

# ILLUMINARE

## I. Splendor

ELAINE HAGENBERG  
(ASCAP)

Maestoso (♩ = 112)

Soprano

Alto

Tenor

Bass

Percussion I  
Timpani

Percussion II

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Tutti

228

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves with lyrics: Splen- dor - pa- ter - nae

Perc. I (Timp.) and Perc. II (Suspended Cymbal) staves. Handwritten note: \* Splendor of God's Glory

Piano (Pno.) grand staff with treble and bass clefs.

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) instrumental staves.

*For*

S  
glo-ri-ae splen - dor pa -

A  
glo-ri-ae, splen - dor pa -

T  
glo-ri-ae, splen - dor pa -

B  
glo-ri-ae, splen - dor pa -

*[E]*

Perc. I  
Perc. II

*[E]*

*Tramp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

unis.

*OB*

10

S  
ter - nae glo-ri-ae, glo-ri-ae,

A  
ter - nae glo-ri-ae, glo-ri-ae,

T  
ter - nae glo-ri-ae, glo-ri-ae,

B  
ter - nae glo-ri-ae, glo-ri-ae,

Perc. I  
10 Timp.

Perc. II

Pno.

Vln. I  
10

Vln. II

Vla.

Vc.

D.B.

Handwritten annotations: *7B* above the vocal staves, *7A* above the vocal staves, *7B* above the vocal staves, *7A* above the vocal staves, *vla* above the Viola staff, *vc* above the Violoncello staff.

Detailed description: This is a page of a musical score, page 8, featuring a vocal quartet and a full instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are in G major and 4/4 time. They sing the words "ter - nae glo-ri-ae, glo-ri-ae," with dynamic markings of *7B* and *7A*. The instrumental parts include Percussion I (Tympani), Percussion II, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part features a rhythmic accompaniment with eighth notes and chords. The string parts have various articulations and dynamics. The page number "10" is written at the beginning of the vocal and percussion staves.

S  
 glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae,  
 A  
 glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae,  
 T  
 glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae,  
 B  
 glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae, glo-ri-ae,  
 Perc. I  
 Perc. II  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

\* Strings write/speak Glorice  
 \*\* Dotted notes should be very detached

# Sop echo tenor; alto echo bass

10

19

S  
glo-ri-ae, glo - ri - ae, glo-ri-ae, glo - ri - ae,

A  
glo-ri-ae, glo - ri - ae, glo-ri-ae, glo - ri - ae,

T  
glo-ri-ae, glo-ri-ae, glo-ri-ae, glo - ri - ae,

B  
glo-ri-ae, glo-ri-ae, glo-ri-ae, glo - ri - ae,

Perc. I  
19  
Perc.  
Timp.

Perc. II  
Sus. Cym  
mf

Pno.

Vln. I  
19  
Vln. II

Vla.

Vc.

D.B.

Molto cresc.

Molto cresc.

25 *nb* *To H* **C** *mp*

S glo-ri-ae, glo-ri-ae, glo-ri-ae, glo - ri - ae, *A*

A glo-ri-ae, *nb* glo-ri-ae, glo-ri-ae, glo - ri - ae, *mp*

T glo-ri-ae, glo-ri-ae, glo-ri-ae, glo - ri - ae, *mp*

B glo-ri-ae, glo-ri-ae, glo-ri-ae, glo - ri - ae, *mp*

25 **C**

Perc. I

Perc. II

Pno. *mp legato*

25 **C**

Vln. I *p legato*

Vln. II *unis. p legato*

Vla. *unis. p legato*

Vc. *Gipsy W. Solo mf espress.*

D.B. *p legato*



36

S *p legato*

A rens,

T

B

lu - ce lu - cem pro - fe -

*Belongs faith light from light.*

36

Perc. I

Perc. II

Pno.

36

Vln. I

Vln. II *\* doubles 4op*

Vla.

Vc.

D.B.

*Handwritten initials/signature*

40 **D** *mp*

S  
rens, lu - ce lu - cem pro - fe - rens,

A  
lu - ce lu - cem pro - fe - rens,

T

B

Perc. I

Perc. II

Pno. *legato* *mp*

Vln. I *Tutti* *mp* **D**

Vln. II *mp*

Vla. *mp*

Vc. *Tutti* *p* *mp*

D.B. *mp*

S  
lu - ce lu - cem pro - fe - rens,

A  
lu - ce lu - cem pro - fe - rens,

T  
pro - fe - rens,

B  
de lu - ce

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

50

S

A

T

B

lu - cem pro - - - fe - rens,

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*mf*

*mp*

*p*

*DB*





F Maestoso

S  
A  
T  
B

63 *mf*

lu - mi - nis, lu - mi - nis, — S lu - mi - nis, lu - mi - nis, — S lu - mi - nis,

lu - mi - nis, *mf* *mb* lu - mi - nis, — S lu - mi - nis, *mb* lu - mi - is, — S lu - mi - nis,

lu - mi - nis, *mf* *mb* lu - mi - nis, — S lu - mi - nis, lu - mi - nis, — S lu - mi - nis,

lu - mi - nis, *mf* *mb* lu - mi - nis, — S lu - mi - nis, lu - mi - nis, — S lu - mi - nis,

F Maestoso

Perc. I  
Perc. II

63 *mf* Timp.

*mf*

Pno.

*mf*

F Maestoso

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

63 *mf*

*mf* *Vla* *Vla* *sim.*

*mf*

*mf*

\*String = luminis

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics: "lu-mi-nis, lu-mi-nis, glo-ri-ae, glo-ri-ae". The instrumental parts include Percussion I and II, Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is marked with a key signature of one sharp (F#) and a time signature of 4/4. A common time signature (C) is also present. The score includes dynamic markings such as *mf* and *f*, and performance instructions like "unis." and "Perc.". Red handwritten annotations are present throughout the score, including vertical lines and arrows. A blue arrow points to a specific percussion mark. The page number "20" is in the top left corner.

