



LAWO
CLASSICS

BJØRN MORTEN
CHRISTOPHERSEN
KRIGSSEILERREKVIEM

ROYAL NORWEGIAN NAVY BAND
THE NORWEGIAN NATIONAL OPERA CHORUS
BJARTE ENGESET — CONDUCTOR

KRIGSSEILERREKVIEM
(WAR SAILOR'S REQUIEM)

Krigsseilerrekviem (War Sailor's Requiem) is filled with the sounds and emotions of the sea. It is also imbued with associations to light. At the beginning of the piece, the light is above us, and at the end, it is a blue cold light coming from below, beneath us. In this soundscape, the war sailors themselves speak with their thoughts and feelings. This, for me, is the essence of the work: The composer has humbly and attentively made it possible for us to come closer to the war sailors in a unique way, on an emotional level, using all his mastery and insight. We are given a direct and touching insight into what they did for our freedom. On the last page of the score, it reads "THANK YOU!" No one sings or says the words, but it is nonetheless expressed: Today we live in freedom, not under a totalitarian and fascist regime marked by violence and absolute power.

Working with this piece has given me many different experiences of community. During both preparations and performances, several individuals involved with the war sailors' cause have made extremely important contributions, also in support of the composer and conductor. The idea for a War Sailor's Requiem came from Inge Hatlelid Mortensen in The Royal Norwegian Navy Band. For those employed in The Royal Norwegian Navy Band and Defence Music (FMUS), the piece is particularly important and meaningful. As a conductor, I have had the privilege of witnessing the musicians perform with deep dedication. That same dedication has radiated from the soloists and the singers of the Opera Choir.

Christophersen has had the opportunity to test out timbral ideas with the musicians along the way, such as the "ship's engine" in the fifth and eighth movements. The alto trombone solo in the sixth movement was specifically written for Signe Melvær Vadøy. Other distinctive passages for mandolin and accordion were also written for musicians in The Royal Norwegian Navy Band. These were period-typical instruments. I personally remember my father playing his three instruments: the *torader* (a small accordion), mandolin, and harmonica. The instrumentation of the piece makes full use of all the

ensemble's resources. The clarinet section forms a complete "sound body" through the use of E-flat clarinets, B-flat clarinets, basset horn, bass clarinet, and contrabass clarinet. This "clarinet choir" is especially prominent in the sixth movement. Several of the melodic percussion instruments are often played with a bow, creating horizontal linear effects. The wind machine plays an important role in evoking associations. The use of tubular bells evokes associations to both "ship's bells" and church bells. Staccato tones, including those played by muted trumpets, at times resemble Morse signals. The tonal variations are also linked to Christophersen's particularly rich use of harmony, with chords featuring tension and resolution, shifting between tonal and atonal elements, sometimes with extra "shadow tones" that colour the chords. At the very beginning, an E-flat minor chord collides with an E minor chord. This strong tension is resolved at the end with E-flat major. The melodic elements also have a unique impact, with musical motifs that leave a lasting impression.

The work is situated within a centuries-old musical tradition and evokes associations with many different styles. In the *Kyrie* (second movement), for example, it recalls Guillaume de Machaut (1300—1377) and his *Messe de Notre Dame*. The B-A-C-H tone sequence can be heard multiple times in the eighth movement, and the numerous instances of tone painting throughout the work follow in Bach's tradition. At the end of the seventh movement, the choir softly sings a maritime funeral hymn, "*Hvo vet hvor nær mig er min ende?*" ("Who Knows How Near My End May Be?"). The tenor (accompanied by three instruments) then enters in a different key, with words depicting the suffering in a lifeboat in the Arctic Ocean. The juxtaposition of the soloist and the chorale is reminiscent of a technique Bach used multiple times in his sacred music. The sound of the basset horn, so characteristic of Mozart's Requiem, is particularly prominent in the sixth movement. The ancient medieval Day of Judgment hymn, set to the *Dies Irae* text, appears in several places throughout the work, as it has in the compositions of many others before. The work's anti-war stance can also be found, for example, in Benjamin Britten's *War Requiem*, premiered in Coventry in 1962 at the site of the bombed cathedral. Other genres are also present, such as the inclusion of a sea shanty, "Rolling Home."

The structure of the Requiem Mass has been preserved. At the same time, the work follows a timeline, initially focusing on wartime events: the waiting in fear, the torpedo attacks,

and the struggle for survival in a lifeboat. In the eighth and ninth movements, the focus shifts to homecoming, the trauma, and society's betrayal after the war. Additionally, the most heartfelt melodic line from the national anthem subtly appears in the background at various points: "*Elsker, elsker det og tenker, på vår far og mor.*" ("Love, love it and think of our father and mother.") Throughout the work, small recurring motifs create associations, weaving threads and colours into the fabric of the composition. In the very final moments, the prayer signal traditionally played at military funerals and memorial services sounds, bringing the piece to a solemn close.

The texts from wartime sailors' letters, diaries, and other writings frequently intersect with the Requiem text, creating starkly contrasting imagery. For example, at the beginning, the choir sings "*et lux perpetua luceat eis*" ("Let the eternal light shine for them"), while the soloist sings of a very different light: "The whole convoy lay bathed in light. Heavens and sea were transformed to fire"—referring to the light from fires, explosions and flares in the sky. There are also many other references to light, such as in the first movement, which features a text by Herman Wildenvey, taken from a poem inscribed in the Memorial Hall for fallen seafarers on a hill by the sea in Stavern: "Silent you sank, the memory climbs like sun from the sea."

In the final movement, small fragments of the melody from the shanty "Rolling Home" appear gradually. We are slowly drawn into a world of nightmares and trauma. The ancient Latin text "*Libera me*" ("Deliver me") rises from the cases of glass and lifeless bodies in the dream. At the same time, the soprano and tenor sing gently: "Have you slept well, my boy?"—a line filled with the pain of both the one who asks and the one who can barely answer. Out of this, the shanty gradually emerges in its pure form, resonating deeply within us. Both the text and music move me in a way that feels direct, heartfelt, and true. One passage in particular from the sailors' final words has made an indelible impression on me during our performances: "Who can understand? No one wants to understand. I must manage alone."

