

# Luminous Night of the Soul

SSAATTBB Chorus, Piano and String Quartet

Charles Anthony Silvestri and  
\*St. John of the Cross (1542-1591)

OLA GJEILO

(♩ = 86)  
Freely Without conductor until meas. 15

Soprano 1&2

Alto 1&2

Tenor 1&2

Bass 1&2

(♩ = 86)  
Freely (string cues)

Piano

*p*

*pp*

9

S1&2

A1&2

T1&2

B1&2

(With conductor)

9

Pno.

*mp*

*p*

16 *pp* **A**  $\text{♩} = 86$  *p* *poco a poco cresc.*

S1 Long,

S2 Long be - fore mu - sic was sung by a choir, *poco a poco cresc.*

A1 Long be - fore mu - sic was sung by a choir, *poco a poco cresc.*

A2 Long be - fore mu - sic was sung by a choir, *poco a poco cresc.*

T1 Long \_\_\_\_\_ be - fore mu - sic was sung by a *poco a poco cresc.*

T2 Long \_\_\_\_\_ be - fore mu - sic was sung by a *poco a poco cresc.*

B1 Long \_\_\_\_\_ be - fore mu - sic was sung by a *poco a poco cresc.*

B2 Long \_\_\_\_\_ be - fore mu - sic was sung by a *poco a poco cresc.*

16 **A**  $\text{♩} = 86$

Pno.

20

S1  
long be - fore po -

S2  
Long be - fore sil - ver was shaped in the fire, Long be - fore po - ets in -

A1  
Long be - fore sil - ver was shaped in the fire, Long be - fore po - ets in -

A2  
Long be - fore sil - ver was shaped in the fire, Long be - fore po - ets in -

T1  
8 choir, Long be - fore sil - ver was shaped in the fire, Long be - fore

T2  
8 choir, Long be - fore sil - ver was shaped in the fire, Long be - fore

B1  
choir, Long be - fore sil - ver was shaped in the fire, Long be - fore

B2  
choir, Long be - fore sil - ver was shaped in the fire, Long be - fore

Pno.  
20

poco rit.-----

23

S1  
ets in - spired the heart,

S2  
spired the heart, You were the Spi - rit of all that is art.

A1  
spired the heart, You were the Spi - rit of all that is art.

A2  
spired the heart, You were the Spi - rit of all that is art.

T1  
po-ets in - spir-ed the heart, You were the Spi-rit of all that is art.

T2  
po-ets in - spir-ed the heart, You were the Spi-rit of all that is art.

B1  
po-ets in - spir-ed the heart, You were the Spi-rit of all that is art.

B2  
po-ets in - spir-ed the heart, You were the Spi-rit of all that is art.

23

poco rit.-----

Pno.

**B** ♩ = 100

27 *f*

S1 You give the pot - ter the feel of the clay; You give the ac - tor the

S2 You give the pot - ter the feel of the clay; You give the ac - tor the

A1 *f* You give the pot - ter the feel of the clay; You give the ac - tor the

A2 *ff* Lu - mi - nous night, lu - mi - nous

T1 *f* You \_\_\_\_\_ give the pot - ter the feel of the clay; \_\_\_\_\_ You give the

T2 *f* You \_\_\_\_\_ give the pot - ter the feel of the clay; \_\_\_\_\_ You give the

B1 *f* You \_\_\_\_\_ give the pot - ter the feel of the clay; \_\_\_\_\_ You give the

B2 *f* You \_\_\_\_\_ give the pot - ter the feel of the clay; \_\_\_\_\_ You give the

**B** ♩ = 100

27 *play*

Pno. *f*

Use sustain pedal at own discretion throughout the piece.

