IX l 48 1a

GYÖRGY LIGETI

LUX AETERNA

FÜR SECHZEHNSTIMMIGEN GEMISCHTEN CHOR A CAPPELLA

FOR SIXTEEN-PART MIXED CHOIR A CAPPELLA

NO - B 1.21 Ligeti



Unter Nr. 5934 in die Edition Peters aufgenommen

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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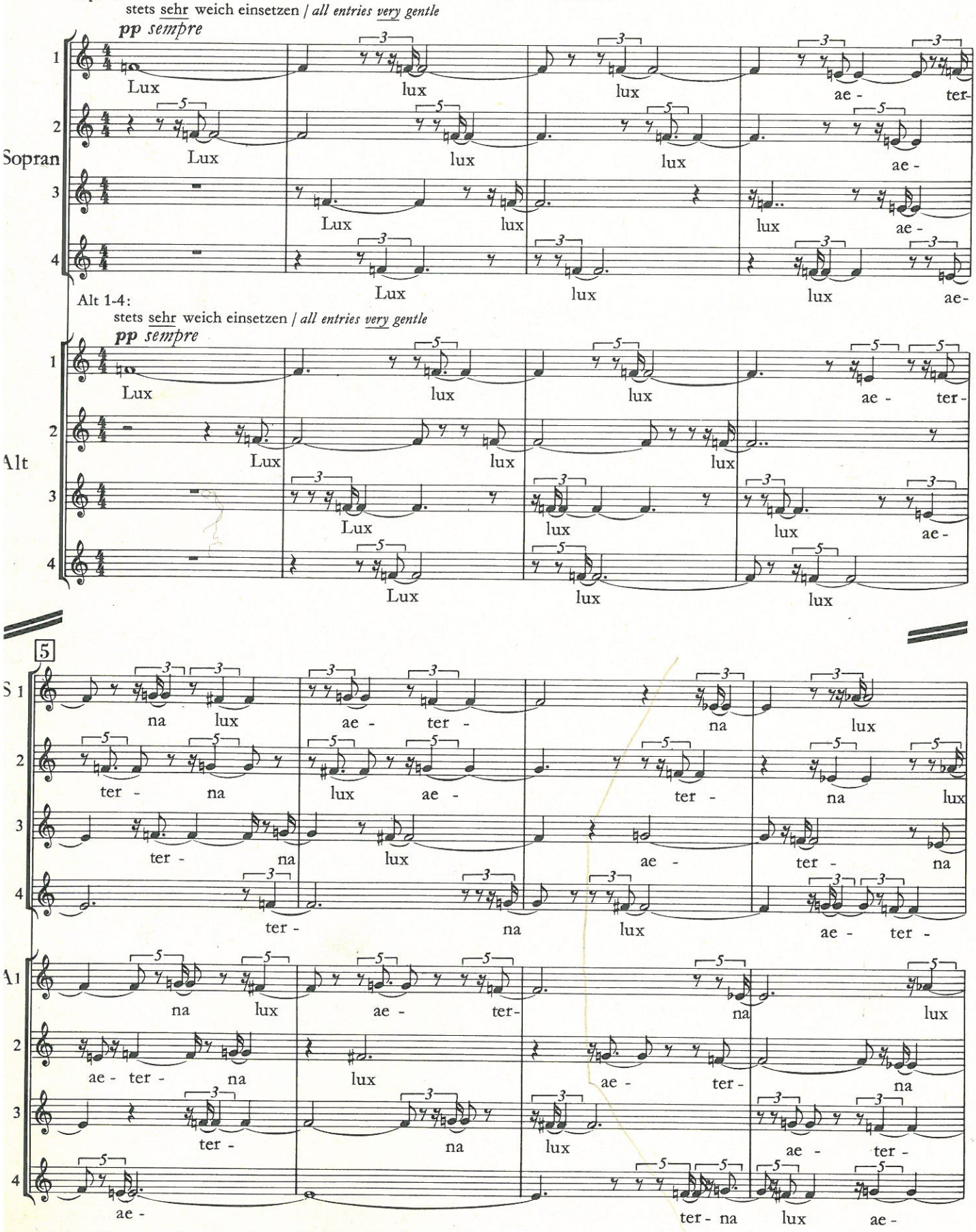
Der Stuttgarter Schola Cantorum und ihrem Leiter Clytus Gottwald gewidmet

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 emphasised.

