

commissioned by Marshall Rutter in honour of his wife, Terry Knowles, and first performed
by Los Angeles Master Chorale, directed by Paul Salamunovich,
in Dorothy Chandler Pavilion, Los Angeles, on 18 December 1994

O magnum mysterium

*O great mystery, and wondrous sacrament, that animals
should see the new-born Lord, lying in their manger!
Blessed is the Virgin whose womb was worthy to bear the
Lord Jesus Christ. Alleluia!*

MORTEN LAURIDSEN

Adagio, molto legato e espressivo (♩ = c. 72) **rit.** **a tempo**

pp // **pp**

SOPRANO

O mag-num mys-te - - ri-um, O

ALTO

O mag-num mys-te - - ri-um, O

TENOR

O mag-num mys-te - - ri-um, O

BASS

O mag-num mys-te - - ri-um, O

KEYBOARD
(for rehearsal only)

pp // **pp**

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6

mag - num mys - te - - ri - um, sa - cra -

mag - num mys - te - - ri - um, et ad - mi - ra - bi - le sa - cra -

mag - num mys - te - - ri - um, sa - cra -

mag - num mys - te - - ri - um, sa - cra -

mag - num mys - te - - ri - um, sa - cra -

10

- men - tum, et ad - mi - ra - - men - bi - le, et ad -

- men - tum, et ad - mi - ra - - men - bi - le, et ad -

- men - tum, et ad - mi - ra - - bi - le, et ad -

- men - tum, et ad - mi - ra - - bi - le, et ad -

- men - tum, et ad - mi - ra - - bi - le, et ad -

15 **rit.** **a tempo**

p *p* *p* *p*

mi - ra - bi - le sa - cra - men - tum,

mi - ra - bi - le sa - cra - men - tum,

mi - ra - bi - le sa - cra - men - tum,

mi - ra - bi - le sa - cra - men - tum,

rit. **a tempo**

p

19 **Poco più mosso** ($\text{♩} = c. 76$) **poco rit.** **a tempo**

p *p* *p* *p*

O mag - num mys - te - ri - um, O

O mag - num mys - te - ri - um, O

O mag - num mys - te - ri - um, O

O mag - num mys - te - ri - um, O

Poco più mosso ($\text{♩} = c. 76$) **poco rit.** **a tempo**

p

24

mag - num mys - te - - ri - um, vi - de - rent

mag - num mys - te - - ri - um, ut a - ni - ma - li - a vi - de - rent

mag - num mys - te - - ri - um, vi - de - rent

mag - num mys - te - - ri - um, vi - de - rent

Do - mi - num, ut a - ni - ma - - - - li - a vi -

28

Do - mi - num, ut a - ni - ma - - - - li - a vi -

Do - mi - num, ut a - ni - ma - - - - li - a vi -

Do - mi - num, ut a - ni - ma - - - - li - a vi -

Do - mi - num, ut a - ni - ma - - - - li - a vi -

Do - mi - num, ut a - ni - ma - - - - li - a vi -

32

rit. a tempo

- de - rent Do - mi - num na - tum, ja - cen - tem in prae - se - pio! —

- de - rent Do - mi - num na - tum, ja - cen - tem in prae - se - pio! —

- de - rent Do - mi - num na - tum, ja - cen - tem in prae - se - pio! —

- de - rent Do - mi - num na - tum, ja - cen - tem in prae - se - pio! —

rit. a tempo

p

37

rit. Tempo primo

Be - a - ta Vir - - - go, cu - jus vis - ce - ra me - ru -

Vir - - - go, cu - jus vis - ce - ra me - ru -

Vir - - - go, cu - jus vis - ce - ra me - ru -

Vir - - - go, cu - jus vis - ce - ra me - ru -

rit. Tempo primo

pp

41

poco rit. a tempo

- e - runt, Be - a - ta Vir - - - go, por - ta - re Do - mi - num
 - e - runt, Vir - - - go, por - ta - re Do - mi - num
 - e - runt, Vir - - - go, por - ta - re Do - mi - num
 - e - runt, Vir - - - go, por - ta - re Do - mi - num

