

Lux Caelestis

- I. Yehi-or
- II. At toi Atrem
- III. Pabhassara Sutta
- IV. Gayatri Mantra
- V. Lux aeterna

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Timothy Kramer

2011

Lux Caelestis

PROGRAM NOTES

In 2004 I composed my *Lux aeterna* for Scott Macpherson and the Trinity University choir. After hearing a recording of the piece from a performance in the Cologne Cathedral, I started to think about making a larger cycle that would address the subject of light from different religious perspectives all sung in original languages. *Lux Caelestis* (Celestial Light) is the final result of that process. In looking for texts I considered many sources, including texts from the Islamic faith to Native American religious practices to texts from Newton about the essence of light. In some cases, I could not find the right poetry. In other cases, out of respect, I could not set the text. (While it is possible to recite the Quran, it is objectionable to some Muslims to set and sing verses from the Quran.) I considered a very beautiful poem from the great Sufi poet, Rumi, but it was only available in an English translation by Coleman Barks and not available in a transliteration in the original Persian. It nevertheless, captured the overriding philosophy of this cycle. An excerpt of the poem reads as follows:

All religions, all this singing
One Song.
The differences are just
Illusion and vanity.
The Sun's light looks
A little different on this wall than
It does on that wall,
And a lot different on this other one,
But it's still one light

I finally decided that for an unaccompanied work, five movements would be a good limit. I had found texts from Judaism, Buddhism, Hinduism, and Christianity, but needed another. The poet Robert Pinsky suggested to me that I look for Zoroastrian texts on the idea of fire. This rounded out the cycle perfectly.

The cycle begins with the creation of light (Genesis) and the words “Yehi-or” - let there be light. The piece opens with a solo similar to Jewish cantillation and the choir enters on the creation of light. The next piece comes from the Zoroastrian scriptures and is sung in Avestan, the only place where this language is still used. These excerpts are some of the oldest texts in the cycle (about 3800 years old) and some are hymns attributed to Zoroaster himself. They speak of Asha (divine Right) and fire as the manifestation of the light of God. Perhaps the first type of monotheistic religion, Zoroastrianism influenced the Abrahamic faiths and there are many traits that we see in other faith traditions (e.g., lighting a candle before a service). The work sets different words for fire (Atrem, Atarsh, Athro) and uses the metrical lines of the hymns in rhythmic strophes. The third text comes from Theravada Buddhism and the Pali canon. Here it is the mind that is luminous, not defiled by incoming thoughts. In this piece I played with the sound of the syllables as much as the words themselves. A pentatonic tune in a different

key is then juxtaposed against the opening pitch collection, finally breaking through into a bright ending. The fourth text is a widely known and loved Sanskrit mantra from the Hindu tradition, the *Gayatri Mantra*. Translations vary widely, but guidance from divine light is a prominent theme. I used drones for the sacred syllable of “Om” and I wanted to make sure that the rhythm closely followed the traditional way this mantra is sung. Repeated three times, this is the longest piece in the cycle. The last work is the *Lux aeterna*, only slightly altered from the 2004 version. Here light is an eternal concept of love, peace, and rest. All of the works in the cycle have material drawn from this last piece, with “light-motives” that reflect different aspects of light, the eternal, God, and fire throughout the cycle.

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PROGRAM LISTING

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TEXTS and TRANSLATIONS

Yehi-or

(Genesis 1: vs. 1-5)

Bereshit bara Elohim et hashamayim ve'et ha'arets.
Veha'arets haytah tohu vavohu vechoshech al-peney
tehom veruach Elohim merachefet al-peney hamayim.

Vayomer Elohim yehi-or vayehi-or.

Vayar Elohim et-ha'or ki-tov vayavdel Elohim beyn
ha'or uveyn hachoshech.

Vayikra Elohim la-or yom velachoshech kara laylah
vayehi-erev vayehi-voker yom echad.

At toi Atrem

(Yasna 34-4, 43-4, and Haptan Yasht 36:3)

At toi Ātrem Ahurā aojonghvantem ashā usemahi

Ātarsh voi Mazdāo Ahurahyā ahi, Mainyeush voi
ahyā spenishto ahi

Thwahyā garemā āthro ashā-aojangho, hyat moi
Vangheush haze jimat Manangho

Pabhassara Sutta

Sutta pitaka, anguttara nikaya, bk. 1(1.5.9 -1.5.10)

Pabhassaramidaṃ bhikkhave cittaṃ, tañca kho
āgantukehi upakkilesehi upakkiliṭṭhanti.

Pabhassaramidaṃ bhikkhave cittaṃ, tañca kho
āgantukehi upakkilesehi vippamuttanti.

Let There be Light

In the beginning God created the heaven and the earth.
And the earth was without form, and void; and
darkness was upon the face of the deep. And the Spirit
of God moved upon the face of the waters.

And God said, Let there be light: and there was light.

And God saw the light, that it was good: and God
divided the light from the darkness.

And God called the light Day, and the darkness he
called Night. And the evening and the morning were
the first day.

Of Thy Fire

O Ahura Mazda we ardently desire Thy mighty Fire,
through Asha.

O Fire you are the symbol of Ahura Mazda, you are
the symbol of the beneficent mind.

And Thou shall come to me through the heat
(splendor) of Thy Fire, possessing the strength of
righteousness and good mind.

Luminous Discourse

Luminous, monks, is the mind. And it is defiled by
incoming defilements.

Luminous, monks, is the mind. And it is freed from
incoming defilements.

Gayatri Mantra

Rig Veda 3.62.10

(preceded by the *mahāvyaḥṛti*)

Aum

bhūr bhuvah svaḥ

tat savitur vareṇyam

bhargo devasya dhīmahi

dhiyo yo naḥ pracodayāt

Lux aeterna

(from the *Mass for the Dead*)

Lux aeterna luceat eis, Domine,

cum sanctis tuis in aeternam,

quia pius es.

Requiem aeternam, dona eis, Domine,

et lux perpetua luceat eis

Hymn Prayer (to Savitur)

(Goddess Gayatri)

O thou existence Absolute, Creator of the three dimensions

We contemplate upon thy divine light.

May He stimulate our intellect and bestow upon us true knowledge

Light Eternal

Let light eternal shine upon them, O Lord,

with thy saints forever,

for Thou art merciful.

Rest eternal grant them, O Lord,

and let perpetual light shine upon them.

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Yehi - or

Mvt. I from *Lux Caelestis*

Timothy Kramer
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2011

Genesis 1: vs. 1-5

Bereshit bara Elohim et hashamayim ve'et ha'arets.