30

S1 right part to play; You give the au - thor a sto - ry to tell;

S2 right part to play; You give the au - thor a sto - ry to tell;

A1 right part to play; You give the au - thor a sto - ry to tell;

A2 night, Long be - fore sil - ver was

T1 ac - tor the right part to play; You give the au - thor a sto - ry to

T2 ac - tor the right part to play; You give the au - thor a sto - ry to

B1 ac - tor the right part to play; You give the au - thor a sto - ry to

B2 ac - tor the right part to play; You give the au - thor a sto - ry to

Pno.

33 *mf*

S1 You are the prayer in the sound of a heart, \_\_\_\_\_

S2 You are the prayer in the sound of a bell, \_\_\_\_\_ heart, \_\_\_\_\_

A1 You are the prayer in the sound of a bell. \_\_\_\_\_ Long be - fore po - ets in -

A2 shaped in \_\_\_\_\_ the fire, \_\_\_\_\_ Long be - fore po - ets in -

T1 tell; \_\_\_\_\_ You are the prayer in the sound of a bell. Long be - fore

T2 tell; \_\_\_\_\_ You are the prayer in the sound of a bell. Long be - fore

B1 tell; \_\_\_\_\_ You are the prayer in the sound of a bell. Long be - fore

B2 tell; \_\_\_\_\_ You are the prayer in the sound of a bell. Long be - fore

33

Pno.

36

S1 *mp*

S2 *mp*  
Spi - rit of

A1  
spi - red the heart, You were the Spi - rit of

A2 *mp*  
spi - red the heart, You were the Spi - rit of

T1 *mp*  
po - ets in - spi - red the heart, You were the

T2 *mp*  
po - ets in - spi - red the heart, You were the

B1 *mp*  
po - ets in - spi - red the heart, You were the

B2 *mp*  
po - ets in - spi - red the heart, You were the

Pno. *mp*



38 *p*

S1

S2  
all that is art.

A1  
all that is art.

A2  
all that is art.

T1  
Spi - rit of all that is art.

T2  
Spi - rit of all that is art.

B1  
Spi - rit of all that is art.

B2  
Spi - rit of all that is art.

Pno.

38

**C** ♩ = 69 *Freely, with feeling*  
 41 Without conductor until meas. 83

Pno. *p*

Pno.

Pno. *tr*

Pno.

Pno. (With conductor)

84

D

*pp*

Mm

S1

S2

*pp*

Mm

A1

*pp*

Mm

A2

*pp*

Mm

T1

*pp*

Mm

T2

*pp*

Mm

B1

*pp*

Mm

B2

*pp*

Mm

84

D

Pno.

91 rit.----- rit.-----

S1

S2

A1 Mm

A2 Mm

T1 Mm

T2 Mm

B1

B2

Pno. rit.----- rit.-----

100 ----- rit.----- poco accel.-----

*pp*

S1 Mm Long

S2 Mm Long, *pp*

A1 Long, *pp*

A2

T1 Mm

T2 Mm

B1

B2

100 ----- rit.----- poco accel.-----

Pno. *pp* 3 3 3 3 3 3 3 3

Detailed description of the musical score: The score is for page 15 and consists of eight vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) and a piano accompaniment (Pno.). The tempo is marked 'Mm' (Moderato) and 'Long' for the vocal parts. The piano accompaniment starts at a tempo of 100. The score includes performance instructions: 'rit.' (ritardando) and 'poco accel.' (poco accelerando). The piano part features a series of triplets in the right hand, marked with '3' and a dynamic of 'pp' (pianissimo). The vocal parts have long notes, some with 'Long' or 'Long,' markings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

109 rit. E ♩ = 96 *poco a poco cresc.*

S1 be-fore mu-sic was sung by a choir, *poco a poco cresc.*

S2 *poco a poco cresc.*

A1 sung by a choir, *poco a poco cresc.*

A2 *pp* Long be-fore mu-sic was sung by a choir, *poco a poco cresc.*

T1 *pp* Long \_\_\_\_\_ be-fore mu-sic was sung by a *poco a poco cresc.*

T2 *pp* Long \_\_\_\_\_ be-fore mu-sic was sung by a *poco a poco cresc.*

B1 *pp* Long \_\_\_\_\_ be-fore mu-sic was sung by a *poco a poco cresc.*

B2 *pp* Long \_\_\_\_\_ be-fore mu-sic was sung by a *poco a poco cresc.*

109 rit. E ♩ = 96 *mp* *pp* *poco a poco cresc.*

Pno.