Litolff / Peters Nr. 5934

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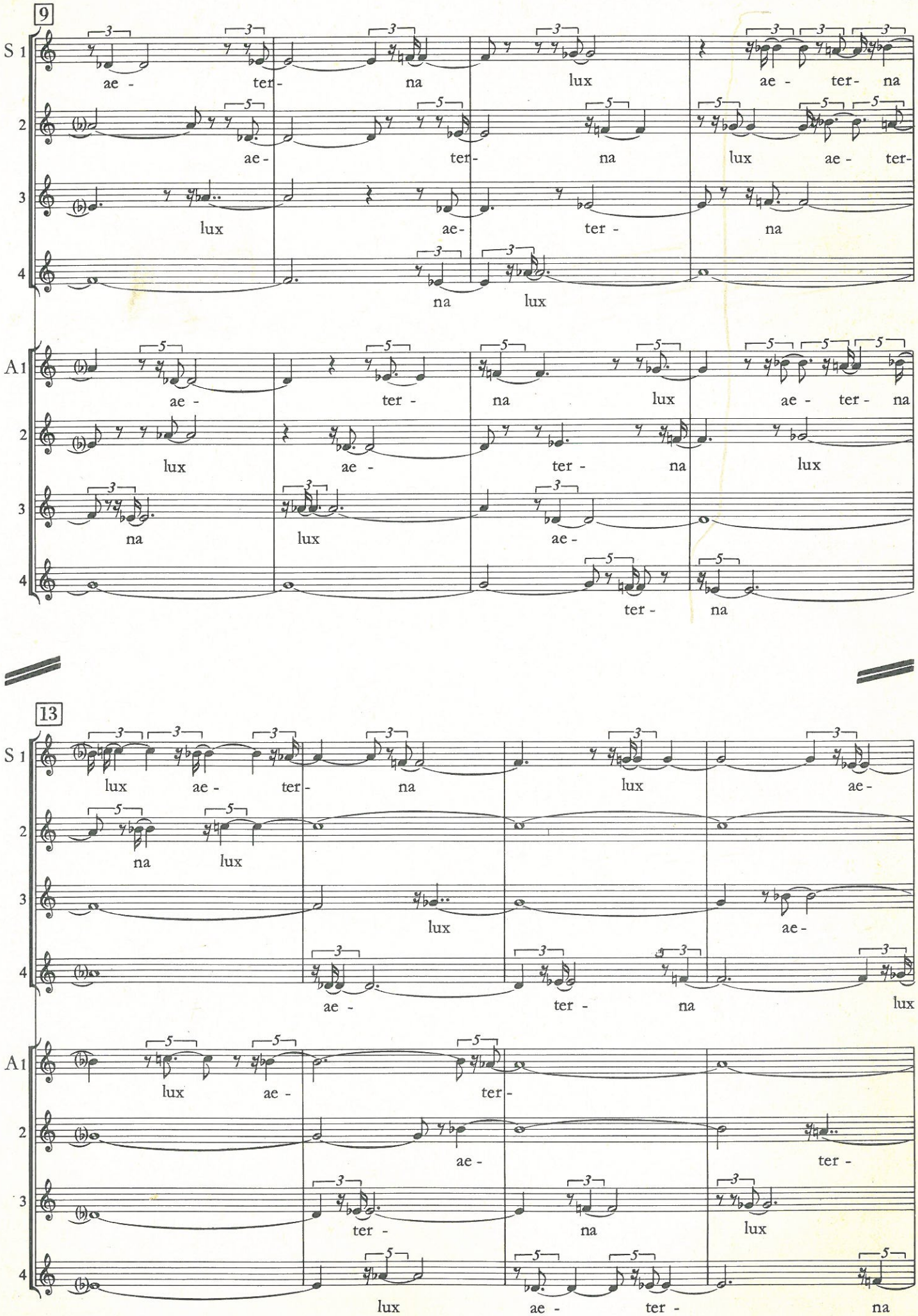
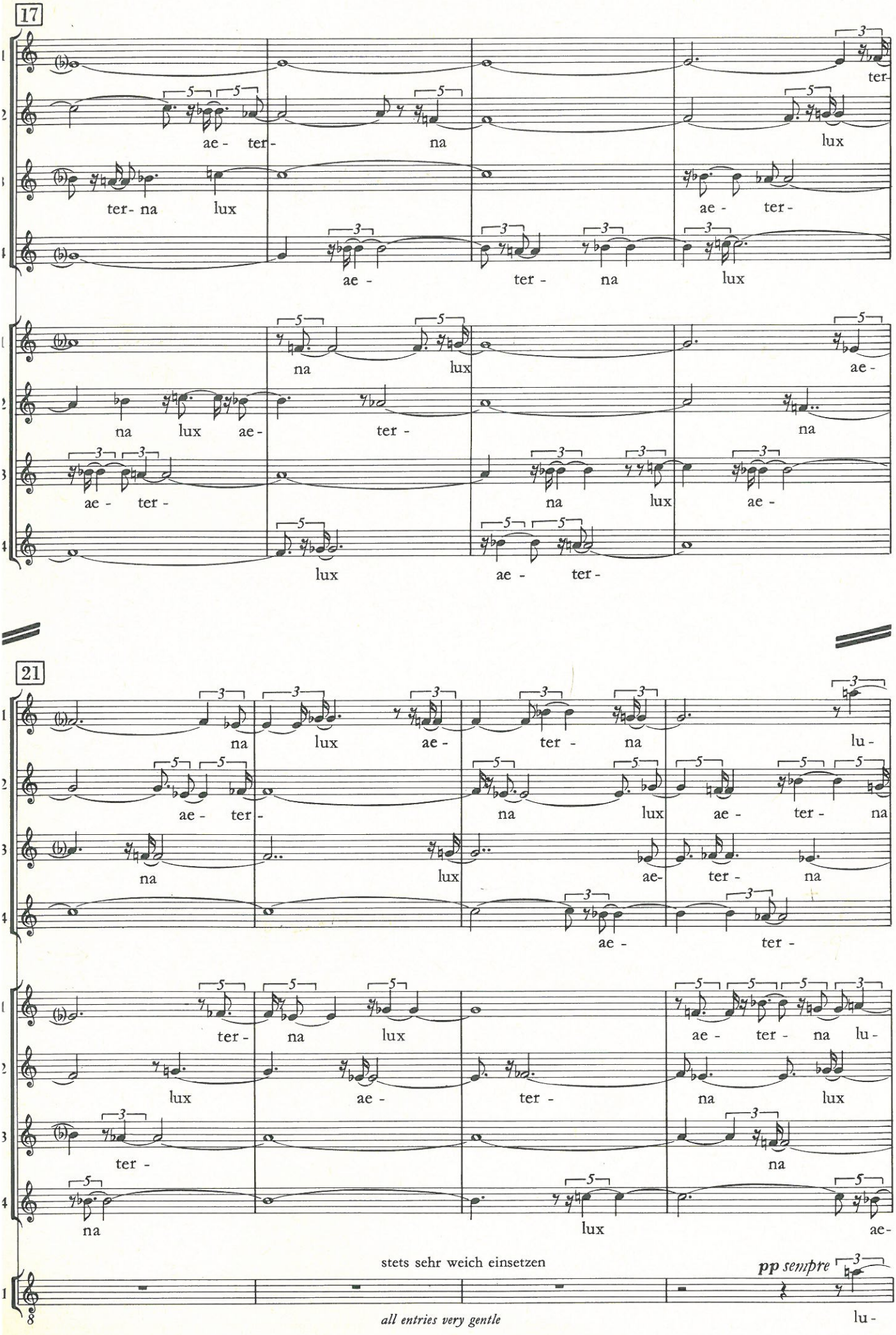
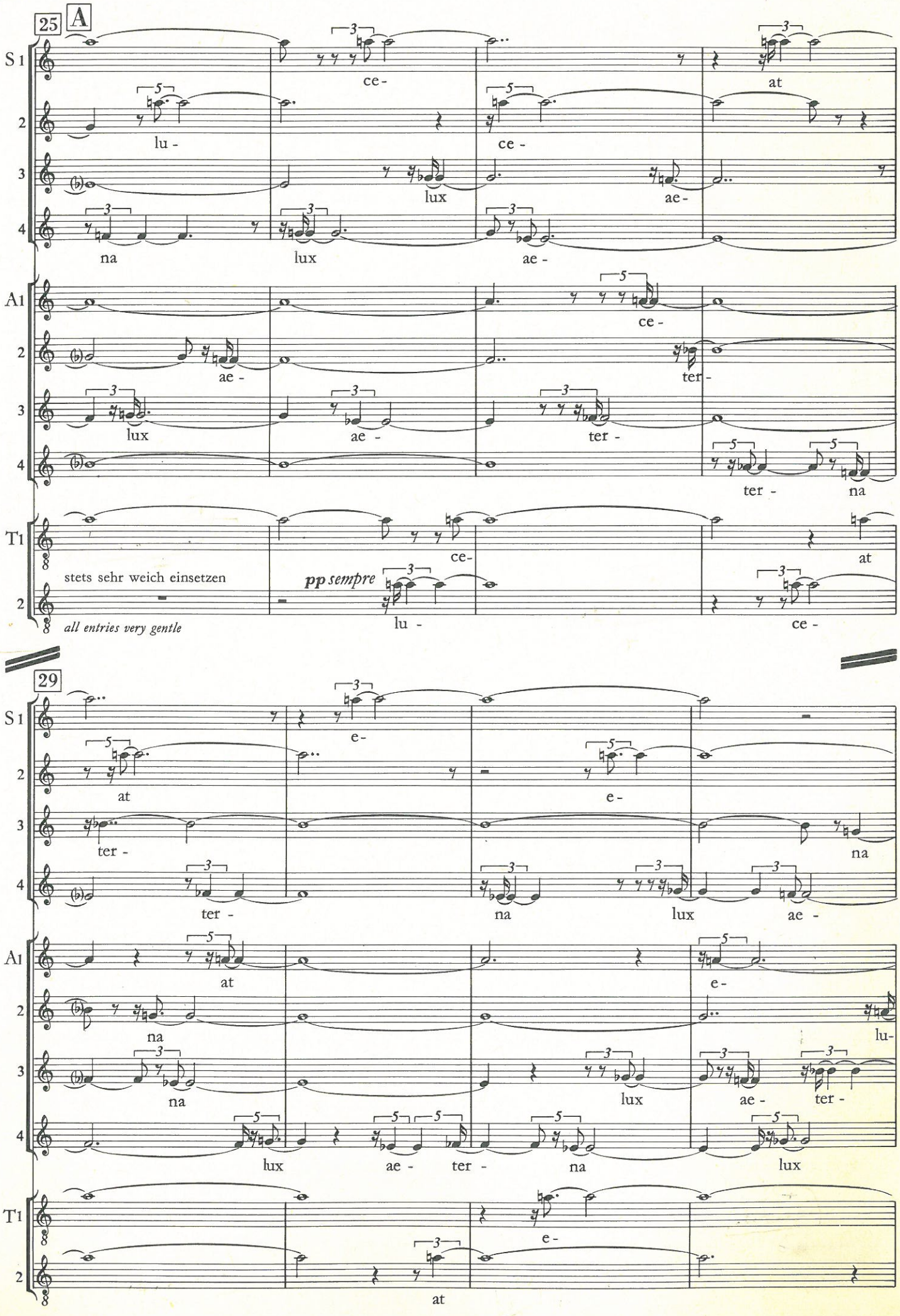
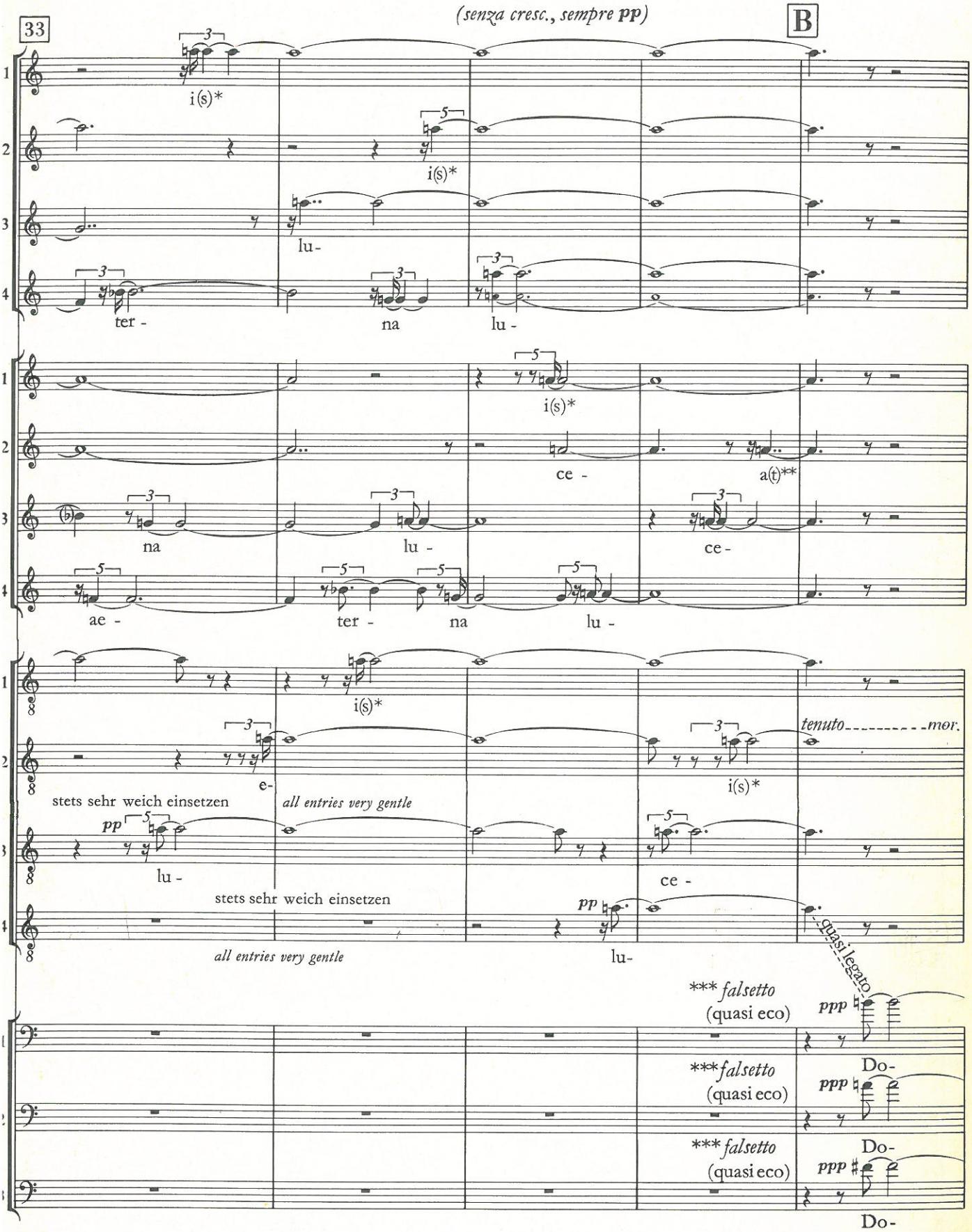