Veha'arets hayetah tohu vavohu vechoshech al-peney tehom
veruach Elohim merachefet al-peney hamayim.

Vayomer Elohim yehi-or vayehi-or.

Vayar Elohim et-ha'or ki-tov vayavdel Elohim beyn ha'or uveyn hachoshech.

Vayikra Elohim la-or yom velachoshech kara laylah vayehi-erev vayehi-voker yom echad.

In the beginning God created the heaven and the earth.

And the earth was without form, and void; and darkness was upon the face of the deep.
And the Spirit of God moved upon the face of the waters.

And God said, Let there be light, and there was light.

And God saw the light, that it was good: and God divided the light from the darkness.

And God called the light Day, and the darkness he called Night.
And the evening and the morning were the first day.

Performance Notes:

1. The bass E at the opening should start before the piece, probably during the conductor's bow.
2. The opening soloist may take liberty (within reason) with the rhythm.
3. The "r" in m. 23 is flipped as normal.
4. The "r" during harmonic singing (m. 25 - 27) should be more of a retroflex "r". See notes on score.

Yehi-or

for Scott MacPherson and the San Antonio Chamber Choir

Genesis 1: 1-5

Timothy Kramer

Freely; Like Cantillation (♩ = ca. 46 - 48)

Solo *mf*

Baritone

pp

Bass

Begin before the beginning,
during the conductor's bow

Be-re - shit ba-ra El-o - him et ha-sha - ma - yim ve'-

8

S

A

T

Solo

B

et ha - 'a - rets. Ve-ha - 'a - rets ha-ye-tah

(♩ = ♪) (♩ = 92)

Yehi-or

4

13

(♩. = ♩) Muted (♩ = 42)

11

S *m*

A *p* *whisper at random - different speeds:* *pp*
 tó - hu va-vó - hu, tó - hu va-vó - hu ve - chó - - - shech, ve - chó - - - shech

T *p* *dim.*
 ve - cho

Solo *mp* *dim.* *p*
 to - hu - - - va - vo - - - hu - - - ve - cho - - - shech

B (div.)

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17

15

S *pp* *p* *m*

A *pp* *p* *m*

T *ppp*

Solo *mp* *mf* *3* *3* *6*
 al - pe-ney te-hom - - - ve - ru - ach - - - El - o - him - - - me - ra - che - - - fet

B

Yehi-or

18 *ppp* *allarg.*

S *pp* *mf*

A *pp* *mf* *f*

T *pp* *mf* *f*

Solo *f* *ff*

B *pp* *mf* *f*

al - pe - ney ha - may - im. Va - yo - mer El - o - him ye - hi -

ye -

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Declamatory (♩ = 58)

22 *f* *f* *ff* *p* *n* //

S ye - hi - or () va - ye - hi - or vary overtones * (er) - (or)

A *f* *f* *ff* *p* *n* //

T or () va - ye - hi - or vary overtones * (er) (or)

Solo () - flipped "r" HARMONIC SINGING

B or *tutti f* *ff* *p* *n* //

hi - or () va - ye - hi - or vary overtones * (er) (or)

* Vary overtones at random. Slowly moving the tongue to make a severe "r" or "er" sound (retroflex r) should yield the strongest overtones. (It may sound very nasal.) Curl the lips to adjust and change the higher frequencies. The effect may be weaker in the higher parts.

28 Gently Flowing (♩ = 56)

S *mp* Va - yar — El-o - him *mf* et ha' - or ki - tov

A *mf* El - o - him or ki - tov

T *mf* El - o - him ha' - or ki - tov

B *mf* El - o - him or ki - tov

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S *mp* va-yav - del El-o - him *mf* Beyn ha' - or u - veyn ha-

A *mp* va-yav - del *mf* El - o - him or

T El - o - him or

B El - o - him or

rit. ----- *a tempo* 40

38 *fp* *cho* *mf* *shech* *mp* *cresc.* ----- *mf*

S ha - cho shech Va - yi - kra El - o - him la -

A *fp* *mf* *mp* *cresc.* ----- *mf*

A ha - cho shech Va - yi - kra El - o - him la -

T *fp* *mf* *mp* *cresc.* ----- *mf*

T ha - cho shech Va - yi - kra El - o - him la -

B *mf*

B ha - cho - shech la -

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48

44 *f* *Slower* (♩ = 96) *mp* *p* *poco rit.* ----- *pp*

S or yom ve - la - cho - shech ka - ra lay - lah

A *f* *mp* *p* *pp*

A or yom ve - la - cho - shech ka - ra lay - lah

T *f* *mp* *p* *pp*

T or yom ve - la - cho - shech ka - ra lay - lah

B *mf* *f* *mp* *p* *pp*

B or yom ve - la - cho - shech ka - ra lay - lah

53

Calmo (♩ = 32 ; ♪ = 96)

p *(sim.)* *mp*

S
va-ye-hi - er - ev va-ye-hi - vo - ker va-ye-hi - er - ev va-ye-hi - vo - ker

A
va-ye-hi - er - ev va-ye-hi - vo - ker va-ye-hi - er - ev va-ye-hi - vo - ker

T
m

B
m

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62

poco rit. ----- Still (♩ = 86)

molto rit. -----

pp

S
yom e - chad yom e - chad

A
yom e - chad yom e - chad

T
yom e - chad yom e - chad

B
yom e - chad

At toi Atrem

Mvt. II from *Lux Caelestis*

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Timothy Kramer

2011

PERFORMANCE NOTES and TEXTS:

Excerpts from Zoroastrian Scriptures (Avesta):

Yasna 34-4:

At toi Ātrem Ahurā aojonghvantem ashā usemahi

O Ahura Mazda we ardently desire Thy mighty Fire, through Asha.

Haptan Yasht (Yasna 36:3):

Ātarsh voi Mazdāo Ahurahyā ahi, Mainyeush voi ahyā spenishto ahi

O Fire you are the symbol of Ahura Mazda, you are the symbol of the beneficent mind.

Yasna 43-4:

Thwahyā garemā āthro ashā-aojangho, hyat moi Vangheush haze jimat Manangho

And (Thou) shall come to me through the heat (splendor) of Thy Fire, possessing the strength of righteousness and good mind.

