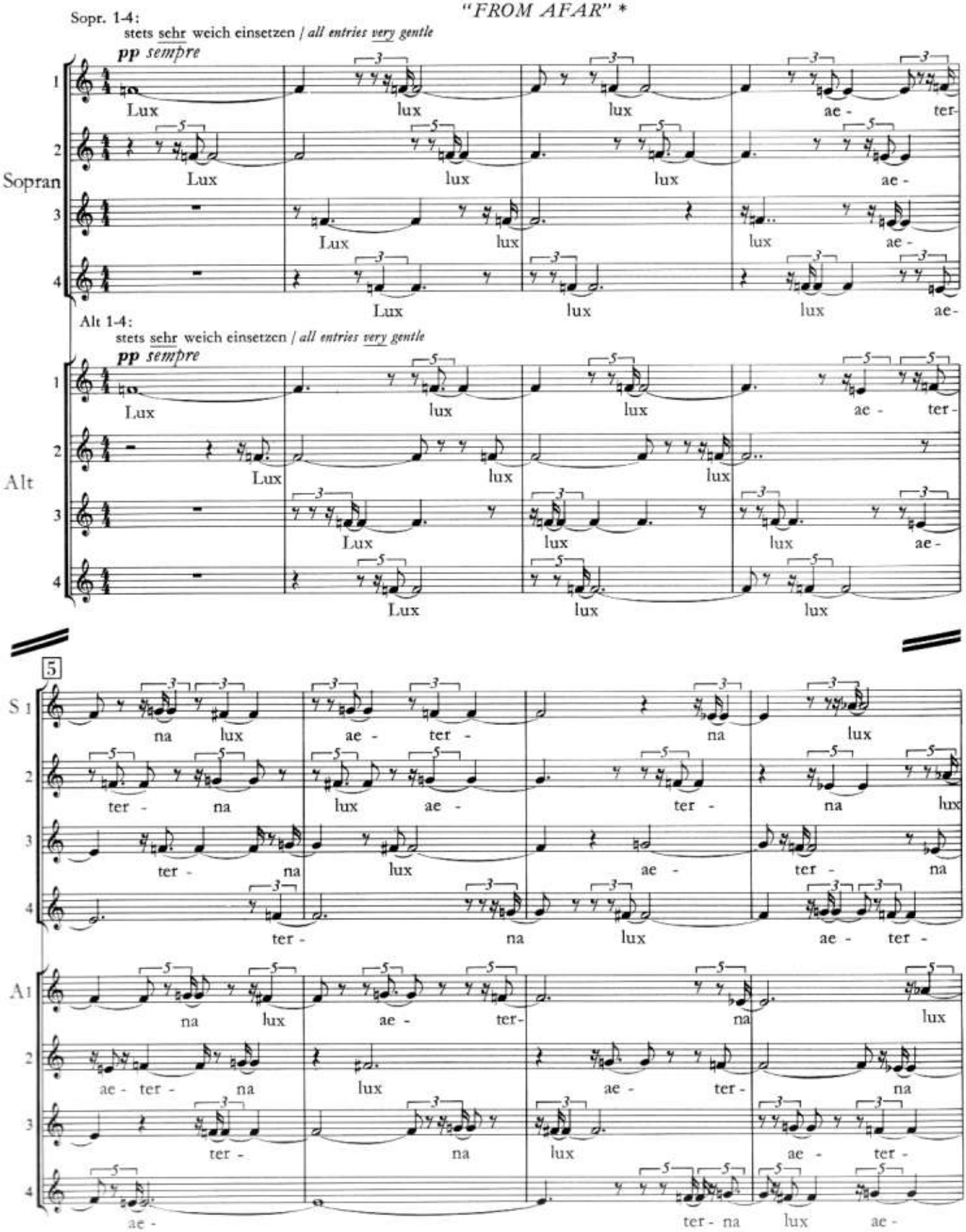
Der Stuttgarter Schola Cantorum und ihrem Leiter Clytus Gottwald gewidmet

LUX AETERNA

♩ = 56, SOSTENUTO, MOLTO CALMO, „WIE AUS DER FERNE" *
*"FROM AFAR" **

György Ligeti, 1966



* Stets vollkommen akzentlos singen: die Taktstriche bedeuten keine Betonung.
Sing totally without accents: barlines have no rhythmic significance and should not be emphasized.