BJARTE ENGESET,
CONDUCTOR

CONVOY CITY^{AND} ROYAL NORWEGIAN NAVY BAND^{AND} THE WAR SAILORS

When World War II broke out in 1939 the Norwegian merchant fleet was the fourth largest in the world, counting more than 1 000 ships. In April 1940 Nazi Germany invaded Norway and threatened to take control over this incredibly valuable resource for the war effort. Therefore, the Norwegian Government quickly requisitioned the entire merchant fleet and established the world's largest shipping company, Nortraship. By this they managed to keep most of the ships on Allied hands. Around 40 000 Norwegian seafarers sailed for Nortraship or served in the Norwegian Navy during the war. They often lived with a constant threat from enemy attacks for longer periods of time, which traumatized many of them and marked them for life. However, when thousands of sailors returned home after the war they were largely ignored by the Norwegian society while other veterans were celebrated. Neither did they receive the war pension they were promised. Evidently, this placed additional heavy burdens to many traumatized souls. In other words, this large group of veteran sailors, who were now called "war sailors" (krisseilere) were not met with understanding and respect like other veterans. Decades passed by before they gradually experienced more sympathy. Little by little the term "war sailor" turned into more of an honorably title.

The Royal Norwegian Navy Band (RNNB) has supported the war sailors since the 1960s. Many war sailors did not have a job or a home to return to after several years at sea. Combined with traumas and lack of support this often led to attempts to escape reality through alcohol abuse.

One of these war sailors was Leif Heimstad from Horten, south of Oslo. He had served as a gunner in the merchant fleet. Like many of his fellow sailors, the traumas of war caught up with Leif, and he was later declared a war invalid. Leif was fortunate with a very supportive wife in Else Heimstad. When Leif met former fellow sailors, however, who had been less lucky than him, he and Else gradually began to think about how they could lighten their burdens.

Over time, Else and Leif developed a vision of building a center for homeless war sailors, and they managed to get publicity through prominent Norwegian figures such as Per Hansson, Erik Bye, Kjell Arnljot Wiik and the Royal Norwegian Navy Band. Heimstad's idea was to create a housing association where war sailors could support each other while also receiving the professional aid they needed. Over the years, RNNB participated in several events to raise funds for what would eventually become the "Convoy City" (Konvoi byen) in the Norwegian town of Risør.

In December 1968, Convoy City was officially inaugurated by His Majesty King Olav V, with RNNB providing the music. Out of this event grew a tradition lasting to this day. Every year RNNB has visited Risør, particularly on Liberation Day (May 8th), with ceremonies both at the monument for the fallen on Solsiden in Risør and at the memorial in Convoy City itself. Together with the Heimstad family and the other residents of Convoy City, the band helped increasing the status of the Norwegian war sailors. Leif passed away after a long illness in 2010, but Else continued the fight she had been fighting for years with him. When the defense minister Anne-Grethe Strøm-Erichsen finally gave the war sailors a formal apology for the poor treatment and lack of support on behalf of the Nation it took place in Convoy City with Else as the guest of honor and RNNB present. On 8th May 2018 Convoy City celebrated its 50th anniversary with the Crown Prince and Princess as guests, and Royal Norwegian Navy Band providing the music

Else Heimstad often said about the RNNB: "I don't think we would have managed without them." Every newly appointed musician in the RNNB was left with an unforgettable impression after their first visit to Convoy City. And with each performance in Risør, their respect and admiration grew for the long-lasting work of Else and Leif Heimstad.

As RNNB approached its 200th anniversary in 2020, a desire grew to create a larger musical work to help give war sailors the attention and respect they deserved. The band's horn player, Inge Hatlelid Mortensen, proposed the idea of composing a War Sailors' Requiem (Krigsseilerrekviem). The greatest offering the band could make—as both representatives of the nation's defense and performing artists—was to create a musical masterpiece:

- ◉ In memory of all who gave their lives
- ◉ In honor of those who helped the returning war sailors
- ◉ In tribute to those who survived the war but suffered a ruined life because the war never left their minds.

Many have worked hard to bring this idea to life, but it is Bjørn Morten Christophersen who has set the war sailors' own words to music, creating a work greater, deeper, and more emotional than we could have hoped for.

ROYAL NORWEGIAN NAVY BAND

Krigsseilerrekviem (War Sailors' Requiem) was commissioned by Royal Norwegian Navy Band to be premiered at the band's 200th anniversary celebration in 2020. The premiere set to 8th November at The Norwegian Opera was cancelled as late as the dress rehearsal due to the pandemic. The work was finally premiered 31st May 2022 in Oslo Concert Hall by Tora Augustad (mezzo soprano), Thorbjørn Gulbrandsøy (tenor), Magnus Ingemund Kjelstad (baritone), Magne Fremmelid (bass), The Norwegian Opera Choir and Royal Norwegian Navy Band conducted by Bjarte Engeset.



LIBRETTO

KRIGSSEILERREKVIEM
WAR SAILORS' REQUIEM

©

BASED ON LETTERS, DIARIES ^{AND} MEMOIRS
WRITTEN ^{BY} NORWEGIAN WAR SAILORS
COMBINED WITH POEMS, PSALMS ^{AND}
^{THE} LATIN REQUIEM LITURGY

BY
BJØRN MORTEN CHRISTOPHERSEN

WAR SAILORS THAT ARE QUOTED:

- (1) Harald Nicolaisen, 2nd Officer on M/T "Beduin".
Torpedoed 16th March 1941. *Memoirs*.
- (2) Adam Egede-Nissen, Military doctor and passenger onboard M/T "Nyholt".
Torpedoed 17th January 1942. *Memoirs*.
- (3) Ole Hegre, Telegrapher on D/S "K. G. Meldahl".
Letter to Selma in USA, 22nd October 1941.
- (4) Oskar Pedersen, Stoker on M/T "Sandanger".
Torpedoed 12th May 1943. *Interview*.
- (5) Leif Vetlesen, Able Seaman. Poem *Sea, Death and Love*.
- (6) Oskar Skjold, Ship Engineer on D/S "Borgholm".
Letter to his wife Amy, Yjmeden, The Netherlands, 25th January 1940.
- (7) Hans Petter Henriksen, 2nd Officer on D/S "Sjofna". *Diary*, June 1940.
- (8) Herman Torgersen, Chief on D/S "Raceland". Bombed 28th March 1942. *Memoirs*.
- (9) Dag Midbøe, Ship Engineer on M/T "Leiv Eriksson".
Torpedoed 27th June 1942. *Interview*.
- (10) Nils Bjørnsson, Artillery Seaman in the Norwegian Navy. *Autobiography*.
- (11) An unnamed sailor's parents.
- (12) Herman Wildenvey, Norwegian poet.
- (13) Psalm: *Vreidedagen*, Norwegian translation of Dies irae.
- (14) Psalm: *Who Knows How Near My End May Be?*
- (15) Nordahl Grieg, Norwegian poet.
- (16) Old sea shanty, probably of German origins from the 1870s.