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Translations by Ervad Gustad Panthaki

Key Words (Translations by Christian Bartholomew, from I.J.S. Taraporewala)

At toi Ātrem = Of thy Fire

Ahura or Mazdāo Ahurahyā = Lord or Lord God

Aojonghvantem = mighty

Asha = concept of Right (Goodness)

Usemahi = we desire (or yearn)

Ātarsh = Fire

Garema = inspiration (splendour)

Āthro = Fire

Hyat moi = then to me

Haze = strength

Jimat = come

Vangheush Manangho or Vohu Mano = concept of Good Mind

Pronunciation Guide:

Transliteration of Avestan is similar to Sanskrit and Pali. All of them use symbols from IAST (International Alphabet of Sanskrit Transliteration) and most sounds can be represented with roman characters as follows:

a	as in a cross (short)
Ā	as in f ather (long)
e	as “a” in m ade, or sometimes like “e” as in b ed.
i	as in h it, or ee in f ee if at the end of a word (e.g., usemahī = ush-ma- hee)
o	as in m ore
u	as in put
gh	as in G hana
g	as in g irl
h	as in h en
j	as in j am
ng	as in s ong
sh	as in sh ave
th	as in th ing
use	this syllable is ush . The “s” is sometimes “sh”
v	in front of voi – v , as in v erse. Very soft in front of Vangheush , like w more than v . The same in aojonghvantem
m, n, p, r, s, z, y	are all like English

Diphthongs may be two distinct vowels elided:

Toi = toh-ee, as opposed to “toy.”

a-o = as **ou** in **ou**t, but with more stress on each vowel.

Some Examples:

Aojonghvantem = a-o-jong-hwan-tem

Thwahyā = thwa-hwah

Toi Atrem = toh-ee Ah-trem

Mainyeush = Miñ-ya-oosh

At toi Atrem

Avesta:
Yasna 34:4, 43:4, and
Haptan Yasht (Yasna 36:3)

for Scott MacPherson and the San Antonio Chamber Choir

Timothy Kramer

Intense; Fiery ♩ = 156 *rit.* -----

Soprano
At to-i Ā - trem Ā - trem(m),

Alto
At to-i Ā - trem Ā - trem - (m),

Tenor
At to-i Ā - trem Ā - trem(m),

Bass
At to-i Ā - trem(m),

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* close mouth to 'm' immediately

5 *a tempo* *rit.* ----- (♩ = c..60)

S *solo mp* A - hu - rā

At to-i Ā - trem, Ā - trem(m),

A *pp*

At to-i Ā - trem, Ā - trem - (m),

T *pp*

At to-i Ā - trem, Ā - trem(m),

B *pp*

At to-i Ā - trem(m),

12 Tempo I ♩ = 156

Soprano (S): *pp* *p* *mp*
 At to-i Ā³ - trem A-hu - rā At to-i Ā³ -

Alto (A): *ppp* *p* *mp*
 At to-i Ā - trem A-hu - rā At to-i Ā -

Tenor (T): *ppp* *p* *mp*
 At to-i Ā³ - trem A-hu - rā At to-i Ā³ -

Bass (B): *ppp* *p* *mp*
 At to-i Ā - trem At to-i Ā -

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18

Soprano (S): *mf* *f*
 trem A-hu - rā At to-i Ā³ - trem A-hu - rā a -

Alto (A): *mf* *f*
 trem A-hu - rā At to-i Ā - trem A-hu - rā a -

Tenor (T): *mf* *f*
 trem A-hu - rā At to-i Ā³ - trem A-hu - rā a -

Bass (B): *mf* *f*
 trem At to-i Ā - trem a -

25

allarg. -----

Slower (♩ = c. 144)

21

S o-jong-hvan-tem a - shā use - ma - hi Ā - trem(m)

A o-jong-hvan-tem a - shā use - ma - hi Ā - trem(m)

T o-jong-hvan-tem a - o-jong-hvan-tem a - shā use - ma - hi Ā - trem(m)

B o-jong-hvan-tem a - o-jong-hvan-tem a - shā use - ma - hi Ā - trem(m)

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rit. -----

28

Glowing; Warm ♩ = 66

dim. -----

26

S (hum) ...

A (hum) ...

T (hum) ...

B (hum) ...

32

mf cantabile; dolce

S. solo

Musical score for measures 30-32. The score includes a solo part (S. solo) and four vocal parts (Soprano, Alto, Tenor, Bass). The solo part begins at measure 30 with a whole note rest, followed by a melodic line starting in measure 31. The lyrics for the solo part are "Ā - tarsh vo - i". The vocal parts enter in measure 30 with various rhythmic patterns and dynamics, including *sim.* (sostenuto) markings. The bass part has an octave sign (8) below the staff.

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33

S. solo

Musical score for measures 33-34. The score includes a solo part (S. solo) and four vocal parts (Soprano, Alto, Tenor, Bass). The solo part begins at measure 33 with a melodic line. The lyrics for the solo part are "Maz dā - o A - hu - ra - hyā a - hi,". The vocal parts enter in measure 33 with various rhythmic patterns and dynamics. The piece concludes in measure 34 with a double bar line and a 4/2 time signature.

36

S. solo

Main - ye - ush vo - i a - hyā spe - nish - to a - hi

S

A

T

B

40

mf

39

S. solo

Ā - tarsh vo - i Maz dā - o A - hu - ra -

S

A

T. solo

mf cantabile; dolce

Ā - tarsh vo - i Maz dā - o A - hu - ra -

T

B

6
42

At toi Atrem

S. solo
hyā a - hi, Main - ye - ush

S

A

T. solo
8 hyā a - hi, Main - ye - ush

T
8

B

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45

S. solo
vo - i a - hyā spe - nish - to a - hi

S
ppp

A
ppp

T. solo
8 vo - i a - hyā spe - nish - to a - hi

T
ppp

B
ppp

48 **Tempo I** ♩ = 156*rit.* -----

S *p* *pp*
 At to-i Ā - trem Ā - trem(m)

A *p* *pp*
 At to-i Ā - trem Ā - trem - (m)

T *p* *pp*
 At to-i Ā - trem Ā - trem(m)

B *p* *pp*
 At to-i Ā - trem(m)