113

S1  
Long be - fore sil - ver was shaped in the fire,

S2  
long be - fore

A1  
Long be - fore sil - ver was shaped in the fire,

A2  
Long be - fore sil - ver was shaped in the fire,

T1  
choir, Long be - fore sil - ver was shaped in the

T2  
choir, Long be - fore sil - ver was shaped in the

B1  
choir, Long be - fore sil - ver was shaped in the

B2  
choir, Long be - fore sil - ver was shaped in the

Pno.

113

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

115

S1  
Long be - fore po - ets in - spi - red the heart,

S2  
po - ets in -

A1  
Long be - fore po - ets in - spi - red the heart,

A2  
Long be - fore po - ets in - spi - red the heart,

T1  
fire, Long be - fore po - ets in - spi - red the

T2  
fire, Long be - fore po - ets in - spi - red the

B1  
fire, Long be - fore po - ets in - spi - red the

B2  
fire, Long be - fore po - ets in - spi - red the

Pno.





poco rit.-----

F ♩ = 108

119

S1 *ff* Praise \_\_\_\_\_ to

S2 *ff* Praise to all lo - vers who

A1 *ff* Praise to all lo - vers who

A2 *ff* Praise to all lo - vers who

T1 *ff* art. Praise \_\_\_\_\_ to all

T2 *ff* art. Praise \_\_\_\_\_ to all

B1 *ff* art. Praise \_\_\_\_\_ to all

B2 *ff* art. Praise \_\_\_\_\_ to all

poco rit.-----

F ♩ = 108

119

Pno. *ff*



123

S1  
all. Praise \_\_\_\_\_ to

S2  
soars to in - spire! Praise to the won - ders of

A1  
soars to in - spire! Praise to the won - ders of

A2  
soars to in - spire! Praise to the won - ders of

T1  
8 mu - sic which soars to in - spire! Praise to the

T2  
8 mu - sic which soars to in - spire! Praise to the

B1  
mu - sic which soars to in - spire! Praise to the

B2  
mu - sic which soars to in - spire! Praise to the

Pno.

123

125

S1  
all - - - - - mu - - - - - sic which

S2  
Thy art - ist - ry Our di - vine Spi - rit, all

A1  
Thy art - ist - ry Our di - vine Spi - rit, all

A2  
Thy art - ist - ry Our di - vine Spi - rit, all

T1  
8 won - ders of Thy art - ist - ry Our di - vine

T2  
8 won - ders of Thy art - ist - ry Our di - vine

B1  
won - ders of Thy art - ist - ry Our di - vine

B2  
won - ders of Thy art - ist - ry Our di - vine

Pno.

125

125

127 *f*

S1  
soars to in - spire!

S2  
glo - ry to Thee.

A1  
glo - ry to Thee. Long be - fore po - ets in -

A2  
glo - ry to Thee. Long be - fore po - ets in -

T1  
Spi - rit, all glo - ry to Thee. Long be - fore

T2  
Spi - rit, all glo - ry to Thee. Long be - fore

B1  
Spi - rit, all glo - ry to Thee. Long be - fore

B2  
Spi - rit, all glo - ry to Thee. Long be - fore

Pno. *f*

129

*mf*

S1 You were the Spi - rit of

*mf*

S2 Spi - rit of

*mf*

A1 spi - red the heart, You were the Spi - rit of

*mf*

A2 spi - red the heart, You were the Spi - rit of

*mf*

T1 po - ets in - spi - red the heart, You were the

*mf*

T2 po - ets in - spi - red the heart, You were the

*mf*

B1 po - ets in - spi - red the heart, You were the

*mf*

B2 po - ets in - spi - red the heart, You were the

129

*mf*

Pno.

