

c/o Mrs. Erica Davidson to dear Simon VAN DER MOLEN

by Baha'u'llah

Lasse Thoresen

Velatus

for
blandet kor
(mixed choir)

Edition Wilhelm Hansen
COPENHAGEN

J. & W. Chester Ltd./
Edition Wilhelm Hansen
LONDON



Nordiska Musikförlaget/
Edition Wilhelm Hansen
STOCKHOLM

Edition Wilhelm Hansen
FRANKFURT AM MAIN

NORSK MUSIKFORLAG A/S

letter will be followed!

N.M.O. 9337

NOTES

(b.c) = con bocca chiusa

The metric relation between the tempi of sections with different metronome numbers should be accurately observed; the tempi suggested by the metronome indications, however, can be subject to a natural, musical fluctuation.

O HOMINIS FILII

Velatus in aeternitate mea
et in vetustate sempiterna
essentia mea
dilectionem in te sciebam
unde te creavi
tibi imaginem meam impressi
et tibi pulchritudinem meam revelavi.

O SON OF MAN

Veiled in my immemorial being
and in the ancient eternity of
My essence,
I knew My love for thee:
therefore I created thee,
have engraved on thee Mine image
and revealed to thee My beauty.

(From "Hidden Words" by Bahá'u'lláh)

O MENNESKESØNNI

Bak sløret av Min urgamle tilværelse
og Mitt innerste vesens eldgamle evighet,
levde Min kjærlighet til deg;
derfor skapte jeg deg,
og har preget Mitt bilde på deg
og åpenbart Min skjønnhet for deg.

(Fra "De Skjulte Ord" av Bahá'u'lláh
Gyldendal Norsk Forlag 1977)

Dedicated to
Det Norske Solist-kor and its conductor Knut Nystedt.

Velatus in aeternitate.

Tranquillo ♩ = M.M. 64

Bahá'u'lláh

Lasse Thoresen.

Soprano

Alto

Tenor

Bass

First system of the musical score for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are mostly rests. The Tenor part begins with a triplet of notes marked *ppp*, followed by a melodic line marked *pp* and *cresc.*. The Bass part begins with a triplet of notes marked *ppp*, followed by a melodic line marked *pp* and *cresc.*. The lyrics for Tenor and Bass are: ho - mi - nis O ho - mi - nis O.

Second system of the musical score. It features a triplet of notes marked *p* with a tempo marking of $\text{♩} = 96$. The Soprano and Alto parts have lyrics: Ve - la - tu - s. The Tenor and Bass parts have lyrics: ho - mi - nis fi - li. The Tenor part includes a *cresc.* marking and a *f* dynamic. The Bass part includes a *cresc.* marking and a *f* dynamic. A *(b.c.)* marking is present above the Tenor part.

Third system of the musical score. The Soprano part has lyrics: ve - la i - n ae - ter - ni - ta - a. The Alto part has lyrics: ve - a - tu - us i - n - ae - ter ni. The Tenor and Bass parts have lyrics: i - n - ae - ter ni. The Tenor part includes a *mp* dynamic. The Bass part includes a *p* dynamic and a *(b.c.)* marking.

(b.c.) *pp* $\text{♩} := \text{♩} (= 64)$

te

dim *pp*

ta - te ae - ter - ni - ta - te *(b.c.)*

ppp *p*

in ae -

$\text{♩} := \text{♩}$ *p*

in

ppp (b.c.) *p*

in

pp *f*

ae - ni - ta - te - e - e - e - et

ter - ni - ta - te *(b.c.)* *p*

ter - ni - ta - te - me - a

pp

ve - tu - sta - te se - em Pi - ter - na ve - te - sta - tu

ve - tu - sta - te se - e

se - e - sem - pi - ter - na tu state

pp

ve

Alto Solo I

Musical staff for Alto Solo I. It begins with a treble clef, a 7/8 time signature, and a key signature of one sharp (F#). The staff contains rests for the first two measures, followed by a 4/4 time signature change, and then a 5/4 time signature change. The melody starts in the 5/4 section with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *pp* and *mp*.

di - lec - ti - o -

Alto Solo II

Musical staff for Alto Solo II. It follows the same notation as Alto Solo I, with rests and time signature changes (7/8, 4/4, 5/4, 4/4). The melody is identical to the first staff.

di - lec - ti - o -

Musical staff with lyrics "sem - pi - ter - na". It features a treble clef, 7/8 time signature, and key signature of one sharp. The melody consists of quarter notes G4, A4, B4, and C5. Dynamics include *pp*.