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52

a tempo

S *p* *cresc.* (*mf*)
 At to-i Ā³ - trem A-hu - rā - At to-i Ā³ - trem A-hu-

A *p* *cresc.* (*mf*)
 At to-i Ā - trem A-hu - rā - At to-i Ā - trem A-hu-

T *p* *cresc.* (*mf*)
 At to-i Ā³ - trem A-hu - rā - At to-i Ā³ - trem A-hu-

B *p* *cresc.* (*mf*)
 At to-i Ā - trem A-hu - rā - At to-i Ā - trem A-hu-

58

57

f

S ra — At to-i Ā³ - trem A-hu - rā a - o-jong-hvan-tem

A ra — At to-i Ā - trem A-hu - rā a - o-jong-hvan-tem

T ra — At to-i Ā³ - trem A-hu - rā a - o-jong-hvan-tem a -

B ra — At to-i Ā - trem A-hu - rā a - o-jon-hvan-tem a -

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allarg. -----

62

ff

S a - shā use - ma - hi

A a - shā use - ma - hi Thwa - hyā ga - re - mā —

T o - jong-hvan-tem a - shā use - ma - hi Thwa - hyā ga - re - mā —

B o - jong-hvan-tem a - shā use - ma - hi Thwa - hyā ga - re - mā —

65 With Reverence ♩ = 76

67 70

S *mp* *cresc.*
hy - at mo-i Van - ghe-ush ha-

A *dim.* *mp* *cresc.*
Ā - thro A - shā a - o - jon - gho hy - at mo-i Van - ghe-ush ha-

T *dim.* *mp* *cresc.*
Ā - thro A - shā a - o - jon - gho hy - at mo-i Van - ghe-ush ha-

B *dim.* *mp*
Ā - thro A - shā a - o - jon - gho

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allarg. ----- 74 Tempo I ♩ = 156

72

S *f* *ff* *p*
ze ji - mat Ma - nan - gho. — At to-i Ā³ - trem A-hu - rā —

A *f* *ff* *p*
ze ji - mat Ma - nan - gho. — At to-i Ā - trem A-hu - rā —

T *f* *ff* *p*
ze ji - mat Ma - nan - gho. — At to-i Ā³ - trem A-hu - rā —

B *p*
At to-i Ā - trem A-hu - rā —

77

mp *mf*

S At to-i Ā³ - trem A-hu - rā At to-i Ā³ - trem A-hu-

A At to-i Ā - trem A-hu - rā At to-i Ā - trem A-hu-

T At to-i Ā³ - trem A-hu - rā At to-i Ā³ - trem A-hu-

B At to-i Ā - trem A-hu - rā At to-i Ā - trem A-hu-

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83

82

f

S rā At to-i Ā³ - trem A-hu - rā a - o - jong - hvan - tem

A rā At to-i Ā - trem A-hu - rā a - o - jong - hvan - tem

T rā At to-i Ā³ - trem A-hu - rā a - o - jong - hvan - tem a -

B rā At to-i Ā - trem A-hu - rā a - o - jon - hvan - tem a -

allarg. ----- **Broader** ♩ = 138

allarg. -----

87

S a - shā use - ma - hi a - shā use - ma - hi

A a - shā use - ma - hi a - shā use - ma - hi

T 8 o - jong - hvan - tem a - shā use - ma - hi a - shā use - ma - hi

B o - jong - hvan - tem a - shā use - ma - hi a - shā use - ma - hi

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92 **Slower** (♩ = c. 144)

rit. -----

S *mf* *mp* *dim.* *p*
 Ā - trem(m)

A *mf* *mp* *dim.* *p*
 Ā - trem

T 8 *mf* *mp* *dim.* *p*
 Ā - trem(m)

B *mf* *mp* *dim.* *p*
 Ā - trem(m)

96 Hushed ($\text{♩} = 60$)

S
At to - i A - - - - - trem(m)

A
At to - i A - - - - - trem(m)

T
At to - i A - - - - - trem(m)

B
At to - i A - - - - - trem(m)

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Pabhassara Sutta

Mvt. III from *Lux Caelestis*

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PERFORMANCE NOTES and TEXT:

Pali Canon

Sutta pitaka, anguttara nikaya, Book 1, record 5532 (1.5.9 and 1.5.10)

Source: SLTP (Sri Lanka Tripitaka Project)

Pabhassaramidaṃ bhikkhave cittaṃ, tañca kho āgantukehi upakkilesehi upakkiliṭṭhanti.
Pabhassaramidaṃ bhikkhave cittaṃ, tañca kho āgantukehi upakkilesehi vipparamuttanti.

Two Translations:

Bhikkhus, the mind is effulgent,* it is defiled by external defilements. *[radiant splendour, brilliance]
Bhikkhus, the mind is effulgent, when released from external defilement.

Luminous, monks, is the mind. And it is defiled by incoming defilements.
Luminous, monks, is the mind. And it is freed from incoming defilements.

Pronunciation Guide for Pali:

- a** as in **about**
ā long a as in **father**
e long vowel (“ee”) in open syllables (end of the word “bhikkhave”)
short vowel (e as “a” in ate) in closed syllables (inside word “upakkilesehi”)
i as in “ee” in feet at the end of a word
as in “i” in pin inside a word
o long vowel (oh) behind the word “kho”
u short as in **put** (inside word)
long as in **rule** in open syllable (start of word “upakkilesehi”)
bh b, with h behind sound (aspirated)
ph p, with h behind sound (aspirated)
kh k, with aspirated h
th t, with aspirated h
c “ch” as in church
ñ as in **onion** – IPA [ɲ]
r as in rat

Other consonants (**t, p, l, k**) same as English.

Note on double consonants. Try to sing both consonants. (e.g. **tt** – as in **hot tomato**). Some of these (e.g. - ss), should be elided for ease of singing. The conductor may make adjustments.

Note on the dot under a letter. This will nasalize the vowel in front of the letter. The letters **aṃ** will have more of a sound like “ng” in “sung” at the back of the word - IPA [ãŋ].

Pabhassara Sutta

for Scott MacPherson and the San Antonio Chamber Choir

Pali canon:

sutta pitaka, anguttara nikaya, bk. 1

Timothy Kramer

Clear; Delicate; Precise ♩ = 66

Soprano
 1.
 2.
 Alto
 Tenor
 Bass

dam(ng) (nasal "a" - to "ng" immediately) * Pa-bhas-sa -
 dam(ng) Pa-bhas-sa -
 dam(ng) Pa-bha -
 dam(ng) (nasal "a" - to "ng" immediately) *
 dam(ng) (nasal "a" - to "ng" immediately) *
 dam(ng)

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5
 S
 1.
 A.
 2.

ra - mi - dam(ng) Pa-bhas-sa - ra - mi - dam Pa-bhas-sa -
 ra - mi - dam(ng) Pa-bhas-sa - ra - mi - dam Pa-bhas-sa -
 ra - mi - dam(ng) Pa-bha - ra - mi - dam Pa-bha -

* For the letter *m*, always slightly close the mouth immediately and sing "ng" - as in sung. Do not sing an open "a." Some liberty may be taken at a louder dynamic.