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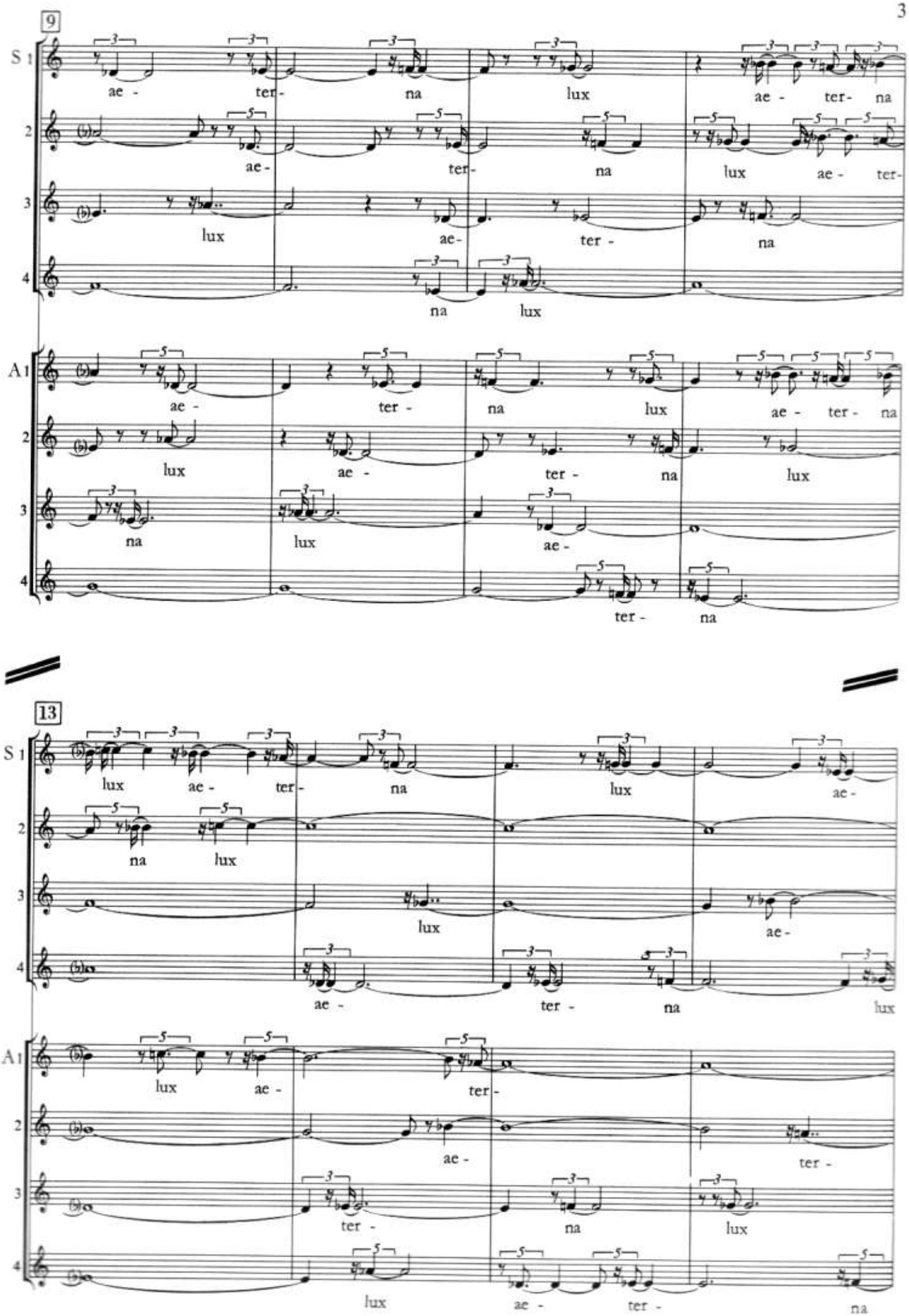
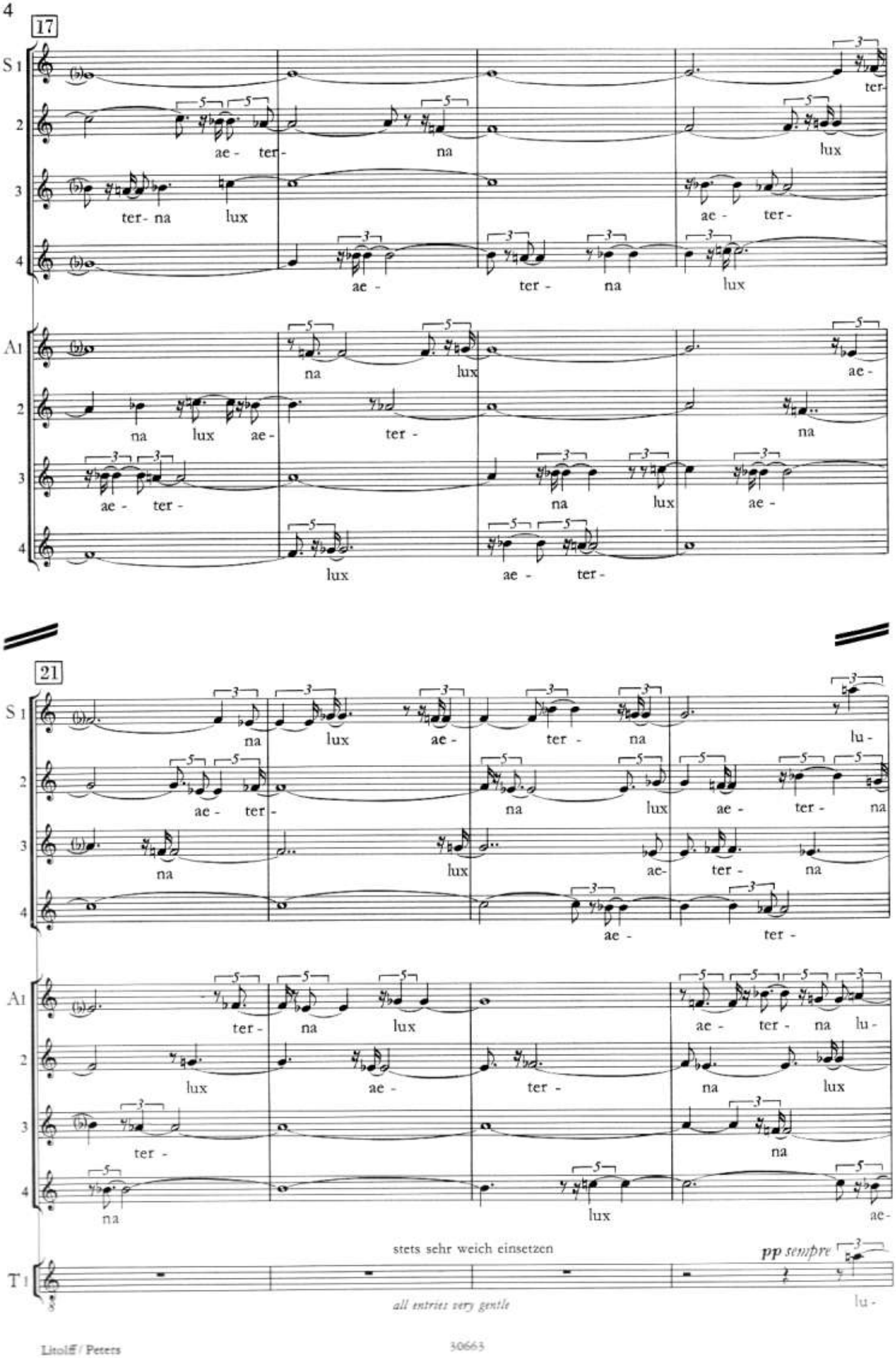
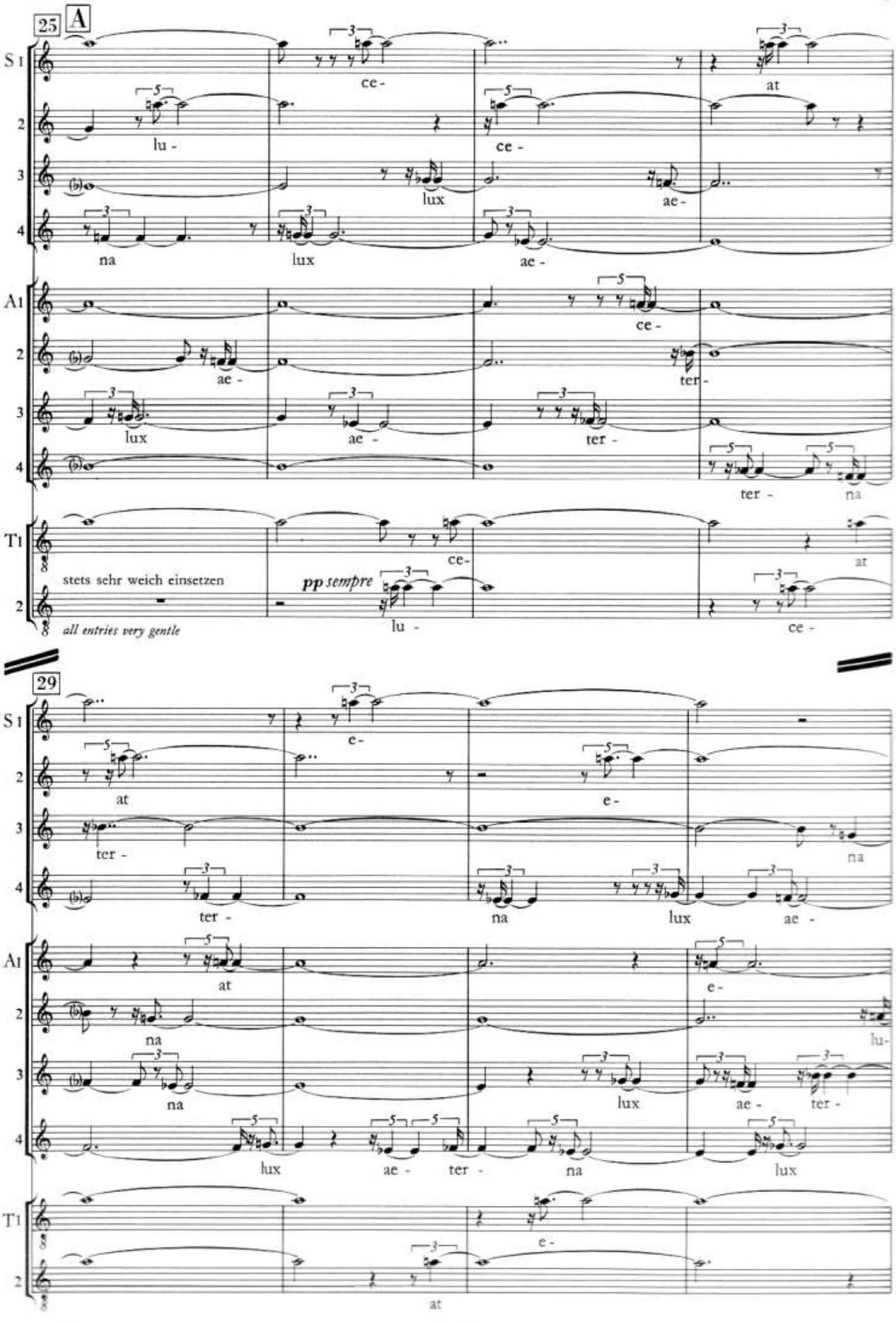
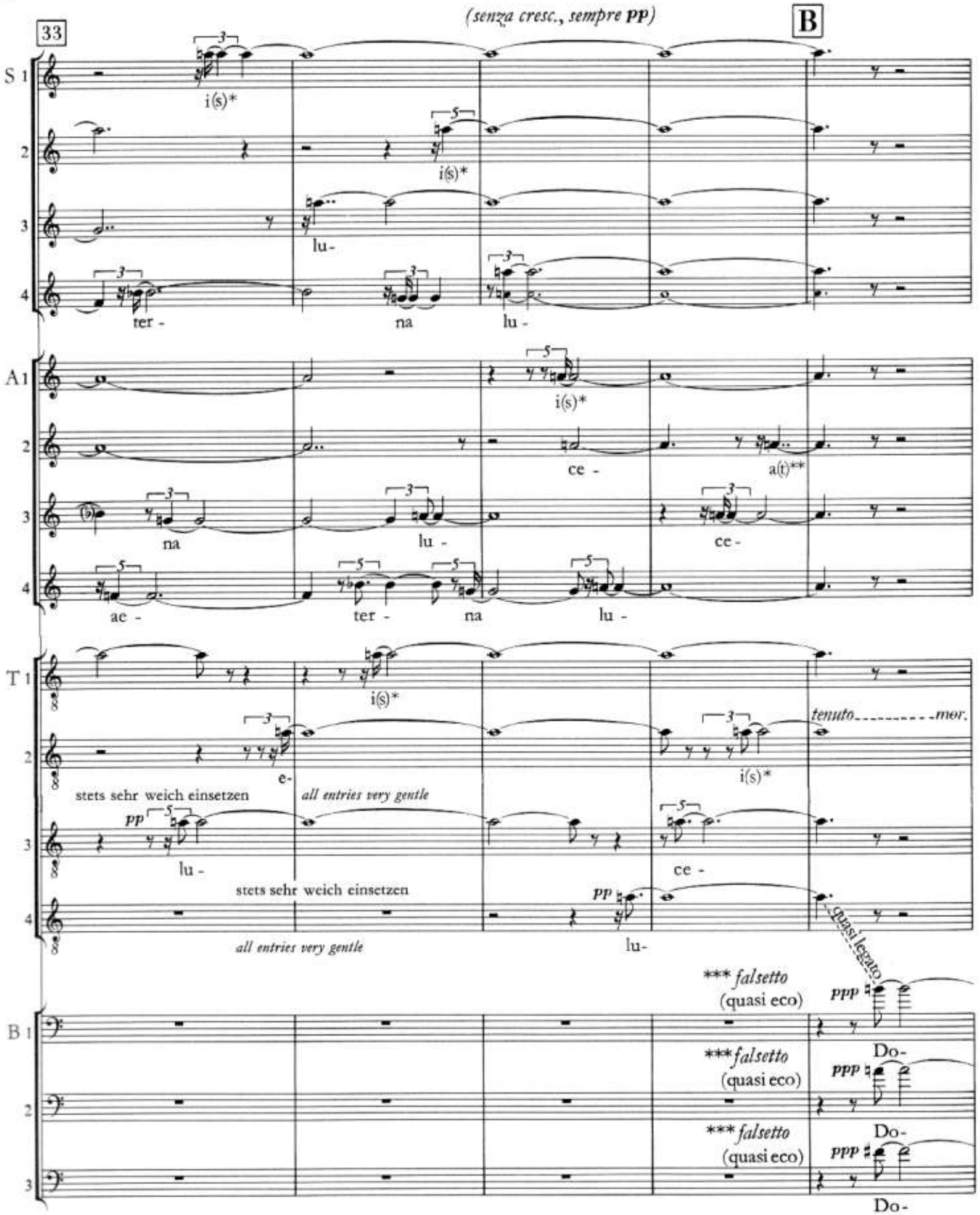

9
S 1
ae - ter- na lux ae - ter- na
2
ae- ter- na lux ae - ter-
3
lux ae- ter - na
4
na lux
A 1
ae - ter - na lux ae - ter - na
2
lux ae - ter - na lux
3
na lux ae -
4
ter - na
13
S 1
lux ae - ter- na lux ae -
2
na lux
3
lux ae -
4
ae - ter - na lux
A 1
lux ae - ter -
2
ae - ter -
3
ter - na lux
4
lux ae - ter - na


17
S 1
2
3
4
A 1
2
3
4
ter-
ae - ter - na lux
ter- na lux ae - ter -
ae - ter - na lux
na lux ae -
na lux ae - ter - na
ae - ter - na lux ae -
lux ae - ter -
21
S 1
2
3
4
A 1
2
3
4
T 1
na lux ae - ter - na lu -
ae - ter - na lux ae - ter - na
na lux ae- ter - na
ae - ter -
ter - na lux ae - ter - na lu -
lux ae - ter - na lux
ter - na
na lux ae-
stets sehr weich einsetzen
pp sempre
all entries very gentle
lu -


25
A
S1
2
3
4
A1
T1
ce-
at
lu-
ce-
lux
ae-
na
lux
ae-
ce-
ae-
ter-
lux
ae-
ter-
ter-
na
ce-
at
stets sehr weich einsetzen
pp sempre
lu-
ce-
all entries very gentle
29
e-
at
e-
ter-
na
ter-
na
lux
ae-
at
e-
na
lu-
na
lux
ae-
ter-
lux
ae-
ter-
na
lux
e-
at