9
S 1
2
3
4
A 1
2
3
4
13
S 1
2
3
4
A 1
2
3
4


17
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
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

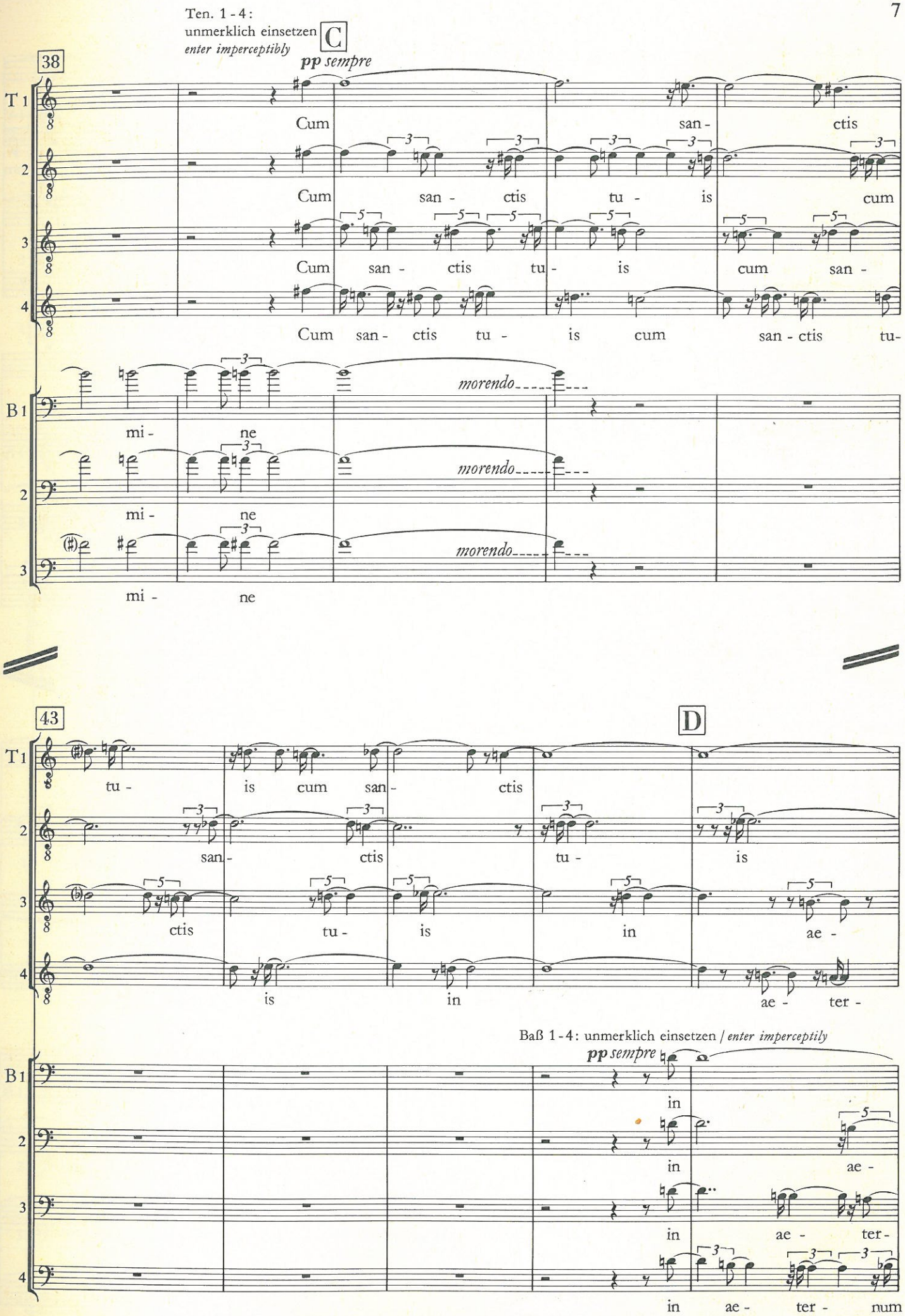


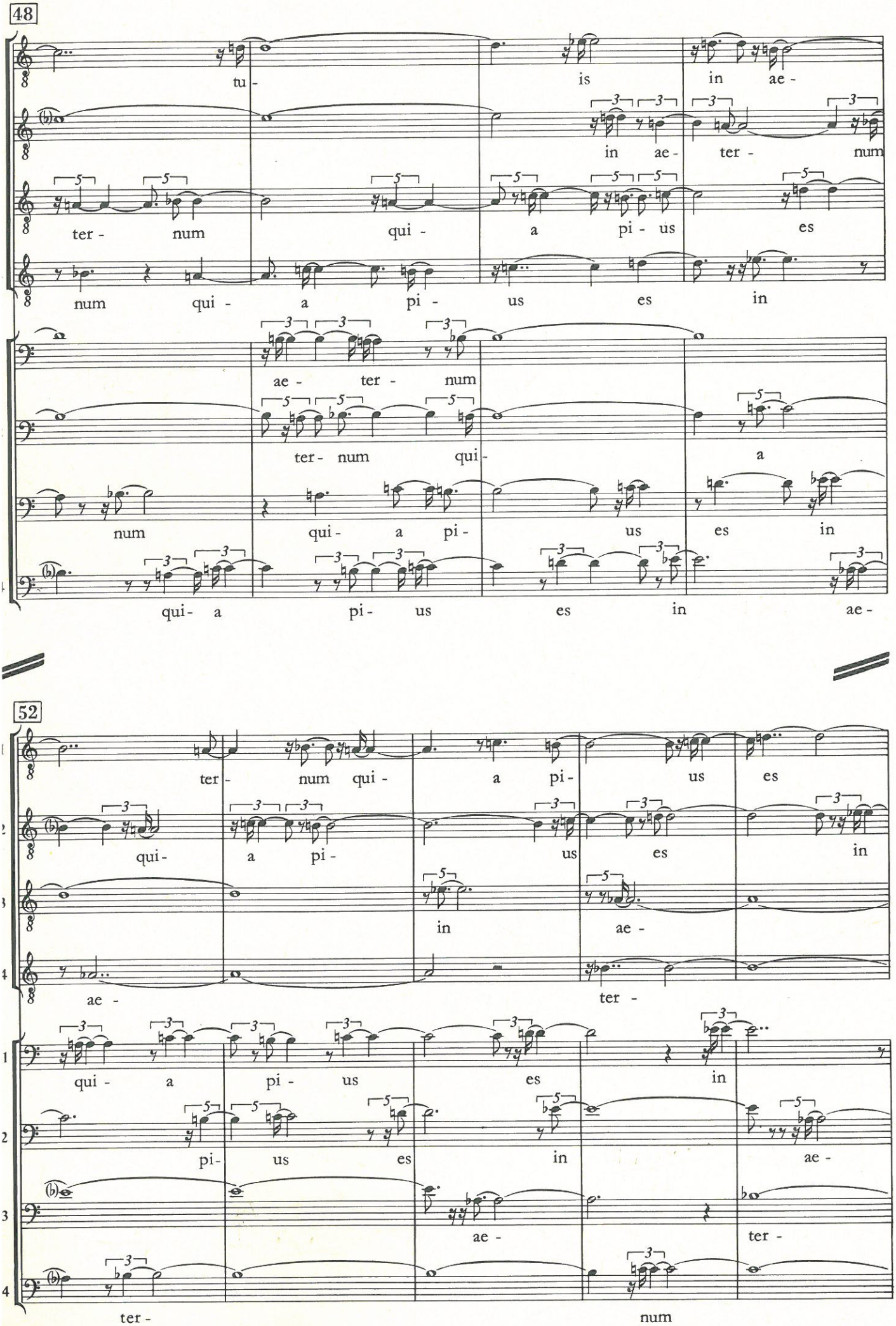
* s wird hier nicht ausgesprochen / *Here the s is not articulated*

