn ganz nah ist.
Dunkelheit kann nicht im Licht leben.

Es liegt in seinem Ermessen;
die sichere und gewisse Hoffnung
wird den Glauben bekräftigen,
das Ende unseres Kummers.
Es liegt in seinem Ermessen.

Gottes Musik in unseren Ohren,
Viola, stille unsere Ängste!
Du lässt keinen Raum für Zweifel,
deine Saiten und dein Bogen singen.
Gottes Musik in unseren Ohren.

4. O Viola, sag mir ...

„O Viola, sag mir, welche Geheimnisse du birgst;
ich möchte wissen, warum ich weinen muss.“
Licht scheint in der Dunkelheit.
„Die Geheimnisse sind mein! Ich werde sie nicht preisgeben;
ich gebe dir ein Geschenk, ein wahres Licht,
um deine Dunkelheit zu erhellen.“

5. Jedes Leben hat ein Licht

Jedes Leben hat ein Licht, jeder Tod einen Stachel.
*Tag des Zornes, jener Tag
legt die Welt in glühende Asche,
wie David und die Sibylle künden.
Welch ein Beben wird herrschen,
wenn der Richter kommt
und alles streng überprüft!*
*Gib ihnen die ewige Ruhe, Herr,
und das ewige Licht leuchte ihnen, denn du bist mild.*

6. Bei deinen Heiligen

Bei deinen Heiligen in Ewigkeit; denn du bist mild.

7. Licht scheint in der Dunkelheit

Wo das Licht in der Dunkelheit scheint,
gibt es Hoffnung, wie schwach auch immer;
wo das Licht in der Finsternis leuchtet,
werden wir auf die Suche geführt.
Licht scheint in der Dunkelheit.
Gib ihnen die ewige Ruhe, Herr.
O Gott, lass ihn [den Menschen], Gnade finden.
Milder Herr Jesus. Amen.

Requiem

Light Shines in the Darkness

Music: John Høybye (*1939)
Text: Edward Broadbridge (*1944)

1. Where the light shines ...

Rhythmically free

Rhythmically free

Viola solo

fz pp

Soprano I

p

Ooh Mm

Soprano II

p

Ooh Mm

Alto I

p

Ooh Mm

Alto II

p

Ooh Mm

Tenor I

pp

Mm ooh Mm

Tenor II

pp

Mm ooh Mm

Bass I

pp

Mm ooh Mm

Bass II

pp

Mm ooh Mm

* Recitation (2 persons: female & male):

a) "Where the light shines in the darkness, there is hope, however weak."

b) "Where the light shines in the darkness, we are guided on to seek."

8 $\text{♩} = 66$

Va 
dolce cantabile

14 *poco rit.* $\text{♩} = 108$ 

18 *molto rit.* 

Aufführungsdauer / Duration: ca. 20 min.

© 2025 by Carus-Verlag, Stuttgart – Carus 10.124

Any unauthorized reproduction is prohibited by law / All rights reserved / Printed in Germany

Any unauthorized reproduction is prohibited by law / All rights reserved / Printed in Germany
www.carus-verlag.com / info@carus-verlag.com / Carus-Verlag, Sielminger Str. 51, 70771 Lf.-Echterdingen, Germany

The break is filled with great, beautiful reverberation!

p Where the light shines in the dark-ness, where, where the light shines. *ff*

p Where the light shines in the dark-ness, where, where the light shines. *ff*

p Where the light shines in the dark-ness, where, where the light. *ff*

p Where the light shines in the dark-ness, where, where the. *ff*

p Where the light shines. *ff*

p Where the light. *ff*

p Where the. *ff*

p Where. *ff*

24

29

*allegro cantabile**poco rit.*

33

♩ = 60

Va

S

A

T

B

dolce espressivo

Lu - cet in te - ne - bris.

*dolce espressivo**dolce espressivo*

Lux in te - ne - bris lu - cet.

Om - nis vi - ta

dolce espressivo

38

mf

Om - nis, om - nis mors a - cu - le - um.

Om - nis, om - nis mors a - cu - le - um.

8 lu - men ha - bet, om - nis, om - nis mors a - cu - le - um.

lu - men ha - bet, om - nis, om - nis mors a - cu - le - um.

42

p

45

molto rit.

3 3 3 3 3

48

f *mo*

♩ (♩ = 66)

p

solo / small group (Ah)

Mm _____ Ooh _____ Ah _____ Mm _____

p

Mm _____ Ooh _____ Ah _____ Mm _____

p

Mm _____ Ooh _____ Ah _____ Mm _____

p

Mm _____ Ooh _____ Ah _____ Mm _____

Musical score for measures 55-58. The score is written for a piano and voice. The piano part consists of four staves (treble and bass clef). The voice part consists of four staves (treble and bass clef). The tempo is marked *molto rit.*. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a series of chords and arpeggios, with a large 'C' watermark. The voice part features a series of notes and rests, with a large 'C' watermark. The lyrics 'Ooh' and 'Mm' are written below the voice staves. The piano part includes dynamic markings *f* and *mf*. The voice part includes dynamic markings *f* and *mf*. The piano part includes a large 'C' watermark. The voice part includes a large 'C' watermark.