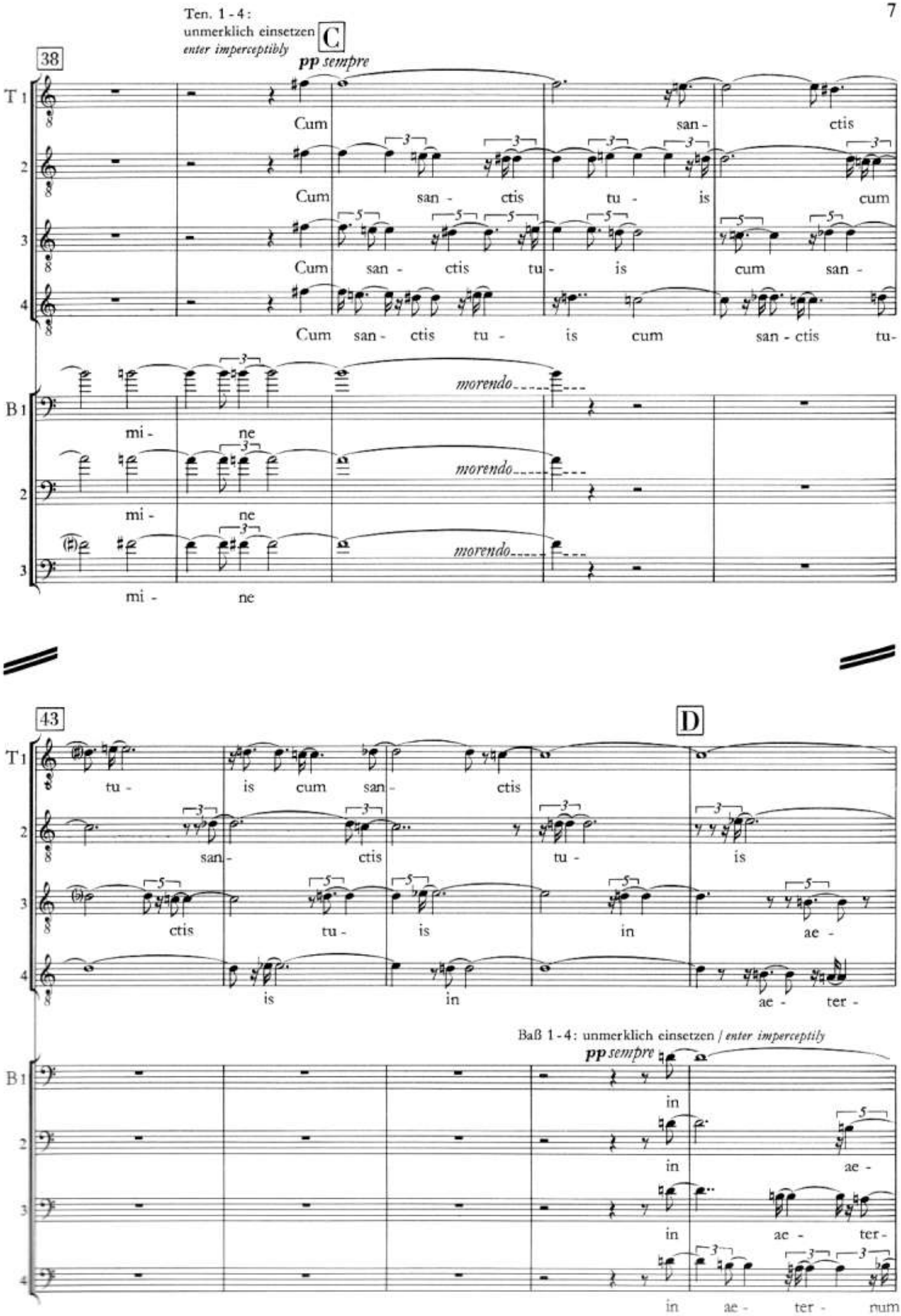


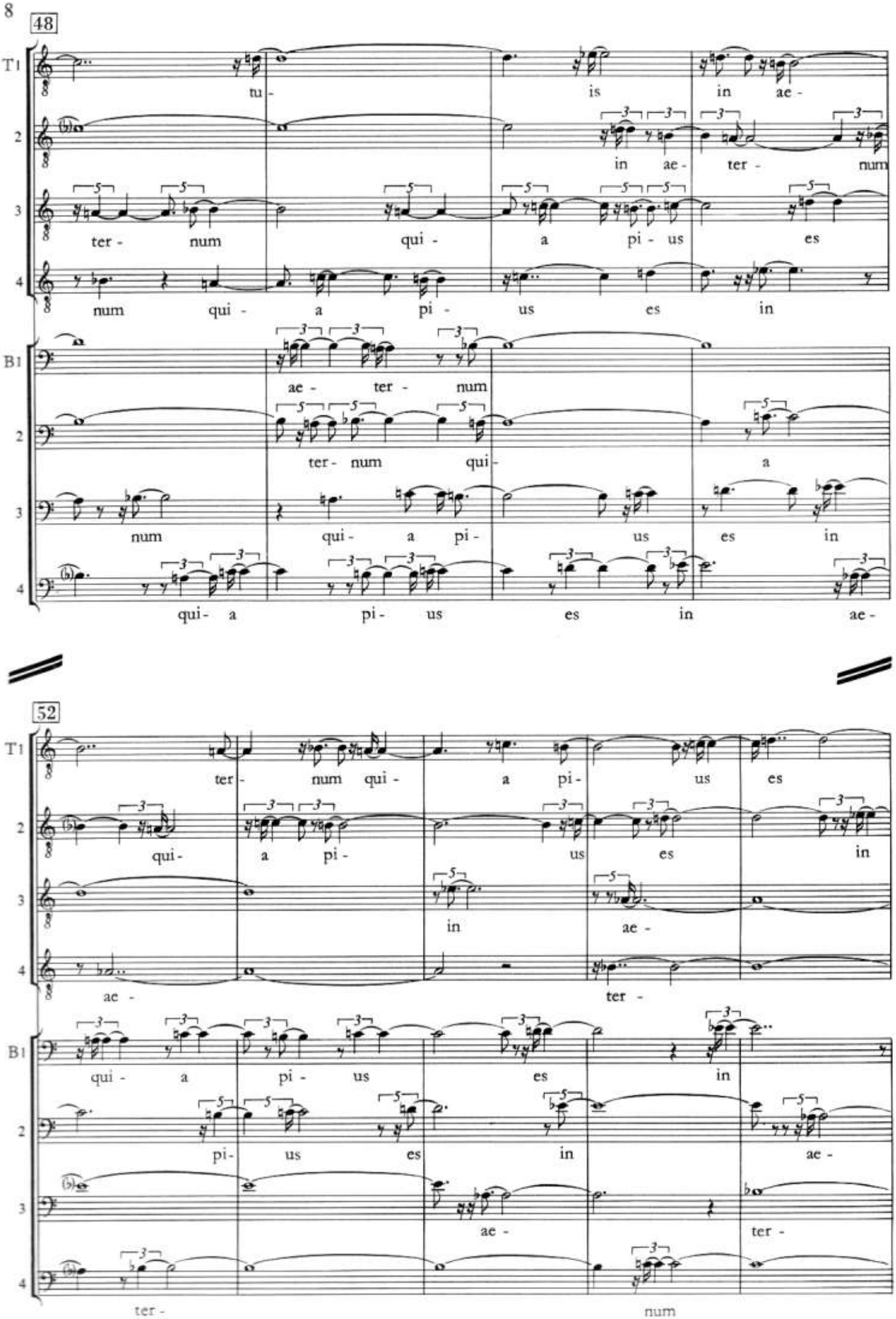
* s wird hier nicht ausgesprochen / *Here the s is not articulated*

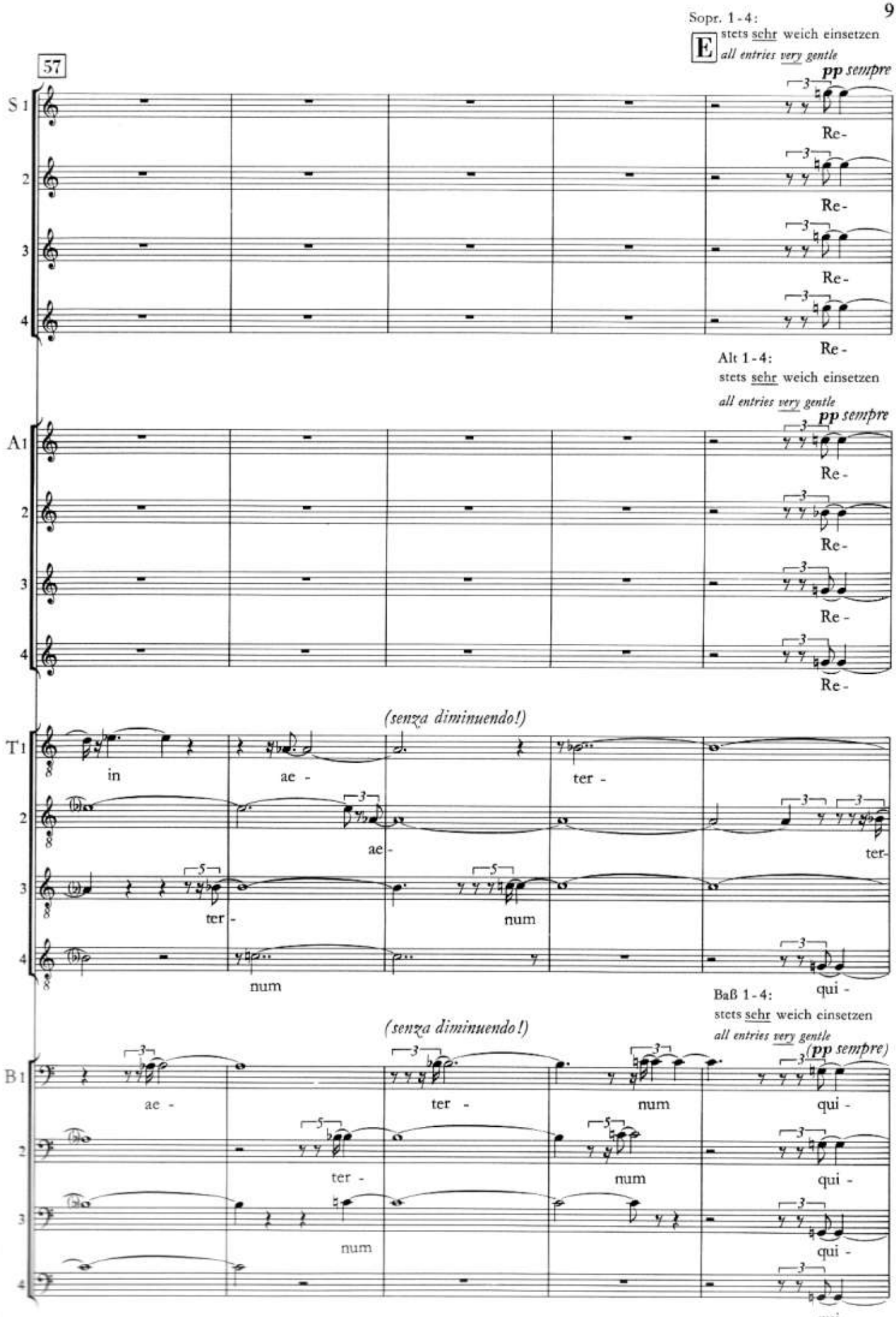
** t wird hier nicht ausgesprochen / *Here t is not articulated*

