

# *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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## **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

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 *m* *pp* *p*

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

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

T *f* *ff* *p* *n* //

Solo *tutti f* *ff* *p* *n* //

B *f* *ff* *p* *n* //

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

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

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

( ) - flipped "r" HARMONIC SINGING

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

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 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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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:

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

S *pp* *p* *mp*  
 At to-i Ā<sup>3</sup> - trem A-hu - rā At to-i Ā<sup>3</sup> -

A *ppp* *p* *mp*  
 At to-i Ā - trem A-hu - rā At to-i Ā -

T *ppp* *p* *mp*  
 At to-i Ā<sup>3</sup> - trem A-hu - rā At to-i Ā<sup>3</sup> -

B *ppp* *p* *mp*  
 At to-i Ā - trem At to-i Ā -

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18

S *mf* *f*  
 trem A-hu - rā At to-i Ā<sup>3</sup> - trem A-hu - rā a -

A *mf* *f*  
 trem A-hu - rā At to-i Ā - trem A-hu - rā a -

T *mf* *f*  
 trem A-hu - rā At to-i Ā<sup>3</sup> - trem A-hu - rā a -

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

30

Ā - tarsh vo - i

S

*sim.*

A

*sim.*

T

*sim.*

B

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S. solo

33

Maz dā - o A - hu - ra - hyā a - hi,

S

A

T

B

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  
At to-i Ā - trem Ā - trem(m) \_\_\_\_\_

A  
At to-i Ā - trem Ā - trem - (m) \_\_\_\_\_

T  
At to-i Ā - trem Ā - trem(m) \_\_\_\_\_

B  
At to-i Ā - trem(m) \_\_\_\_\_

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52

*a tempo*

S  
At to-i Ā<sup>3</sup> - trem A-hu - rā \_\_\_\_\_ At to-i Ā<sup>3</sup> - trem A-hu- (mf)

A  
At to-i Ā - trem A-hu - rā \_\_\_\_\_ At to-i Ā - trem A-hu- (mf)

T  
At to-i Ā<sup>3</sup> - trem A-hu - rā \_\_\_\_\_ At to-i Ā<sup>3</sup> - trem A-hu- (mf)

B  
At to-i Ā - trem A-hu - rā \_\_\_\_\_ At to-i Ā - trem A-hu- (mf)

58

57

**f**

S ra — At to-i Ā<sup>3</sup> - 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 Ā<sup>3</sup> - 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 Ā<sup>3</sup> - 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 Ā<sup>3</sup> - trem A-hu - rā —

B *p*  
At to-i Ā - trem A-hu - rā —

77

*mp* *mf*

S At to-i Ā<sup>3</sup> - trem A-hu - rā At to-i Ā<sup>3</sup> - trem A-hu-

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

T At to-i Ā<sup>3</sup> - trem A-hu - rā At to-i Ā<sup>3</sup> - 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 Ā<sup>3</sup> - 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 Ā<sup>3</sup> - 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*

A *mf* *mp* *dim.* *p*

T 8 *mf* *mp* *dim.* *p*

B *mf* *mp* *dim.* *p*

Ä - trem(m)

Ä - trem

Ä - trem(m)

Ä - trem(m)

96 Hushed (♩ = 60)

The musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It consists of four staves. The lyrics are: "At to - i À - - - - trem(m) —". The tempo is marked "Hushed" with a quarter note equal to 60 (♩ = 60). The dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo). The Soprano, Alto, and Tenor parts are in treble clef, and the Bass part is in bass clef. The Soprano, Alto, and Tenor parts have a wavy line above the final note, indicating a tremolo. The Bass part has a wavy line below the final note, indicating a tremolo. The score is marked with a box number 96.

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# *Pabhassara Sutta*

Mvt. III from *Lux Caelestis*

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**Timothy Kramer**

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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 - 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 - 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 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 - 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

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

*mp* *3* *3*

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 *p* *mp* *3* *3*  
 \_\_\_\_\_ bhūr bhu - vaḥ s - va - ḥ(a) \_\_\_\_\_ bhūr bhu - vaḥ

B *p* *mp* *3*  
 \_\_\_\_\_ \_\_\_\_\_ bhūr bhu - vaḥ

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8

7 *mf* *mf* *dolce* *mf* *dolce*

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 lyrics are "u - m A - u - m". The music is in 4/2 time and features dynamic markings of *f* and *ff*. The Soprano and Alto parts have a melodic line with a fermata over the final note. The Tenor and Bass parts have a more rhythmic accompaniment with a fermata over the final note.

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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 lyrics are "bhūr bhū - vaḥ s - va - ḥ(a) bhūr bhū - vaḥ s - va - ḥ(a)". The music is in 4/2 time and features dynamic markings of *f* and *ff*. The Soprano and Alto parts have a melodic line with a fermata over the final note. The Tenor and Bass parts have a more rhythmic accompaniment with a fermata over the final note. The lyrics are repeated in the second measure.

Gayatri Mantra

6

28 29

S  
bhūr bhū - vah s - vah \_\_\_\_\_ tat sa - vi - tur \_\_\_\_\_ va - re - ṇ -

A  
bhūr bhū - 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  
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

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  
\_\_\_\_\_ 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 *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

S  
u - m A - u - m A - u - m A -

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

T  
m A - u - m A - u - m A -

B  
m A - u - m A - u - m A - u -

*f sim.* *mf* *mp*

*ff* *f sim.* *mf*

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75

S  
u - m A - u - m A -

A  
u - m A - u - m A -

T  
u - m A - u - m A -

B  
m A - u - m A - u -

*p* *p* *p* *mp* *p*

if too low, exhale air →

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*.

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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*.

# *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** (♩ = 54)

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

S. m

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

A. m

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

T. 8 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 *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* *mp* Do - mi - ne, et lux, et

45 *f* Do - mi - ne,

49 **\*\*** *sim.*

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

A. *sim.*  
per-pe-tu - a per-pe-tu - a per-pe-tu - a per-pe-tu - a

T. *sim.*  
8 lux, et lux, et lux, et lux, et

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

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55

53

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

A. *sim.*  
per-pe-tu - a per-pe-tu - a per-pe-tu - a per-pe-tu - a

T. *sim.*  
8 lux, et lux, et lux, et lux, et

B. *mf*  
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