\* The strings should feel as if they're speaking "all the way"

*To HX*  
*Molto!*  
*SA*  
*Harmonic Change!*

S  
 glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri -

A  
 glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri -

T  
 glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri -

B  
 glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri - ae,

73

Perc. I

Perc. II

Pno.

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

unis.

A'

78

S  
ae, di - em di - es il -

A  
ae, di - em di - es il -

T  
ae, di - em di - es il -

B  
di - em di - es il -

Perc. I  
78 Timp. **H** \* Day, all day illuminates

Perc. II  
Sus. Cym  
mf f

Pno.

Vln. I  
78 **H** f unis.

Vln. II

Vla.

Vc.

D.B.

*Handwritten annotations:*  
 - Red lines underlining notes in Perc. II, Pno., Vln. I, Vln. II, Vla., Vc., and D.B.  
 - Red 'Vc' and 'Vln' markings with arrows pointing to specific notes in the string parts.  
 - Green arrows pointing from the Perc. I staff to the vocal staves.

S  
lu-mi-nans, di - em

A  
lu-mi-nans, di - em

T  
lu-mi-nans, di - em

B  
lu-mi-nans, di - em

Perc. I  
Perc. II

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

day . . .

unis.

OB

84

S  
di - es il - lu-mi-nans, il - lu-mi-nans. *na*

A  
di - es il - lu-mi-nans, il - lu-mi-nans. *na*

T  
— di - es il - lu-mi-nans, il - lu-mi-nans. *na*

B  
di - es il - lu-mi-nans, il - lu-mi-nans. *na*

84 *all day illuminates* Timp. Perc. I Perc. II

Pno.

Vln. I *Vln I*

Vln. II *Vln II*

Vla. *Vla*

Vc. *Vc*

D.B.

I

\* strings

88

S  
glo - ri - ae, glo - ri - ae, *mf* glo - ri - ae,

A  
glo - ri - ae, glo - ri - ae, *mf* glo - ri - ae,

T  
glo - ri - ae, glo - ri - ae, *mf* glo - ri - ae,

B  
glo - ri - ae, glo - ri - ae, *mf* glo - ri - ae,

88

Perc. I

Perc. II

Pno.

88

Vln. I

Vln. II

Vla.

Vc.

D.B.

*Vln. I*

*Vln. II*

*Vla.*

*Vc.*

unis.

speake "Gloriaae." Play dotted notes detached

This musical score page, numbered 26, covers measures 92 to 94. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble. The vocal parts sing the word "gloriae" in a long, sustained note across the three measures. The instrumental parts include Percussion I (Tympani), Percussion II (Suspended Cymbal), Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key with two sharps (D major or F# minor) and a 4/4 time signature. The tempo is marked with a quarter note equal to 92. The dynamic marking *ff* (fortissimo) is used for the instrumental parts in measure 94. Red horizontal lines are drawn across the vocal staves and the Percussion I and II staves in measure 94, likely indicating a specific performance instruction or a correction.

92  
S. glo - ri - ae,  
A. glo - ri - ae,  
T. glo - ri - ae,  
B. glo - ri - ae!

92 Perc. I Timp.  
Perc. II Sus. Cym  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*



**A** *semplice, molto espressivo*

S1 *p* Ca-ri-tas, ca-ri-tas a - bun - dat in om-ni - a, i - mis, *ns* i - mis,

S2 *p* Ca-ri-tas, ca-ri-tas a - bun - dat in om - ni - a, i - mis, *ns* i - mis,

A1 *p* Ca-ri-tas, ca-ri-tas a - bun - dat in om-ni - a,

A2 *p* Ca-ri-tas, ca-ri-tas a - bun - dat in om-ni - a,

**A**

17

Perc. II

Pno.

*diviso*

*pp*

**A**

17

unis.

Vln. I

*rubato pp*

Vln. II

*p*

Vla.

*pp*

Vc.

*pp*

D.B.

*Tutti*

23 *mf* **B** *mp*

S1 ex - cel - len - tis - si - ma su - per si - de -

S2 ex - cel - len - tis - si - ma su - per si - de -

A1 ex - cel - len - tis - si - ma su - per si - de - ra, ex - cel - len -

A2 ex - cel - len - tis - si - ma su - per si - de -

23 **B**

Perc. II

Pno. *mp*

23 *v1* *v2* **B** *mp* *mf*

Vln. I *v1* *v2* *mp*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *mp*

D.B.

28 *mp* *mf* *mp* *poco rit.*

S1 ra, su - per si - de - ra, si - de -

S2 ra, su - per si - de - ra, su - per si - de -

A1 tis - si - ma, su - per si - de - ra,

A2 ra, su - per si - de - ra, si - de -

Perc. II 28 *poco rit.*

Pno. *mf* *mp* *p*

Vln. I 28 *mf* *mp* *poco rit.*

Vln. II *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p*

*a tempo*

S1 *pp* ra, in om - ni - a, *pp*

S2 *pp* ra, in om - ni - a, *pp*

A1 *mp* at - que a - man - tis - si - ma, om - ni - a, *p*

A2 *pp* ra, at - que a - man - tis - si - ma, *mp*

*Handwritten notes:* *s1*, *s2*, *al*, *tb*, *mp*

*echos*  
*the A's*

33 *a tempo*

Perc. II

Pno. *mp*

*a tempo*

Vln. I *pp* (melody) *mp* (end melody)

Vln. II *p* (melody) *mp* (end melody)

Vla. *pp* *p*

Vc. *pp*

D.B.