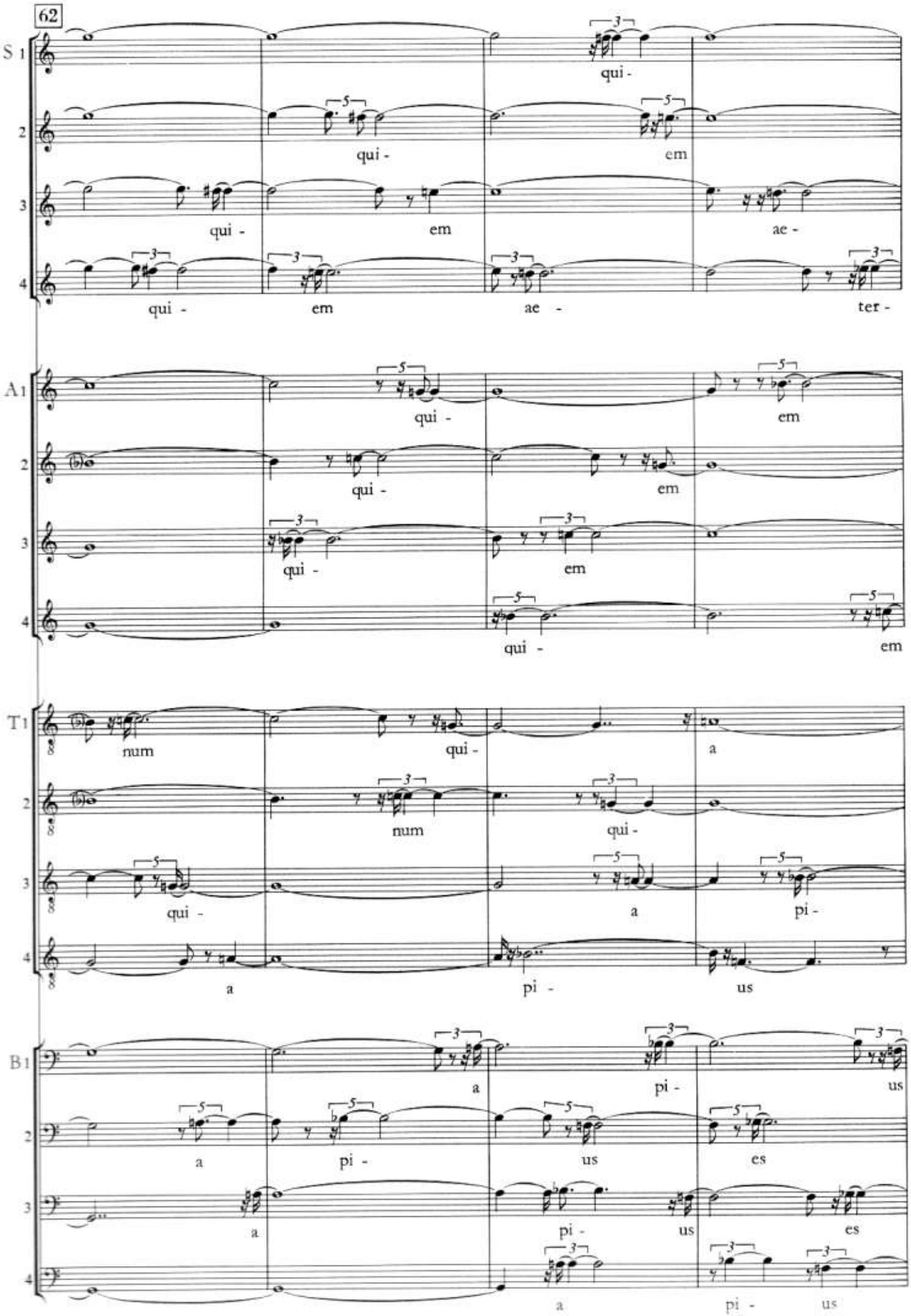
*** Diese Stelle können mehrere Bassisten, deren Falsetto besonders gut ist, oder auch nur 3 Soli intonieren. Wenn nötig, kann das hohe „h"-falsetto von einem Tenoristen intoniert werden. Singen im Chor nur 4 Tenoristen, soll Tenor 1 bereits am Ende des Taktes 36 — mit morendo — aussetzen und dann das „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.

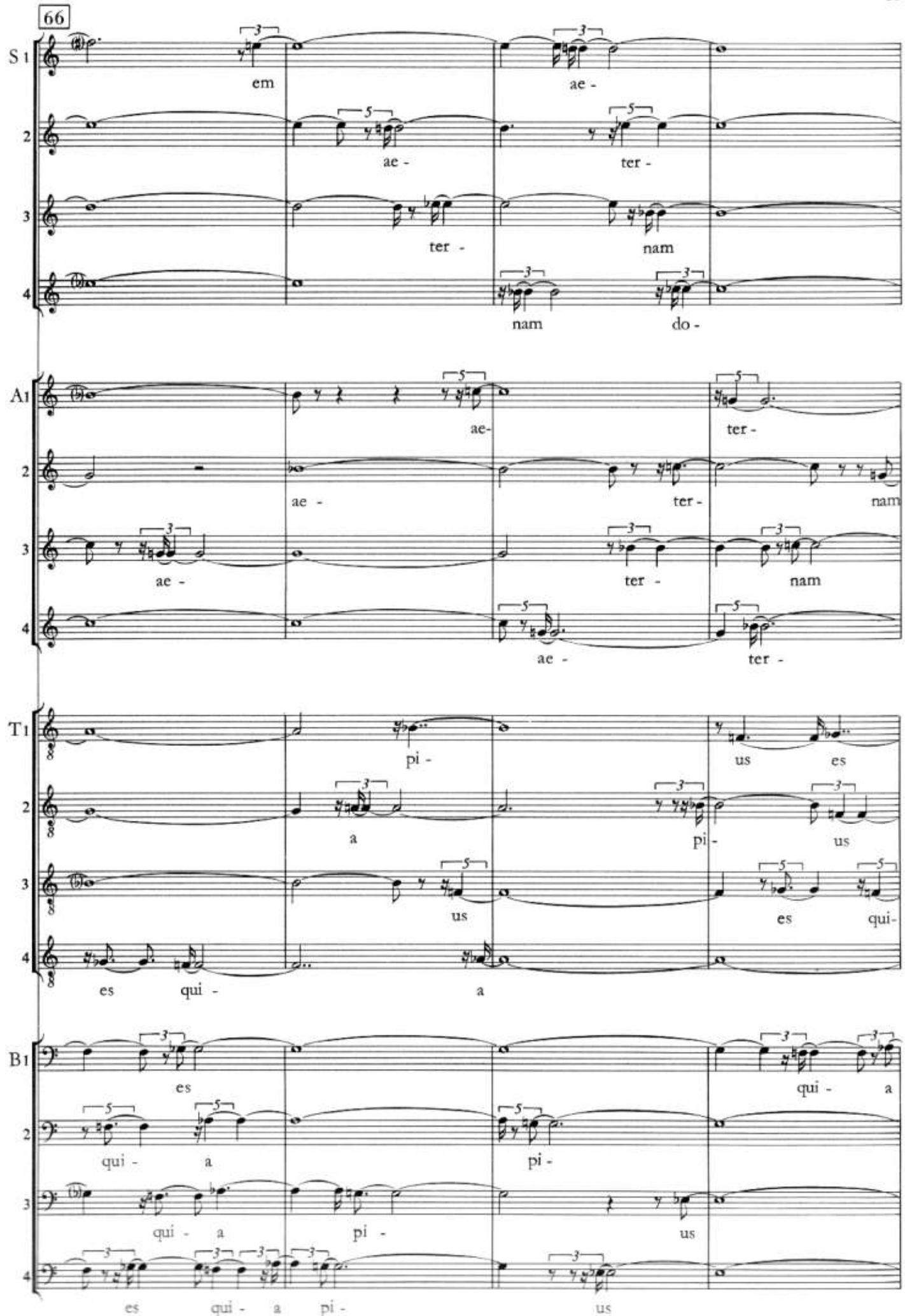
This passage may be sung by several basses with particulary good falsetto registers, or by 3 soli. If necessary the falsetto high B may be taken over by a tenor. If there are only 4 tenors in the choir, the first tenor should stop at the end of bar 36 — with morendo — and then take over the falsetto 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.