Pabhassara Sutta

molto rit.

7

S ra - mi - dam

1. ra - mi - dam

2. ra - mi - dam

T *mf* bhik - kha - ve cit - tam

B *mf* bhik - kha - ve cit - tam

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Tempo I (♩ = 66)

mf

S sa - ra - mi - dam bhik - kha - ve cit - tam, sa -

A *mf* Pa - bhas - sa - ra - mi - dam bhik - kha - ve cit - tam, Pa - bhas - sa -

T *mf* Pa - bha - ra - mi - dam cit - tam, Pa - bha -

B *mf* ram tam

13 *poco rit.* ----- **Slightly Slower** ♩ = 126

p

S
ra - mi - daṃ bhik-kha-ve cit - taṃ a(ah)

A.
ra - mi - daṃ bhik-kha-ve cit - taṃ a(ah)

T
ra - mi - daṃ taṃ

B
ram tañ - ca kho ā - gan-tu - ke - hi

with intensity
mp

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17 *mp* *p* *mp*

S
— a(ah)

A.
— a(ah)

T
with intensity
mp
ā - gan-tu - ke - hi u - pak - ki - le - se - hi,

B
u - pak - ki - le - se - hi, ā - gan-tu - ke - hi u - pak - ki - le - se - hi,

Pabhassara Sutta

poco accel. -----

20

S *mf* *fp* *f*
a(ah) sa -

A. *mf* *fp* *f*
a(ah) Pa-bhas-sa -

T *mf* *fp* *f*
u - pak - ki - le - se - hi, u - pak - ki - liṭ - than - ti Pa - bha -

B *mf* *fp* *f*
u - pak - ki - le - se - hi, u - pak - ki - liṭ - than - ti

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24

Tempo I (♩ = 66)

S ra - mi - daṃ bhik-kha-ve cit - taṃ sa - ra - mi - daṃ bhik-kha-ve

A. ra - mi - daṃ bhik-kha-ve cit - taṃ Pa-bhas-sa - ra - mi - daṃ bhik-kha-ve

T ra - mi - daṃ cit - taṃ Pa - bha - ra - mi - daṃ

B raṃ taṃ raṃ

27

S
cit - taṃ _____ sa - ra - mi - daṃ _____

A.
cit - taṃ _____ Pa-bhas-sa - ra - mi - daṃ _____ taṃ _____

T
cit - taṃ _____ Pa - bha - ra - mi - daṃ bhik-kha - ve cit - taṃ _____

B
taṃ _____ raṃ _____ bhik-kha - ve cit - taṃ _____

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31

poco rit. ----- Slightly Slower ♩ = 126

30

S
mf with intensity
tañ - ca kho ā - gan-tu - ke - hi u - pak - ki - le - se - hi, ā - gan-tu - ke - hi

A.
mp _____ *mf* with intensity
ā - gan-tu - ke - hi

T
mp _____ (*mf*) *mp* *cresc.*
a(ah) _____ ah _____

B
mp _____ (*mf*) *mp* *cresc.*
a(ah) _____ ah _____

34

S *f*
u - pak - ki - le - se - hi, u - pak - ki - le - se - hi, vip - pa - mut - than - ti, vip -

A. *f*
u - pak - ki - le - se - hi, u - pak - ki - le - se - hi, vip - pa - mut - than - ti, vip -

T *(mf)*
ah

B *(mf)*
ah

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40

poco accel.

Tempo I (♩ = 66)

37

S *ffp* *ff*
pa - mut - than - ti Pa - bhas - sa - ra - mi - dam bhik - kha - ve

A. *ffp* *ff*
pa - mut - than - ti Pa - bhas - sa - ra - mi - dam bhik - kha - ve

T *ffp* *ff*
Pa - bhas - sa - ra - mi - dam bhik - kha - ve

B *ff*
Pa - bhas - sa - ram

41

S
cit - taṃ — Pa-bhas-sa - ra - mi - daṃ — bhik-kha-ve cit - taṃ — Pa-bhas-sa-

A.
cit - taṃ — Pa-bhas-sa - ra - mi - daṃ — bhik-kha-ve cit - taṃ — Pa-bhas-sa-

T
cit - taṃ — Pa-bhas-sa - ra - mi - daṃ — bhik-kha-ve cit - taṃ — Pa-bhas-sa-

B
cit - taṃ — Pa-bhas-sa - raṃ — cit - taṃ — Pa-bhas-sa -

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46

44

S
ra - mi-daṃ bhik-kha-ve cit - taṃ — bhik-kha-ve cit-taṃ bhik-kha-ve cit-taṃ

A.
ra - mi-daṃ bhik-kha-ve cit - taṃ — taṃ — taṃ

T
ra - mi-daṃ bhik-kha-ve cit - taṃ —

B
raṃ — cit - taṃ —

sub. mf *cresc.*

sub. mf *cresc.*

f *poco accel.* -----

47

S
bhik-kha-ve cit-taṃ bhik-kha-ve cit - taṃ bhik-kha-ve cit - taṃ bhik-kha-ve cit - taṃ

A.
_____ taṃ bhik-kha-ve cit - taṃ bhik-kha-ve cit - taṃ bhik-kha-ve cit - taṃ

T
bhik-kha-ve cit - taṃ bhik-kha-ve cit - taṃ bhik-kha-ve cit - taṃ

B
cit - taṃ cit - taṃ cit - taṃ

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52

Bright ♩ = 152

51

S
bhik-kha-ve cit - taṃ Pa-bhas-sa - ra - mi - daṃ Pa-bhas-sa-ra - mi - daṃ

A.
bhik-kha-ve cit - taṃ Pa-bhas-sa - ra - mid - daṃ Pa-bhas-sa-ra - mid - daṃ

T
bhik-kha-ve cit - taṃ Pa-bhas-sa - ra - mi - daṃ Pa-bhas-sa -

B
cit - taṃ Pa-bhas-sa - ra - mi - daṃ Pa-

54

S Pa-bhas-sa - ra - mi - dam Pa - bhas-sa - ra - mi - dam Pa - bhas - sa - ra - mi - dam Pa - bhas - sa - ra - mi