Musical score for measures 59-62. The score is written for a piano and voice. The piano part consists of four staves (treble and bass clef). The voice part consists of four staves (treble and bass clef). The tempo is marked *molto rit.*. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a series of chords and arpeggios, with a large 'C' watermark. The voice part features a series of notes and rests, with a large 'C' watermark. The lyrics 'Ah' are written below the voice staves. The piano part includes dynamic markings *f* and *mf*. The voice part includes dynamic markings *f* and *mf*. The piano part includes a large 'C' watermark. The voice part includes a large 'C' watermark.

63

63

solo / small group (Ah)

Ooh

Ooh

Ooh

Ooh

67

67

p dolce espressivo

Where the light shines in the dark - ness, there is hope, how - ev - er weak;

p dolce espressivo

Where the light shines in the dark - ness, there is hope, how - ev - er weak;

p dolce espressivo

Where the light shines in the dark - ness, there is hope, how - ev - er weak; —

p dolce espressivo

Where the light shines in the dark - ness, there is hope, how - ev - er weak;

71

71

where the light shines in the dark - ness, we are guid - ed, guid - ed on to seek.

where the light shines, we are guid - ed, guid - ed on to seek.

where the light, the light shines, we are guid - ed, guid - ed on to seek.

where the light, the light shines, we are guid - ed, guid - ed on to seek.

2. Speak to me, Lord

Samba feeling ♩ = 108–112

Viola solo

Soprano I, II

Alto

Tenor I, II

Bass

Recitation:

"Speak to me, Lord, from your heavenly past."
"I am the first, I am the last."

p – pp – ppp

Repeat ad lib.

[illegible]

10

S I

doo doo doo dN dap doo doo doo dN dap doo doo doo dN dap doo dai da

mf

S II

doo doo doo dN doo doo dN doo doo doo doo doo dN doo doo dN doo doo doo doo doo dN doo doo dN doo doo

mf

A

doo doo doo dN doo doo dN doo doo doo doo doo dN doo doo dN doo doo doo doo dN doo doo dN doo doo

mf

T

doo doo doo dN doo doo dN doo doo doo doo doo dN doo doo dN doo doo doo doo dN doo doo dN doo doo

mf

B

doo doo doo dN doo doo dN doo doo doo doo doo dN doo doo dN doo doo doo doo dN doo doo dN doo doo

13

f *p* *mf*

doo doo doo dN dap dap dai_ da dap dai_ da doo dN doo dN dap doo dai_ dN dap Ah_

doo doo doo dN dap dap dai_ da dap dai_ da doo dN doo dN dap doo dai_ dN dap Ah_

doo doo doo dN dap dap dai_ da dap dai_ da doo dN doo dN dap doo dai_ dN dap Ah_

doo doo doo dN dap dap dai_ da dap dai_ da doo dN doo dN dap doo dai_ dN dap Ah_

doo doo doo dN dap dap dai_ da dap dai_ da doo dN doo dN dap doo dai_ dN dap Ah_

17

Va *mf* *mf* *mf* *p* *p*

doo doo doo dN doo doo dN doo doo doo doo dN dap doo doo doo dN doo doo dN doo doo

doo doo doo dN doo doo doo dN doo doo doo dN doo doo dN doo doo

doo doo doo dN doo doo doo dN doo doo doo dN doo doo dN doo doo

doo doo doo dN doo doo doo dN dap doo doo doo dN doo doo dN doo doo

doo doo doo dN doo doo doo dN doo doo doo dN doo doo dN doo doo

20

mf *mf* *mf* *mf*

doo doo doo dN dap doo doo doo dN dap

doo doo doo dN dap doo doo doo dN doo doo dN doo doo doo doo dN doo doo dN doo doo

doo doo doo dN dap doo doo doo dN doo doo dN doo doo doo doo doo dN doo doo dN doo doo

doo doo doo dN dap doo doo doo dN doo doo dN doo doo doo doo doo dN doo doo dN doo doo

doo doo doo dN dap doo doo doo dN doo doo dN doo doo doo doo doo dN doo doo dN doo doo