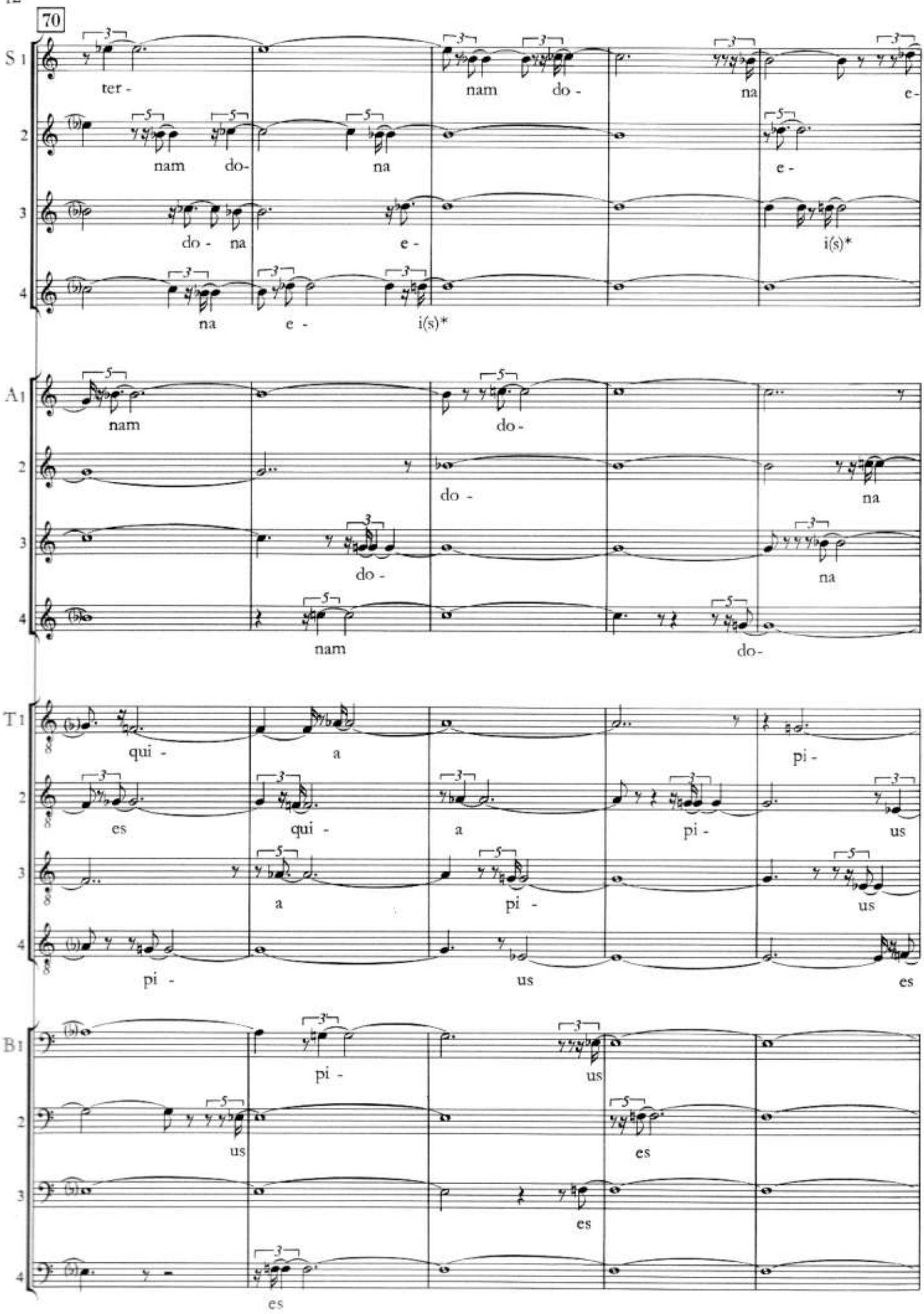

Ten. 1 - 4:
unmerklich einsetzen
enter imperceptibly
C
38
pp sempre
T 1
2
3
4
Cum san - ctis tu - is cum san - ctis tu-
morendo
B 1
mi - ne
43
D
tu - is cum san - ctis
san - ctis tu - is
ctis tu - is in ae -
is in ae - ter -
Baß 1 - 4: unmerklich einsetzen / enter imperceptibly
in
in ae -
in ae - ter -
in ae - ter - num


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
ac - ter -
B1
qui - a pi - us es in
2
pi - us es in ae -
3
ae - ter -
4
ter - num

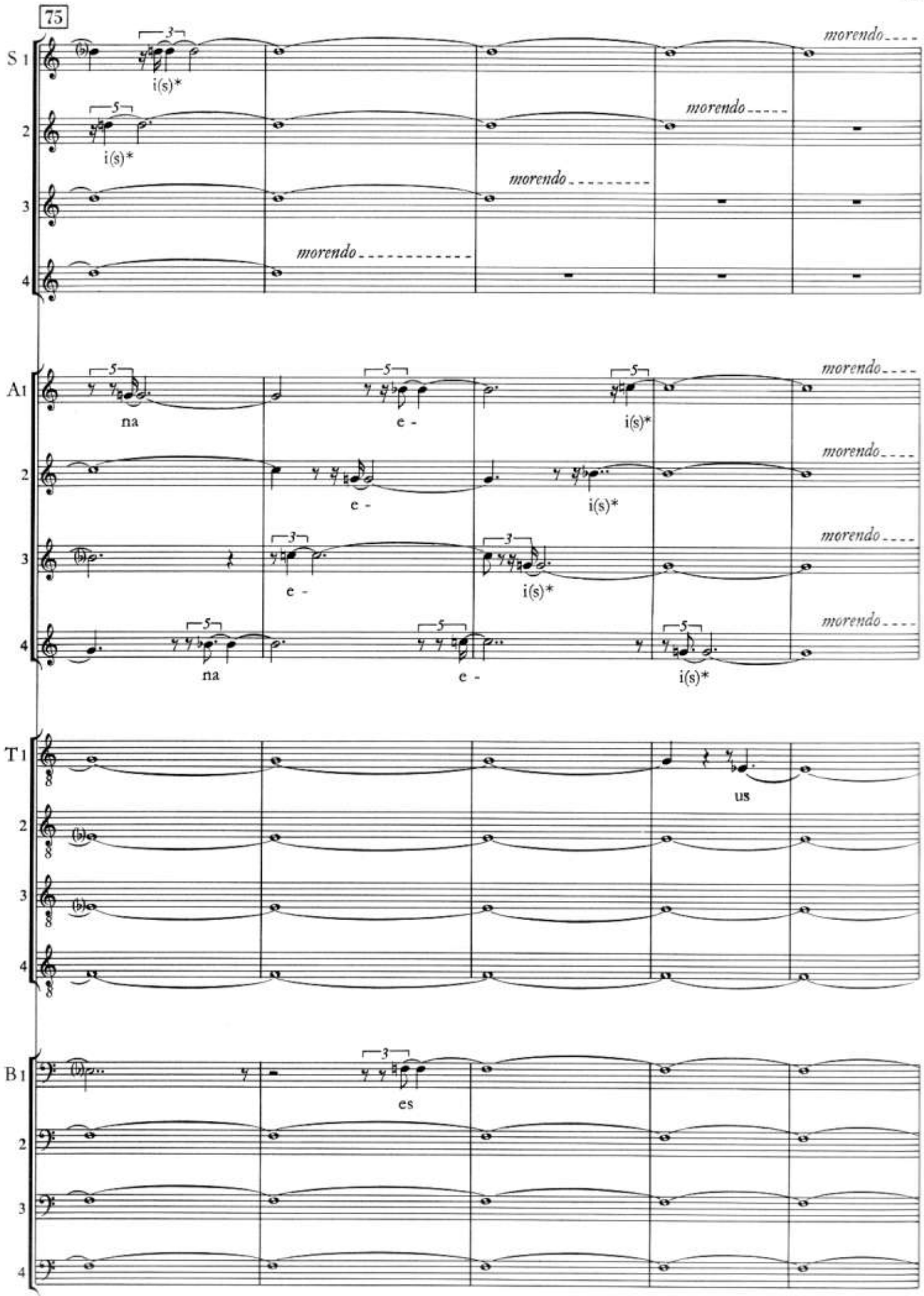

Sopr. 1-4:
stets sehr weich einsetzen
all entries very gentle
E
57
pp sempre
S 1
2
3
4
Re-
Alt 1-4:
stets sehr weich einsetzen
all entries very gentle
A1
(senza diminuendo!)
T1
in
ae -
ter -
num
qui -
Baß 1-4:
stets sehr weich einsetzen
all entries very gentle
(pp sempre)
B1


62
S 1
2
3
4
qui - em
qui - em ae -
qui - em ae - ter -
A 1
2
3
4
qui - em
qui - em
qui - em
qui - em
T 1
2
3
4
num qui - a
num qui -
qui - a pi -
a pi - us
B 1
2
3
4
a pi - us
a pi - us es
a pi - us es
a pi - us

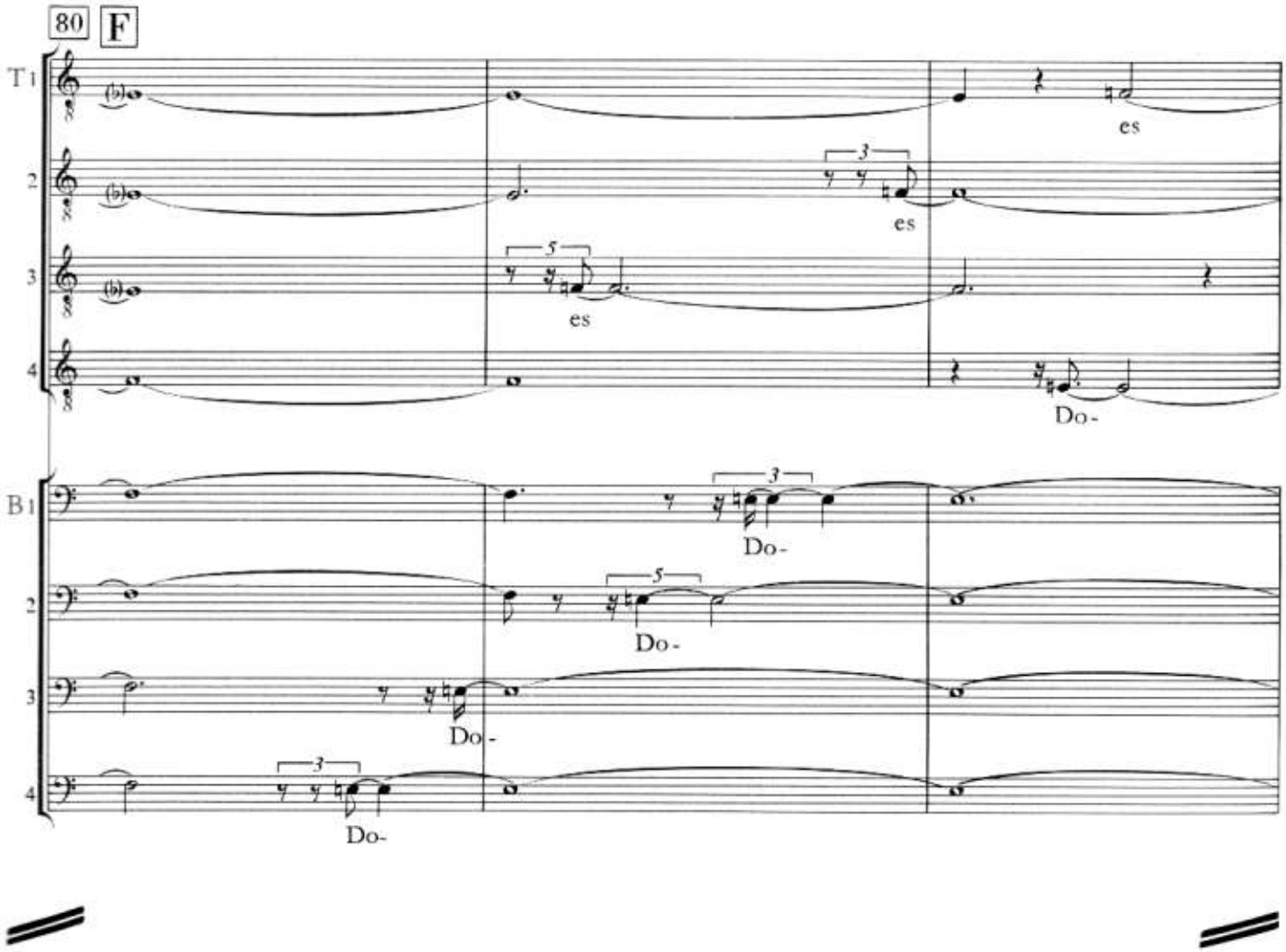

66
S 1
em
ae -
2
ae -
ter -
3
ter -
nam
4
nam
do -
A 1
ae-
ter -
2
ae -
ter -
nam
3
ae -
ter -
nam
4
ae -
ter -
T 1
pi -
us
es
2
a
pi -
us
3
us
es
qui -
4
es
qui -
a
B 1
es
qui -
a
2
qui -
a
pi -
3
qui -
a
pi -
us
4
es
qui -
a
pi -
us

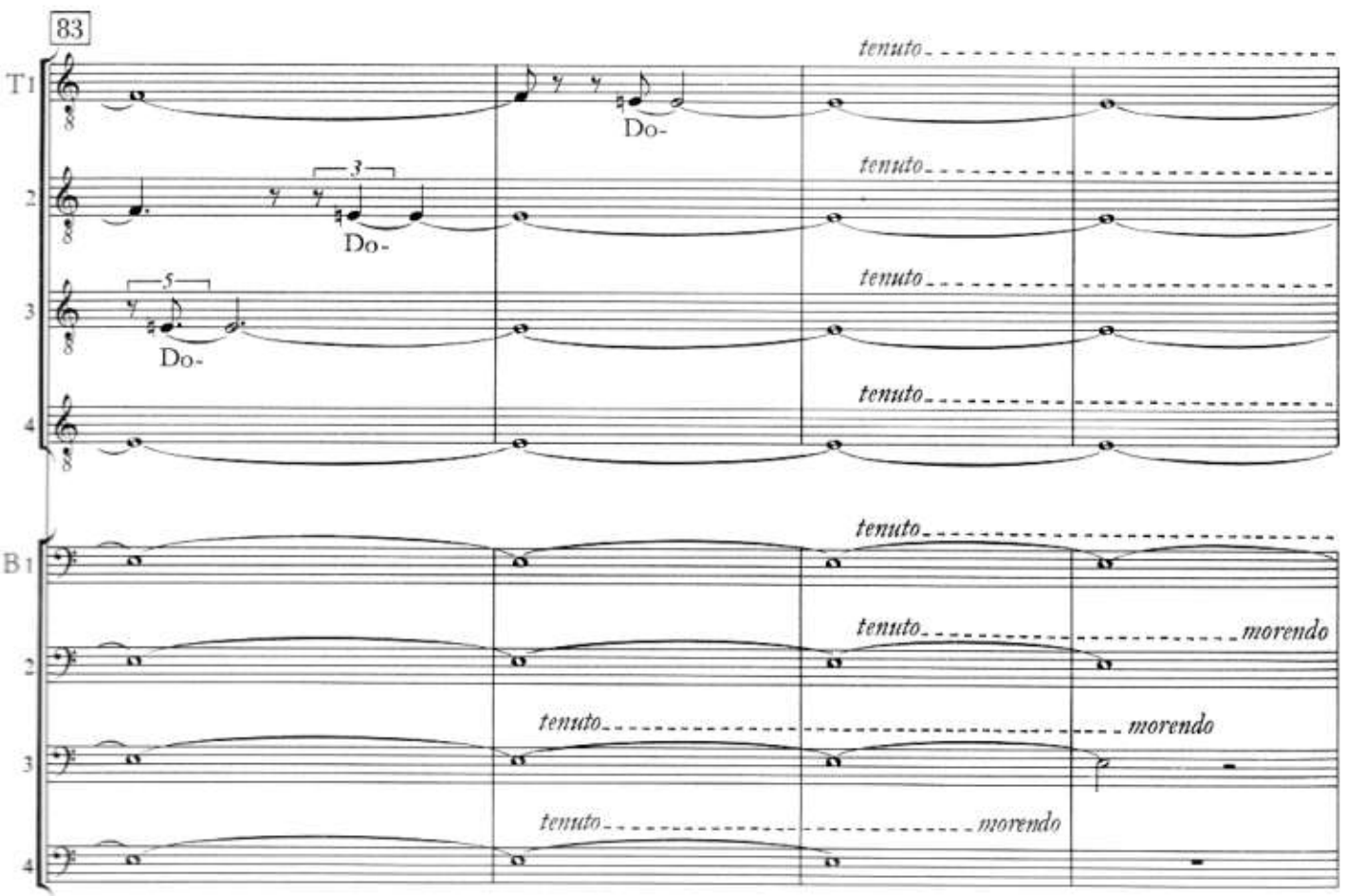


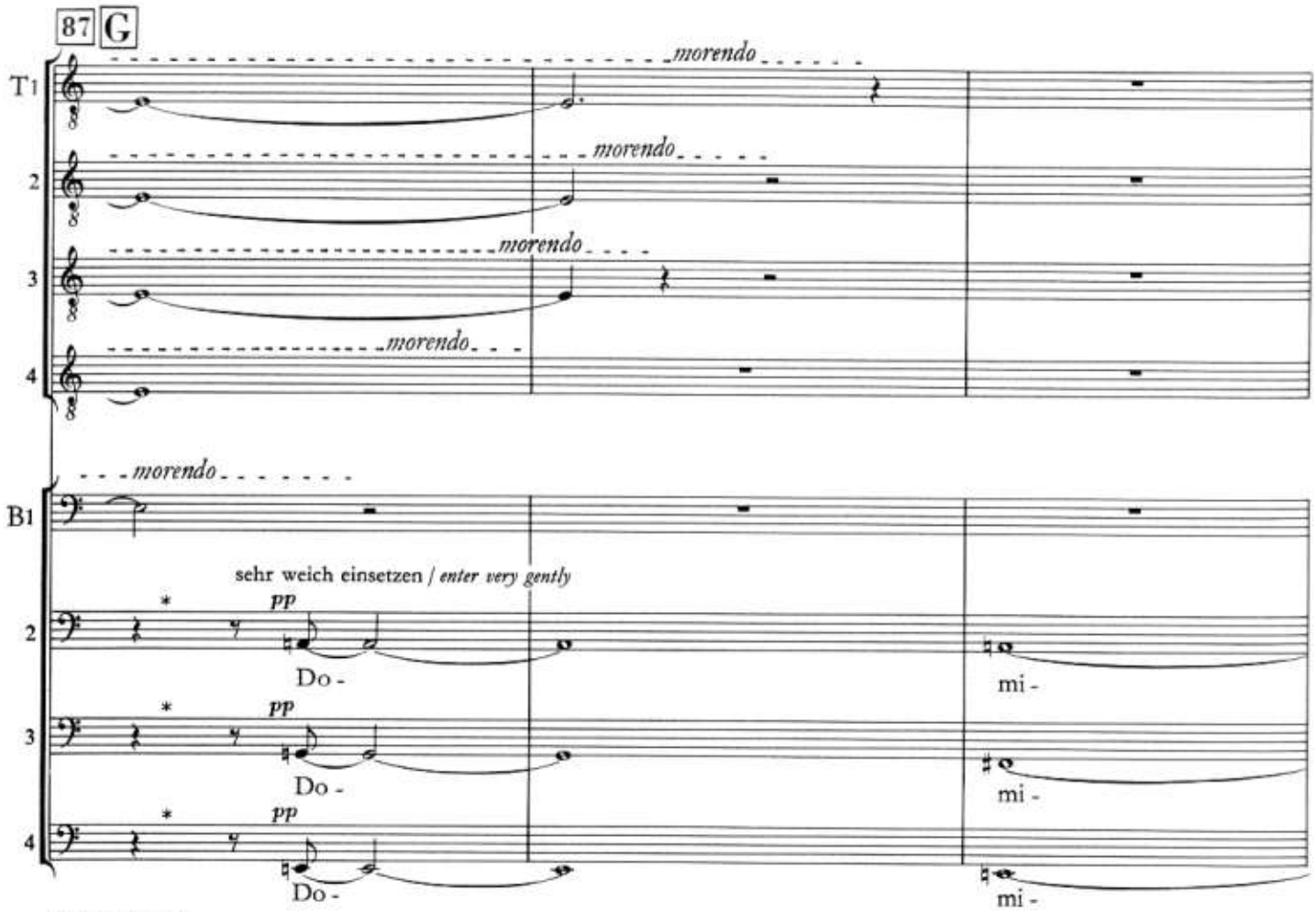
* s wird hier nicht ausgesprochen / *Here the s is not articulated*



