

Lux Aeterna

S.A.T.B. divisi chorus with piano

Philip Schuessler



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Dedicated to my father Lewis Schuessler

Note

When confronted with the topic of death, especially in the context of the Communion of a Requiem Mass (as with the typical association of the *Lux aeterna* text), it is difficult for me not to feel overwhelmed or seized up by the sheer timelessness and scope of (and personnel connection to) the concept. Acknowledging death, understanding death and grief as a part of life, is a way of confronting, accepting, and perhaps transcending our daily views of it.

The *Lux aeterna* text is a prayer for the dead. I have chosen to set this text in a way that commemorates the dead in both a reverential and a celebratory way. It is a return for me, in a lot of ways, to a tonal musical grammar – a grammar that still feels fresh and personal to me. As such, it is a musical voice that has never left me despite my forays into other territories – quite the same way that our memories of those who have departed from our lives do not leave us.

This work was written in part at the Brush Creek Foundation for the Arts in Wyoming during a month-long residency in July of 2015.

Text

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

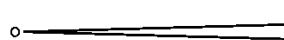
*Let eternal light shine upon them, O Lord
with Thy saints for ever, for art merciful
Grant them eternal rest, O Lord
and may light perpetual shine on them
in the company of Thy saints for evermore
because Thou art merciful*

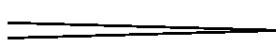
Duration

Ca. 15 minutes

Performance Note

General

 - crescendo da niente

 - diminuendo al niente

 - poco "swells" should be slight and gradual crescendos to and diminuendos from the most recent previous dynamic marking. The increased dynamic should approximate the next loudest dynamic marking (i.e., a poco swell from piano should be to mezzo-piano and then back to piano).

Diagonal lines between voices (such as those that occur in mm. 33 – 37 between the tenor and bass indicate the connection of syllables that are part of the same word. In these instances, the particular word(s) is distributed between voices. These “distributed words” should be connected as seamlessly as possible across the voices.

Sempre - continue in the same way (until otherwise indicated)

Tenuto markings indicate a slight stress (without over emphasis).

Piano

Tenuto markings for the piano indicate a slight stress on the notes without heavily accenting. “Push” the notes.

Pedal indications are generally free.

Quarter-stick or half-stick lid preparation is preferred.

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Tranquillo con rubato $\text{♩} = 48$

Piano

6

Pno.

11

T.

B.

Pno.

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A

14 Surging forward slightly $\text{J} = 55$

S. p — mp lux ae ae-ter

A. p — mp lux ae ae-ter

T. p — mp ae Lux

B. p — mp ae Lux

A

14 Surging forward slightly $\text{J} = 55$

Pno. p $\text{R}\ddot{\text{o}}$ * $\text{R}\ddot{\text{o}}$ *

18

S. mp lu ce at

A. mp lu ce at

T. mp lux ae ter na lu ce at

B. mp lux ae ter na

Pno. p — mp poco mp $\text{R}\ddot{\text{o}}$

J = 48

28

S. *p* ae - ter - num ae -

A. *p* ae - te - num *mp* ae - ter - num *p* ae - ter

T. *p* ae - ter - num *pp* div. ae - ter - num ae -

B. *p* ae - ter - num *pp* div. ae - ter - num ae -

Pno. *pp* * Ped.

31

S. ter ae - ter - num ae - ter - - ae - ter - *mp*

A. num ae - ter - num *mp* ae - ter - num ae - ter - num

T. ter - - num *pp* *poco* ae

B. ter - - num *pp* ter

Pno. *mp* *p* *mp*

34

S. **p** num ae - ter ae - ter - num ae - ter ae - ter -

A. **p** ae - ter - num ae - ter - num **mf**

T. **p** na poco ter

B. ae poco na **p**

Pno. **p** * **pp** **p** **mp**

38 **mf** num **mf** Do - mi - ne **f**

A. **mf** Do - mi - ne

T. unis. **mf** **f** **pp** div. ae -

B. **mf** Do - mi - ne **pp**

Pno. **p** 3 3 **mp** 3 3 **p** **mp** **p** **mp**

A tempo ($\text{♩} = 48$)

42 rit. **p** $\text{♩} = 40$

S. A. T. B. Pno.

ter - num ae - ter - num Do - mi - -
div.
ae - ter - num ae - ter - num Do - mi - -
rit. **mp** $\text{♩} = 40$ A tempo ($\text{♩} = 48$)

p **p** **pp** **pp**

** Ped.*

48 **p**

S. A. T. B. Pno.

Do - mi - ne Do - mi - ne ne ne

ppp **p** **ppp** **pp** **pp** **p**

pp **pp**

B

7

54

Pno.

molto dim. ***pp*** ***PPP***

J = 60

B Lightly, like distant bells

pp

* *Led.*

61

Pno.

mp ***pp***

* *Led.* * *Led.* ***pp***

67

S.

div. ***p***

cum sanc - tis

A.

div. ***p***

cum sanc - tis

T.

unis. ***pp*** *poco* *sempre*

sanc - tis sanc - tis sanc

B.

unis. ***pp*** *poco* *sempre*

sanc - tis sanc - tis sanc - tis

Pno.

mp

p

poco

p *poco*

* *Led.*

71

S.