23

doo doo doo dN dap doo dai _ da doo doo doo dN dap

dap dai _ da dap dai _ da

doo doo doo dN doo doo dN doo doo doo doo doo dN dap

dap dai _ da dap dai _ da

doo doo doo dN doo doo dN doo doo doo doo doo dN dap

dap dai _ da dap dai _ da

doo doo doo dN doo doo dN doo doo doo doo doo dN dap

dap dai _ da dap dai _ da

doo doo doo dN doo doo dN doo doo doo doo doo dN dap

dap dai _ da dap dai _ da

26

doo dN doo doo doo dai _ dN dap Ah _

doo doo doo doo dai _ dN dap Ah _

doo dN doo doo doo dai _ dN dap Ah _

doo dN doo dN dap doo dai _ dN dap Ah _

doo dN doo dN dap doo dai _ dN dap Ah _

Take a step forward
Spoken song: distinct articulation (verging on caricature)

lux in te - ne - bris _ lu lu lu - cet

29

lux in te - ne - bris lu lu lu lux in te - ne - bris lu lu lu - cet lux in te - ne - bris lu lu lu

te te _ te - ne - bris te - ne - bris te - ne - bris

32 *mf* Take a step forward

SI lux in te - ne - bris lu lu - cet lux in te - ne - bris lu lu lu lu lu

SII

A lux in te - ne - bris lu lu lu - cet lux in te - ne - bris lu lu lu

TI *mp* te te te - ne - bris te - ne - bris te - ne - bris

TII

B

34 *mp*

lux in te - ne - bris lu lu - cet lux in te - ne - bris lu lu lu

lux in te - ne - bris lu lu et lux in te ne - bris lu lu lu

te te ne - bris te - ne - bris te - ne - bris

mf Take a

lux in te te bris te te te te te te te te te te lu lu

36 *mf* Take a step forward

lux in te - ne - bris lu lu - cet lux in te - ne - bris lu lu lu

lux in te - ne - bris te te te - ne - bris te te te te

lux in te - ne - bris lu lu lu - cet lux in te - ne - bris lu lu lu

te te te - ne - bris te - ne - bris te - ne - bris

mp

lux in te te te te - ne - bris te te te te te te te te te te lu lu

Va

lux in te - ne-bris lu lu-cet lux in te - ne-bris lu lu lu lu

mp lux in te - ne-bris te te te - ne-bris te te te te

lux in te - ne-bris lu lu lu - cet lux in te - ne-bris lu lu lu

te te te - ne-bris te - ne-bris te - ne-bris

mf Take a step forward

lu lu lu lu lu lu-cet lu lu lu lu

lux in te te te te - ne-bris te te te te te te lu lu

40 ♩ = 100

40 ♩ = 100

42 A kind of chase: Chorus and Viola alternate "being on" – two bars at a time.

mp lux in te - ne-bris lu lu-cet lux in te - ne-bris lu lu lu lu

mp lux in te - ne-bris te te te - ne-bris te te te te

mp lux in te - ne-bris lu lu lu - cet lux in te - ne-bris lu lu lu

mp te te te - ne-bris te - ne-bris te - ne-bris

mp lu lu lu lu lu lu-cet lu lu lu lu-cet

mp lux in te te te te - ne-bris te te te te te te te te lu lu

Mute song or *ppp* (consonants only)

lux in te - ne-bris lu lu - cet lux in te - ne-bris lu lu lu

Mute song or *ppp* (consonants only)

lux in te - ne-bris te te te - ne-bris te te te te

Mute song or *ppp* (consonants only)

lux in te - ne-bris lu lu lu - cet lux in te - ne-bris lu lu lu

Mute song or *ppp* (consonants only)

te te te - ne-bris te - ne-bris te - ne-bris

Mute song or *ppp* (consonants only)

lu lu lu lu lu lu - cet lu lu lu

Mute song or *ppp* (consonants only)

lux in te te te te - ne-bris te te te te te te te lu lu

mp as before (mm. 42-43)

lux in te - ne-bris lu lu lux in te - ne-bris lu lu lu

mp as before (mm. 42-43)

lux in te - ne-bris te te te - ne-bris te te te te

mp as before (mm. 42-43)

lux in te - ne-bris lu lu lu - cet lux in te - ne-bris lu lu lu

mp as before (mm. 42-43)

te te te - ne-bris te - ne-bris te - ne-bris

mp as before (mm. 42-43)

lu lu lu lu lu lu - cet lu lu lu lu - cet

mp as before (mm. 42-43)

lux in te te te te - ne-bris te te te te te te te lu lu

Mute song or *ppp* (consonants only)

lux in te - ne-bris lu lu - cet lux in te - ne-bris lu lu lu

Mute song or *ppp* (consonants only)

lux in te - ne-bris te te te - ne-bris te te te te

Mute song or *ppp* (consonants only)

lux in te - ne - bris lu lu lu - cet lux in te - ne-bris lu lu lu

Mute song or *ppp* (consonants only)

te te te - ne - bris te - ne-bris te - bris

Mute song or *ppp* (consonants only)

lu lu lu lu lu lu - cet lu lu cet

Mute song or *ppp* (consonants only)