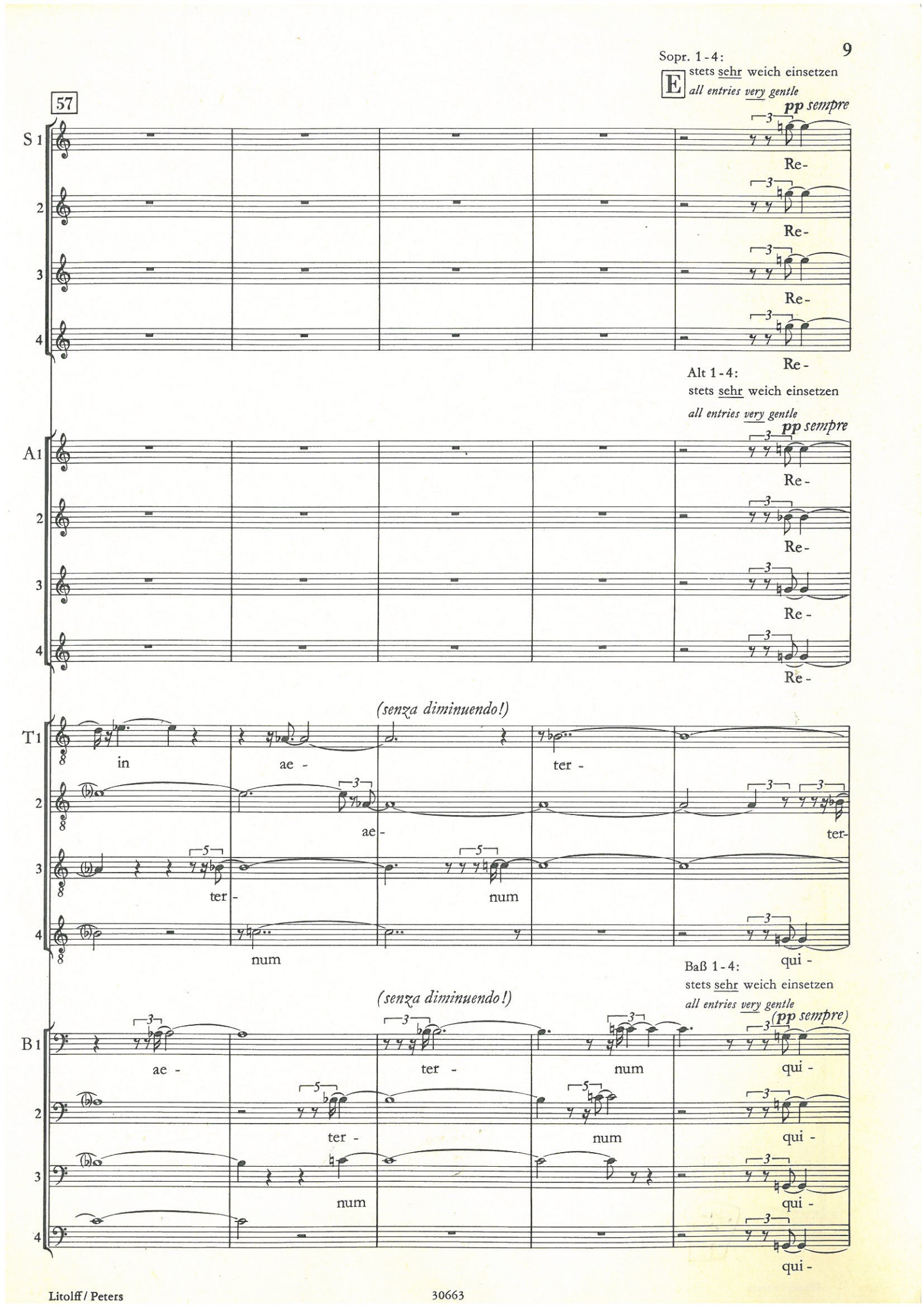
** t wird hier nicht ausgesprochen / *Here t is not articulated*

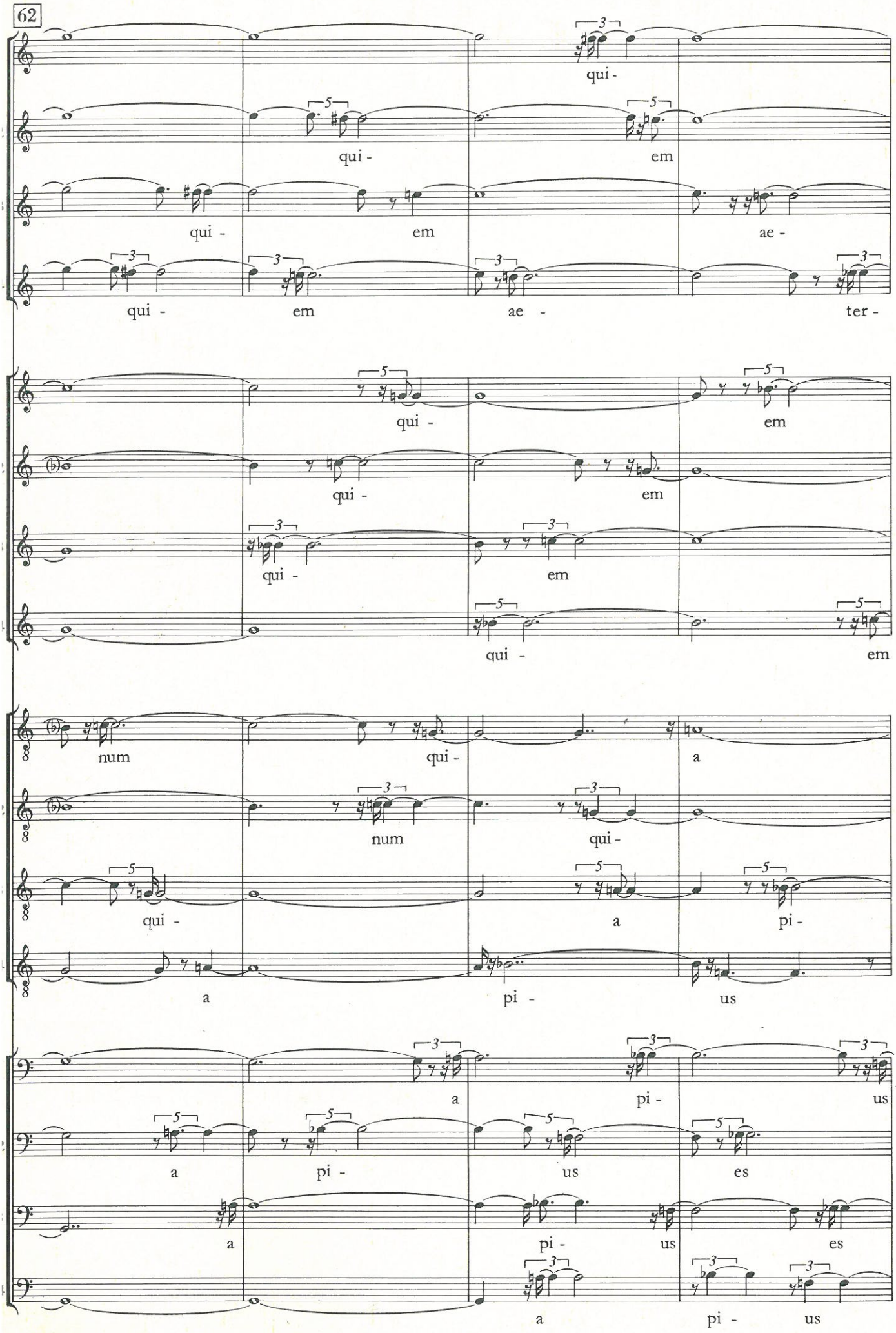
*** Diese Stelle können mehrere Bassisten, deren Falsetto besonders gut ist, oder auch nur 3 Soli intonieren. Wenn nötig, kann das hohe „h"-falsetto von einem Tenoristen intoniert werden. Singen im Chor nur 4 Tenoristen, soll Tenor 1 bereits am Ende des Taktes 36 — mit morendo — aussetzen und dann das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

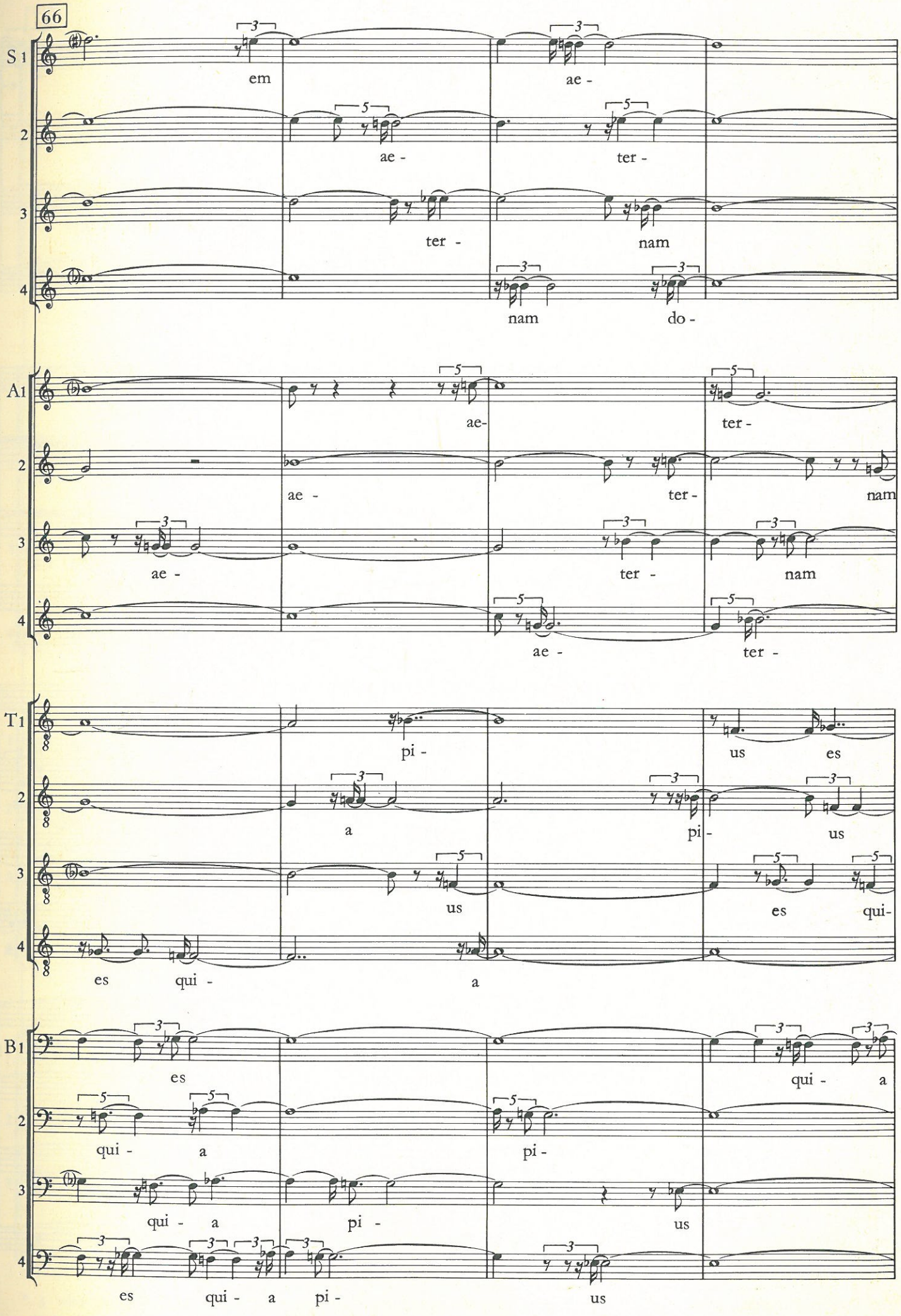
This passage may be sung by several basses with particulary good falsetto registers, or by 3 soli. If necessary the falsetto high B may be taken over by a tenor. If there are only 4 tenors in the choir, the first tenor should stop at the end of bar 36 — with morendo — and then take over the falsetto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