I. INTROITUS: HVIL I FRED

Requiem aeternam dona eis,
Domine et lux perpetua luceat eis.

*Lys,
hele konvoien lå badet i lys.
Himmel og hav var forandret til ild.
De kjemper sin siste kamp
og går inn til den siste hvile.
Skal også vi dø som dem der?*

Hvil i fred hver fredens kriger
i din våte grav.
Taus du sank, men minnet stiger
her som sol av hav.
Atter blir mot dagen hevet
alt som havet tok.

Requiem aeternam dona eis,
Domine et lux perpetua luceat eis.

II. KYRIE: DØDENS HÅND

Så kommer torpedoen.

Kyrie eleison.

*Jeg kjenner taket om strupen,
mattheten i knærne.*

Herre, miskunne deg over oss.

I. INTROITUS: REST IN PEACE

Requiem aeternam dona eis, Domine et lux
perpetua luceat eis.

*Light,
the whole convoy lay bathed in light.
Heavens and sea were transformed to fire.
They fight their final battle
and enter the final rest.*

(1) *Shall also we die like they die?*

Rest in peace each soldier of peace
in your sunken grave.
Silent you sank, the memory climbs
like sun from the sea.
As day ascends, so too
all the sea did take.

Requiem aeternam dona eis, Domine et lux
perpetua luceat eis.

II. KYRIE: HAND OF DEATH

(2) *It's coming, the torpedo.*

Kyrie eleison.

(2) *I feel the hold on my throat,
weariness in my knees.*

Lord, show mercy unto us.

*Skuta slingrer voldsomt.
Sjøen er svær.
I livbåten,
vi ror så svetten siler,
men hendene dør hen av frosten.
Snoen pisker ansiktet.*

(2)

*The boat throws violently.
The sea is vast.
In the lifeboat,
we row so the sweat gushes,
but the hands perish from the frost.
The snow lashes the face.*

*Christe eleison.
Ansiktet i livbåten.
Kyrie eleison.*

*Christe eleison.
The face in the lifeboat.
Kyrie eleison.*

*Dødens hånd,
bølgeberget
kommer sigende mot oss,
griper etter oss
med skumkammen fossende foran.*

(2)

*Hand of Death,
mountain of waves
coming toward us,
reaching after us
the foamy crest gushing in front.*

Ansiktet i livbåten

The face in the lifeboat

*Tårene er mitt brød dag og natt,
mens de ustanselig spør meg:
Hvor er din Gud?*

*Tears are my bread day and night,
while they incessantly ask me:
Where is your God?*

III. GRADUALE: SHANTY

*Atter blir mot dagen hevet
alt som havet tok.*

Et lux perpetua luceat eis.

III. GRADUALE: SHANTY

*As day ascends, so too
all the sea did take.*

Et lux perpetua luceat eis.

*Lys,
hele konvoien lå badet i lys.
Himmel og hav var forandret til ild.
Ombord på det brennende skip
de kjemper sin siste kamp.
Skal også vi dø som dem der?*

(1)

*Light,
the whole convoy lay bathed in light.
Heavens and sea were transformed to fire.
Onboard on the burning ship
they fight their final battle.
Shall also we die like they die?*

IV. DIES IRAE: WE CARRY ON

*Dear Selma,
what do you feel?
Perhaps the same as me?
You feel it in your heart,
I feel it in my stomach,
as I have no heart at all.*

*I'm very dissapointed about myself,
never made up to be a hero.
Not a coward, I hope.
We carry on sailing.*

*Then, suddenly there was a heavy crash.
We carry on sailing.
Yes, suddenly there was a heavy crash.
We carry on sailing.
Another follows, yet another blast.
We carry on sailing.
But everything is quiet,
there is nothing to see.
We carry on sailing.*

(3)

IV. DIES IRAE: WE CARRY ON

*Dear Selma,
what do you feel?
Perhaps the same as me?
You feel it in your heart,
I feel it in my stomach,
as I have no heart at all.*

*I'm very dissapointed about myself,
never made up to be a hero.
Not a coward, I hope.
We carry on sailing.*

*Then, suddenly there was a heavy crash.
We carry on sailing.
Yes, suddenly there was a heavy crash.
We carry on sailing.
Another follows, yet another blast.
We carry on sailing.
But everything is quiet,
there is nothing to see.
We carry on sailing.*

1. Vreidedagen, han skal renna
og til oske verdi brenna,
som Guds ord oss grant lèt kjenna.
2. Redslerop mot himlen ljomar
når han kjem, den høge domar.
Tungt som klokkemalm det ômar. (13)

*It is a strain to go for days and nights,
We carry on sailing.
expecting to be blown up by a terrible blast.
We carry on sailing.
Who knows if or when or where?
We carry on.
Will she float or will we go straight down? (3)*

*Havet står i brann rundt båten,
og heten er forferdelig. (4)*

Dies irae, dies illa,
solvet saeculum in favilla:
teste David cum Sibylla.

We carry on.

*Vi rodde
med en bølge av brennende bensin etter oss.
Flammehavet fanget de andre.
Heten, varmen!
Noen stod igjen på dekk
og skjønte. (4)*

We carry on sailing.

1. Day of wrath and doom impending,
Heaven and Earth in ashes ending,
David's word with Sibyl's blending.
2. Oh, what fear man's bosom rendeth,
when from heaven the judge descendeth,
On whose sentence all dependeth.

*It is a strain to go for days and nights,
We carry on sailing.
expecting to be blown up by a terrible blast.
We carry on sailing.
Who knows if or when or where?
We carry on.
Will she float or will we go straight down?*

*The sea stands in flames around the boat,
the heat is gruesome. (4)*

Dies irae, dies illa,
solvet saeculum in favilla:
teste David cum Sibylla.

We carry on.

*We rowed
with a wave of burning fuel after us.
The sea of flames engulfed the others.
The heat, the warmth!
Some remained on deck
and they knew. (4)*

We carry on sailing.

