

PREFACE

LUX AETERNA for chorus and chamber orchestra was composed for and is dedicated to the Los Angeles Master Chorale and its superb conductor, Paul Salamunovich, who gave the world premiere in the Dorothy Chandler Pavilion on 13 April, 1997. Each of the five connected movements in this cycle contains references to Light assembled from various sacred Latin texts. The piece opens and closes with the beginning and ending of the Requiem Mass, with the central three movements drawn respectively from the *Te Deum* (including a line from the *Beatus vir*), *O nata lux*, and *Veni, Sancte Spiritus*.

The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's 'Contre qui, rose' from *Les heures roses* and of *O magnum mysterium*), which run throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on

the text 'Lux perpetua'. The *Domine, speravi* contains, among other musical elements, the cantus firmus 'Herzliebster Jesu' (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on 'Fiat misericordia'. *O nata lux* and *Veni, Sancte Spiritus* are paired songs, the former a central, a cappella motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful 'Alleluia'.

The chorus/organ version of *Lux aeterna* was jointly premiered the weekend of 26–27 April, 1997 in Portland by Oregon's celebrated chamber chorus, Choral Cross-Ties, conducted by Bruce Broome, and by the Los Angeles Master Chorale and its superb conductor, Paul Salamunovich. I would like especially to express my gratitude to organist James Paul Buonemani of St. James' Episcopal Church, Los Angeles, for his invaluable assistance in realizing the organ score.

MORTEN LAURIDSEN

Composer-in-Residence, Los Angeles Master Chorale

PREVIEW ONLY

ORCHESTRA

Flute

Oboe

Clarinet in A

Bassoon

2 Horns in F

Bass Trombone

or Trombone with *F* attachment

Strings

The string movement in the premiere performance for the 120-voice Los Angeles Master Chorale was 12-10-8-6-4. A reduced string section (10-8-6-5-3 or 8-6-5-4-2) may be used with smaller choruses.

Orchestral material available on hire from the publishers

Duration: c.27 minutes

**Banks
Music
Publications**

A a tempo

7

p *mp*

-re. _____ O na - ta lux de lu - mi - ne, Je - su re - demp - tor sae - cu - li, _____ Dig - na - re cle - mens

p *mp*

-re. O na - ta lux de lu - mi - ne, Je - su re - demp - tor sae - cu - li, _____ Dig - na - re cle - mens

p *mp*

-re. _____ O na - - - ta lux, Dig - na - re cle - mens sup - pli -

p *mp*

-re. _____ O na - ta lux de lu - mi - ne, _____ Dig - na - re cle - mens

A a tempo

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The piano part features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The lyrics 'The Rose Tree' are written below the piano part.

10

PREVIEW ONLY

mf *rit.* *a tempo* *rit.*

p

sup - pli - cum, — Dig - na - re cle - mens sup - pli - cum, Lau - des pre - ces - que — su - me

mf *p*

sup - pli - cum, — Dig - na - re cle - mens sup - pli - cum, Lau - des pre - ces - que — su - me

mf *p*

cum, — Dig - na - re cle - mens sup - pli - cum, Lau - des pre - ces - que — su - me

mf *p*

sup - pli - cum, — Dig - na - re cle - mens sup - pli - cum, Lau - des pre - ces - que — su - me

mf *rit.* *a tempo* *rit.*

p

Banks
Music
Publications

127 *f* *ff* *mf*

- le - - lu - ia, al - le - lu ia, - le - lu - ia, al -

- le - - lu - ia, al - le - lu - - ia, al - le - lu - - ia, al -

- le - - lu - ia, al - le - lu - - ia, al - le - lu - - ia, al -

- le - - lu - ia, al - le - lu - - ia, al - le - lu - - ia, al -

f *ff* *mf*

f *ff* *mf*

molto rit. *mp* *mp* *mp* *mp*

130 - le - - lu - ia. A - men, a - men, - - a -

- le - - lu - ia. A - men, - - men, - - a -

- le - - lu - ia. A - men, a - men, - - a -

- le - - lu - ia. A - men, a - men, - - a -

molto rit. *mp* *Meno mosso* (♩ = c.58)

mp

Banks
Music
Publications