lux in te te te te - ne-bris te te te te te te te lu lu

mp

lux in te - ne-bris cet lux in te - ne-bris lu lu lu lu lu

mp as before

lux in te - ne-bris te te te - ne-bris te te te te

mp as before

lux in te - ne - bris lu lu lu - cet lux in te - ne-bris lu lu lu

mp as before

te te te - ne - bris te - ne-bris te - ne-bris

mp as before

lu lu lu lu lu lu - cet lu lu lu lu - cet

mp as before

lux in te te te te - ne-bris te te te te te te te te lu lu

Mute song or *ppp* (consonants only)

lux in te - ne-bris lu lu - cet lux in te - ne-bris lu lu lu

Mute song or *ppp* (consonants only)

lux in te - ne-bris te te te - ne-bris te te te te

Mute song or *ppp* (consonants only)

lux in te - ne-bris lu lu lu - cet lux in te - ne-bris lu lu lu

Mute song or *ppp* (consonants only)

te te te - ne-bris te - ne-bris te - ne-bris

Mute song or *ppp* (consonants only)

lu lu lu lu lu lu - cet lu lu lu

Mute song or *ppp* (consonants only)

lux in te te te te - ne-bris te te te te te te lu lu

f doo doo doo dN doo doo dN doo doo doo doo dN dap *p* doo doo doo dN doo doo dN doo doo doo doo dN dap

f doo doo doo dN doo doo dN doo doo doo doo dN dap *p* doo doo doo dN doo doo dN doo doo doo doo dN dap

f doo doo doo dN doo doo dN doo doo doo doo dN dap *p* doo doo doo dN doo doo dN doo doo doo doo dN dap

f doo doo doo dN doo doo dN doo doo doo doo dN dap *p* doo doo doo dN doo doo dN doo doo doo doo dN dap

doo doo doo dN dap doo dai ___ da doo doo doo dN dap dap dai da dap dai da doo dN doo dN dap doo dai _ dN dap

doo doo doo dN doo doo dN doo doo doo doo doo dN dap dap dai da dap dai da doo dN doo dN dap doo dai _ dN dap

doo doo doo dN doo doo dN doo doo doo doo doo dN dap dap dai da dap dai da doo dN doo dN dap doo dai _ dN dap

doo doo doo dN doo doo dN doo doo doo doo doo dN dap dap dai da dap dai da doo dN doo dN dap doo dai _ dN dap

doo doo doo dN doo doo dN doo doo doo doo doo dN dap dap dai da dap dai da doo dN doo dN dap doo dai _ dN dap

Speak to me, to me, Lord, ___ from

Speak to me, to me, Lord, ___ from

your pri - me - val past.

your pri - me - val past.

Lord, ___ O Lord. ___ I am the first, I am, I am ___ the last.

Lord, ___ O Lord. ___ I am the first, I am, I am ___ the last.

Speak to me, to me, Lord, _ from

Speak to me, to me, Lord, _ from

Speak to me, to me, Lord, _ from

Speak to me, to me, Lord, _ from

74

your pri - me - val past. Lord, _ O Lord. _ I am the fir I I am the last.

your pri - me - val past. Lord, _ O Lord. _ I am first, am, I am _ the last.

your pri - me - val past. d, _ O ord. _ I a first, I am, I am _ the last.

your pri - me - val _ _ O Lord. _ I am the first, I am, I am _ the last.

77

ritardando

80 $\text{♩} = 8$

Vi - o - la, Vi - o - la, oh tell me, _ tell me what se - crets you

Vi - o - la, Vi - o - la, oh tell me, _ tell me what se - crets you

Vi - o - la, Vi - o - la, oh tell me, _ tell me what se - crets you

Vi - o - la, Vi - o - la, oh tell me, _ tell me what se - crets you

keep, what se - crets you keep.

keep, what se - crets you keep.

keep, what se - crets you keep.

keep, what se - crets you keep.

I would be wise as to why I must weep, I would be wise as to why I must weep. Mm

I would be wise as to weep, I would be wise as to why I must weep. Mm

I would be wise as to why I must weep, I would be wise as to why I must weep. Mm

I would be wise as to why I must weep, I would be wise as to why I must weep. Mm

I would be wise as to why I must weep, I would be wise as to why I must weep. Mm

I would be wise as to why I must weep, I would be wise as to why I must weep. Mm

I would be wise as to why I must weep, I would be wise as to why I must weep. Mm

I would be wise as to why I must weep, I would be wise as to why I must weep. Mm

3. Dark cannot live with light

Quiet and dreamy

Rhythmically free

Viola solo

mp

5

$\text{♩} = 66$

dolce e cantabile

Recitation:

"Dark cannot live with light, succumbing at the sight;
it cannot understand God's son is close at hand."

9

13

Va

S

A

T

B

1. Dark can - not live with light, suc - cumb - ing at the sight; it can - not

can - not live with light, suc - cumb - ing at the sight; it can - not

1. Dark can - not live with light, suc - cumb - ing at the sight; it can - not

can - not live with light, suc - cumb - ing at the sight; it can - not

16

un - der-stand God's son is close at hand. Dark can - not live with light. _

un - der-stand God's son is close at hand. Dark can - not live with light. _

un - der-stand God's son is close at hand. Dark can - not live with light. _

un - der-stand God's son is close at hand. Dark can - not live with light. _

20

Ooh Ooh d(i)m dm

Ooh Ooh d(i)m dm

Ooh Ooh d(i)m dm

Ooh Ooh d(o)m dm dm dm

24

dm dm dm dm dm

dm dm dm dm

dm dm

dm dm dm dm

28

poco rit.

31

a tempo

3

2. It

2. It

the sure and cer - tain hope will vin - di - cate be - lief, the

the cer - tain hope will vin - di - cate be - lief, the

is with - in His scope; the sure and cer - tain hope will vin - di - cate be - lief, the

is with - in His scope; the sure and cer - tain hope will vin - di - cate be - lief, the

end - ing of our grief. It is with - in His scope. Mm

end - ing of our grief. It is with - in His scope. God's mu - sic in our ears, -

end - ing of our grief. It is with - in His scope. Mm

end of our grief. It is with - in His scope. Mm

solo or small group (Ah)

still our fears! dm dm dm dm

Vi - o - la, still our fears! dm dm dm dm *pp*

Vi - o - la, still our fears! dm dm dm dm *pp*

Vi - o - la, still our fears! dm dm dm dm *pp*

p *f*

light stacc.

in our ears. _____ Vi - o - la, still our fears! You leave no room for doubt, your

light stacc.

in our ears. _____ Vi - o - la, still our fears! You leave no room for doubt, your

light stacc.

in our ears. _____ Vi - o - la, still our fears! You leave no room for doubt, your

light stacc.

in our ears. _____ Vi - o - la, still our fears! You leave no room for doubt, your

strings and bow sing out. _____ God's mu - sic in our ears. _____ God's mu - sic

strings and bow sing out. _____ God's mu - sic in our ears. _____ God's mu - sic

strings and bow sing out. _____ God's mu - sic in our ears. _____ God's mu - sic

strings and bow sing out. _____ God's mu - sic in our ears. _____ God's mu - sic da da

molto rall.

da da dam da doo - i doo - i da da da da da dam da da da dam da doo - i ooh _____

da da dam da doo - i doo - i da da da da dam da dam da doo - i ooh _____

da da dam da doo - i doo - i da da da da dam da dam da doo - i ooh _____

da da dam da doo - i doo - i da da da da dam da dam da doo - i ooh _____

4. Oh, Viola, tell me ...

♩ = 140 / 144

Viola solo

p

Recitation:
"Oh, Viola, tell me
what secrets you keep."

Soprano I

Soprano II

Alto I

p *mp*

Oh, Vi - o - la, tell me what

Alto II

p

Oh, o tell me what

Tenor

Bass

10

se - crets you keep, what se - crets you keep.

se - crets you keep, what se - crets you keep.

mf

Oh, Vi - o - la, tell me what

18

Vi -

Vi -

pp

Oh, Vi - o - la, tell me what se - crets you

pp

Oh, Vi - o - la, tell me what se - crets you

pp

Oh, Vi - o - la, tell me what se - crets you

se - crets you keep. Oh, Vi - o - la.

meno mosso ♩ = 108

24

o - la, tell me what se - crets you keep. I would,

o - la, tell me what se - crets you keep. I would be wise as to

keep, tell me what se - crets you keep. I would,

keep, tell me what se - crets you keep. I would,

keep, tell me what se - crets you keep. I would be wise as to

tell me what se - crets you keep. I would

f

I would be wise as to why

why — I must weep, I must weep. — Why

— I would be wise as to why — I must weep, why I,

— I would be wise as to why — I must weep, why I,

why — I must weep, I must weep. — Wh

be, I would be wise as to why I must weep, w I,

35 **più mosso**

espressivo

mp must w Vi - o - la, tell me, — tell me what se - crets you

mp I must weep. — Vi - o - la, tell me, — tell me what se - crets you

p I must weep. — *mp* Vi - o - la, tell me, tell me, tell me what se - crets you

p I must weep. — *mp* Vi - o - la, tell me, tell me, tell me what se - crets you

p I must weep. — *mp* Vi - o - la, tell me, tell me.

p I must weep. *mp* Vi - o - la, tell me, tell me.

42

12/8

solo or small group (sing "I" as in "wise")
p dolce

keep. I would be wise _____ as to why, as to why I must weep. *p* Lux in te - ne -

keep. I would be wise _____ as to why, as to why I must weep. *p* Lux in te - ne -

keep. I would be wise _____ as to why _____ I must weep. *mf* Lux in te - ne -

keep. I would be wise _____ as to why _____ I must weep. *mf* Lux in te - ne -

8 I would be wise _____ as to why _____ I must weep. _____ Lux in te - ne -

I would be wise _____ as to why _____ must weep. _____ Lux in te - ne -

49

12/8

bris lu - cet, lux. Ooh _____ ooh

p bris lu - cet, lux. Ooh _____ ooh

p bris lu - cet, lux. Ooh _____ *mf* The

p bris lu - cet, lux. Ooh _____ *mf* The

p bris lu - cet, lux. Ooh _____

p bris lu - cet, lux. Ooh _____

Va

S

A

T

B

se-crets are mine! — I shall not re-veal, shall not re-veal. I send you a gift, — a

Ooh

Ooh

pp (echo) *mf dolce espressivo*

64

send you a gift, — a light, light — that al, a light — that is

light, ooh I send you a gift, — a

I send you a gift, — a

I send you a gift, a

70

molto rit. *like a small echo*

Solo (remote)

real — to light - en your dark - ness, to light - en your dark - ness.

Solo (remote)

gift to light - en your dark - ness, to light - en your dark - ness.

Solo (remote)

gift — to light - en your dark - ness, to light - en your dark - ness.

Solo (remote)

gift — to light - en your dark - ness, to light - en your dark - ness.

5. All life has a light

Agitato ♩ = 136

∨ ∨ ∨ ∨

sim.

Viola solo

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

*Tenors and basses possibly with choreography,
e.g. a hand gesture towards the light.*

f
Et lux,

f
Et lux,

f
Et lux,

f
Et

6

p

et lux in te-ne-bris lu - cet,

p

et lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet,

p

et lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet,

p

lux, et lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet,

11

f Ba da da Ba da da Ba da Ba da da Ba da da Ba da

f Ba da da Ba da da Ba da Ba da da Ba da da Ba da

f Ba da da Ba da da Ba da Ba da da Ba da da Ba da

f Ba da da Ba da da Ba da Ba da da Ba da da Ba da

p Ba da da Ba da da Ba da Ba da da Ba da da Ba da

da lux in te - ne - bris cet, lux in te - ne - bris lu - cet,

15

p doo dN doo dN dap

p doo dN doo dN dap

p doo dN doo dN dap

p doo dN doo dN dap

p lux in te - ne - bris lu - cet, lux in te - ne - bris lu - cet,

p lux in te - ne - bris lu - cet, lux in te - ne - bris lu - cet,

f All life has a light, a light, a light.

f All life has a light, a light, a light.

f All life has a light, a light, a light.

f All life has a light, a light, a light.

p B's and d's with excessive articulation (without voice)

lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet, B d d B d d B d B d d B d B

B d d B d d B d B d d B d B d

B d d B d d B d B d d B d B d

B d d B d d B d B d d B d B d

p All death has a sting, a sting, a

f All death has a sting, a sting, a

f All death has a sting, a sting, a

f All death has a sting, a sting, a

p lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet,

p lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet,

p lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet,

p lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet,

sting.

sting.

sting.

sting.

lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet. *f* Ba da da Ba da da Ba da Ba da da Ba da da Ba da *p* d d d d d d d d

lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet. *f* Ba da da Ba da da Ba da Ba da da Ba da da Ba da *p* d d d d d d d d

lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet. *f* Ba da da Ba da da Ba da Ba da da Ba da da Ba da *p* d d d d d d d d

lux in te-ne-bris lu - cet, lux in te-ne-bris lu - cet. *f* Ba da da Ba da da Ba da Ba da da Ba da da Ba da *p* d d d d d d d d

mf light, a light, a light. *p* la la la la la la la la *p* la la la la la la la la

life has a light, a light, a light. *p* la la la la la la la la *p* la la la la la la la la

mf All death has a sting, a sting, - a sting.

mf All death has a sting, a sting, - a sting.

g g g g g g g g g g

g g g g g g g g g g

g g g g g g g g g g

g g g g g g g g g g

[illegible]

39

The image shows a page of a musical score for the song "The Rose Tree". A large, stylized white letter "G" is superimposed over the left side of the page. The score is written for voice and piano. The vocal parts are in treble clef with a key signature of one flat (B-flat). The lyrics are: "di di di di Ba da da Ba da da Ba da Ba da da Ba da". The piano accompaniment is in bass clef. The score includes dynamic markings: *sub. p*, *mp*, *mf*, and *f*. The page number "39" is in the top left corner.

43

mp doo dN doo dN doo dN dap

mp doo dN doo dN doo dN dap

p di di di di di di di di di di di di di di di di

p di di di di di di di di di di di di di di di di

f All life has a light, a light, a light.

f All life has a light, a light, a light.

f All life has a light, a light, a light.

f All life has a light, a light, a light.

mp doo dN doo dN doo dN dap

mp doo dN doo dN doo dN dap

mp doo dN doo dN doo dN dap

mp doo dN doo dN doo dN dap

p da da da da da da da da da da da da da da da da

p Di-es i-rae, di-es il-la,

p Di-es i-rae, di-es il-la,

f All death has a sting, a sting, a sting.

f All death has a sting, a sting, a sting.

f All death has a sting, a sting, a sting.

f All death has a sting, a sting, a sting.

[illegible]

65 *mf* Re-qui-em ae-ter-nam do-na Do-mi-ne, Do - mi-ne: Et lux per -

mf Re-qui-em ae-ter-nam do-na e - mi-ne, Do - mi-ne: ooh

p Re-qui-em ae-ter-nam do-na Do-mi-ne. Re - qui - em ae - ter - nam. ooh

p Re-qui-em ae-ter-nam do-na e - is Do-mi-ne. Re - qui - em ae - ter - nam. ooh

p da da da da da do-na e - is Do-mi-ne. Re - qui - em ae - ter - nam. ooh

p da da da da da do-na e - is Do-mi-ne. Re - qui - em ae - ter - nam. ooh

p da da da da da do-na e - is Do-mi-ne. Re - qui - em ae - ter - nam. ooh

p da da da da da do-na e - is Do-mi-ne. Re - qui - em ae - ter - nam. ooh

Solo I
S I + II

Solo 2 (sing “ooh”)

A musical score for the piece 'Carus' by Johann Sebastian Bach. The score is written on five staves. The title 'Carus' is written in a large, stylized, white font with a black outline, slanted upwards from left to right, and is superimposed over the musical notation. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The piece is in 4/4 time. The notation is in black ink on a white background.

Va

The image shows a musical score for the song "The Rose Tree". A large, stylized white letter 'G' is superimposed over the score. The score includes a vocal part (Va) and a piano part (P). The vocal part has lyrics "es. ooh Mm" and the piano part has lyrics "Mm ooh Mm ooh Mm". The score is written in G major and 4/4 time. The piano part features a prominent bass line with a descending eighth-note pattern. The vocal part consists of a single melodic line. The score is divided into measures by vertical bar lines. The piano part is written on a grand staff (treble and bass clefs). The vocal part is written on a single staff. The lyrics are placed below the corresponding staves. The watermark 'G' is a large, white, stylized letter that covers a significant portion of the score.

6. Cum sanctis tuis

Rhythmically with power and intensity ♩ = 120

Viola solo

Soprano I

Soprano II

Alto I

Alto II

Tenor

Bass

5

A II

T

9

A II

T

B

Cum san - ctis tu - is in ae - ter - num, cum san-ctis tu - is in ae - ter -

san - ctis tu - is in ae - ter - num, cum san-ctis

num, cum san-ctis tu - is, cum san-ctis tu - is in ae -

tu - is in ae - ter - - - - - num, cum san-ctis tu - is, cum san-ctis

ter-num, cum san-ctis tu - is in ae - ter-num, cum san-ctis

Cum san - ctis tu - is in ae - ter - num,

Va

SI

SII

AI

AII

T

B

f Cum san - ctis

tu - is, cum san-ctis tu - is, cum san-ctis tu - is in ae - ter - num,

tu - is, cum san-ctis tu - is, cum san-ctis tu - is in ae - ter - num,

cum san-ctis tu - is in ae - ter - - - - - num cum san-ctis tu - is,

p

tu - is in ae - ter - num, cum san - ctis tu - is in ae - ter -

cum san-ctis tu - is in ae - ter - num, cum san-ctis

cum san-ctis tu - is in ae - ter - num, cum san-ctis

cum san-ctis tu - is in ae - ter - num, cum san-ctis

20

f Cum san - - ctis tu - is in ae - ter - num,

p - - - num, cum san-ctis tu - is, cum san-ctis

tu - is in ae - ter - num, cum san-ctis

tu - is in ae - ter - num, cum san-ctis

tu - - is in ae - ter - num, cum san-ctis

23

cum san-ctis tu - is in ae - ter - - - - - num,

tu - is in ae - ter - num, cum san-ctis tu - is in ae -

tu - is in ae - ter - num, cum san-ctis tu - is in ae -

tu - is in ae - ter - num, cum san-ctis tu - is in ae -

tu - is in ae - ter - num, cum san-ctis tu - is in ae -

26 *poco rit.*

f Cum san - ctis tu - is in ae - ter - num, cum san-ctis tu - is in ae -

p cum san-ctis tu - is, cum san-ctis tu - is in ae - ter-num, cum san-ctis

ter - num, in ae - ter - num, cum san-ctis tu - is in ae - ter-num, cum san-ctis

ter - num, in ae - ter - num, cum san-ctis tu - is in ae - ter-num, cum san-ctis

ter - num, in ae - ter - num, cum san-ctis tu - is in ae - ter-num, cum san-ctis

ter - num, in ae - ter - num, cum san-ctis tu - is in ae - ter-num, cum san-ctis

ter - num, in ae - ter - num, cum san-ctis tu - is in ae - ter-num, cum san-ctis

30

ter - qui - a pi - - - - us es.

tu - is in ae - ter - num, qui - a pi - - - - us es.

tu - is in ae - ter - num, qui - a pi - - - - us es.

tu - is in ae - ter - num, qui - a pi - - - - us es.

tu - is in ae - ter - num, qui - a pi - - - - us es.

tu - is in ae - ter - num, qui - a pi - - - - us es.

7. Lux in tenebris lucet

Gentle, with sensitivity $\text{♩} = 72$

Viola solo

mp freely

Possible recitation (2 persons: female & male):
 a) "Where the light shines in the darkness, there is hope, however weak."
 b) "Where the light shines in the darkness, we are guided on to seek."

Soprano I, II

mf

Where the light shines in the dark-ness,

Alto I, II

mp

There is hope, how-

Tenor

mp

There is hope, how-

Bass

mp

There is hope, how-

6

poco *a*

there is hope, how - ev - er weak; where the light shines

ev - er weak; dn dn

mf hope, how - ev - er dn dn

ev er weak; hope, how - ev - er dn dn

- er weak; hope, how - ev - er weak; d(o)n dn

Va

poco rit. *a tempo*
pizz.

S

in the dark-ness, we are guid-ed, we are guid-ed, we are guid-ed on to seek,

A I

dn dn dn Ah dn dn

A II

dn dn dn dn dn Ah dn dn

T

dn dn dn Ah dn dn

B

dn dn dn Ah seek dn dn dn

arco
f

on to seek, on to seek, we are guid-ed on to seek. Lux in te - ne -

dn dn dn to seek. Lux in te - ne -

dn dn dn on to seek. Lux in te - ne -

dn dn dn on to seek. Lux in te - ne -

dn dn dn on to seek. Lux in te - ne -

poco rit. a ten

bris lu - cet, lux in te e - bris lu - cet.

bris lu - cet lux in te - ne - bris lu - cet.

bris lux in te - ne - bris lu - cet.

bris u - cet, lux in te - ne - bris lu - cet.

Where the light shines in the dark-ness,

Where the light shines in the dark-ness,

37

there is hope, how - ev - er weak; we are guid - ed on to

there is hope, how - ev - er weak; we are guid - ed on to

where the light shines in the dark-ness, we, we are guid - ed,

where the light shines in the dark-ness, we, we are guid - ed,

43

seek, to seek, to seek, on to seek, on to seek, we are

seek, to seek, to seek, to seek, we are

mf
we are guid-ed, we are to seek, we are guid-ed on

we are to we are guid-ed on

[illegible]

58

p

ooh _____ ooh _____ ooh _____

mf

where the light shines in the dark-ness, we are guid-ed on to seek, ooh _____

p

ooh _____ ooh _____ we are guid-ed on to seek.

p

ooh _____ ooh _____ we are guid-ed on to seek.

64

Lux in te - ne - bris lu - cet, lux in te - ne - bris,

Lux in te - ne - bris lu - cet, lux in te - ne - bris

Lux in te - ne - bris lu - cet, lux _____

Lux, _____ lux, _____ lux in te - ne - bris,

68

poco rit.

in te - ne - bris, lux in te - ne - bris lu - cet. Ah _____

p

lux in te - ne - bris _____ lu - cet. Ah _____

lux in te - ne - bris, lux in te - ne - bris lu - cet. Ah _____

in te - ne - bris lu - cet, lu - - - - cet. Ah

a tempo

75 *sub. p*

Ah ooh _____

mp

Re-qui-em ae - ter - nam do - na e - is Do-mi - ne.

sub. p

Ah ooh _____ Hu - ic er - go par - ce De - us. Pi - e Je - su

sub. p

Ah ooh _____ Hu - ic er - go par - ce De - us. Pi - e Je - su

89

Ah A - - - men, a - - - men,

Ah A - - - men, - - - men,

A - - - men, a - - - men, a - - - men,

A - - - men, a - - - men, a - - - men,

95

This musical score page contains measures 95 and 96. The staves are arranged from top to bottom as follows:

- Va (Violoncello)
- S (Soprano) with lyrics "solo / small group"
- SI (Soprano I) with lyrics "a - - - - - men."
- SII (Soprano II) with lyrics "a - - - - - men."
- AI (Alto I) with lyrics "a - - - - - men."
- AII (Alto II) with lyrics "a - - - - - men."
- T (Tenor) with lyrics "a - - - - - men."
- B (Bass) with lyrics "a - - - - - men."

The music features various melodic lines and sustained notes across the vocal parts.