*Handwritten notes:* *v1*, *v2*, *pp*, *p*, *mp*

40 C

S

A

T  
Tenors *p*

B  
Basses *p*

Ca - ri - tas, ca - ri - tas a - bun - dat in om - ni - a, (head tone)

Ca - ri - tas, ca - ri - tas a - bun - dat in om - ni - a,

40 C

Perc. II

Pno. *p*

40 C

Vln. I

Vln. II

Vla.

Vc.

D.B. *p*

*p*

S  
i - mis, *nb* i - mis, ex - cel - len - tis - si - ma su - per

A  
i - mis, *nb* i - mis, ex - cel - len - tis - si - ma, su - per

T  
i - mis, i - mis, ex - cel - len - tis - si - ma, su - per

B  
i - mis, i - mis, ex - cel - len - tis - si - ma, su - per

*p* *mp* *poco rit.* **D** *a tempo* *Tutti*

Perc. II

*poco rit.* **D** *a tempo*

Pno.

*p* *mp*

Vln. I  
*p* *mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp* *p* *mp*

D.B.  
*mp*

*poco rit.* **D** *a tempo*

50

S  
si - de - ra, su - per si - de - ra,

A  
*mf* si - de - ra, ex - cel - len - tis - si - ma, su - per si - de - ra, *mf*

T  
si - de - ra, ex - cel - len - ti - si - ma, su - per si - de -

B  
si - de - ra, ex - cel - len - ti - si - ma, su - per si - de -

Perc. II

Pno.  
*mp* *mf*

Vln. I  
*mp* *mf*

Vln. II  
*mf* *mp* *mf*

Vla.  
*mp* *mf*

Vc.  
*mp* *mf*

D.B.  
*mp* *mf*

*ad unis*

Detailed description: This page of a musical score, numbered 34, contains measures 50 through 53. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts have lyrics in Italian: 'si - de - ra, su - per si - de - ra, ex - cel - len - tis - si - ma, su - per si - de - ra'. The Soprano part begins with a long note in measure 50. The Alto part starts with a melodic line in measure 50. The Tenor and Bass parts follow with similar melodic lines. The orchestra includes Percussion II (Perc. II), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The strings play a sustained harmonic background. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). A blue line indicates a crescendo in the piano part, and red lines indicate decrescendos in the vocal parts. The instruction *ad unis* is written above the Tenor part in measure 52.

55 *poco rit.* *a tempo* *pp*

S  
su - per si - de - ra,

A1 *A1* *pp*  
su - per si - de - ra,

A2 *A2* *pp*  
su - per si - de - ra,

T *mp* *(head tone)*  
ra,

B *mp*  
ra,

Perc. II

Pno. *mp*

55 *poco rit.* *a tempo*

Vln. I *mp* *Solo* *Tutti* *pp*

Vln. II *p*

Vla. *Vla* *p* *Vla* *Solo* *mp*

Vc. *p*

D.B.

*Law 21*

S  
A  
T  
B

Qui - a

Perc. II

60 E

Pno.

p mp p

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

60 Solo Tutti Solo Tutti

mp mp pp pp pp pp

Vln. I Vln. II Vla.

p p pp

Tutti

S  
sum - mo re - gi, qui - a sum - mo re - gi

A  
Qui - a sum - mo, qui - a sum - mo re - gi

T  
Qui - a sum - mo re - gi

B  
Qui - a sum - mo re - gi

Handwritten annotations: *mp*, *mf*, *p*, *nb*, *T*, *B*, *A*

Perc. II  
66 \* She has given the highest King

Handwritten annotations: *TB unis*, *Perc*

Pno.

Handwritten annotations: *mp*, *mf*

Vln. I  
div.

Vln. II

Vla.

Vc.

D.B.

Handwritten annotations: *mp*, *mf*, *Vln*, *Vc*, *DB*

[BROADEN]

Chuk

rit.

S  
os - cu - lum pa - cis

A  
os - cu - lum pa - cis de - dit, pa - cis,

T  
os - cu - lum pa - cis de - dit,

B  
os - cu - lum pa - cis,

*f* *mf* *mp*

Perc. II  
72 *rit.* Suspended cymbal

*mp* *f*

\*... The kiss of peace

Pno.

*f* *ff* *mf* *mp*

rit.

Vln. I  
*f* *mp*

Vln. II  
*f* *mp*

Vla.  
*f* *ff* *mp*

Vc.  
*f* *ff* *mf*

D.B.  
*f*

Solo

F

77

a tempo

S  
A  
T  
B

ca - ri - tas,

Tutti

F

77

a tempo

Perc. II

Pno.

F

77

a tempo

Solo

mp

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

83

S ca - ri - tas. *p* *pp*

A ca - ri - tas. *p* *pp*

T ca - ri - tas. *p* *pp*

B ca - ri - tas. *p* *pp*

Perc. II

Pno.

83

Vln. I *p* *pp* div. ? unis.

Vln. II *p* *pp*

Vla. *pp*

Vc. *pp*

D.B. *p* *pp*

*Tutti*

Handwritten annotations: A red vertical line is drawn through measures 83-87, with the word "Tutti" written in red above it. A green arrow points from the Vln. I staff at measure 83 up to the vocal parts at measure 83. Blue circles highlight the *p* dynamic markings in the vocal parts. Blue wedges indicate dynamic changes from *p* to *pp* in the vocal parts and the string section.

# 3. Nox

Solenne (♩ = 60)

Soprano

Alto

Tenor

Bass

Solenne (♩ = 60)

Percussion I

Percussion II

Piano

\* With a little rubato

Solenne (♩ = 60)

Violin I

Violin II

Viola

Cello

Double Bass

**A**  
10

S  
Ky - ri - e - e - le - i - son. *mf* Chri -

A  
Ky - ri - e, ky - ri - e, ky - ri - e e - le - i - son.

T

B

**A**  
10

Perc. I

Perc. II

Pno.