*I confess I'm afraid to die.
We carry on.
I admire the others,
admire them.
So there it is again,
a door slammed, something fell on deck.
Will you be killed or wounded?
Will you freeze to death?
Get into a lifeboat or cling to a raft?
Will it last long?
We carry on. (3)*

V. TUBA MIRUM I: ...AND CARRY ON...

Dies irae, dies illa,
solvet saeculum in favilla:
teste David cum Sibylla.

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

We carry on. (3)

VI. KJÆRE LUCY

*Kjære Lucy!
Eller var det Margaret?
Nei, Nadya var det.
Hun med det gnistrende svarte håret
og de små spisse brystene*

*I confess I'm afraid to die.
We carry on.
I admire the others,
admire them.
So there it is again,
a door slammed, something fell on deck. Will
you be killed or wounded?
Will you freeze to death?
Get into a lifeboat or cling to a raft?
Will it last long?
We carry on. (3)*

V. TUBA MIRUM I: ...AND CARRY ON...

Dies irae, dies illa,
solvet saeculum in favilla:
teste David cum Sibylla.

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

We carry on. (3)

VI. KJÆRE LUCY

*Dearest Lucy!
Or was it Margaret?
No, Nadya it was.
She with the glittering black hair
and those small pert breasts*

*bak den svarte kjolen.
Ja, henne var det.
Ja, hun vet hva som hendte.
Noe var det som klikket, Nadya!*

*Jeg lå i sjøen igjen.
Ville skrike,
men det ble bare noen hikst.*

*Da stod du der,
på huk ved siden av meg
og strøk meg over ryggen.
Jeg prøvde å le,
men fikk det ikke til.*

*Du sa du var moren min,
madre mia,
og vi lo av de små brystene dine.
Jeg ble visst skikkelig full, Nadya!*

*Om morgenen tok du meg med i kirken,
i kirken for å tenne lys.
for meg!
For at den hellige jomfru skulle bringe meg
trygt over havet.*

*Kjæreste Nadya...
Eller var det Miriam?*

*Kjære Lucy,
I have no heart at all!*

*under her black dress.
Yes, it was her.
Yes, she knows what happened.
Something went wrong, Nadya!*

*I lay in the sea again.
Wanted to scream,
but all that came out was a sob.*

*There you were,
crouching
and stroked my back.
I tried to laugh,
but I couldn't.*

*You said you were my mother,
madre mia,
and we laughed about your pert breasts.
I think I was very drunk, Nadya!*

*In the morning you took me with you to church,
to church to light a candle,
for me!
So that the holy virgin should bring me safely
over the sea.*

*Dearest Nadya...
(5) Or was it Miriam?*

*Dearest Lucy,
(3) I have no heart at all!*

VII. TUBA MIRUM RECRESKIT: HVO
VET HVOR NÆR MIG ER MIN ENDE?

*Tilgi mig,
kjære Amy, tilgi mig.
Jeg vet ikke
hvorledes vi kommer videre.
Jeg er hvist snart helt færdig
og likedan med de andre.
Tilgi mig,
kjære Amy, tilgi mig.
Jeg har ikke gjort noe ondt.*

*Det kom, Amy.
Det smalt,
og jeg trodde det var vi
som hadde gått på,
men det var "Biarritz".*

*Aa Gud, aa Gud,
den sank paa et halvt minut.*

*Tilgi os,
vi har ikke gjort noe ondt.*

*Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.*

*Domsbasun med tunge tonar
stemnar heimsens millionar
fram for han som høgast tronar.*

VII. TUBA MIRUM RECRESKIT: WHO
KNOWS HOW NEAR MY END MAY BE?

*Forgive me,
Dearest Amy, forgive me.
I do not know
how we can go on.
I am surely finished
and so are the others.
Forgive me,
dearest Amy, forgive me.
I have done no wrong.*

*It came, Amy.
The blast,
and I thought that it was us
that they had hit,
but it was "Biarritz".*

*Oh God, oh God,
it sank in half a minute.*

*Forgive us,
(6) we have done no wrong.*

*Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.*

*Wondrous sound the trumpet flingeth
(13) Through earth's sepulchres it ringeth
All before the throne it bringeth.*

Mitt hjerte banket voldsomt.
Jeg hadde trodd, at jeg var beredt til å dø,
men å bli stekt levende synes å være hardt. (1)

*My heart beats violently.
I thought I was ready to die,
but to be burned alive would seem too cruel.*

Og så går dypvannsbomben.
Rystelsen kunne vekke døde. (7)

*And then the depth charge blew.
The tremor should wake the dead.*

Daude, liv i redse grundar:
fram or mold og havsens brunnar
daudingher til domen skundar. (13)

*Death is struck, and nature quaking:
All creation is awaking,
To its Judge an answer making.*

Å, se, en stor mørk bomber farer op om
Styrbord!
Der forsvinder den.
Nu kommer den igjen
i meget lav høide.

*Oh, look, a giant bomber lurks on the
starboard!
Then it disappears.
Now it's coming again
flying very low.*

Et liv betyr ingenting.
Men jeg har en ubendig lyst til å leve. (7)

*A life means nothing.
But I have an unending thirst to live.*

Kjære Amy,
tilgi mig.
Jeg er hvist snart helt færdig.

*Dearest Amy,
forgive me.
I am surely finished.*

Åh, som de skrek.
Vi har ikke gjort noe ondt.
Jeg hører skrikene stadig.
Hvorledes kommer vi videre? (6)

*Oh, how they cried.
We have done no wrong.
I can still hear the cries.
How can we go on?*

Hvo vet hvor nær mig er min ende?
Se tiden meget hastig går!
Hvor lett, hvor snart kan det sig hende,
at jeg herfra å vandre får.
Min Gud, gjør dog for Kristi blod
min siste avskjedstime god! (14)

*Who knows how near my end may be?
Time speeds away and death comes on;
How swiftly, ah! How suddenly,
may death be here and life be gone!
My God, for Jesus' sake I pray
Thy Peace may bless my dying day.*

Et liv betyr ingenting.
Men jeg har en ubendig lyst til å leve. (7)
Så latterlig, så bittert
å skulle forlate
for alltid dem hjemme, og venner ute,
ikke å få være med mer. (2)

*A life means nothing.
But I have an unending thirst to live.
So absurd, so bitter
to leave
those at home forever, and friends out there,
to be with them no more.*

Jeg arbeidet energisk for å leve.
Armer og ben stod ikke stille
på elleve døgn,
mens opplyste luksudampere
seilte inn på hver oppreven fantasi. (8)

*I worked so hard to live.
Arms and legs in constant motion
for eleven days,
while luminous luxury steamers
sailed in to every torn fantasy.*

Det kan langt anderledes blive
med mig, før dagen vorder endt.
Thi medens jeg er her i live,
jeg med dødsfare er omspendt.
Min Gud, gjør dog for Kristi blod
min siste avskjedstime god! (14)

*The world that smiled when morn was come
May change for me ere close of eve;
So long as earth is still my home
In peril of my death I live.
My God, for Jesus' sake I pray
Thy peace may bless my dying day.*

VIII OFFERTORIUM:
NÅR VI BRINGER FRIHET HJEM

Hjem, vi skulle hjem
med frihet, hjem .