A. Pa-bhas-sa - ra - mid - dam Pa - bhas - sa - ra - mid - dam Pa - bhas - sa - ra - mid - dam

T ra - mi - dam Pa - bhas - sa - ra - mi - dam Pa - bhas - sa - ra - mi - dam Pa - bhas - sa - ra - mi - dam

B bhas - sa - ra - mid - dam Pa - bhas - sa - ra - mid - dam Pa - bhas - sa - ra - mid - dam Pa - bhas - sa -

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57 *cresc.* ----- *ff*

S ra - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi ra - mi - ra - mi - ra - mi - ra - mi

A. *cresc.* ----- *ff*
ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi

T *cresc.* ----- *ff*
ra - mi - ra - mi ra - mi ra - mi ra - mi ra - mi ra - mi ra - mi ra - mi ra - mi ra - mi

B *cresc.* ----- *ff*
ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi - ra - mi

61 **Broad** ♩ = 60

60

S *ff*
dam dam dam

A. *ff*
dam dam dam

T *ff*
dam dam dam

B *ff*
dam dam dam

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64

S *ffp* *fff*
dam dam

A. *ffp* *fff*
dam dam

T *ffp* *fff*
dam dam

B *ffp* *fff*
dam dam

Gayatri Mantra

Mvt. IV from *Lux Caelestis*

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Timothy Kramer

2011

Performance Notes and Text

Rig Veda 3.62.10 (Third Mandala of the Rigveda) preceded by the *mahāvyaḥṛti* ("great utterance")

Aum

bhūr bhuvah svaḥ
tat savitur vareṇyam
bhargo devasya dhīmahi
dhiyo yo naḥ pracodayāt

Translated in Several Ways:

O thou existence Absolute, Creator of the three dimensions,
We contemplate upon thy divine light.
May He stimulate our intellect and bestow upon us true knowledge. (Gayan Rajhans)

May we attain that excellent glory of Savitar* the God:
So he may stimulate our prayers. (Ralph T. H. Griffith)
*Savitar is also interpreted as "divine light or radiant sun" (S. Radhakrishnan)

We meditate on the glory of sacred Light illuminating the three worlds
May that divine light inspire our thoughts (Tilak Pyle)

Pronunciation Guide for Sanskrit

a	as a in about
ā	as a in father
e	as a in bane
i	as e in england
ī	as ee in feet
o	as in bone
u	as u in put
ū	as u in rule
r	as in run, can be flipped when singing (as in "bhargo")
au	long diphthong, as in house
ḥ	aspirated (IPA: [h]), if followed in the score by (a) , sing "ah". If not, simply add air at end of word.
ṃ	vowel before this m is nasalized
ṅ	vowel before this n is nasalized
bh, dh	h behind the b or d, aspirated
c	ch as in church (e.g. pra-co-da-yāt = prah-cho-dye-yaht)
m, d, s	as in English.
y	as in English. Some diphthongs may alter the sound.
v	may be soft in the word "svaḥ"

Note on the word "**svaḥ**" There are three sounds elided here, but one word. Think of this as su-va-ha. The **sv** is elided very quickly and the h is aspirated, with "ah" often following.

Note on the sound **Aum**. This is sometimes spelled as **Om**. The sound should always start deep in the abdomen and the diphthong should be very smooth (ah-oh-oom). The **m** should always end the sound and decay. This sound may be adjusted for volume.

Gayatri Mantra

for Scott MacPherson and the San Antonio Chamber Choir

Rig Veda 3.62.10

Timothy Kramer

Expansive ♩ = 54

Soprano
A - u - m A - u - m A -

Alto
A - u - m A - u - m A -

Tenor
A - u - m A - u - m

Bass
A - u - m A - u - m

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S
u - m A - u - m

A
u - m A - u - m

T
A - u - m A - u - m

B
A - u - m A - u - m

- * Start sound with air stream and some breath. You may have a slight portamento (scoop) into the pitch. The tone may be less refined, but the aum (om) should be round. Slowly move into the sound of the m and decay.

Gayatri Mantra

2

5

S
bhūr bhu - vaḥ s - va - ḥ(a) bhūr bhu - vaḥ s - va - ḥ(a)

A
bhūr bhu - vaḥ s - va - ḥ(a) bhūr bhu - vaḥ s - va - ḥ(a)

T
bhūr bhu - vaḥ s - va - ḥ(a) bhūr bhu - vaḥ

B
bhūr bhu - vaḥ

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8

S
bhūr bhu - vaḥ s - vaḥ tat sa - vi - tur va - re - ṇ

A
bhūr bhu - vaḥ s - vaḥ tat sa - vi - tur va - re - ṇ

T
s - va - ḥ(a) tat sa - vi - tur

B
s - va - ḥ(a) tat sa - vi - tur

9 11

S
yam (m) _____ bhar - go _____
nasal "a" and "m"

A
yam (m) _____ bhar - go _____
nasal "a" and "m"

T
va - re - ṇ - yam(m) _____ bhar - go _____
nasal "a" and "m"

B
va re - ṇ - yam(m) _____ bhar - go _____
nasal "a" and "m"

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12

S *mp* _____ *mf* _____
bhar-go _____ de - va - sya dhī - ma - hi dhī - ma - hi dhi -

A *mp* _____ *mf* _____
bhar-go _____ de - va - sya dhī - ma - hi dhī - ma - hi dhi -

T *mp* _____ *mf* _____
_____ de - va - sya _____ dhī - ma - hi dhī - ma - hi dhi -

B *mp* _____ *mf* _____
_____ de - va - sya _____ dhī - ma - hi dhī - ma - hi dhi -

Gayatri Mantra

17

poco a poco cresc.

16

S
yo yo naḥ - pra - co-da-yāt — pra - co-da-yāt — pra - co-da-yāt — pra-

A
yo yo naḥ - pra - co-da-yāt — pra - co-da-yāt — pra - co-da-yāt — pra-

T
yo yo naḥ - pra - co - da -

B
yo yo naḥ - pra - co - da -

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20

S
co - da - yāt — pra - co - da - yāt pra - co - da - yāt — * A -

A
co - da - yat — pra - co - da - yāt pra - co - da - yāt — * A -

T
yāt — pra - co - da - yāt pra - co - da - yāt — *

B
yāt — pra - co - da - yāt pra - co - da - yāt — *

* explosive "t"

24

Musical score for measures 24-25. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The time signature is 4/2. The lyrics are: u - m A - u - m. Dynamics include *f* and *ff*. The Soprano and Alto parts have a melodic line with a fermata over the final 'm'. The Tenor and Bass parts have a more rhythmic accompaniment with a fermata over the final 'm'.