131

S1 *p*  
all that is art,

S2 *p*  
all that is art,

A1 *p*  
all that is art,

A2 *p*  
all that is art,

T1 *p*  
Spi - rit of all that is art,

T2 *p*  
Spi - rit of all that is art,

B1 *p*  
Spi - rit of all that is art,

B2 *p*  
Spi - rit of all that is art,

131

Pno.



G

Sop. Solo

134

*p*

art. \_\_\_\_\_

S1

134

S2

A1

*pp*

all that is

A2

*pp*

all that is

T1

*pp*

all that is

T2

*pp*

all that is

B1

*pp*

all that is

B2

*pp*

all that is

G

Pno.

134

*p*





140 *molto rit.*-----

H ♩ = 124

*mp*

S1 Mm

*mp*

S2 Mm

*mp*

A1 Lu - mi - nous Night of the

*mp*

A2 Lu - mi - nous Night of the

*mp*

T1 Lu - mi - nous Night of the

*mp*

T2 Lu - mi - nous Night of the

*mp*

B1 Lu - mi - nous Night of the

*mp*

B2 Lu - mi - nous Night of the

140 *molto rit.*-----

H ♩ = 124

Pno. *mf*

143

S1  
Lu - mi - nous Night of the

S2  
Lu - mi - nous Night of the

A1  
Soul, Lu - mi - nous Night of the

A2  
Soul, Lu - mi - nous

T1  
Soul, Lu - mi - nous

T2  
Soul, Lu - mi - nous

B1  
Soul, Lu - mi - nous Night of the

B2  
Soul, Lu - mi - nous

Pno.

147 *mf*

S1 Soul, Lu - mi - nous Night of the

S2 Soul, Lu - mi - nous Night of the

A1 Soul, Lu - mi - nous Night of the

A2 Night, Lu - mi - nous

T1 Night, Lu - mi - nous Night of the

T2 Night, Lu - mi - nous

B1 Soul, Lu - mi - nous

B2 Night, Lu - mi - nous

Pno. *f*

151 *f*

S1 Soul, Lu - mi - nous

S2 Soul, Lu - mi - nous

A1 Soul, of

A2 Night, of

T1 Soul, Lu - mi - nous

T2 Night, of

B1 Night, of

B2 Night, of

Pno. *ff*

154

S1  
Night of the Soul,

S2  
Night of the Soul,

A1  
the Soul,

A2  
the Soul,

T1  
Night of the Soul,

T2  
the Soul,

B1  
the Soul,

B2  
the Soul,

Pno.

154



157 I

S1

S2

A1

A2

T1 *mf*  
O — gui — ding —

T2 *mf*  
O — gui — ding —

B1 *mf*  
O — gui — ding —

B2 *mf*  
O — gui — ding —

Pno. 157 I

161 *mp*

S1 O night more love - ly than the,

S2 O night more love - ly than the,

A1 O night more love - ly than the,

A2 O night more love - ly than the,

T1 night! O

T2 night! O

B1 night! O

B2 night! O

Pno.