**A**  
10

Vln. I  
*pp* *mp*

Vln. II  
*mp* *p* *mp*

Vla.  
*mp* *p* *mp*

Vc.  
*p*

D.B.  
*p*



8 mm.

Page 26 in Choral Score

44

**B** Allegro con fuoco ♩ = 144

27

S

A

T

B

**B** Allegro con fuoco ♩ = 144

27

Mid Tom (with a wooden mallet)

Bass Drum (with a wooden mallet)

Perc. I

Perc. II

Pno.

**B** Allegro con fuoco ♩ = 144

27

Vln. I

Vln. II

Vla.

Vc.

D.B.



S  
no x | et te - ne - brae, nox, nox, nox | et te - ne - brae,

A  
no x | et te - ne - brae, nox, nox, nox | et te - ne - brae,

T  
no x | et te - ne - brae, nox, nox, nox | et te - ne - brae,

B  
no x | et te - ne - brae, nox, nox, nox | et te - ne - brae,

37 (Night and darkness)

Perc. I  
Tom

Perc. II  
B. D.

*mf*

Pno.

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*

D.B.  
*mf*

D

vois

43

S  
no x et te-ne-brae, et nu-bi-la, con-fu-sa mun - di et tur - bi - da, nox et te-ne-brae, et

A  
no x et te-ne-brae, et nu-bi-la, con-fu-sa mun - di et tur - bi - da, nox te-ne-brae, et

T  
no x et te-ne-brae, et nu-bi-la, con-fu-sa mun - di et tur - bi - da, nox et te-ne-brae, et

B  
no x et te-ne-brae, et nu-bi-la, con-fu-sa mun - di et tur - bi - da, nox te-ne-brae, et

D

43

night & darkness & fog confused world and turmoil

Perc. I

Perc. II

Pno.

D

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

60s

S  
nu - bi - la, con - fu - sa mun - di et tur - bi - da, - nox let te - ne - brae,

A  
nu - bi - la, con - fu - sa mun - di et tur - bi - da, - nox let te - ne - brae,

T  
nu - bi - la, con - fu - sa mun - di et tur - bi - da, - nox let te - ne - brae,

B  
nu - bi - la, con - fu - sa mun - di et tur - bi - da, - nox let te - ne - brae,

Perc. I  
Perc. II

B. D.

Tom

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

60s

*6 mm*

S  
no x | et te - ne - brae,

A  
no x | et te - ne - brae,

T  
no x | et te - ne - brae,

B  
no x | et te - ne - brae,

53

Perc. I  
*mf*

Perc. II  
*mf*

Pno.  
*mf*

53

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*

D.B.  
*mf*

*as to mimic the text.*

Page 29

F

S  
A  
T  
B

59

Con-fu - sa mun-di, con-fu - sa mun-di,  
Con-fu - sa mun-di, con-fu - sa mun-di,  
*Confused world*

*mp*

*mp*

F

Perc. I  
Perc. II  
Pno.

59

Tom  
*mp*

B. D.  
*mp*

*mp*

F

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

59

*sim.*

*sim.*

*sim.*

*sim.*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

F

S  
no<sup>x</sup> et / te - ne - brae,  
no<sup>x</sup> et / te - ne - brae,  
no<sup>x</sup> et / te - ne - brae,

A  
no<sup>x</sup> et / te - ne - brae,  
no<sup>x</sup> et / te - ne - brae,  
no<sup>x</sup> et / te - ne - brae,

T  
night & darkness  
con - fu - sa mun - di, con - fu - sa mun - di,  
con - fu - sa mun - di, con - fu - sa mun - di,

B  
con - fu - sa mun - di, con - fu - sa mun - di,  
con - fu - sa mun - di, con - fu - sa mun - di,  
confused - world - -

Perc. I

Perc. II

Pno.

Vln. I  
*pp* legato  
*p* legato

Vln. II  
*pp* legato  
*mp*  
*p* legato

Vla.  
*pp* legato  
*mp*  
*p* legato

Vc.  
*pp* legato  
*mp*  
*p* legato

D.B.  
*pp* legato  
*mp*  
*p* legato

G 71

S *mf* nox, nox, con-fu-sa mun-di, con-fu-sa mun-di,

A *mf* *unison* con-fu-sa mun-di, con-fu-sa mun-di, nox, nox, con-fu-sa mun-di, con-fu-sa mun-di,

T *mf* con-fu-sa mun-di, con-fu-sa mun-di, nox et te ne-brae, con-fu-sa mun-di, con-fu-sa

B *mf* con-fu-sa mun-di, con-fu-sa mun-di, nox et te-ne-brae, con-fu-sa mun-di, con-fu-sa

G 71

*Confound world... night & darkness*

Perc. I *mp* Tom

Perc. II *mp* B. D.

Pno. *mf*

G 71

Vln. I *mf* *div.* *mf*

Vln. II *mf* *Vla*

Vla. *mf*

Vc. *mf*

D.B. *mf*

*Conduct 605*

*Chok*

*Tutti*

77

S  
no<sup>x</sup>, no<sup>x</sup>, te - ne - brae, nu - bi - la, nox et te - ne - brae,

A  
no<sup>x</sup>, no<sup>x</sup>, te - ne - brae, nu - bi - la, nox et te - ne - brae,

T  
mun - di et tur - bi - da, te - ne - brae, nox, nox et te - ne - brae,

B  
mun - di et / tur - bi - da, te - ne - brae, nox, nox et te - ne - brae,

77

Perc. I  
*mf*

Perc. II  
*mf*

Pno.

77 div. unis. H

Vln. I

Vln. II  
div.

Vla.

Vc.

D.B.

S  
no x et te - ne - brae,

A  
no x et te - ne - brae,

T  
no x et te - ne - brae,

B  
no x et te - ne - brae,

Perc. I  
Tom

Perc. II  
B. D.

Pno.