sem - pi - ter - na

Musical staff with lyrics "sem - pi - ter na me - a -". It continues the melody from the previous staff, with a *pp* dynamic in the first part and *mp* in the second part.

sem - pi - ter na me - a -

Musical staff with lyrics "ve - tu - sta - te ve - tu - sta - te". It features a treble clef, 7/8 time signature, and key signature of one sharp. The melody includes a triplet of eighth notes. Dynamics include *pp*.

ve - tu - sta - te ve - tu - sta - te

Musical staff with lyrics "ve - tu - sta - te e ve tu". It features a bass clef, 7/8 time signature, and key signature of one sharp. The melody includes a triplet of eighth notes. Dynamics include *pp*.

ve - tu - sta - te e ve tu

Musical staff with lyrics "nem me - am in sci - e - bam dile - cti -". It features a treble clef, 4/4 time signature, and key signature of one sharp. The melody includes a triplet of eighth notes.

nem me - am in sci - e - bam dile - cti -

Musical staff with lyrics "nem me - am in Te sci - e - bam di - le - cti -". It features a treble clef, 4/4 time signature, and key signature of one sharp. The melody includes a triplet of eighth notes.

nem me - am in Te sci - e - bam di - le - cti -

Musical staff with lyrics "-am". It features a treble clef, 4/4 time signature, and key signature of one sharp. The melody is a single half note G4. Dynamics include *ppp*.

-am

o - nem me - a - m

o - nem me - a - m

un

un un

un un

cre - a - vi

cre - a - vi

un - de un - de Te crea - a - vi ti -

un - de un de Te crea - a - vi ti -

un un - de Te crea - a - vi ti -

un - un - de Te crea

ti - i - bi - i - a - gi -

ti - i - bi i - ma - gi - nem me - a - am

i - bi i - ma - gi - nem me - a - am

- bi i - ma - gi - nem me - a - am

- bi a - am i -

im - pres - si im - a - gi -

nem me

nem me

me - e - a - a -

et ti - bi me - e - a - am

mf maginem meam (b.c.) *pp* ti - bi

nem me - am *pp* ti - bi

ritenuto (*a tempo*) *mf* *ritenuto* *mf*

- am me - e -

- am me - e -

ritenuto (*a tempo*) *mf* *p* *ritenuto*

am pu - ul - chri - tu - di - nem

pu - u - ul - chri - tu - di - nem (b.c.)

pp *mf*

me - am

pp

me - am

(*a tempo*)

- am me - am

- am me - am

(b.c.) *ppp* (b.c.)

(b.c.)

pp *mf* *pp* *mp* *pp* *pp* *mp*

pul - chri - tu - di - nem pul - chri - tu - di - nem Pul - chri

pp *mf* *pp*

pul - chri - tu - di - nem pul - chri - tu - di - nem di - nem Pul - chri

p <> *pp* <> $\text{♩} = \text{♩}$

me - am

me - am

mp <> *f* $\text{♩} = \text{♩}$

la - vi

p *f*

ve - la - vi

mp <> *pp* <> *p* *f*

tu - di - nem re - ve - la - vi

tu - di - nem re - ve - la - vi

$\text{♩} = \text{MM } 96$ $\text{♩} = \text{MM } 144$

mf $\text{♩} = \text{♩}$

(b.c.) *mf*

$\text{♩} = \text{MM } 96$ $\text{♩} = \text{MM } 144$

f $\text{♩} = \text{♩}$ *ffp* *ff* *sffz* (b.c.) $\text{♩} = \text{MM } 144$

re - e - ve - la - a - vi

f $\text{♩} = \text{♩}$ *ffp* *ff* *sffz* *mp* *cresc.*

re - e - ve - la - a - vi re -

f $\text{♩} = \text{♩}$ *ffp* *ff* *fp* *ff*

re - e - ve - la - vi re

Soli

Musical score for the first system. It features two vocal staves (Soprano and Alto) and two piano staves. The key signature has one flat (B-flat), and the time signature is 4/4. The system includes dynamic markings such as *f*, *dim*, and *p*. The lyrics are: "ve - la - vi re - ve - la - vi".

Musical score for the second system. It features two vocal staves and two piano staves. The key signature has one flat (B-flat), and the time signature is 4/4. The system includes dynamic markings such as *pp* (sempre), *p*, *mf*, and *pp*. The lyrics are: "la - vi re - ve - la - vi".