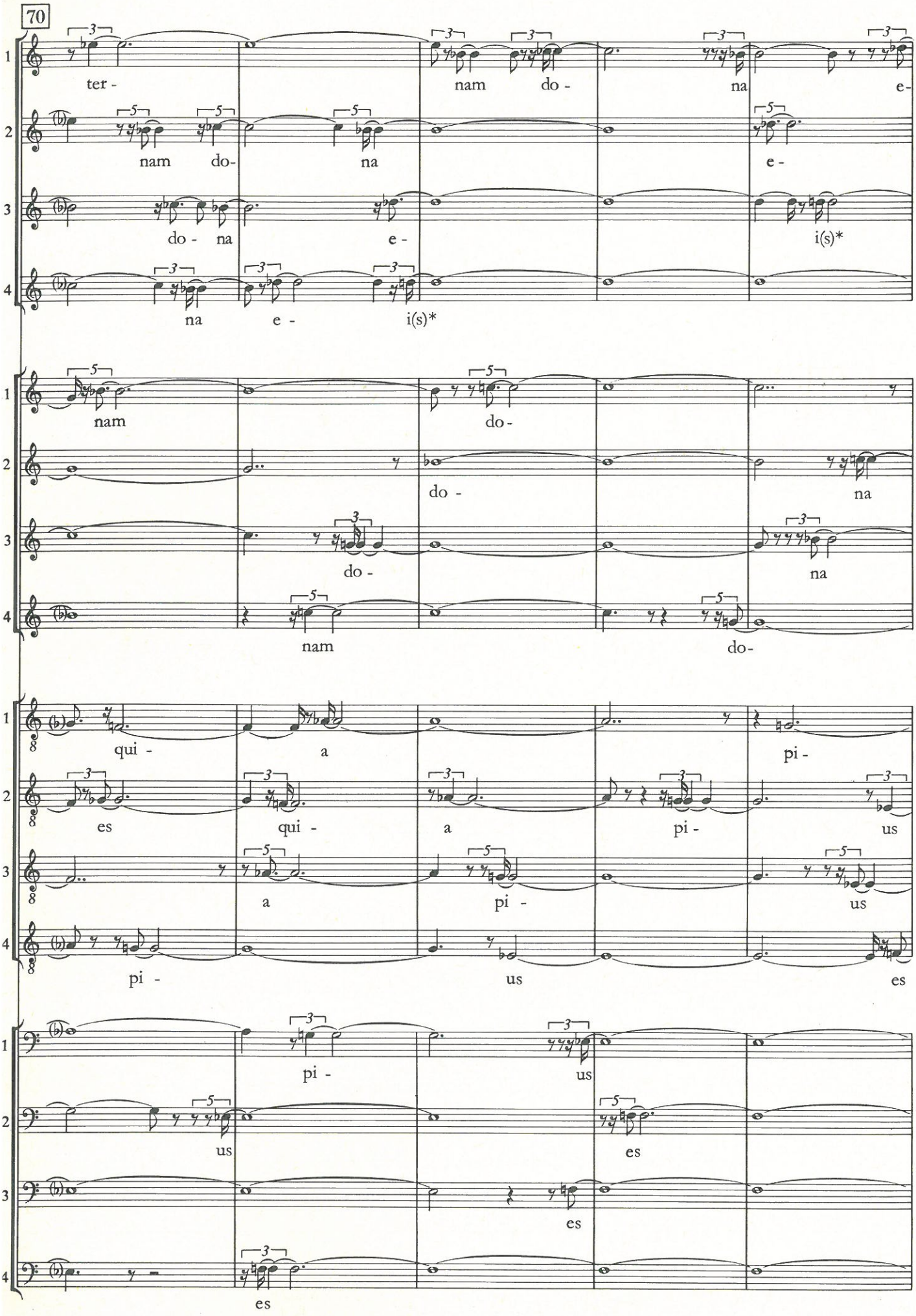

Ten. 1 - 4:
unmerklich einsetzen
enter imperceptibly
C
38
pp sempre
T 1
2
3
4
Cum san - ctis tu - is cum san - ctis
Cum san - ctis tu - is cum san -
Cum san - ctis tu - is cum san - ctis tu-
B 1
2
3
morendo
mi - ne
mi - ne
mi - ne
43
D
tu - is cum san - ctis
san - ctis tu - is
ctis tu - is in ae -
is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


48
tu- is in ae-
in ae- ter- num
ter- num qui- a pi- us es
num qui- a pi- us es in
ae- ter- num
ter- num qui- a
num qui- a pi- us es in
qui- a pi- us es in ae-
52
ter- num qui- a pi- us es
qui- a pi- us es in
in ae-
ae- ter-
qui- a pi- us es in
pi- us es in ae-
ae- ter-
ter- num

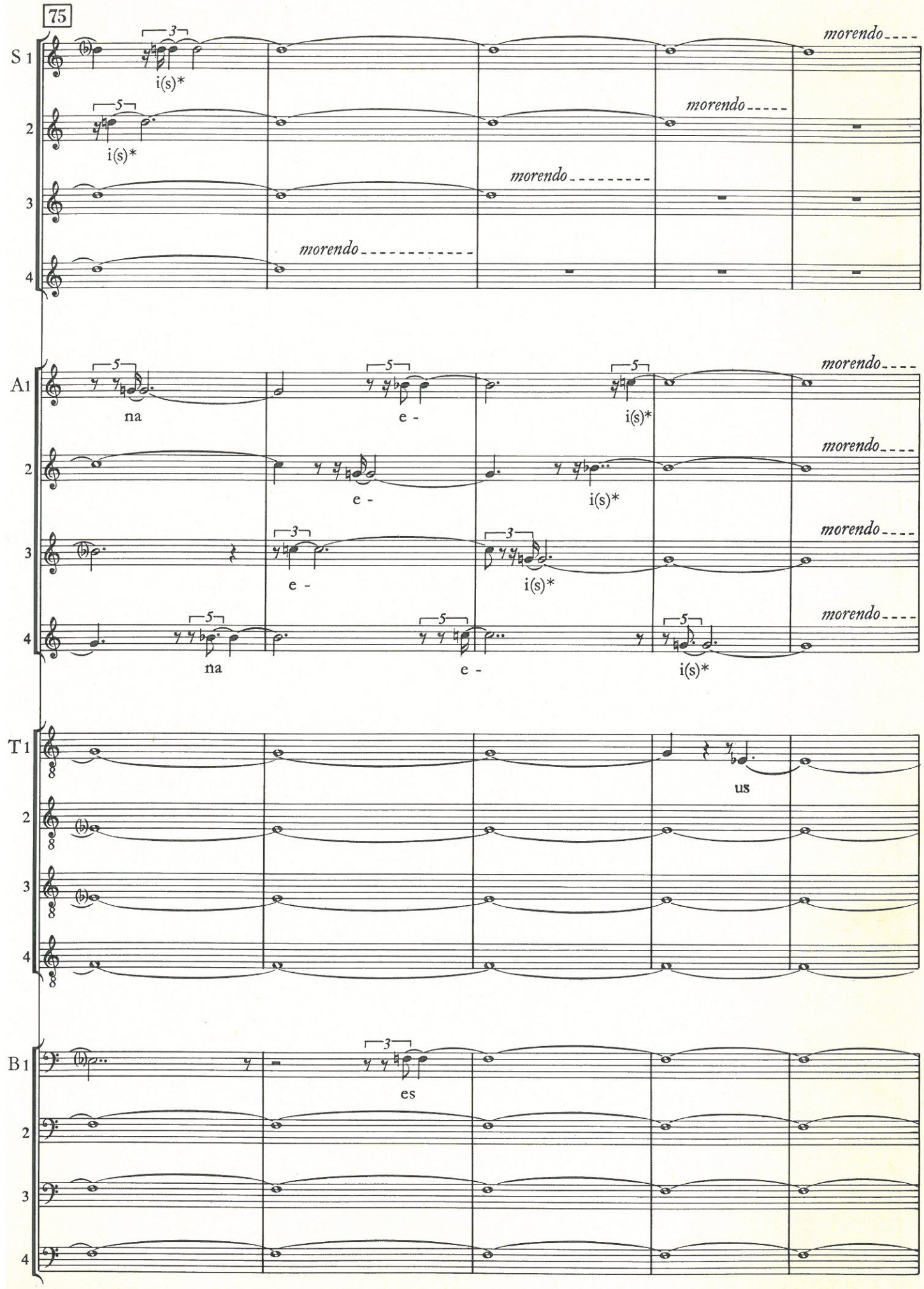

57
Sopr. 1-4:
E
stets sehr weich einsetzen
all entries very gentle
pp sempre
S 1
2
3
4
Re-
Alt 1-4:
stets sehr weich einsetzen
all entries very gentle
pp sempre
A 1
(senza diminuendo!)
T 1
in
ae -
ter -
ter -
num
qui -
Baß 1-4:
stets sehr weich einsetzen
all entries very gentle
(pp sempre)
B 1
ae -
ter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