VIII OFFERTORIUM:
WHEN WE BRING FREEDOM HOME

Home, we were to come home
with freedom, home.

Det var hjem vi skulle
hver gang vi dro ut.
Vi kom alltid inn fra havet
med gaver til våre kjære.
Nå skal vi bringe
frihet hjem.

(15)

It was home we were to come
every time we headed out.
We came in from the sea
with presents for our loved ones
Now we shall bring
freedom home.

Vi bærer frem offergaver.
Ta imot dem for deres sjeler
som vi minnes i dag.

We offer sacrifices.
Receive them for those souls
whom today we remember.

Hostias et preces, tibi, Domine,
laudis offerimus.

Hostias et preces, tibi, Domine,
laudis offerimus.

Det var hjem vi skulle,
hjem med frihet.

(15)

It was home we were to come,
home with freedom.

Offer, vi bærer offer.

Sacrifices, we offer sacrifices.

Offergaver og bønner?
Merkeleg.
Ingen av kameratene mine
gav livet sitt for fedrelandet!
Det var den helvetes krigen
som tok det.

Sacrifices and prayers?
Strange.
None of my comrades
gave their life for the fatherland!
It was the bloody war
that took it.

Dei bar på eit brennande ønske
om å berga det einaste livet dei hadde.

(9)

They carried a burning desire
to save the only life they had.

Hostias et preces, tibi, Domine,
laudis offerimus.

Hostias et preces, tibi, Domine,
laudis offerimus.

Ikkje eit einaste lite kvekk har
folk forstått
av angsten for å dø når du er
berre atten år.

(9)

Not even the slightest thing have
they understood
of the fear of dying when you are
only eighteen years.

Rex gloriae, rex potus.

Rex gloriae, rex potus.

Kong Alkohol,
herlighetens konge,
frels alle sjeler
fra sjøens dyp
og fra løvens gap.

(7)

King Alcohol,
glorious king.
Save all the souls
from the deep
and from the lion's mouth.

Det ikkje er lettare å dø
fordi om du gjer det i en krig,
og du dør berre ein gong.

(9)

Just because it's war,
makes it no easier to die,
and you die only once.

IX. LIBERA ME:
HAR DU SOVET GODT?

Lux aeterna luceat eis, Domine.

IX. LIBERA ME:
HAVE YOU SLEPT WELL?

Lux aeterna luceat eis, Domine.

Lys,
lyskuler hang tente i luften
og lyste opp havet
med vakker lyserød farge.
Natten var vidunderlig vakker.

(7)

Light,
bright spheres of light hang in the air
and light up the sea
with beautiful light red colors.
The night was glorious.

Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.

Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.

*Sterk skyting,
infernalsk larm.
Likevel var natten
vidunderlig vakker.*

(7)

*Loud shooting,
infernal noise.
Even so, the night
was glorious.*

La det evige lys skinne for dem.

Let the eternal light shine for them.

*Lys,
et blåaktig lys fyller rommet.
Det er ingen mennesker.
Det er stille.*

(10)

*Light,
a blueish light fills the room.
No one is to be found.
It is quiet.*

Libera me.

Libera me.

Har du sovet godt, gutten min?

(11)

Have you slept well, my boy?

*Med sønnen kommer de vonde drømmene.
Et blåaktig lys, intenst lys fyller rommet.
Det er ingen mennesker.
Nedfelt i gulvet er fullt av glasskar,
hundrevis av dem.*

(10)

*In sleep come the tormenting dreams.
A blueish light, intense light fills the room.
No one is to be found.
Sunken in the floor, cases of glass,
hundreds of them.*

Har du sovet godt, gutten min?

(11)

Have you slept well, my boy?

*Glasskar som er fylt med væske,
i dem ligger menneskelik.
Oppløste lik.
Tanngarder gliser mot meg
fra tomme hodeskaller.
Over meg er mørket.*

*Cases that are filled with liquid,
in them lie human bodies.
Fragmented bodies.
Rows of teeth grimace at me
from empty skulls.
Above me the dark.*

*Lys,
det intense lyset kommer fra karene.
Tak og vegger er mørke,
som de ikke eksisterer.
Bare det intense lyset fra
glasskarene og likene.
Jeg må vandre på kanten og se ned.*

(10)

*Light,
the dazzling light comes from the cases.
Ceiling and the walls are dark, as if they do
not exist.
Only the dazzling light from the glass cases
and bodies.
I must wander on the edge and look down.*

Har du sovet godt?

(11)

Have you slept well?

Requiem aeternam,
et lux perpetua luceat eis.

Requiem aeternam,
et lux perpetua luceat eis.

Rolling home, rolling home,
rolling home across the sea.
Rolling home to dear old Norway.
Rolling home, dear land to thee.

Rolling home, rolling home,
rolling home across the sea.
Rolling home to dear old Norway.
Rolling home, dear land to thee.

Sover du godt, gutten min?

(11)

Do you sleep well, my boy?

*Folk flest forstår ikke.
De vil ikke forstå.
Jeg må klare det alene.*

(10)

*Who can understand?
No one wants to understand.
I must manage alone.*

Rolling home, rolling home,
rolling home across the sea.
Rolling home to dear old Norway.
Rolling home, rolling home!

(16)

Rolling home, rolling home,
rolling home across the sea.
Rolling home to dear old Norway.
Rolling home, rolling home!



ABOUT THE SAILORS QUOTED IN THE LIBRETTO

- (1) HARALD NICOLAISEN was second officer and telegrapher on the M/T "Beduin" until it was torpedoed on 16th March 1941. After being rescued, he wrote a book manuscript called *With 11 000 Tons of Air Fuel Across The North Atlantic*. He describes how the crew reacted to watching other tankers in their convoy being sunk in the days before they were hit themselves. Nicolaisen's account is sung by the baritone solo in the opening movement and then recapitulated by the bass in Movement 3.
- (2) ADAM EGEDE-NISSEN was a military doctor. He was a passenger onboard the M/T "Nyholt" when she was torpedoed in the North Atlantic on 17th January 1942. A dramatic and exhausting lifeboat voyage followed, during which his shipmates froze to death one by one. Shortly after being rescued, Egede-Nissen wrote a report of this appalling experience. He became an important spokesperson for the war sailors' cause after the war and was probably the one who introduced the term "war sailor syndrome" to describe the psychological late-life damage suffered by many seamen. Egede-Nissen is quoted in Movements 2 and 7.
- (3) OLE HEGRE was a telegrapher. Onboard the D/S "K. G. Meldahl" in convoy across the Atlantic in the autumn of 1941 he wrote a long letter in the style of a diary to his friend Selma in the USA. He describes the daily anxious wait for an explosion that never happens. Many paragraphs in the letter end with the phrasing "we carry on" which inspired the composer to write a shanty with call and response. Hegre's words are sung by the Mezzo soprano in Movement 4 and the choir in Movement 5.
- (4) OSKAR PEDERSEN was an engineer, stoker and sailor on many different ships throughout the war and survived being torpedoed twice. His account is reproduced in *Seamen at War* by Aage A. Wilhelmsen. Pedersen is quoted in Movement 4.

- (5) LEIF VETLESEN was Able Seaman on several Norwegian ships throughout the war. He later became one of the central spokespersons for the war sailors' cause and wrote several books on the topic. Excerpts from his poem "The Sea, Death and Love" are sung by the baritone and the bass solo in Movement 6, the only movement not containing any Requiem liturgy.
- (6) OSKAR SKJOLD was an engineer on the D/S "Borgholm" which joined the D/S "Biarritz" sailing from the Netherlands in January 1940. On 25th January the crew of the "Borgholm" witnessed the "Biarritz" being torpedoed and sink within just a few minutes. This happened before the German invasion of Norway. Clearly in deep shock, Skjold immediately wrote a heartbreaking letter to his wife, Amy. A few months later, in April, Skjold was on holiday back home when Norway was occupied. He did not have time to get out to sea again and thus ended up sailing in the Home Fleet under Nazi control. He died in a British air raid on the D/S "Breda" on 6th September 1944. His previous ship "Borgholm", however, sailed from Norway two days before the invasion in 1940 and returned safely home in 1945. Skjold's shocking letter is sung by the mezzo soprano in Movement 7.
- (7) HANS PETTER HENRIKSEN sailed as 2nd officer with the D/S "Sjofna" along the English coast and wrote diaries throughout the entire war. He describes in detail how he and his shipmates reacted to the daily threat from German air raids. Henriksen was one of those who coped relatively well with the psychological pressure after the war. His is quoted in Movement 7 and the first part of Movement 9.
- (8) HERMAN TORGERSSEN was Chief on the American cargo ship S/S "Raceland" en route to Murmansk in March 1942. The ship lost its convoy and was sunk by an air raid on 28th March between Bjørnøya and North Cape. Torgersen joined a lifeboat that sailed through storm and winter cold for eleven days without food or water. Many shipmates went mad and froze to death along the way. The survivors stranded in Norway and were arrested by the Nazis and sent to prison camps in Germany. Torgersen's account is reproduced in Lise Lindbæk's anthology *A Thousand Norwegian Ships* which came in several editions during and just after the war. Torgersen's words are carried by the tenor solo towards the end of Movement 7 in counterpoint with the psalm *Who Knows How Near My End May Be*. According to the Norwegian Altar Book of 1945 this psalm was to be sung in burials at sea.
- (9) DAG MIDBØE sailed as an engineer on several tankers throughout the war. This made him among the most exposed seamen to deadly attacks. Nevertheless, he survived the torpedoing of the M/T "Leiv Eriksson" on 27th June 1942. In a later interview with Magne Misje, he clearly shows his bitterness towards Norwegian society's lack of support and understanding during the post-war era. Midbøe's words are sung by the bass solo in the second part of Movement 8.
- (10) NILS BJØRNSSON served as Able Seaman in the Norwegian Navy throughout the war. In addition to protecting the merchant ships in convoy their duty was to pick up shipwrecked sailors from the sea after enemy attacks. Evidently, they were unable to rescue everyone, and the experience of watching helpless sailors drown in front of his eyes haunted Bjørnsson for the rest of his life. Therefore, as self-treatment of his traumas he wrote a book named *To Be or Not to Be*. Bjørnsson's recollection of a nightmare is sung by the bass solo towards the very end of the work.



BJØRN MORTEN
CHRISTOPHERSEN

The Norwegian composer Bjørn Morten Christophersen (1976—) has written works on commission from Oslo Philharmonic Orchestra, Bergen Philharmonic Orchestra, Stavanger Symphony Orchestra, Kristiansand Symphony Orchestra, Royal Norwegian Navy Band and The National Norwegian Opera Chorus, Oslo International Church Music Festival, Ålesund Chamber Music Festival, Schola Cantorum (Oslo), Ensemble 96 as well as Norwegian Broadcasting Cooperation (NRK) and others. He has also written nearly 200 arrangements, mostly for orchestra. In 2022 he was nominated to the Norwegian Grammy, Spellemannsprisen, for his oratorio *The Lapse on Time*, based on Charles Darwin's *On the Origin of Species*. From 2024 he holds the Norwegian Government's Artist Grant for five years (Statens kunstnerstipend).

Christophersen is Senior Lecturer at the Department of Musicology, University of Oslo and has been teaching composition, arranging, harmony, orchestration and counterpoint there since 2003. In 2016 he completed his PhD on the Norwegian composer Johan Svendsen's sketches and music theory exercises.



ASTRID
NORDSTAD

Astrid Nordstad is a Norwegian mezzo-soprano who was awarded the prestigious Tom Wilhelmsen Opera and Ballet Prize in 2022. After completing her studies at the Norwegian Academy of Music and the Royal Danish Opera Academy in Copenhagen, she was a soloist trainee at the Norwegian National Opera & Ballet from 2018 to 2020. As of 2024, she holds a permanent soloist position at the Norwegian National Opera & Ballet. She has also performed at the Royal Danish Opera, where she portrayed roles such as Olga in Eugene Onegin, as well as at several other opera houses across Norway.