*mf*

Vln. I  
*mf*

Vln. II  
unis.  
*mf*

Vla.  
*mf*

Vc.  
*mf*

D.B.  
*mf* legato

**I**  
88

S  
A  
T  
B

*mf* *Glide* *VAIS*  
scin - di - tur, scin - di - tur, ca-li-go ter-rae, ca-li-go ter-rae,

*mf* *Glide*  
Ca-li-go ter-rae, ca-li-go ter-rae, scin - di - tur, scin - di - tur, ca-li-go ter-rae, ca-li-go ter-rae,

**I**  
89

Perc. I  
Perc. II

\* Dark gloom tears the earth

Pno.

*p* *mp*

**I**  
89

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

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

*Glide* → *flick*



CLIMAX

S  
per-cus-sa so-lis, per-cus-sa so-lis, so - lis, spi - cu - lo, spi - cu - lo,

A  
per-cus-sa so-lis, per-cus-sa so-lis, so - lis, spi - cu - lo, spi - cu - lo,

T  
per-cus-sa so-lis, per-cu-sa so - lis, so - lis, spi - cu - lo, nox

B  
per-cus-sa so-lis, per-cu-sa so - lis, so - lis, spi - cu - lo, nox

Perc. I  
mf

Perc. II  
mf

Pno.

Vln. I  
100 5

Vln. II

Vla.

Vc.  
TB

D.B.  
f

CLIMAX

106

S  
so - lis, per - cus-sa so-lis spi-cu-lo, \_\_\_\_\_ nox et te-ne-brae,

A  
so - lis, per - cus-sa so-lis, spi-cu-lo, \_\_\_\_\_ nox et te-ne-brae,

T  
so - lis, per - cus-sa so-lis, spi-cu-lo, \_\_\_\_\_ nox et te-ne-brae,

B  
so - lis, per - cus-sa so-lis, spi-cu-lo, \_\_\_\_\_ nox et te-ne-brae,

106 Tom  
Perc. I

B. D.  
Perc. II

Pno.

106  
Vln. I

div.  
Vln. II

div.  
Vla.

Vc.

D.B.

K

4mm

112

*molto rit.*

S  
Nox et te-ne-brae.

A  
Nox et te-ne-brae.

T  
Nox et te-ne-brae,  
nox.

B  
Nox et te-ne-brae,  
nox.

112

*molto rit.*

Perc. I

Perc. II

Pno.

*mf*

*p*

112

*molto rit.*

Vln. I  
*mf*  
unis.

Vln. II  
*mf*  
unis.

Vla.  
*mf*

Vc.  
*mf*  
Solo  
*f legato*  
Tutti

D.B.  
*mf*

[Give us peace]  
4. Munera Pacis

Lento (♩ = 60)

*Tutti*

*semplice*  
*p*

Soprano

Alto

Tenor

Bass

Ec-ce jam noc-tis te-nu-

Ec-ce jam noc-tis te-nu-

Ec-ce jam noc-tis te-nu-

Ec-ce jam noc-tis te-nu-

Lento (♩ = 60)

*\* Behold, a ready night now*

Percussion I

Percussion II

Piano

Lento (♩ = 60)

*(melody)*  
*div.*

*p legato*

*unis. (end)*

Violin I

*p legato*

*(melody) (end)*

Violin II

*p legato*

*(end)*

Viola

*(melody)*

*div.*

*unis.*

Cello

*mp legato*

*p*

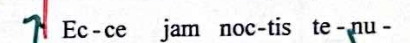
*unis.*

Double Bass

*pp*

*Dimo*

*OB*



*rit.* A Più Mosso (♩ = 72)

S  
a - tur um - bra, Lux, au - ro - rae ru - ti - lans

A  
a - tur um - bra, Lux, lux et au - ro - rae ru - ti - lans co -

T  
a - tur um - bra, Lux, lux et au - ro - rae ru - ti - lans co -

B  
a - tur um - bra, Lux, lux au - ro - rae ru - ti - lans co -

*7 shadows taper off. rit.* A Più Mosso (♩ = 72) *Light and dawn sparkle and gower*

Perc. II

Piano

*Piano*

*mp legato*

*5 1/5 2 rit.* A Più Mosso (♩ = 72)

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *mf* *mp*

*div.* *unis.*

*DB*

13

S  
re - rum Do - mi - num, ca -

A  
rus - cat: sup - pli - ces re - rum Do - mi - num, ca -

T  
rus - cat: sup - pli - ces re - rum Do - mi - num, ca -

B  
ru - cat: sup - pli - ces re - rum Do - mi - num, ca -

*mp* *poco rit.* *a tempo* *mf*

*Check!*

Perc. II

Perc. II

*We humbly beg the Lord through* *poco rit.* *a tempo* *song*

Pno.

*mf*

13 unis.

Vln. I *p* *Tenore* *mp* *a tempo* *mf*

Vln. II *mf* *Alto* *mp* *mf*

Vla. *mp* *Tenore* *mp* *mf legato*

Vc. *mp* *unis.* *mf*

D.B. *mp* *mf*

*DB* *DB*

19 *rit.*

S  
no - ra, ca - no - ra

A  
no - ra, *ns* ca - no - ra, *mp* vo - ce pre - ce - mur, vo - ce pre - ce -

T  
no - ra, *ns* ca - no - ra, *mp* vo - ce pre - ce - mur, vo - ce pre - ce -

B  
no - ra, *ns* ca - no - ra, *mp* vo - ce pre - ce - mur:

19 *rit.*

Perc. II *song, song our voices pray - -*

Perc. II

Pno.