62
qui - em ae - ter -
num qui - a pi - us
a pi - us es

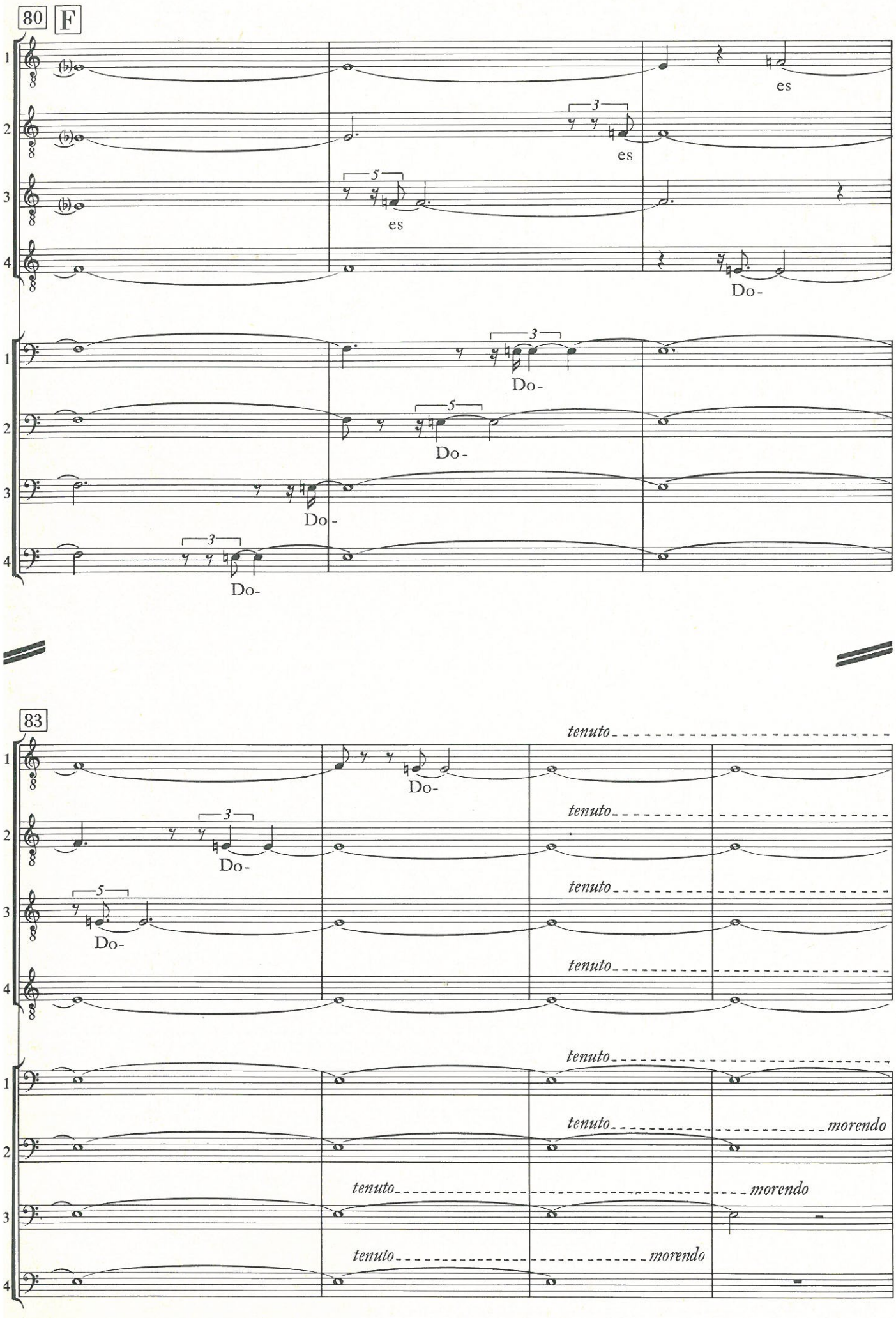

66
S 1
em
ae -
2
ae -
ter -
3
ter -
nam
4
nam
do -
A1
ae-
ter -
2
ae -
ter -
nam
3
ae -
ter -
nam
4
ae -
ter -
T1
pi -
us
es
2
a
pi -
us
3
us
es
qui-
4
es
qui -
a
B1
es
qui -
a
2
qui -
a
pi -
3
qui -
a
pi -
us
4
es
qui -
a
pi -
us