As a concert singer, she has been a soloist in performances of Bruckner's Mass in F minor at the Concertgebouw in Amsterdam, Mahler's Symphony No. 3 with the Real Orquesta Sinfónica de Sevilla, and Ravel's *Shéhérazade* with the Trondheim Symphony Orchestra. She has also performed Wagner's *Wesendonck Lieder* at the Dresden Music Festival and taken on the role of Cleofe in Handel's *La Resurrezione* with Les Musiciens du Louvre in Aix-en-Provence and at



the Elbphilharmonie in Hamburg. Her repertoire also includes Mahler's *Rückert-Lieder* with the Arctic Philharmonic and further performances of *La mort de Cléopâtre* by Berlioz with the Aix-en-Provence Festival.

THORBJØRN
GULBRANDSØY

Bergen-born tenor Thorbjørn Gulbrandsøy is based in Amsterdam, pursuing a national and international career following his education at the Royal Academy of Music in London. He has performed on renowned stages such as Glyndebourne Festival Opera, Opera North, and Gran Teatre del Liceu. His operatic roles include *Pelléas* in *Pelléas et Mélisande* in London, *Rodolfo* in *La Bohème* in the Netherlands and on tour in the UK, as well as Romeo in Gounod's *Roméo et Juliette* on tour in Sweden.

From 2015 to 2017, he was affiliated with the Norwegian National Opera & Ballet, where he performed several roles, including Vana Kudrjas in *Katya Kabanova*, the Steersman in *The Flying Dutchman*, and Tamino in *The Magic Flute*—a role he repeated in 2019 on the same stage. In 2021, he returned to Oslo, this time in the title role of *Orpheus in the Underworld*.

He has also enjoyed success as Don José in *Carmen* with the Arctic Philharmonic and as Hoffmann in *The Tales of*



Hoffmann at Norrlandsoperan. In 2025, he performed the role of Albert Gregor in *The Makropulos Affair* at Scottish Opera. In addition to his operatic career, he is a passionate lieder singer, with a repertoire that includes Schumann's *Dichterliebe* and Beethoven's *An die ferne Geliebte*.

MAGNUS
INGEMUND KJELSTAD

Born in 1991, Magnus Ingemund Kjelstad studied at the Norwegian Academy of Music and the Royal Danish Opera Academy in Copenhagen, where he was a student of Susanna Eken.

He made his debut at the Royal Danish Opera in 2017, performing several roles on the main stage during his studies. After graduating in 2019, he sang Morales/Dancaire in *Carmen* and *Guglielmo* in *Così fan tutte* at the Royal Danish Opera.

From 2020 to 2022, he was a soloist trainee at the Norwegian National Opera & Ballet, where he performed roles such as Schaunard in *La Bohème*, Jupiter in *Orpheus in the Underworld*, and Morales in *Carmen*. In the following seasons, he has been a frequent presence on the main stage in Oslo, appearing as Guglielmo in *Così fan tutte*, Karl in *Nothing*, and Edwin in *The Csárdás Princess*. He has also performed in productions across regional Norwegian opera houses, including Marcello in *La Bohème*, Simon in *Push* by Howard Moody, and Sandbuchs/Erik Madsen in Edvard Bræin's *Den Stundesløse*.



Kjelstad is also an accomplished lieder singer. In recent years, he has performed large song cycles by Agathe Backer Grøndahl in concerts at Troidhaugen in Bergen, the Nationalmuseum in Stockholm, and the Musée d'Orsay in Paris.

MAGNE
FREMMLERLID

Bass-baritone Magne Fremmerlid was born and raised in Skodje, Sunnmøre. He received his musical education from the Rogaland Conservatory of Music in Stavanger, where he studied with Marit Storækre. He made his debut at the University Aula in Oslo with support from Rikonsertene (Concerts Norway).

Before joining the Norwegian National Opera & Ballet in 1997, Fremmerlid worked as a music lecturer at Solborg Folk High School in Stavanger and at Vestfold University College for 14 years. As a soloist at the Norwegian National Opera for 19 years, he performed over 75 different operatic roles, including Sarastro in *The Magic Flute*, Figaro in *The Marriage of Figaro*, Scarpia in *Tosca*, Escamillo in *Carmen*, Hagen in *Götterdämmerung*, Heinrich in *Lohengrin*, Daland in *The Flying Dutchman*, Gurnemanz in *Parsifal*, Zaccaria in *Nabucco*, the title role in *Bluebeard's Castle*, and Boris in *Lady Macbeth of Mtsensk*.



In addition to his opera career, Fremmerlid is an active concert and oratorio singer, performing extensively both in Norway and abroad. He has collaborated with all the major professional orchestras in Norway, including as a soloist in performances of *Hulda* by César Franck and Bjørnstjerne Bjørnson in Lillehammer, as well as *Terminus* by Therese Ulvo and Marit Eikemo.

BJARTE
ENGESET

BjarTE Engeset (Born in Ørsta, Norway) studied conducting with Jorma Panula at the Sibelius Academy (diploma exam in 1989). In 1991 he attended the Tanglewood Music Center in the USA, with teachers such as Seiji Ozawa and Gustav Meier.

In the period 2014—2020, Engeset was the artistic director of the Royal Norwegian Navy Band. Engeset has previously been chief conductor and artistic director of the Ålesund Symphony Orchestra, Tromsø Symphony Orchestra, Norwegian Wind Ensemble and DalaSinfoniettan, and has been a permanent guest conductor with the Flemish Radio Symphony Orchestra (Brussels Philharmonic). He has also been artistic director of the Northern Lights Festival, Opera Nord and the festival Fjord Cadenza.

Engeset has conducted all the professional orchestras in Norway, including the Norwegian Opera & Ballet. He has also guest conducted a substantial number of leading orchestras in the Nordics, Europe and the USA, including orchestras

like the Helsinki Philharmonic, the Finnish Radio Symphony Orchestra, the Gothenburg Symphony, the Royal Philharmonic Orchestra, the Bournemouth Symphony Orchestra, the Saint Petersburg Philharmonic, the Moscow Radio Symphony Orchestra, the Czech Philharmonic Orchestra and the Baltimore Symphony Orchestra.