*mp* *p*

19 *rit.*

Vln. I *mp* *p*

Vln. II *f* *mp* *p*

Vla. *mp* *p* *mp* *div.*

Vc. *mp* *p*

D.B. *mp* *p*

\* In D Lydian (raised sixth)

B Adagio sostenuto (♩ = 66)

S  
A  
T  
B

Ut re - os cul - pae mi - se - ra - tus, om - nem, om - nem,  
mur: ——— Ut re - os cul - pae mi - se - ra - tus, om - nem, om - nem,  
mur: ——— mi - se - ra - tus, om - nem,  
mi - se - ra - tus, om - nem,

B Adagio sostenuto (♩ = 66)

Perc. II  
Perc. II

Timpani *Though we are guilty, view us*

Pno.

B Adagio sostenuto (♩ = 66)

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

pp  
pp  
pp  
unis.  
pp  
pp

S  
A  
T  
B

om - nem, *no* om - nem, Pel - lat an - go - rem,  
 re - os cul - pae mi - se - ra - tus, om - nem, *no* om - nem, Pel - lat an - go - rem,  
 re - os cul - pae mi - se - ra - tus, mi - se - ra - tus, om - nem, Pel - lat an - go - rem,  
 re - os cul - pae mi - se - ra - tus, mi - se - ra - tus, om - nem, Pel - lat an - go - rem,

Perc. II  
Perc. II

*with compassion*  
*banish anguish,*

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mp* *p* *pp* *p* *pp* *mp* *p*



*float*

*rit.*

S  
 tri - bu - at sa - lu - tem,

A  
 tri - bu - at sa - lu - tem, tri - bu - at sa - lu tem, sa - lu - tem,

T  
 tri - bu - at sa - lu - tem, sa - lu - tem, tri - bu - at sa - lu - tem,

B  
 tri - bu - at sa - lu - tem, sa - lu - tem, tri - bu - at sa - lu - tem,

Perc. II  
*bestow health* Timp. *bestow health, bestow rit. health*

Pno.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

*rit.*

C Adagio espressivo (♩ = 72)  
42

S Do - net et

A Do - net et no - bis bo - na sem - pi - ter - nae,  
*Grant us*

T *Grant us ever lasting goodness*

B

C Adagio espressivo (♩ = 72)  
42

Perc. II

Perc. II

Pno. *p* *mp*

C Adagio espressivo (♩ = 72)  
42

Vln. I *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *p*

D.B.

47

S  
no - bis  
*overlating goodness* *mf*  
bo - na sem - pi - ter - nae mu - ne - ra

A  
*mf*  
bo - na sem - pi - ter - nae mu - ne - ra, mu - ne - ra

T

B

*p*

*rit.* *Over*

47

Perc. II

Perc. II

*rit.*

*Perc*

Pno.

*mf*

47

Vln. I

div.

*mp*

*p*

*rit.* *unis.*

Vln. II

*mp*

*p*

Vla.

*mp*

*p*

Vc.

*p*

D.B.



Plane Simply & tenderly  
Change Semplice e teneramente  
a tempo

E

S  
mu - ne - ra pa - cis.

A  
pa - cis.

T  
mu - ne - ra  
Optional tenor solo  
mp  
Peace I leave with you, my

B

Perc. II  
58 Timp.  
mf ff

Perc. II

Semplice e teneramente  
a tempo

E

Pno.

mf ff subito p mp p mp

loco

Vln. I  
mf f subito p pp

Vln. II  
mf f subito p pp

Vla.  
mf f unis. subito p pp

Vc.  
mf ff<sup>3</sup> subito p pp

D.B.  
mf f subito p pp

Semplice e teneramente  
a tempo

E

64

S

A

T  
8  
peace I give to you: not as the world giv-eth, give I \_\_\_\_\_ to you,

B

64

Perc. II

Perc. II

Pno.

*mp* Theme

*p*

*p*

*mp*

64

Vln. I

Vln. II

Vla.

Vc.

D.B.

div. unis.

div. unis.

div. unis.

*mp*

*mp*

*mp*

*mp*

*mp*

DB

**S** *rit.* **F** *a tempo*  
*mp* *f*  
 peace to you, peace to you.

**A** *mp* *f*  
 peace to you, peace to you. Let

**T** *solo* *f* *mp*  
 Tutti peace to you, peace to you. Let

**B** *mp* *f*  
 peace to you, peace to you.

*End tenor solo*

**Perc. II** *rit.* **F** *a tempo*  
 71 *mp* *f*  
 Timp.  
 Suspended cymbal

**Pno.** *mp* *f*  
 3 3

**Vln. I** *rit.* **F** *a tempo*  
 71 *f* *div.*

**Vln. II** *f* *ff* *f*

**Vla.** *f* *div.* *unis.*

**Vc.** *f*

**D.B.** *f*

76

S  
A  
T  
B

Let not your heart be trou-bled,  
not your heart be trou-bled,  
not your heart be trou-bled,  
Let not your heart be trou-bled,

*mp*

7

To Hi

76

Perc. II  
Perc. II

Pno.

76

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*p*  
*p*  
*p*  
*p*  
*p*

div.  
unis.

*pp*

*p*



82 *rit.* **G** *a tempo*

S  
nei - ther let it be a - fraid.

A  
nei - ther let it be a - fraid.

T  
nei - ther let it be a - fraid. *mp* **Optional tenor solo**  
Peace I leave with you, my

B  
nei - ther let it be a - fraid. *mp*

82 *rit.* **G** *a tempo*

Perc. II

Perc. II

Pno.

*mp*

82 *rit.* **G** *a tempo*

Vln. I  
*p* *pp*

Vln. II  
*pp* *div.*

Vla.  
*pp*

Vc.  
*div.* *pp*

D.B.  
*pp*

88

S

A

T  
peace I give \_\_\_\_\_ to you, \_\_\_\_\_ to you

B

Perc. II

Perc. II

Pno.  
*p*

Vln. I  
88  
*pp*

Vln. II  
unis.  
*pp*

Vla.  
*pp*

Vc.  
unis.  
*pp*

D.B.