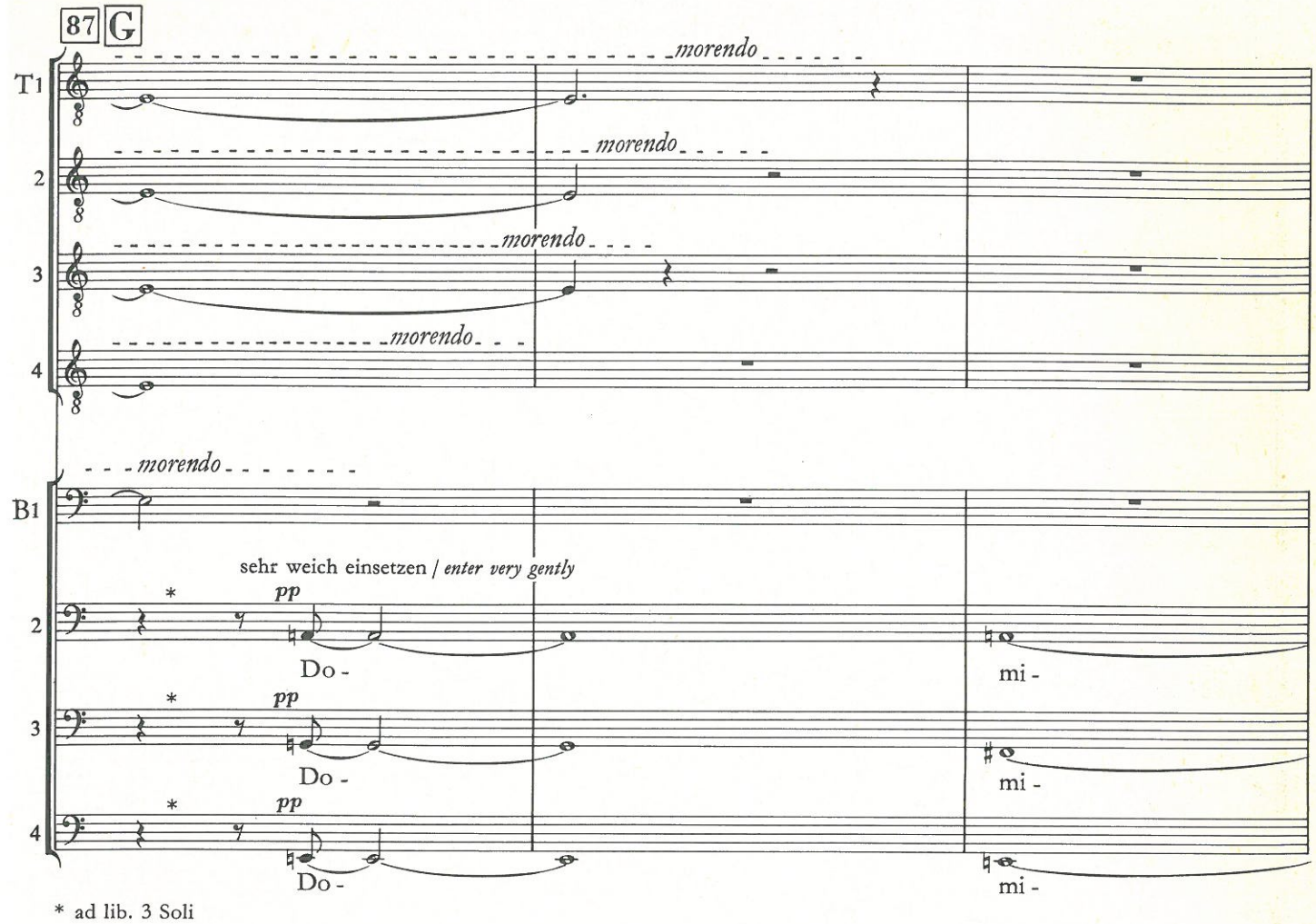


* s wird hier nicht ausgesprochen / *Here the s is not articulated*

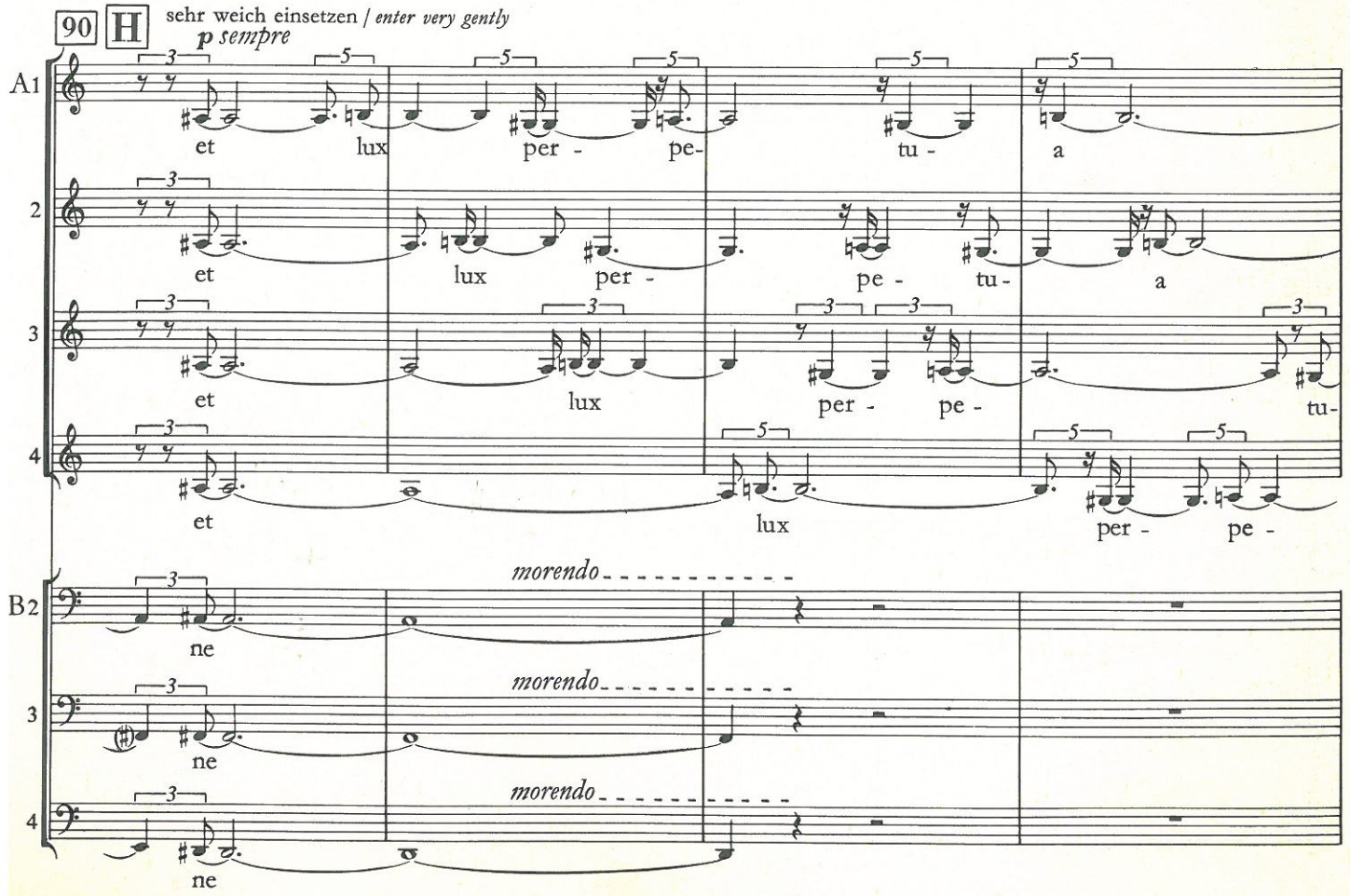


* s wird hier nicht ausgesprochen / *Here the s is not articulated*


80
F
es
es
es
Do-
Do-
Do-
Do-
Do-
Do-
83
tenuto
Do-
Do-
Do-
morendo
morendo
morendo


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

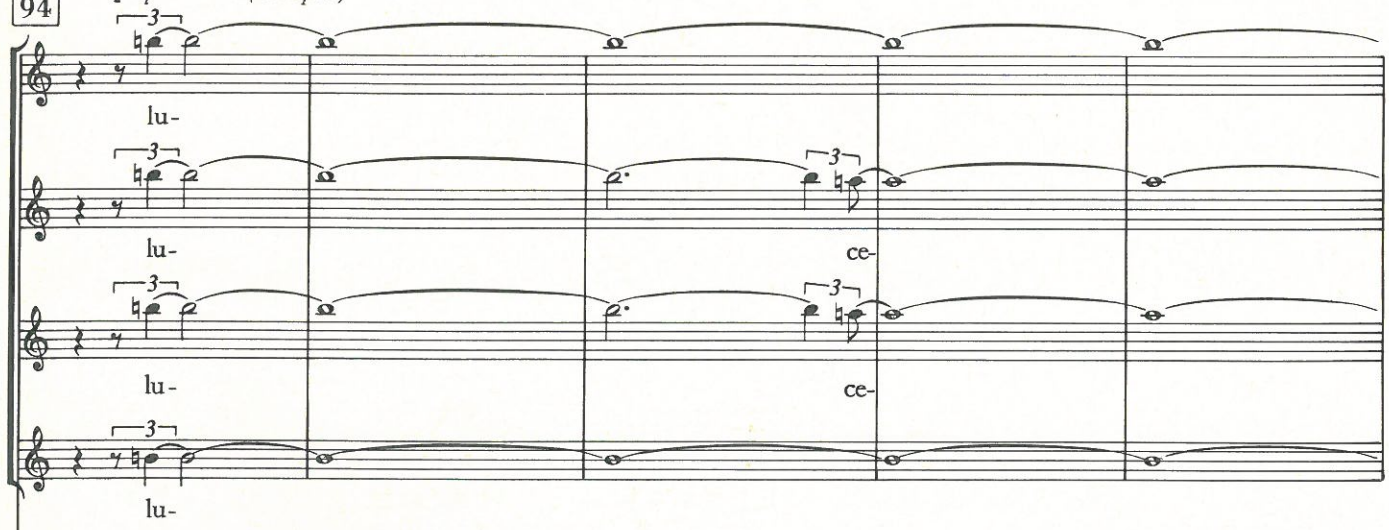
Alt 1 - 4:


90 H
sehr weich einsetzen / enter very gently
p sempre
A1
2
3
4
et
lux
per -
pe -
tu -
a
B2
ne
morendo

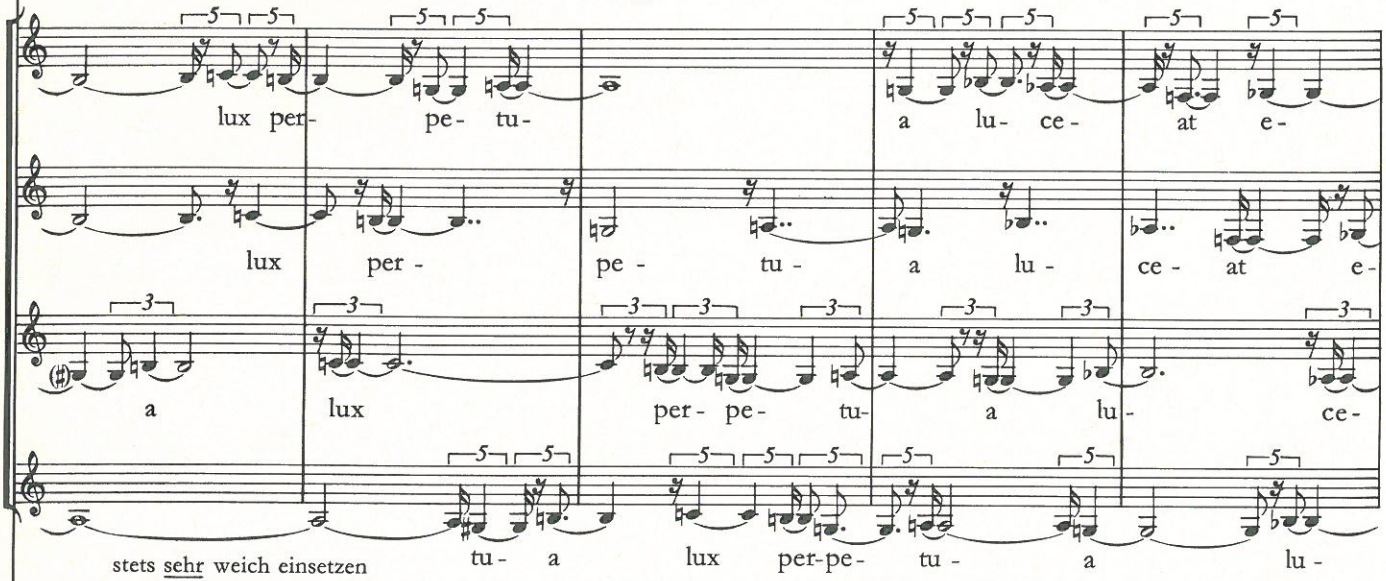
I stets sehr weich einsetzen

all entries very gentle

94 ***p possibile (sempre)***



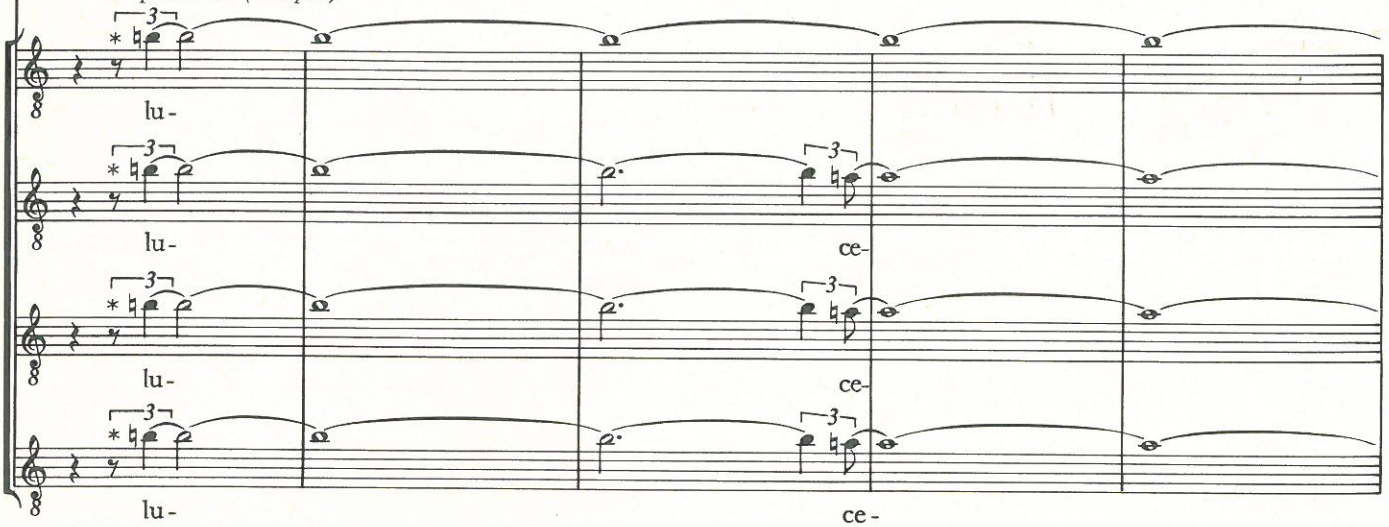
Alt 1-4: *cresc.* - - - - - - - - - - - - ***ff*** **