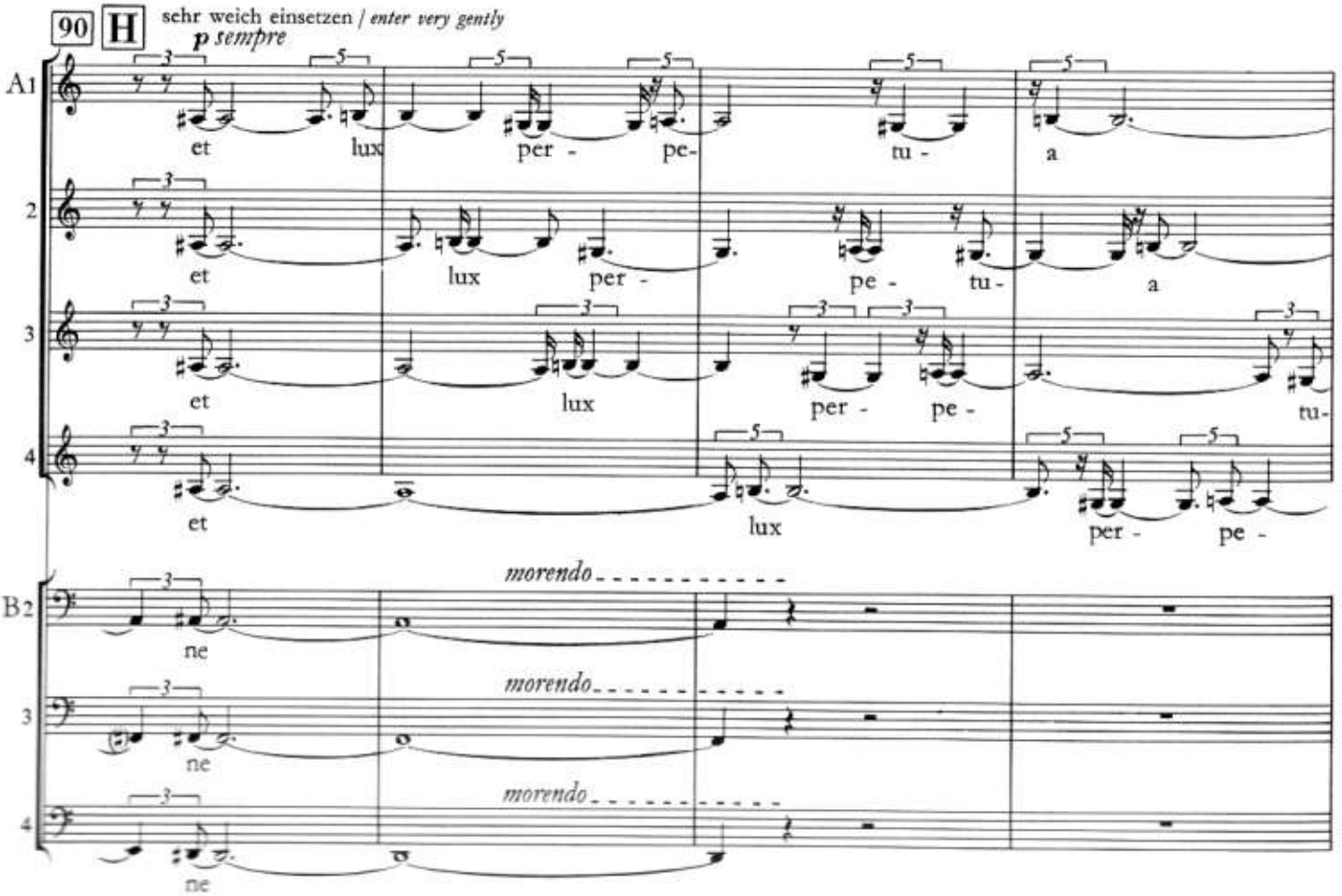
* s wird hier nicht ausgesprochen / *Here the s is not articulated*

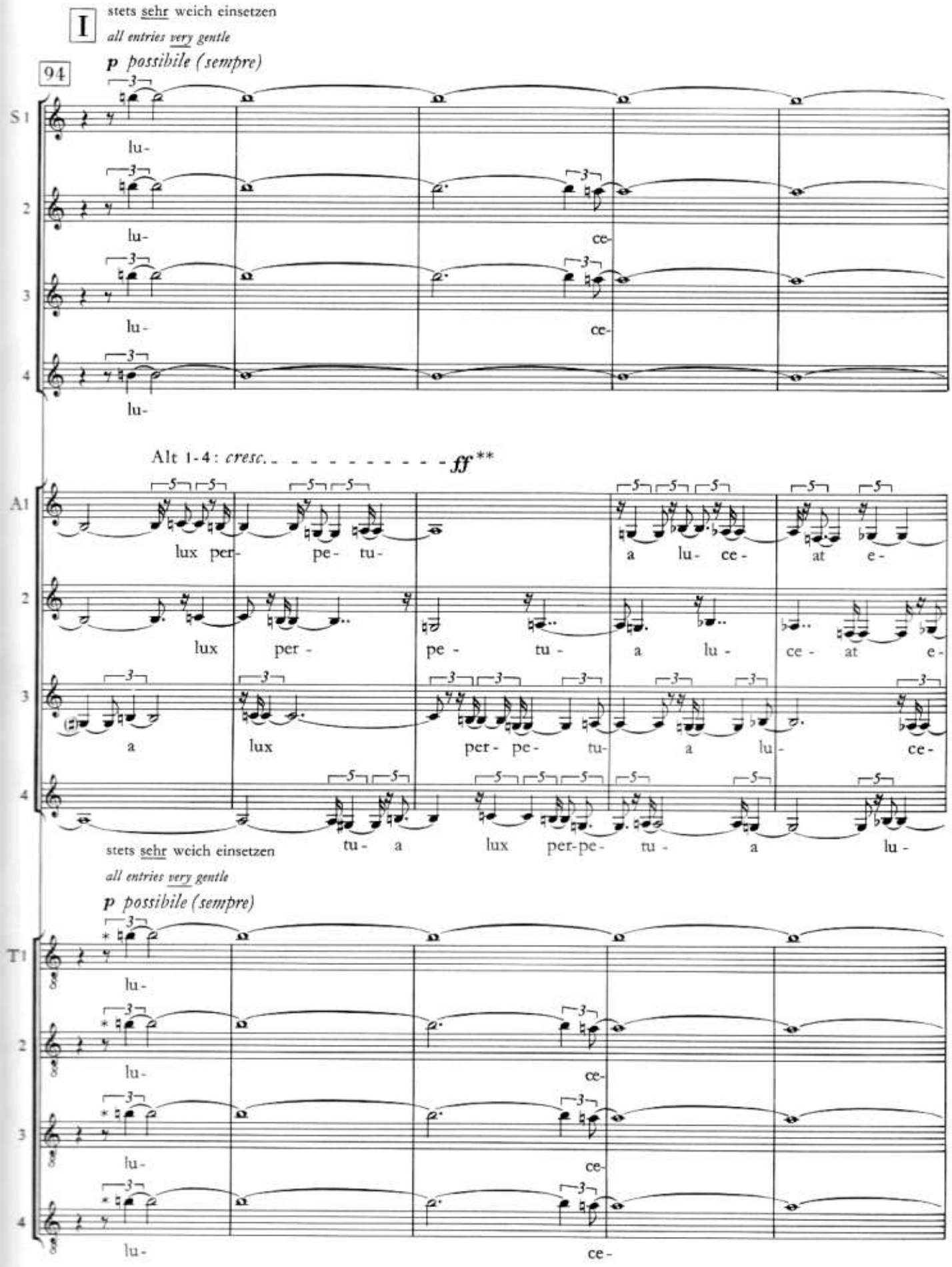

80
F
T1
2
3
4
es
es
es
Do-
B1
Do-
Do-
Do-
Do-


83
T1
Do-
Do-
Do-
tenuto
tenuto
tenuto
tenuto
B1
tenuto
tenuto
morendo
tenuto
morendo
tenuto
morendo


87 G
T1
2
3
4
morendo
B1
sehr weich einsetzen / enter very gently
pp
Do -
mi -
* ad lib. 3 Soli

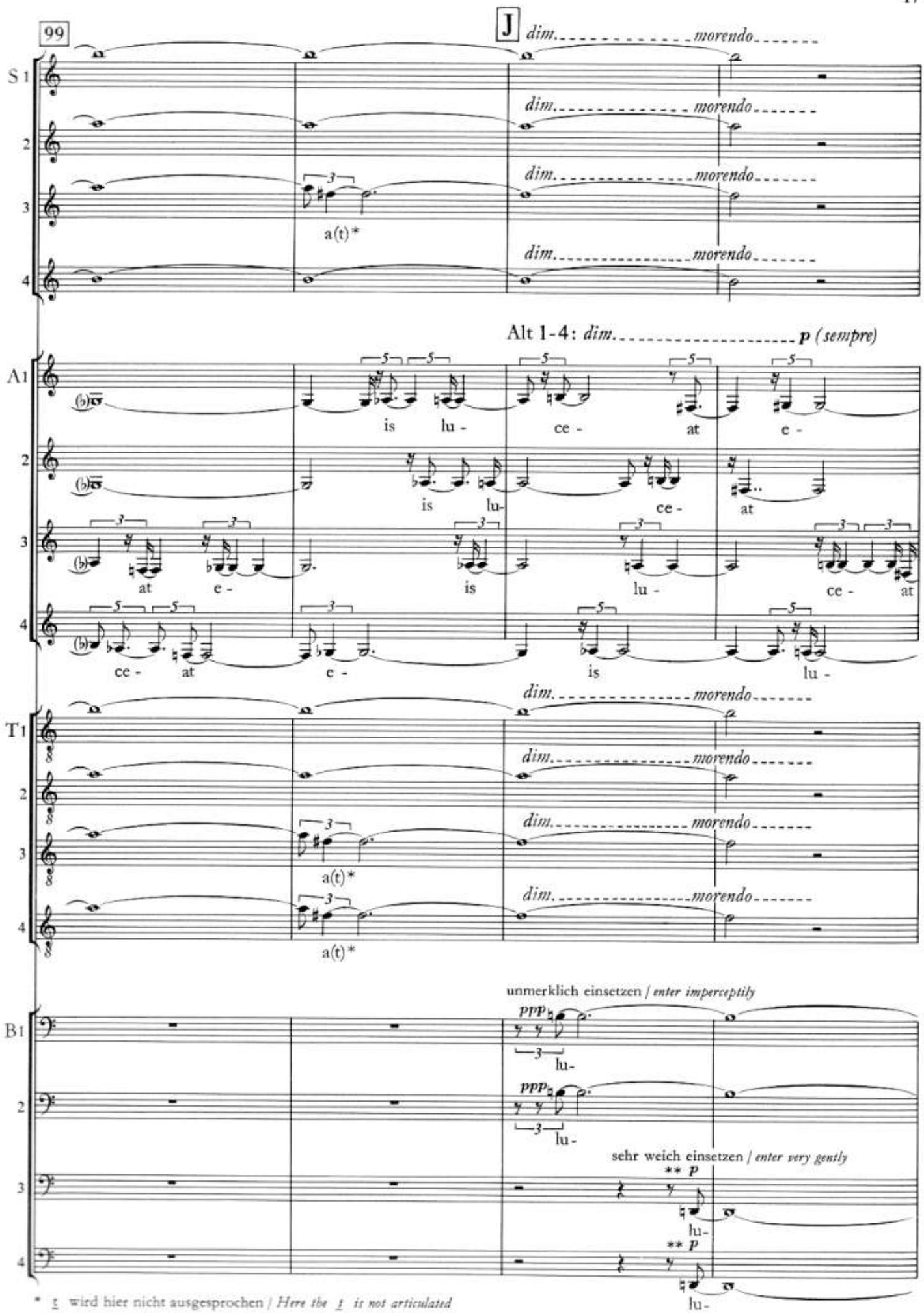
Alt 1-4:


90 H
sehr weich einsetzen / enter very gently
p sempre
A1
et
lux
per -
pe-
tu -
a
B2
ne
morendo



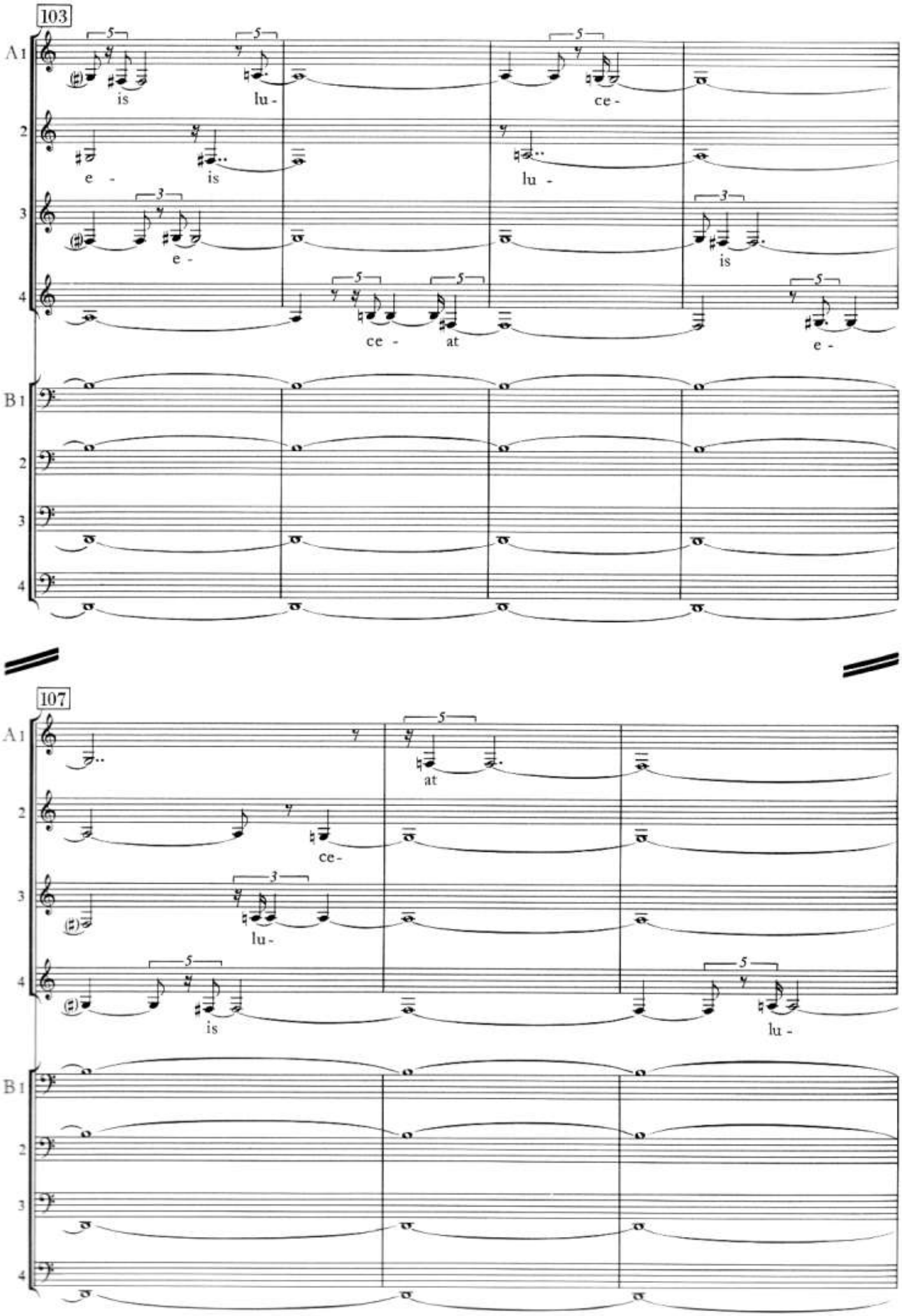
* Tenor ad lib. falsetto

** 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).



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

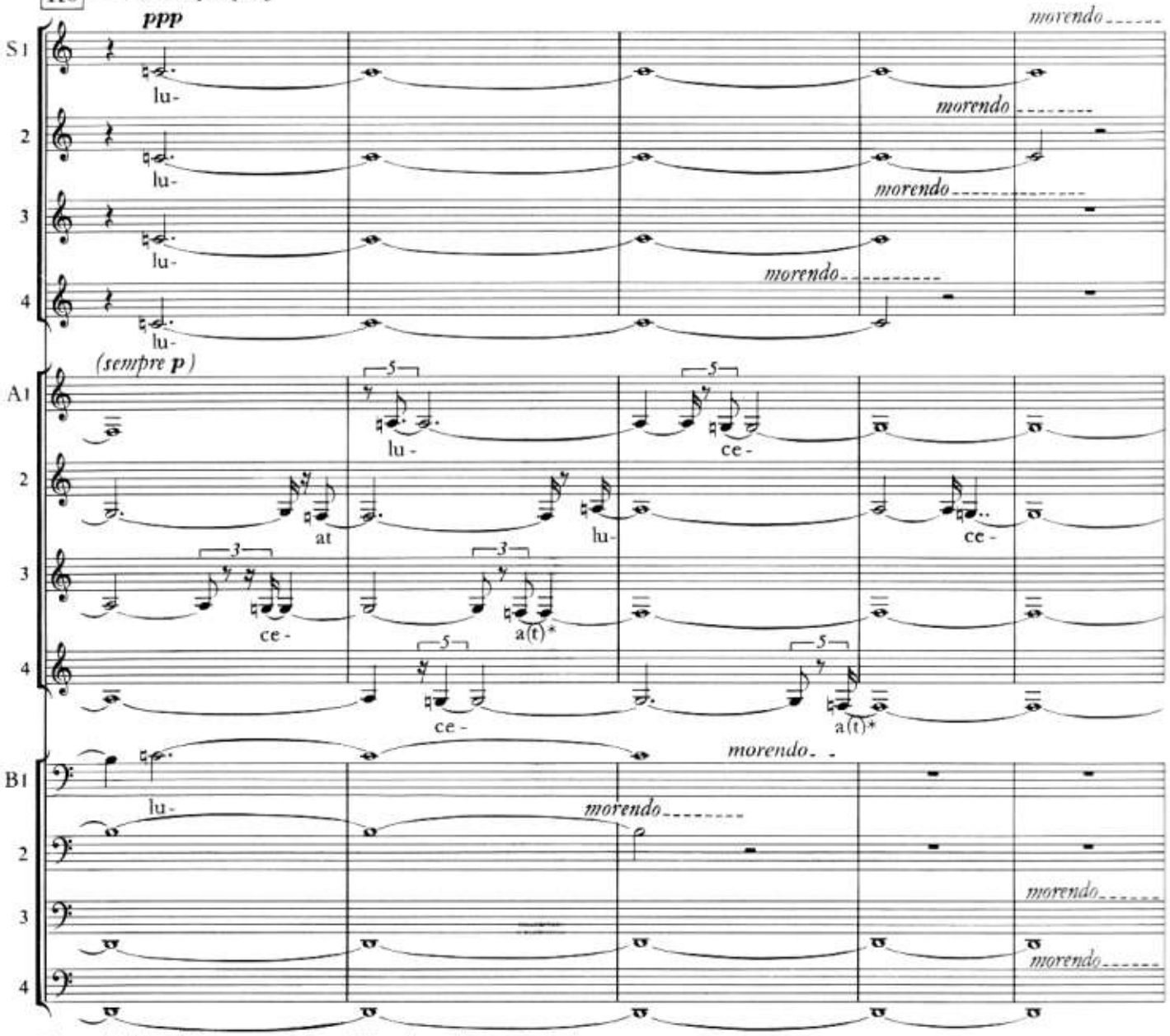
** Baß 3, 4: mindestens 2 Soli, um atmen zu können, ohne daß das tiefe „D" unterbrochen wird.
3rd and 4th basses: at least 2 soli, so that breaths can be taken without interrupting the low D.


103
A 1
2
3
4
B 1
2
3
4
is
lu -
ce -
e -
is
lu -
e -
is
ce -
at
e -
107
A 1
2
3
4
B 1
2
3
4
at
ce -
lu -
is
lu -

Sopr. 1-4:

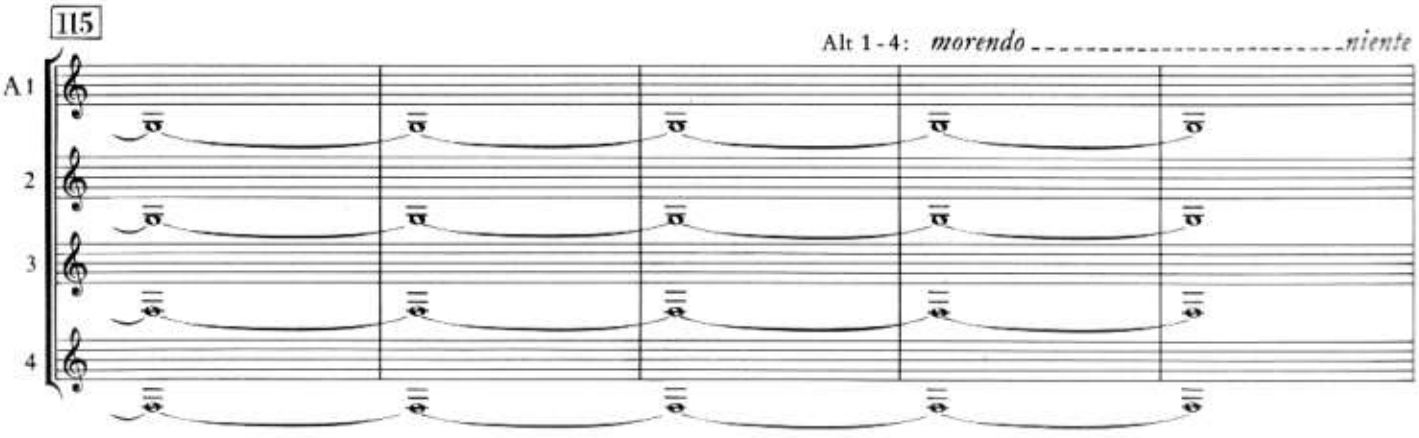
K unmerklich einsetzen
enter imperceptibly

110



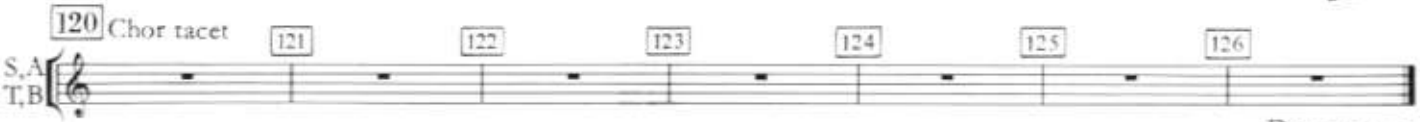
* t wird hier nicht ausgesprochen / *Here the t is not articulated*

115



120 Chor tacet

121 122 123 124 125 126



Dauer: ca. 9'