\* end solo. If singing with tutti tenor section, sustain through measure 94.

*rit.*

95

S

A

T

B

*rit.*

95

Perc. II

Perc. II

Pno.

*Theme*

*rit.*

*pp*

*rit.*

95

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*pp*  
div.

*pp*

# 5. Illuminare his

Moderato con moto (♩ = 108)

Soprano

Alto

Tenor

Bass

Moderato con moto (♩ = 108)

Percussion I

Percussion II

Piano

*pp* *leggiere*

*p*

Moderato con moto (♩ = 108)

Violin I

Violin II

Viola

Cello

Double Bass

*pp* *(melody)* → from "Splendor"

*mp*

*div.*

*mp* *pp*

*pp*

6

S

A

T

B

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

DB →

10

S

A

T

B

10

Perc. I

Perc. II

*p*

Pno.

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp* ✓ Z

*mp*

*p*

*p*

*mp* div.

div.

06



pg 43

**A** Più mosso con energico (♩ = 112)

S  
Il - lu - mi - na - re, il - lu - mi - na - re,

A  
Il - lu - mi - na - re, il - lu - mi - na - re,

T  
Illuminate! Illuminate!

B

**A** Più mosso con energico (♩ = 112)

Perc. I  
18 Timpani  
*mf*

Perc. II  
*mf*

Pno.  
*ff*

**A** Più mosso con energico (♩ = 112)

Vln. I  
18  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
unis.  
*mf*

D.B.  
*mf*

Perc  
→

22 *sim.*

S  
il - lu - mi - na - re, il - lu - mi - na -

A  
*sim.*  
il - lu - mi - na - re, il - lu - mi - na - re,

T  
"Illuminate!" "Illuminate!"

B

Perc. I  
22 *Percu*  
Timp.  
*mf*

Perc. II

Pno.

Vln. I  
22

Vln. II  
*v2*  
*legato*

Vla.  
*vla*  
*legato*

Vc.  
*vc*  
*legato*

D.B.  
*db*  
*legato*

B

26

S  
re, Il - lu - mi - na - re, il - lu - mi -

A  
Il - lu - mi - na - re, il - lu - mi - na - re,

T  
Il - lu - mi - na - re, il - lu - mi - na - re,

B  
Il - lu - mi - na - re, il - lu - mi - na - re,

B

26

*Illuminate!*

*Illuminate!*

Perc. I

Perc. II

Pno.

B

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*legato*

*legato*

*legato*

*vz*

*Alto*

*vz*

*Perc*

S  
na - - - re, il - lu - mi - na - - -

A  
il - lu - mi - na - re, il - lu - mi - na - - -

T  
il - lu - mi - na - re, il - lu - mi -

B  
il - lu - mi - na - re, il - lu - mi - na - - -

*Chord*

Perc. I  
30 *Temp.*

Perc. II

Pno.

Vln. I  
30

Vln. II  
*Alto (trist)*

Vla.  
*legato*

Vc.  
*legato*

D.B.  
*legato*

*div.*

34 rit. C a tempo

S re,

A re,

T re, na re, Il - lu - mi - na - re Xis qui in

B re,

*mp* Theme from movement I no. 32-36

\* Not too heroic here.

Illuminate Those in darkness

34 rit. C a tempo

Perc. I

Perc. II

Pno. *mf* *mp*

34 *Molto rit.* C a tempo

Vln. I unis. *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp* unis.

D.B. *mp* *pp*

39

S *mp* Il - lu - mi -

A *mp* Il - lu - mi -

T *mp* te - ne - bris et in um - bra mor - tis se dent:

B *mp* et in um - bra mor - tis se - dent:

*Handwritten notes:* "unison" with a red line and arrow pointing to the T and B parts. A red bracket labeled "A" spans the vocal parts. A red "S" is written above the Soprano staff.

*and in the shadow of death are seated*

Perc. I

Perc. II

Pno.

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

*Handwritten notes:* "p" with a hairpin symbol in the Vc. part. A red bracket is drawn across the Vln. II, Vla., and Vc. parts.

*Handwritten note:* "Ob" with an arrow pointing to the right.

D  
45

S  
na - re his qui in te - ne - bris - s et in um - bra

A  
na - re his qui in te - ne - bris - s et in um - bra

T

B  
... and in the shadow

*bring in*

*add breath mark*

*add breath mark*

D  
45

Perc. I

Perc. II

Pno.

*mp*

D  
45

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

*mp*

*mp*

*mf*

*mp*

*mp*

*Alto*

*vc*

50

S  
mor - tis se dent:

A  
mor - tis se dent:

T  
"... of death are sealed..."

B

# add sopranos if more presence is needed

ad

*p*

50

Perc. I

Perc. II

Pno.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*p*

*p*

*p*

*p*

vi

11/16

OB



61

S pe - des no - stros

A pe - des no - stros in vi -

T di - ri - gen - dos, no - stros in vi -

B di - ri - gen - dos, in vi -

*mp*

*mf*

*7*

*5*

61 "direct our footsteps..."

Perc. I

Perc. II

Pno.

*mp*

61

Vln. I div. unis. div.

Vln. II *mp* *Alto*

Vla. *mp* *Tenor*

Vc. *mf*

D.B. *mp*

*7*

*5*

S  
in vi am pa

A  
am, vi am in

T  
am, vi am, pa

B  
am,

"in the way of peace"

Perc. I

Perc. II

Pno.

mf

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

pp

p

mp

72

S  
A  
T  
B

vi - am pa - cis, in vi - am  
 vi - am pa - cis, in vi - am  
 pa - cis, pa - cis, pa - cis, pa - cis,

*Mikol*

*maybe 7 notes left here*

*S*

*A*

*p*

*p*

*p*

*p*

72

Perc. I

Perc. II

Pno.

72

Vln. I

Vln. II

Vla.

Vc.

D.B.