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26

Musical score for measures 26-27. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The time signature is 4/2. The lyrics are: bhūr bhū - vaḥ s - va - ḥ(a) bhūr bhū - vaḥ s - va - ḥ(a). Dynamics include *f* and *ff*. The Soprano and Alto parts have a melodic line with a fermata over the final 'a'. The Tenor and Bass parts have a more rhythmic accompaniment with a fermata over the final 'a'. There are triplets (3) in the Tenor and Bass parts.

Gayatri Mantra

6

28 29

S
bhūr bhu - vah s - vah _____ tat sa - vi - tur _____ va - re - ṇ -

A
bhūr bhu - vah s - vah _____ tat sa - vi - tur _____ va - re - ṇ -

T
s - va - ḥ(a) _____ tat sa - vi - tur _____

B
s - va - ḥ(a) _____ tat sa - vi - tur _____

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32

30

S
yaṃ - (m) _____ *glowing* *mf* bhar - go _____

A
yaṃ - (m) _____ *glowing* *mf* bhar - go _____

T
va - re - ṇ - yaṃ(m) _____ *glowing* *mf* bhar - go _____

B
va - re - ṇ - yaṃ(m) _____ *glowing* *mf* bhar - go _____

33

S
bhar-go _____ bhar-go _____ de - va - sya dhī - ma - hi dhī - ma - hi dhi -

A
bhar-go _____ bhar-go _____ de - va - sya dhī - ma - hi dhī - ma - hi dhi -

T
_____ bhar-go _____ de - va - sya dhī _____ dhī - ma - hi dhi -

B
_____ bhar-go _____ de - va - sya dhī _____ dhī - ma - hi dhi -

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39 *mf poco a poco cresc.*

38

S
yo yo naḥ - pra - co - da - yāt _____ pra - co - da - yāt _____ pra -

A
mf poco a poco cresc.
yo yo naḥ - pra - co - da - yāt _____ pra - co - da - yāt _____ pra -

T
mf poco a poco cresc.
yo yo naḥ - pra - co - da - yāt

B
mf poco a poco cresc.
yo yo naḥ - pra - co - da - yāt

Gayatri Mantra

8

41

S
co - da - yāt _____ pra - co - da - yāt _____ pra - co - da - yāt pra - co - da - yāt _____

A
co - da - yāt _____ pra - co - da - yāt _____ pra - co - da - yāt pra - co - da - yāt _____

T
pra - co - da - yāt pra - co - da - yāt pra - co - da - yāt _____

B
pra - co - da - yāt pra - co - da - yāt pra - co - da - yāt _____

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45

S
* A - u - m _____ A - u - m _____ A -

A
* A - u - m _____ A - u - m _____ A -

T
* A - u - m _____ A - u _____

B
* A - u - m _____ A - u - m _____

* explosive "t"

48

S *mp* *p*
u - m A - u - m A - u - m

A *mp* *p*
u - m A - u - m A - u - m

T *mf* *mp* *dim.*
A - u - m A - u - m

B *mf* *mp* *dim.*
A - u - m A - u - m

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51 Quietly, but with intensity (♩ = 54)

S *pp*
bhūr bhū - vaḥ s - va - ḥ(a) bhūr bhū - vaḥ s - va ḥ(a)

A *pp*
bhūr bhū - vaḥ s - va - ḥ(a) bhūr bhū - vaḥ s - va - ḥ(a)

T *pp*
bhūr bhū - vaḥ s - va - ḥ(a) bhūr bhū - vaḥ

B *pp*
bhūr bhū - vaḥ s - va - ḥ(a) bhūr bhū - vaḥ

Gayatri Mantra

10

54

Soprano (S): *pp* bhūr bhū - vaḥ s - vaḥ *p* tat sa - vi - tur va - re - ṇ -

Alto (A): *pp* bhūr bhū - vaḥ s - vaḥ *p* tat sa - vi - tur va - re - ṇ -

Tenor (T): *p* s - va - ḥ(a) tat sa - vi - tur

Bass (B): *p* sva - ḥ(a) tat sa - vi - tur

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57

Soprano (S): *dim.* *pp* *cresc.* yaṃ (m) bhar - go

Alto (A): *dim.* *pp* *cresc.* yaṃ (m) bhar - go

Tenor (T): *dolce* *dim.* *pp* *cresc.* yaṃ (m) bhar - go

Bass (B): *dolce* *dim.* *pp* *cresc.* yaṃ (m) bhar - go

58 *p* *p* *mp*

S
bhar-go _____ de - va - sya dhī - ma - hi dhī - ma - hi dhi -

A
bhar-go _____ de - va - sya dhī - ma - hi dhī - ma - hi dhi -

T
8 _____ de - va - sya _____ dhī - ma - hi dhī - ma - hi dhi -

B
_____ de - va - sya _____ dhī - ma - hi dhī - ma - hi dhi -

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62 **63** *mf* *poco a poco cresc.*

S
yo yo naḥ - pra - co - da - yāt _____ pra - co - da - yāt _____ pra -

A
yo yo naḥ - pra - co - da - yāt _____ pra - co - da - yāt _____ pra -

T
yo yo naḥ - pra - co - da - yāt

B
yo yo naḥ - pra - co - da - yāt

Gayatri Mantra

12

65 *ff* **67** *cresc.*

S
co - da - yāt _____ pra - co - da - yāt _____ pra - co - da - yāt pra - co - da - yāt pra -

A
co - da - yāt _____ pra - co - da - yāt _____ pra - co - da - yāt pra - co - da - yāt pra -

T
8 pra - co - da - yāt pra - co - da - yāt pra - co - da - yāt pra -

B
pra - co - da - yāt pra - co - da - yāt pra - co - da - yāt pra -

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69 *fff* **71** *ff*

S
co - da - yāt _____ * A - u - m A -

A
co - da - yāt _____ * A - u - m A -

T
8 co - da - yāt _____ * A - u -

B
co - da - yāt _____ * A - u -

* explosive "t"

72

Soprano: *f sim.* *mf* *mp*
u - m A - u - m A - u - m A -
Alto: *f sim.* *mf* *mp*
u - m A - u - m A - u - m A -
Tenor: *ff* *mf sim.* *mp*
m A - u - m A - u - m A -
Bass: *ff* *f sim.* *mf*
m A - u - m A - u - m A - u -

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75

Soprano: *p* if too low, exhale air
u - m A - u - m A -
Alto: *p*
u m A - u m A -
Tenor: *p*
u - m A - u - m A -
Bass: *mp* *p*
m A - u m A - u

Gayatri Mantra

14

77

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 77-80. The lyrics are: u - m A - u - m A - u - m A - . The score includes dynamic markings *dim.* and *pp* and a dashed line indicating a breath mark.