poco rit. a tempo

45

molto rit. a tempo, poco deliberamente**poco rit.**

Chris - tum. Al - le - lu - - ia! Al - le - lu - ia! Al - le -
 Chris - tum. O mag - num mys - te - ri - um,
 Chris - tum. O mag - num mys - te - ri - um,
 Chris - tum. O mag - num mys - te - ri - um,
 Chris - tum. Al - le - lu - - ia! Al - le - lu - ia! Al - le -

molto rit. a tempo, poco deliberamente

a tempo

50

f - lu - - ia! Al - le - lu - - - ia!

f O mag - num mys - te - - - ri - um,

f O mag - num mys - te - - ri - um, et ad - mi -

f O mag - num mys - te - - - ri - um,

f - lu - - ia! Al - le - lu - - - ia!

a tempo

54

S. *mp* sa - cra - men - tum, ut a - ni - ma - - - li -

A. *mp* , sa - cra - men - tum, ut a - ni - ma - - - li -

T. *mp* , sa - cra - men - tum, ut a - ni - ma - - - li -

B. *mp* sa - cra - men - tum, ut a - ni - ma - - - li -

mp sa - cra - men - tum, ut a - ni - ma - - - li -

mf

58

rit. *'p*

- a vi - de - rent Do - mi - num na - tum, ja -

- a vi - de - rent Do - mi - num na - tum, ja -

- a vi - de - rent Do - mi - num na - tum, ja -

- a vi - de - rent Do - mi - num na - tum, ja -

rit. *p*

62

molto rit. **a tempo** **poco rit.**

- cen - tem in prae - se - - - pio.

- cen - tem in prae - se - - - pio. *mp* Al - le - lu -

- cen - tem. *mp* Al - le - lu - - - -

- cen - tem in prae - se - - - pio. *'mp* Al - le -

molto rit. **a tempo** **poco rit.**

mp

a tempo

molto rit.

66

mp

mp

Al - le - lu - - - - - ia!

- ia!

- ia!

Al - le -

- lu - - - - - ia!

a tempo

molto rit.

mp

70

Meno mosso

ppp

pp

Al - le - lu - - - - - ia!

pp

Al - le - lu - - - - - ia!

pp

- lu - - - - - ia!

pp

Al - le - lu - - - - - ia!

Meno mosso

pp

ppp

Morten Lauridsen

Composer Morten Lauridsen is most noted for his seven vocal cycles – *Les Chansons des Roses, Madrigali, Mid-Winter Songs, Cuatro Canciones, A Winter Come, Lux Aeterna* and *Nocturnes* – and his series of a cappella motets which are regularly performed by distinguished ensembles and vocal artists throughout the world. His *O magnum mysterium* and *Dirait-on* have become two of the most performed and recorded compositions of recent years. 'Lux Aeterna', a CD of his compositions recorded by the Los Angeles Master Chorale conducted by Paul Salamunovich, was a Grammy nominee in 1998. Morten Lauridsen (b. 1943) is Professor of Composition at the University of Southern California Thornton School of Music and served as Composer-in-Residence of the Los Angeles Master Chorale from 1995–2001. Additional information regarding Morten Lauridsen may be found at mortenlauridsen.com.

A compact disc of Morten Lauridsen's music has also been recorded by Polyphony and the Britten Sinfonia, under the direction of Stephen Layton, for Hyperion (CDA 67449, www.hyperion-records.co.uk).

'Layton and company have here produced the finest I've heard among several excellent collections of Lauridsen's work. None are quite as exquisitely nuanced or sung with such glowing vocal sheen as this. Clear and shimmering sound, plus Hyperion's usual complete and user-friendly booklet, make it all the more attractive. No committed choral fan or singer will ever regret letting Lauridsen into his life.'

(American Record Guide)

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