stets sehr weich einsetzen

all entries very gentle

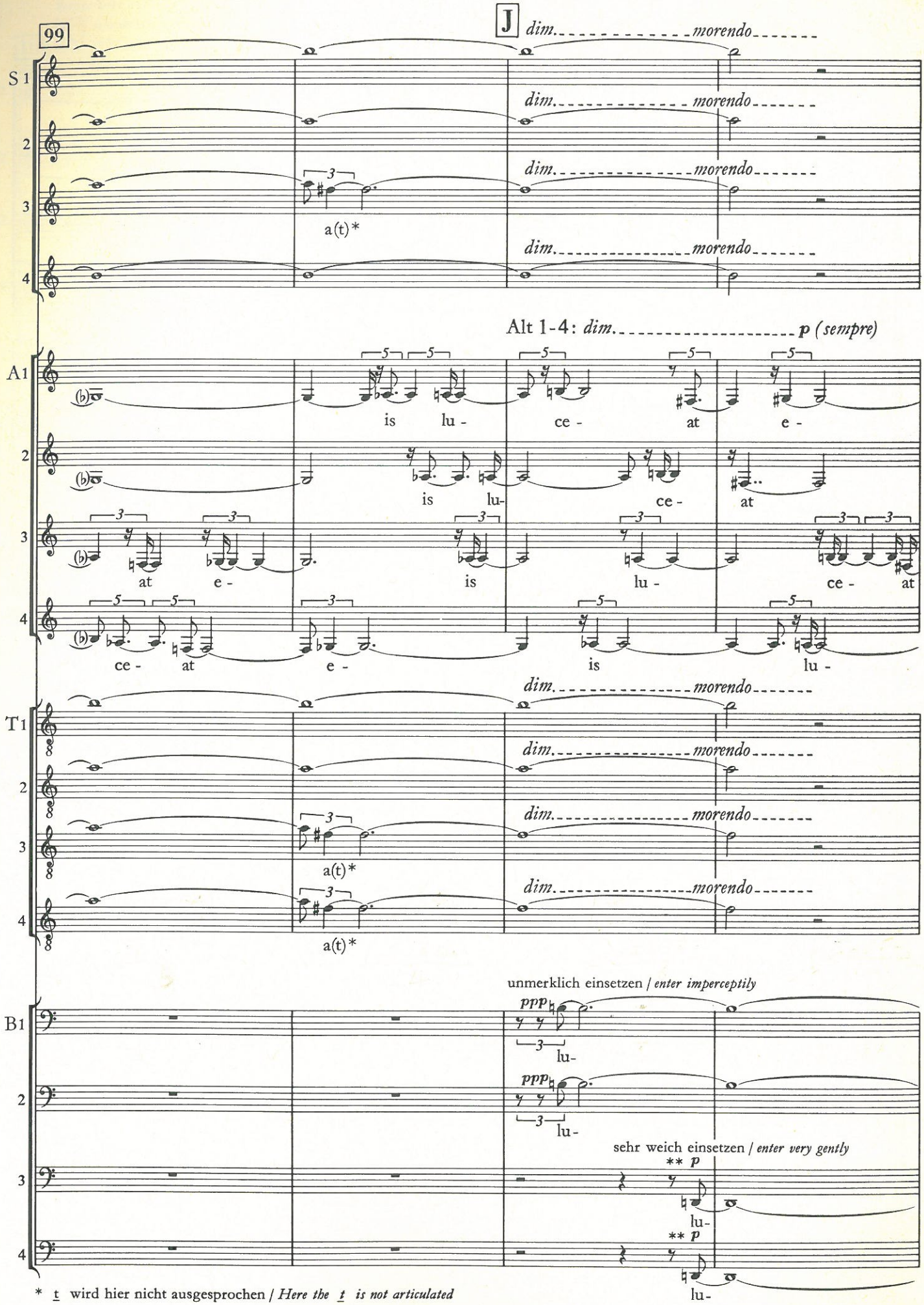
p possibile (sempre)



* Tenor ad lib. falsetto

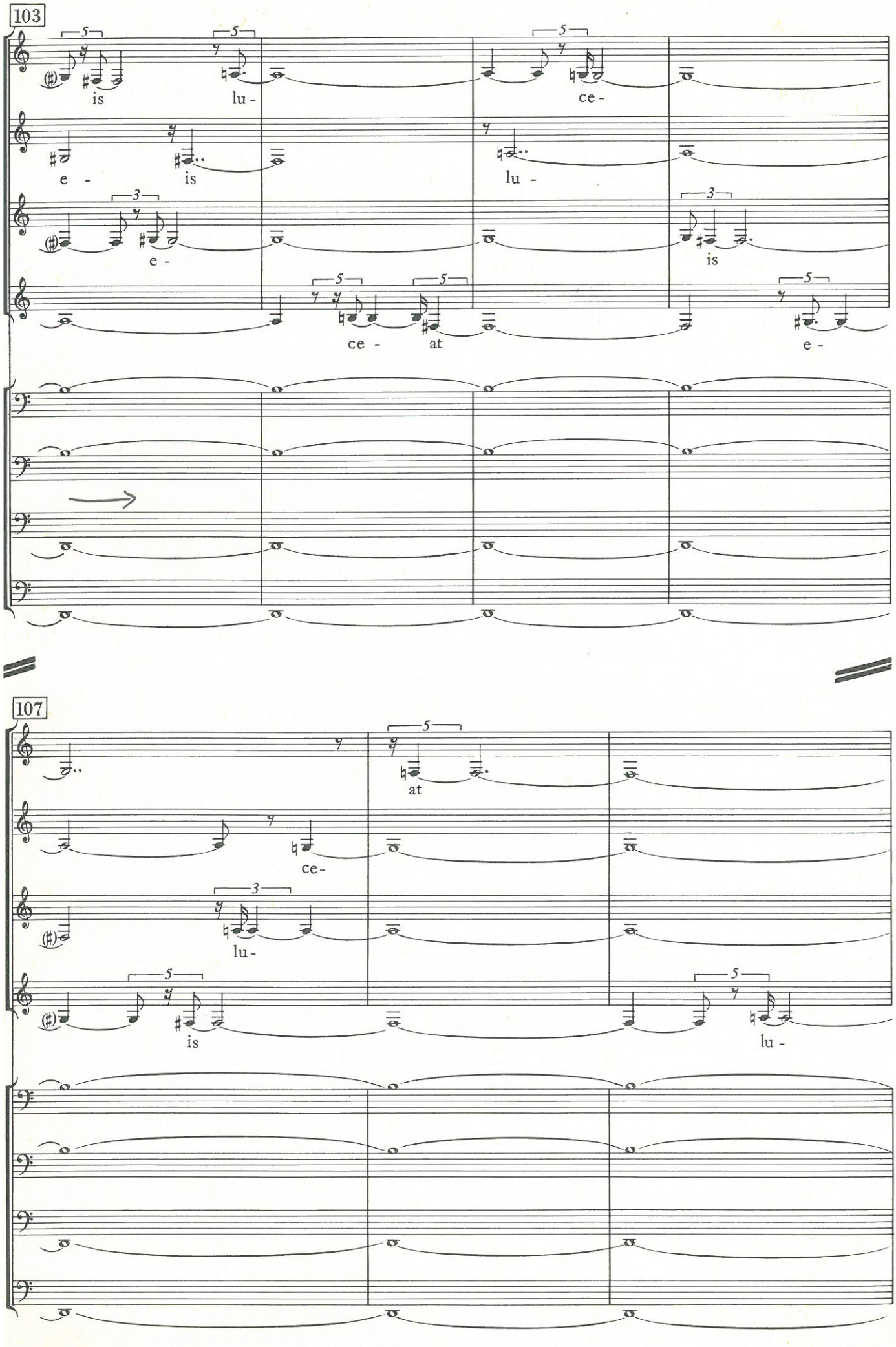
** Alt: nur soviel crescendo, daß Sopran und Tenor den Alt nicht verdecken (*ff* im Alt = *p* im Sopran und Tenor).

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
is
lu -
ce -
e -
is
lu -
e -
is
ce -
at
e -
107
at
ce -
lu -
is
lu -

Sopr. 1-4:

K unmerklich einsetzen
enter imperceptibly

110

ppp *morendo*

lu- lu- lu- lu-

morendo *morendo* *morendo*

(sempre p)

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

morendo

lu- *morendo* *morendo* *morendo*

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

115

Alt 1-4: *morendo* *niente*

120 Chor tacet

121 122 123 124 125 126

Dauer: ca. 9'