

Jens Klimek

# et occurent daemonia

*for mixed choir a cappella*

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Isaiah (Isaias Propheta) 34.14, Vulgate

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~ 20 sec.

**Soprano**: *pp* sh ————— *mf* ————— *p* m gliss.

**Alto**: *ppp* sh ————— *ff*

**Tenor**: *p* sh ————— *ff*

**Bass**: *mp* sh ————— *ff*

$\bullet = 60$

2 *p* high glissandi, like silent moaning

**S.** m

**A.** *p*  
et oc - cur - rent, et oc - cur - rent dae - mo - ni - a

**T.** *p*

**B.** *p*  
et oc - cur - rent, et oc - cur - rent dae - mo - ni - a

6

*p*

S. *p*  
et oc - cur - rent, et oc - cur-rent dae -

A.  
et oc - cur - rent, et oc - cur-rent dae - mo - ni - a

T. *p*  
8 et oc - cur - rent et oc - cur-rent dae - mo - ni - a

B.  
et oc - cur - rent, et oc - cur-rent dae - mo - ni - a

9

S. *f*  
mo - ni - a et oc - cur - rent et oc - cur-rent dae - mo - ni - a

A. *f*  
et oc - cur - rent et oc - cur-rent dae - mo - ni - a

T. *f*  
8 et oc - cur - rent et oc - cur-rent dae - mo - ni - a

B. *f*  
et oc - cur - rent et oc - cur-rent dae - mo - ni - a

13

whisper  
*mf*

S.

et oc - cur - rent dae - mo - ni - a o - no - cen - tau - ris

A.

sh

whisper  
*mf*

T.

et oc - cur - rent dae - mo - ni - a sh

whisper  
*mf*

B.

et oc - cur - rent dae - mo - ni - a o - no - cen - tau - ris

Moderate

= 112

15

S.

sh sh et pi - lo - sus

A.

et pi - lo - sus

T.

et pi -

B.

sh

et pi - lo -

21

S. *f*  
 et pi - lo -

A. *f*  
 et pi - lo - sus

T. *mf*  
 lo - sus cla -

B.  
 sus

24

S. *f*  
 et pi - lo - sus cla -

A. *mf*  
 cla - (a)

T. *mf*  
 (a)

B. *f*  
 et pi - lo - sus cla -

27

S. ma - bit al - ter ad al - te - rum

A. (a)

T. (a)

B. ma - bit al - ter ad al - te - rum

29

S. *ff* i - bi i - bi i - bi cu -

A. *f* (a)

T. *ff* i - bi i - bi i - bi cu -

B. *ff* i - bi i - bi

31

S.   
ba - vit la - mia i - bi cu - ba - vit

A.   
(a)

T.   
8  
ba - vit la - mia i - bi - cu - ba - vit

B.   
ba - vit

33

S.   
la - mia et in - ve - nit si - bi

A.   
(a)

T.   
8  
la - mia et in - ve - nit si - bi

B.   
la - mia et in - ve - nit si - bi

36

S. re - qui - em re - qui - em re -

A. (a)

T. re - qui - em re - qui - em re -

B. re - qui - em re - qui - em re -

39

S. *mp* qui - em la - mia

A. (a) *mp* i - bi la - mia

T. *mp* qui - em la -

B. *mp* qui - em i - bi la - mia



42

S. in - ve - nit si - bi re - qui - em

A. in - ve - nit si - bi re - qui - em

T. in - ve - nit si - bi re - qui - em

B. in - ve - nit si - bi re - qui - em

45

S. re - qui - em re - qui - em re - qui - em

A. re - qui - em re - qui - em re - qui - em

T. re - qui - em re - qui - em re - qui - em

B. re - qui - em et oc - cur - rent dae -

48 *p* high glissandi, like silent moaning

S. re - qui - e - m

A. re - qui - em re - qui - em

T. (a)

B. mo - ni - a

52 *diminuendo al niente*

S. *mf* *diminuendo al niente*

A. sh

T. (a) *mf* sh

B. *mf* *diminuendo al niente* sh

56

~ 20 sec.

S.

A.

*diminuendo al niente*

T.

8

B.

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is for measures 56 to 75, with a duration of approximately 20 seconds. The Soprano part begins with a wavy line, while the other parts have solid lines. The Tenor part is marked 'diminuendo al niente' and has an '8' below the staff. The Bass part has a solid line. The score is written on four staves, each with a treble clef for Soprano, Alto, and Tenor, and a bass clef for Bass.

And demons shall meet with monsters, and one hairy one shall cry out to another; there the lamia has lain down and found rest for herself...