A.

T.

B.

Pno.

p

pp (no swell)

pp

poco

pp (no swell)

p

* Ped.

* Ped.

75

S.

A.

T.

B.

Pno.

pp

poco

semper

pp (no swell)

pp (no swell)

p

* Ped.

80

S. *p* sanc - tis _____
qui - a pi - us es sanc - tis _____

A. *p* sanc - tis _____
qui - a pi - us es sanc - tis _____

T. *pp* poco
sanc - tis 3 sanc - tis 3 sanc - tis _____

B. *pp* poco *pp* poco *pp* poco *mp*
ter - num sanc - tis sanc - tis sanc - tis _____

Pno. *mp* *p* *mp*
* Ped.

84 unis.

S. *pp* ae - ter - nam ae - ter - nam ae - ter - nam ae - ter - nam

A. *pp* ae - ter - nam ae - ter - nam ae - ter - nam ae - ter - nam

T. *pp* unis. ae - ter - nam ae - ter - nam ae - ter - nam
div. *p* re - qui - em ae - ter - nam

B. *pp* ae - ter - nam ae - ter - nam ae - ter - nam
div. *p* re - qui - em ae - ter - nam

Pno. *p* *mp*
* Ped.

88

S. *poco* *pp* ae - - ter - nam *mp* do - na

A. *poco* ter - nam *mp* do - na

T. ae - ter - nam *unis.* *mp* do - na

B. ae - - ter - nam *unis.* *mp* do - na

Pno. *p* *mp* *mf*

*
Re. *

92

S. *p* eis Do - mi - ne *mp* lux *mf* per - pe -

A. *p* Do - mi - ne *mp* lux *mf* per - pe -

T. *p* eis *mp* lux *mf* per - pe -

B. *p* eis *mp* lux *mf* per - pe -

Pno. *mp* *p* *mp* *p* *mp* *pp* *mp*

*
Re. *

96

S. *poco* *mf*
- tu - a — lu - ce - at eis

A. *poco* *mf*
- tu - a — lu - ce - at eis

T. *poco* *mf* *p*
- tu - a — lu - ce - at eis Do - mi - ne

B. *poco* *mf* *p*
- tu - a — lu - ce - at eis Do - mi - ne

Pno. *pp* *mf* *p* *mf* *pp* *mf* *mf* (*mf*) * *ped.*

100 *p* *mp* *p*,
S. Do - mi - ne

A. *p* *mp* *p*,
Do - mi - ne

T. *mp* *p* *pp*
lux

B. *mp* *p* *pp*
lux ae

Pno. *pp* *mp* *mf* *pp* *(mp)* * *ped.* *pp* *pp* * *ped.*

103

S. *pp* Lux per - - pe - - tu - a

A. *pp* Lux per - - pe - - tu - a

T. *pp* ae - - ter - - na Lux per - - pe - - tu - a

B. *pp* ter - - na Lux per - - pe - - tu - a

Pno. *103* *mp* *p*

* *Led.*

106 *mf* lu - ce - at *p* lu - ce - at eis *f*

A. *mf* lu - ce - at *p* lu - ce - at eis *f*

T. *mf* lu - ce - at eis *p* lu - ce - at

B. *mf* lu - ce - at eis *p* lu - ce - at

Pno. *106* *mf* *p* *mf*

* *Led.*

110

S. $\text{BPM} = 40$
subito *pp*

A. subito *pp*

T. f , subito *pp*

B. f , subito *pp*

Pno. *f* *p*

** Ped.*

C

Andante arioso $\text{BPM} = 72$ *mp*

114

S. ne Do me ne re - qui - em

A. mi ne Do mi ne

T. $\text{BPM} = 72$

B. $\text{BPM} = 72$

C

Andante arioso $\text{BPM} = 72$ *mp*

114

Pno. $\text{BPM} = 72$

** Ped.*

** Ped.*

118

S. ae - ter - nam re - qui - em ae - ter - nam

A. ae - ter - nam re - qui - em ae - ter - nam

T. ae - ter - nam

B. do - na eis ae - ter - nam

Pno. * *Led.*

121 rit.

S. Do - mi - ne lu - ce - at eis

A. Do - mi - ne lu - ce - at eis

T. do - na eis Do - mi - ne lu - ce - at eis

B. Do - mi - ne lu - ce - at eis

Pno. * *Led.*

124 $\text{J} = 66$

S. Gentile $\text{J} = \text{J.} = 44$ pp div.

A. pp div.

T. pp Do - - mi - - ne

B. pp Do - - mi - - ne Do

124 $\text{J} = 66$

Pno. Gentile $\text{J} = \text{J.} = 44$ $poco p$

$* \text{Ped.}$

128

S. Do - - mi - - ne p mi

A. