

LUX AETERNA

♩ = 56, SOSTENUTO, MOLTO CALMO, „WIE AUS DER FERNE“ *
Sopr. 1-4:
stets sehr weich einsetzen / all entries very gentle
pp sempre

György Ligeti, 1966

“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 emphasized.

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

17

S1
2
3
4

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

AI
2
3
4

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

21

S1
2
3
4

na lux ae - ter - na lu -
ae - ter - na lux ae - ter - na
na lux ae - ter - na
ae - ter -

AI
2
3
4

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

T1

stets sehr weich einsetzen *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
c -

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
ac - ter - na lu -

T 1
i(s)*

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

3
lu - ce -

4
lu -

B 1
*** falsetto (quasi eco) ppp Do-

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

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

Do-

* \underline{g} wird hier nicht ausgesprochen / Here the \underline{g} is not articulated

** \underline{t} wird hier nicht ausgesprochen / Here \underline{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

38 **C**
pp sempre

T 1 Cum san - ctis

2 Cum san - ctis tu - is cum

3 Cum san - ctis tu - is cum san -

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

B 1 mi - ne

2 mi - ne

3 mi - ne

morendo

43 **D**

T 1 tu - is cum san - ctis

2 san - ctis tu - is

3 ctis tu - is in ae -

4 is in ae - ter -

B 1 in

2 in ae -

3 in ae - ter -

4 in ae - ter - num

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

48

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

E stets sehr weich einsetzen
all entries very gentle
pp sempre

57

Soprano 1-4 staves. Each staff begins with a rest. At the end of the system, all four staves enter with a triplet of eighth notes: G4, A4, B4. The lyrics "Re-" are written below each staff.

Alt 1-4:
stets sehr weich einsetzen

all entries very gentle
pp sempre

Alto 1-4 staves. Each staff begins with a rest. At the end of the system, all four staves enter with a triplet of eighth notes: G3, A3, B3. The lyrics "Re-" are written below each staff.

(senza diminuendo!)

Tenor 1-4 staves. Tenor 1 has lyrics: "in ae - ter -". Tenor 2 has lyrics: "ae - ter -". Tenor 3 has lyrics: "ter - num". Tenor 4 has lyrics: "num". The music features a melodic line with triplets and quintuplets.

Baß 1-4:
stets sehr weich einsetzen

all entries very gentle
pp sempre

(senza diminuendo!)

Bass 1-4 staves. Bass 1 has lyrics: "ae - ter - num qui -". Bass 2 has lyrics: "ter - num qui -". Bass 3 has lyrics: "num qui -". Bass 4 has lyrics: "qui -". The music features a melodic line with triplets and quintuplets.

62

S 1

qui -

2

qui - em

3

qui - em ae -

4

qui - em ae - ter -

A 1

qui - em

2

qui - em

3

qui - em

4

qui - em

T 1

num qui - a

2

num qui -

3

qui - a pi -

4

a pi - us

B 1

a pi - us

2

a pi - us es

3

a pi - us es

4

a pi - us

66

S1

em

ae -

2

ae -

ter -

3

ter -

nam

4

nam

do -

Al

ae -

ter -

2

ae -

ter -

nam

3

ae -

ter -

nam

4

ae -

ter -

T1

pi -

us es

2

a

pi -

us

3

us

es qui -

4

es qui -

a

B1

es

qui - a

2

qui - a

pi -

3

qui - a

pi -

us

4

es qui - a pi -

us

70

S1 ter - nam do - na e -
 2 nam do - na e -
 3 do - na e - i(s)*
 4 na e - i(s)*

A1 nam do -
 2 do - na
 3 do - na
 4 nam do -

T1 qui - a pi -
 2 es qui - a pi - us
 3 a pi - us
 4 pi - us es

B1 pi - us
 2 us es
 3 es
 4 es

* $\underline{3}$ wird hier nicht ausgesprochen / Here the $\underline{3}$ is not articulated

75

S1 *morendo*-----

2 *morendo*-----

3 *morendo*-----

4 *morendo*-----

A1 *morendo*-----

2 *morendo*-----

3 *morendo*-----

4 *morendo*-----

T1

2

3

4

B1 *morendo*-----

2

3

4

* \underline{s} wird hier nicht ausgesprochen / Here the \underline{s} is not articulated

80 **F**

Musical score for measures 80-82. The score is divided into two systems. The first system contains vocal parts T1, 2, 3, and 4. The second system contains vocal parts B1, 2, 3, and 4. The lyrics 'es' and 'Do-' are written below the notes. Measure 80 starts with a fermata on a whole note. Measure 81 features a triplet of eighth notes in measures 2 and 3, and a quintuplet of eighth notes in measure 3. Measure 82 continues with sustained notes and a final triplet in measure 4.

83

Musical score for measures 83-86. The score is divided into two systems. The first system contains vocal parts T1, 2, 3, and 4. The second system contains vocal parts B1, 2, 3, and 4. The lyrics 'Do-' are written below the notes. Performance markings 'tenuto' and 'morendo' are placed above the notes in measures 84, 85, and 86. Measure 83 starts with a fermata on a whole note. Measure 84 features a triplet of eighth notes in measure 2 and a quintuplet of eighth notes in measure 3. Measure 85 continues with sustained notes. Measure 86 concludes with a final triplet in measure 4.

87 **G**

morendo

T1

2

3

4

morendo

B1

2

3

4

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

et lux per - pe - tu - a

et lux per - pe - tu - a

et lux per - pe - tu -

et lux per - pe -

morendo

B2

3

4

ne

ne

ne

I stets sehr weich einsetzen

all entries very gentle

p possibile (*sempre*)

94

S1
lu-
2
lu-
3
lu-
4
lu-

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

Alt 1
lux per-pe-tu-a lu-ce-at e-
2
lux per-pe-tu-a lu-ce-at e-
3
a lux per-pe-tu-a lu-ce-
4
tu-a lux per-pe-tu-a lu-

stets sehr weich einsetzen

all entries very gentle

p possibile (*sempre*)

T1
lu-
2
lu-
3
lu-
4
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

dim. *morendo*

dim. *morendo*

dim. *morendo*

*a(t)**

*a(t)**

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

A1

2

3

4

dim. *morendo*

T1

2

3

4

dim. *morendo*

dim. *morendo*

dim. *morendo*

dim. *morendo*

*a(t)**

*a(t)**

B1

2

3

4

unmerklich einsetzen / enter imperceptibly

ppp

ppp

sehr weich einsetzen / enter very gently

**** p**

**** p**

lu-

lu-

lu-

lu-

lu-

* ξ wird hier nicht ausgesprochen / Here the ξ 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:

K unmerklich einsetzen
enter imperceptibly

110

ppp

movendo -----

Musical score for Soprano (S1-4) and Alto (A1-4) parts, measures 110-114. The Soprano part consists of four staves with lyrics 'lu-' and 'morendo' markings. The Alto part consists of four staves with lyrics 'lu -', 'ce -', 'at', 'lu-', 'ce -', and 'a(t)*'. The Alto part includes various musical notations such as slurs, ties, and fingerings (3, 5). The Bass part (B1-4) is partially visible at the bottom of the system with lyrics 'lu-' and 'morendo' markings.

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

115

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

Musical score for Alto parts (A1-4), measures 115-119. The score shows four staves with lyrics 'a' and 'morendo' markings. The music features long, sustained notes with slurs and ties, indicating a gradual decrescendo.

120 Chor tacet

121

122

123

124

125

126

Musical score for Soprano (S.A.) and Tenor/Bass (T.B.) parts, measures 120-126. The score shows four staves with a 'Chor tacet' instruction and measure numbers 120-126. The music is mostly rests, indicating that the choir is silent during this section.

Dauer: ca. 9'