161

163

S1  
O night more love - ly than the, O night more love - ly than the,

S2  
O night more love - ly than the, O night more love - ly than the,

A1  
O night more love - ly than the, O night more love - ly than the,

A2  
O night more love - ly than the, O night more love - ly than the,

T1  
night more love - ly than the

T2  
night more love - ly than the

B1  
night more love - ly than the

B2  
night more love - ly than the

Pno.  
163

165

S1  
O night more love - ly than the, O night that has u - ni - ted,

S2  
O night more love - ly than the, O night that has u - ni - ted,

A1  
O night more love - ly than the, O night that has u - ni - ted,

A2  
*mf*  
O

T1  
dawn!  
O

T2  
dawn!  
O

B1  
dawn!  
*mp*  
O night that has u - ni - ted,

B2  
dawn!  
*mp*  
O night that has u - ni - ted,

Pno.  
165  
3 3 3 6 6 6 6

167

S1  
O night that has u - ni - ted, O night that has u - ni - ted,

S2  
O night that has u - ni - ted, O night that has u - ni - ted,

A1  
O night that has u - ni - ted, O night that has u - ni - ted,

A2  
night that has u -

T1  
night that has u -

T2  
night that has u -

B1  
O night that has u - ni - ted, O night that has u - ni - ted,

B2  
O night that has u - ni - ted, O night that has u - ni - ted,

Pno.  
167

169

S1  
O night that has u - ni - ted, Lo - ver with his be - lo - ved,

S2  
O night that has u - ni - ted, Lo - ver with his be - lo - ved,

A1  
O night that has u - ni - ted, Lo - ver with his be - lo - ved,

A2  
ni - ted the Lo -

T1  
ni - ted the Lo -

T2  
ni - ted the Lo -

B1  
O night that has u - ni - ted, Lo - ver with his be - lo - ved,

B2  
O night that has u - ni - ted, Lo - ver with his be - lo - ved,

Pno.  
169

171

J *p*

S1  
Lo - ver \_ with his \_ be - lo - ved, Lo - ver \_ with his \_ be - lo - ved, with his be -

S2  
Lo - ver \_ with his \_ be - lo - ved, Lo - ver \_ with his \_ be - lo - ved, with his be -

A1  
Lo - ver \_ with his \_ be - lo - ved, Lo - ver \_ with his \_ be - lo - ved, Lu - mi - nous *mp*

A2  
- - - ver, Lu - mi - nous *mp*

T1  
- - - ver, Lu - mi - nous *mp*

T2  
- - - ver, Lu - mi - nous *mp*

B1  
Lo - ver \_ with his \_ be - lo - ved, Lo - ver \_ with his \_ be - lo - ved, with his be - *p*

B2  
Lo - ver \_ with his \_ be - lo - ved, Lo - ver \_ with his \_ be - lo - ved, with *mp*

Pno.  
171 *mp*

174

S1 *mf*  
lo - ved, with his be - lo - ved, trans-form - ing

S2 *f*  
lo - ved, with his be - lo - ved, Lu - mi - nous

A1 *f*  
Night of the Soul, Lu - mi - nous

A2 *f*  
Night of the Soul, Lu - mi - nous

T1 *mf*  
Night of the Soul, trans-form - ing

T2 *mf*  
Night of the Soul, Lu - mi -

B1 *mf*  
lo - ved, with his be - lo - ved, Lu - mi - nous

B2 *f*  
his be - lo - ved, trans - form - ing

Pno. *f*



178

S1  
the be - lo - ved in her Lo - ver.

S2  
Night of the Soul,

A1  
Night of the Soul,

A2  
Night of the Soul,

T1  
the be - lo - ved in her Lo - ver.

T2  
nous Night,

B1  
Night of the Soul,

B2  
the be - lo - ved in her

Pno.