*vz*

*div.*

*ob*

77 G

S pa - cis. Il - lu - mi -

A pa - cis, Il - lu - mi -

T - - - cis, Il - lu - mi -

B - - - cis, Il - lu - mi -

*mp* *mp* *mp* *mp*

77 G *Per 4*

Perc. I *Timp.* *mp*

Perc. II

Pno. *mf*

77 G *div.* *p*

Vln. I unis. *mp*

Vln. II unis. *mf*

Vla. *mp*

Vc. *mp*

D.B. *p* *mp*

*Ob*

81

S  
na - - - re, il - lu - mi -

A  
na - - - re, il - lu - mi -

T  
na - - - re, il - lu - - - mi -

B  
na - - - re, il - lu - - - mi -

Perc. I  
81 Tmp.

Perc. II

Pno.

Vln. I  
81

Vln. II

Vla.  
div.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 94, covers measures 81 to 84. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts have lyrics: 'na - - - re, il - lu - mi -'. The Soprano and Alto parts have blue slurs over the first two notes and a red vertical line with a 'P' below it at measure 83. The Tenor and Bass parts have blue slurs over the first two notes and a red vertical line with a 'P' below it at measure 82. The Percussion I part is marked '81 Tmp.' and has a rhythmic pattern of eighth notes. Percussion II is a simple drum line. The Piano part consists of two staves with a rhythmic accompaniment of eighth notes. The Violin I part has a melodic line with a slur over measures 81-82 and another slur over measures 83-84. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola part has a few notes, including a 'div.' marking. The Violoncello and Double Bass parts have long slurs over measures 81-82 and 83-84.

S  
na - re, Il - lu - mi - na - re,

A  
na - re, Il - lu - mi - na - re,

T  
na - re, Il - lu - mi - na - re,

B  
na - re, Il - lu - mi - na - re,

*mf* *mf* *mf* *mf*

ST/AB UNIS

Tutti

Perc. I  
85 H *mf*

Perc. II  
Sus. Cym *mp* *mf*

Pno.  
*mf*

Vln. I  
85 H *mf* div.

Vln. II  
*mf*

Vla.  
unis. *mf* *ff*

Vc.  
*mf* *ff*

D.B.  
*mf*

80

S  
il - lu - mi - na - re, il - lu - mi - na - re,

A  
il - lu - mi - na - re, il - lu - mi - na - re,

T  
il - lu - mi - na - re, il - lu - mi - na - re,

B  
il - lu - mi - na - re, il - lu - mi - na - re,

89

Perc. I  
Timp. *mf*

Perc. II  
Sus. Cym *mp* *mf*

Pno.

89

Vln. I *legato*

Vln. II *legato*

Vla. *mp legato div.* *f unis.* *ff*

Vc. *mp legato* *f* *ff*

D.B. *legato*

I Energico con brio (♩=116)

93 *accel.*

S il - lu - mi - na - re, II - lu - mi -

A il - lu - mi - na - re, II - lu - mi -

T il - lu - mi - na - re, II - lu - mi -

B il - lu - mi - na - re, II - lu - mi -

*f*

*f*

*f*

*f*

I Energico con brio (♩=116)

93 *accel.*

Perc. I *f*

Perc. II *mf*

Pno. *ff*

I Energico con brio (♩=116)

93 *accel.*

Vln. I *legato* *f* unis.

Vln. II *legato* *ff* div.

Vla. *mf legato* *f*

Vc. *mf legato* *f* unis.

D.B. *legato* *f*

96

S  
na - re, il - lu - mi - na - re,

A  
na - re, il - lu - mi - na - re,

T  
na - re, il - lu - mi - na - re,

B  
na - re, il - lu - mi - na - re,

96 Timp.

Perc. I

Perc. II

Pno.

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*f*

*f* unis.

div.

unis. *ff*

S  
il - lu - mi - na - re, il - lu - mi -

A  
il - lu - mi - na - re, il - lu - mi -

T  
il - lu - mi - na - re, il - lu - mi -

B  
il - lu - mi - na - re, il - lu - mi -

Perc. I  
Perc. II

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

102

S na - re, il - lu - mi - na - re, il -

A na - re, il - lu - mi - na - re, il -

T na - re, il - lu - mi - na - re, il -

B na - re, il - lu - mi - na - re, il -

**J**

102

Perc. I

Perc. II

**J**  
Timp.

*f*

Pno.

102

Vln. I

Vln. II

Vla.

Vc.

D.B.

**J**

*mf*  
div.

*ff*

*ff*

*ff*

105

S  
lu - mi - na - re, glo - ri -

A  
lu - mi - na - re, glo - ri -

T  
lu - mi - na - re, glo - ri -

B  
lu - mi - na - re, glo - ri -

GL

GL

GL

GL

105

Perc. I

Perc. II

Pno.

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*ff*

108

S  
ae, glo - ri - ae, glo - ri -

A  
ae, glo - ri - ae, glo - ri -

T  
ae, glo - ri - ae, glo - ri -

B  
ae, glo - ri - ae, glo - ri -

Perc. I  
108 Timp.

Perc. II

Pno.

Vln. I  
108

Vln. II  
unis.

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 108, 109, and 110. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "ae, glo - ri - ae, glo - ri -". The vocal lines feature long notes with ties and some slurs. The instrumental parts include Percussion I (Timpani), Percussion II, Piano, Violin I, Violin II (marked "unis."), Viola, Violoncello, and Double Bass. The piano part has a complex texture with many slurs and accents. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) provide harmonic support with various rhythmic patterns and slurs. The score is written in a key with two sharps (F# and C#) and a common time signature.

S  
A  
T  
B

*ff*  
*ff*  
*ff*  
*ff*

ae!  
ae!  
ae!  
ae!

Perc. I  
Perc. II

*ff*  
*ff*

Sus. Cym

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*