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relax the tempo

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 80-83. The lyrics are: u - - - m. The score includes dynamic markings *pp* and *n*, and a wedge-shaped crescendo/decrescendo marking.

Lux aeterna

Mvt. V from *Lux Caelestis*

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Timothy Kramer

2004, 2011

PROGRAM NOTES:

This work was written for the Trinity University Choir and their director Scott MacPherson. In anticipation of the choir's tour to Germany in 2005, I was asked to write a piece that would be suitable for performance in the Cologne Cathedral. In thinking about that large reverberant space, the words of the *Lux aeterna* seemed most appealing to me. With that in mind, this piece uses soft, glowing textures, an attention to color, and long held tones to express the images of light, the eternal, and the perpetual. It was completed in 2004 while on sabbatical from Trinity University.

This may also serve as the last movement (Mvt. V) of *Lux Caelestis*, an entire cycle of works drawn from different religious traditions that deal with the subject of light.

Text:

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis

Translation:

Let light eternal shine upon them, O Lord,
with thy saints forever,
for Thou art merciful.
Rest eternal grant them, O Lord,
and let perpetual light shine upon them.

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Lux aeterna

for Scott MacPherson and the Trinity University Choir

Timothy Kramer

Floating; Glowing ♩ = 54

poco accel. ♩ = 60

S. *p* *mf* *p* *p* Lux ae -

1. *p* *mf* *p* *p* Lux ae - ter - - - na Lux ae -

2. *pp* ah

poco rit. ----- ♩ = 54

8

molto calando

S. *mf* *p* ter - - na ae - ter - na ae -

1. *mf* *p* ter - na na

2. *p* > na ah

1. *p* *mf* *p* Lux ae - ter - - na

2. *p* *mf* *p* Lux ae - ter - - na ae -

B. *p* Lux ae -

(calmo) ----- ♩ = 44

Tempo Primo (♩ = 54)

S. 12 *n.* ter - na

A. 12 *n.* e - is, *mp*

1. 8 *p* lu - ce - at, lu - ce - at *mp* e - is,

T. 12 *n.* 8 ter - na lu - ce - at, lu - ce - at *mp* e - is,

2. 12 *mp* *p* *n.* *p* ter - na lu - ce - at e - is,

B. 12 *mp* *p* *n.* *p* ter - na lu - ce - at e - is,

poco rall. ----- *a tempo*

Lighter

S. 17 *cresc.* ----- *f* lu - ce - at e - is, Do - mi - ne, ♩ = 60

A. 17 *mf* ----- *f* e - is, Do - mi - ne, *p* (non vib.) cum

T. 17 *cresc.* ----- *mf* 8 lu - ce - at e - is, *f* Do - mi - ne,

B. 17 *cresc.* ----- *mf* 8 lu - ce - at e - is, *f* Do - mi - ne,

21 **mp** (non vib.) *cresc.* **mf** *poco rit.*

S. cum sanc - tis, cum sanc - tis in ae - ter - num,

21 **mp** *cresc.* **mf**

A. sanc - tis, cum sanc - tis, cum sanc - tis in ae - ter - num,

21 1. **p** *tutti* *cresc.* **mf**

T. tu - is, tu - is in ae - ter - num,

21 **mp** **mf**

B. in ae - ter - num,

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26 **Freely** ($\text{♩} = 54$)

25 **sub. p** non vib. //

S. m

25 **sub. p** non vib. //

A. m

25 (head voice, non vib.) **solo mf** //

T. qui - a pi - us es. _____

25 **poco espress.** **solo mf** //

B. qui - a pi - us es. _____

qui - a pi - us es. _____

30

Distant; Solemn ♩ = 50

A. *p* Re - qui - em m *n.* Re - qui -

T. *p* Re - qui - em m *n.* Re - qui - em

B. *p* Re - qui - em m *n.* Re - qui - em

38

poco accel.

rall.

S. *n.* Re - qui - em m *n.* 1. *mf* ae -

A. *n.* em m *n.* *mp* Re - qui - em ae -

T. *n.* m *p* *cresc.* Re - qui - em ae -

B. *n.* m *p* *cresc.* Re - qui - em ae -

♩ = 44

Tempo Primo (♩ = 54)

40 ter - nam _____ m *mf* do - na e - is,

40 *mf* *mp (dolce)* *cresc.* ter - nam _____ m do - na e - is,

8 *mf* ter - nam _____ m do - na e - is,

40 *mf* ter - nam _____ m do - na e - is,

40 *mf* ter - nam _____ m

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More Animated

♩ = 63

45 *f* > Do - mi - ne _____ *legato mp* per - pe - tu - a

45 *f* > Do - mi - ne _____ *legato mp* per - pe - tu - a

45 *f* Do - mi - ne, et lux, et

45 *f* Do - mi - ne,

49 ****** *sim.*

S. tu - a tu - a tu - a tu - a

49 *sim.*

A. per-pe-tu - a per-pe-tu - a per-pe-tu - a per-pe-tu - a

49 *sim.*

T. 8 lux, et lux, et lux, et lux, et

49 *mf*

B. et lux per - pe - tu - a,

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55

53

S. tu - a tu - a tu - a tu - a

53

A. per-pe-tu - a per-pe-tu - a per-pe-tu - a per-pe-tu - a

53

T. 8 lux, et lux, et lux, et lux, et

53

B. lux per - pe - tu - a lu - ce - at e - is

****** *Repeats must be performed if the entire cycle is sung.
Repeats are optional if the Lux aeterna is performed separately.*

59 *rit.* -----

mp ----- *mf*

S. 57 tu - a lu - ce - at e - is

A. 57 per - pet - tu - a per - pe - tu - a lu - ce - at e - is

T. 57 *mp* ----- *mf* ----- *p*
8 lu - - ce - at e - is

B. 57 *mf* ----- *p*
lu - - ce - at e - is

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♩ = 54 *calando* -----

61 *p* ----- *n.*

S. 61 e - - - - is.

A. 61 *p* ----- *n.*
e - is.

T. 61 1. *mp* ----- *p* ----- *n.*
8 lu - ce - at e - - - - is.

Jacksonville, Illinois
August, 2004