181 *ff*

S1  
Lu - mi - nous Night of the

S2  
Lu - mi - nous Night of the

A1  
*ff*  
O night that has u - ni - ted, O night that has u - ni - ted,

A2  
*ff*  
O night that has u - ni - ted, O night that has u - ni - ted,

T1  
*ff*  
Lu - mi - nous Night of the

T2  
*ff*  
O night that has u - ni - ted, O night that has u - ni - ted,

B1  
*ff*  
O night that has u - ni - ted, O night that has u - ni - ted,

B2  
*ff*  
Lo - ver, trans - form -

181  
Pno.  
*ff*

183

S1  
Soul,

S2  
Soul,

A1  
O night that has u - ni - ted, O night that has u - ni - ted the

A2  
O night that has u - ni - ted, O night that has u - ni - ted the

T1  
8  
Soul,

T2  
8  
O night that has u - ni - ted, O night that has u - ni - ted the

B1  
O night that has u - ni - ted, O night that has u - ni - ted the

B2  
- - ing the be -

Pno.  
183

185

S1  
Lu - mi - nous Night of the

S2  
Lo - ver with his be - lo - ved, Lo - ver with his be - lo - ved,

A1  
Lo - ver with his be - lo - ved, Lo - ver with his be - lo - ved,

A2  
Lo - ver with his be - lo - ved, Lo - ver with his be - lo - ved,

T1  
Lu - mi - nous

T2  
Lu - mi - nous

B1  
Lo - ver with his be - lo - ved, Lo - ver with his be - lo - ved,

B2  
lo - ved in her

Pno.  
185

187

S1  
Soul,

S2  
Lo - ver with his be - lo - ved, Lo - ver with his be - lo - ved,

A1  
Lo - ver with his be - lo - ved, Lo - ver with his be - lo - ved,

A2  
Soul

T1  
8 Night of the Soul,

T2  
8 Night of the Soul,

B1  
Lo - ver with his be - lo - ved, Lo - ver with his be - lo - ved,

B2  
Lo - - - - -

Pno.

189 K *mp* (molto cresc.)

S1 — Lu - mi - nous (molto cresc.)

S2 *mp* Lo - ver\_ with his\_ be - lo - ved, Lu - mi - nous (molto cresc.)

A1 *mp* Lo - ver\_ with his\_ be - lo - ved, Lu - mi - nous (molto cresc.)

A2 *mp* Lu - mi - nous (molto cresc.)

T1 *mp* Lu - mi - nous (molto cresc.)

T2 *mp* Lu - mi - nous (molto cresc.)

B1 *mp* Lo - ver\_ with his\_ be - lo - ved, Lu - mi - nous (molto cresc.)

B2 *mp* ver. Lu - mi - nous

189 K (molto cresc.)

Pno. *sub. mp*

192 *ff*

S1 Night of the Soul,

S2 Night of the Soul,

A1 Night of the soul,

A2 Night of the Soul,

T1 Night of the Soul,

T2 Night of the Soul,

B1 Night of the Soul,

B2 Night of the Soul,

Pno. *ff*

195

S1

S2

A1

A2

T1

T2

B1

B2

Pno.

The image displays a musical score for measures 195, 196, and 197. The score is arranged in a grand staff format, with eight vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) and a piano accompaniment (Pno.).

The vocal parts are written in treble clefs (S1, S2, A1, A2, T1, T2) and bass clefs (B1, B2). Each vocal line features a long, sweeping melodic line that spans across the three measures, with notes connected by a single slur. The notes are primarily half notes and whole notes, with some accidentals (flats) appearing in the lower parts.

The piano accompaniment (Pno.) is written in a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth notes, with sixteenth notes in the bass line. The accompaniment includes several sixteenth-note chords and a triplet in the final measure of the piano part.



198 *rit.*-----

S1  
Soul.

S2  
Soul.

A1  
Soul.

A2  
Soul.

T1  
Soul.

T2  
Soul.

B1  
Soul.

B2  
Soul.

Pno. *rit.*-----

Detailed description of the musical score: The page contains eight vocal staves and one piano accompaniment staff. The vocal staves are labeled S1, S2, A1, A2, T1, T2, B1, and B2. Each vocal staff begins with the word 'Soul.' and contains a melodic line with a long slur over the first three measures and a fermata in the fourth measure. Above the first two measures of the vocal staves is the instruction 'rit.' followed by a dashed line. The piano accompaniment (Pno.) is located at the bottom of the page. It features a rhythmic pattern of sixteenth notes in both the treble and bass clefs, with a '6' (finger number) written below the notes. The piano part also includes a 'rit.' instruction with a dashed line above the first two measures. The key signature has one flat (B-flat), and the time signature is 4/4. The page number '198' is written at the beginning of the first vocal staff and the piano staff.