Engeset has recorded more than 40 CDs, a large part of which is with music by Norwegian composers such as Johan Svendsen, Christian Sinding, Ludvig Irgens-Jensen, Oscar Borg and Geirr Tveitt. For the company Naxos, he has recorded all of Edvard Grieg's works for orchestra (8 CDs) with the Royal Scottish Symphony Orchestra and the Malmö Symphony Orchestra. Engeset has also recorded music by, among others, Carl Nielsen, Jean Sibelius, Sergej Prokofjev and Percy Grainger, in addition to contemporary composers such as Nils Lindberg, Piet Swerts, Herman Vogt and Magne Hegdal.

Since 2014, Engeset has been Editor in Chief of the project Norwegian Music Heritage, which produces critical editions of Norwegian music.



From 2014 to 2020, he was the chief conductor of KNMM. During this period, The RNNB has recorded several CDs with Engeset as conductor, including Percy Grainger's complete music for winds. During this time, he led RNNB's largest productions, including the annual Fireworks Concerts with soloists such as José Carreras, Lise Davidsen, and Melody Gardot. He also conducted the world premiere of *Krigsseilerrekviem* in 2022.

BjarTE Engeset is currently professor of conducting at the University of Stavanger

and head of the faculty's conducting section. He has been associated with UiS since 2019. Engeset has for a number of years led master classes in conducting at home and abroad.

In recent years, he has, for example, taught at the Conductor's Week in Stavanger (since 2013), at the Norwegian initiative "Dirigentløftet", at the Sibelius Academy in Helsinki and at the Royal Conservatoire in Brussels.

ROYAL NORWEGIAN NAVY BAND

Royal Norwegian Navy Band is one of five professional military bands in Norway. The band was established in 1820 and has been located in Horten, near Oslo, since 1850. It is a unique and popular ensemble and plays concerts both in Norway and abroad with its 27 professional and highly educated musicians. The band gives up to 150 performances each year and has undertaken tours and military assignments to USA, France, Russia, China, Spain, and elsewhere. The band has also visited Afghanistan twice to perform for both Norwegian and foreign troops.

Royal Norwegian Navy Band won a 'Norwegian GRAMMY' (Spellemannprisen) in 2003 and has collaborated with several of Norway's most famous singers and musicians. The band has also collaborated with international soloists such as José Carreras and Melody Gardot. In 2017 the band won the 'Best Large Ensemble' YAMaward for their production of Holst's *The Planets*.

Royal Norwegian Navy Band has made its mark performing classical, contemporary, jazz, rock and pop music, in addition to traditional band repertoire.

Royal Norwegian Navy Band's societal engagement is particularly evident through the War Sailor cause, which the band has been following since the 1960s. The efforts of the War Sailors during the second world war are considered Norway's most significant contribution to the Allied victory.

The band has published a long series of CDs including the well reviewed CD *Symphonies of Wind Instruments* including Hindemith *Konzertmusik* and *Symphony in B-flat* and three CDs with the complete music for winds by Percy Grainger.





THE NORWEGIAN NATIONAL OPERA CHORUS

The Norwegian National Opera Chorus is the only full-time professional chorus in Norway. It consists of 52 highly educated opera singers by many different nationalities. On stage, they can perform as any imaginable characters, and seeing them as sheep, burnt souls or aliens is as common as experiencing them dancing a waltz in crinolines or a cha cha cha in samba outfits! Apart from this, they also hold their own concerts and concerts in collaboration with The Norwegian National Opera Orchestra and other actors. Some of their most memorable cooperations have been Verdi's requiem with Trondheim Symphony Orchestra, a concert with the metal band Satyricon, Mahler 8 with Bergen Philharmonic Orchestra and *Krigsseilerrekviem* with Royal Norwegian Navy Band. Many of the singers in the chorus also take on solo roles, on their home stage in Oslo as well as on other stages in or outside of Norway. The choir is currently lead by chorus master Stephen Harris.

RECORDED IN KILDEN TEATER ^{OG} KONSERTHUS,
KRISTIANSAND, 20.— 22. JUNE 2024
PRODUCER: VEGARD LANDAAS
BALANCE ENGINEER: THOMAS WOLDEN
EDITING: VEGARD LANDAAS
MASTERING: THOMAS WOLDEN
BOOKLET NOTES: BJARTE ENGESET
TRANSLATION: PETER EDWARDS
BOOKLET EDITOR: TORGEIR M. LANDAAS
COVER DESIGN: ANETTE L'ORANGE / BLUNDERBUSS
ARTIST PHOTO (CHRISTOPHERSEN): THOMAS WOLDEN
ARTIST PHOTO (ENGESET): WARSAW PHILHARMONIC
ARTIST PHOTO (FREMMLID): LARS FREMMLID
ARTIST PHOTO (NORDSTAD): OLAVA FOTO
ARTIST PHOTO (KJELSTAD): FRØY HOVLAND HOLTBAKK
ARTIST PHOTO (GULBRANDSØY): RUNE HAMMERSTAD
ARTIST PHOTO (ROYAL NORWEGIAN NAVY BAND): LUDVIG JUVODDEN
ARTIST PHOTO (OPERA CHORUS): ERIK BERG

THIS RECORDING HAS BEEN MADE POSSIBLE ^{WITH} SUPPORT FROM:
ARTS ^{AND} CULTURE NORWAY, THE AUDIO ^{AND} VISUAL FUND
^{AND} WILHELMSSENS FONDATION



LWC1410
© 2025 LAWØ | © 2025 LAWØ Classics
www.lawo.no





BJØRN MORTEN
CHRISTOPHERSEN (1976)

KRIGSSEILERREKVIEM

CD I

- I. INTROITUS: *HVIL I FRED*—06:06
- II. KYRIE: *DØDENS HÅND*—09:09
- III. GRADUALE: *SHANTY*—06:18
- IV. DIES IRAE: *WE CARRY ON*—11:34
- V. TUBA MIRUM: *...AND CARRY ON....*—06:18

CD II

- VI. *KJÆRE LUCY*—09:43
- VII. TUBA MIRUM RECRESIT:
HVO VET HVOR NÆR MIG ER MIN ENDE?—14:18
- VIII. OFFERTORIUM:
NÅR VI BRINGER FRIHET HJEM—08:56
- IX. LIBERA ME: *HAR DU SOVET GODT?*—12:57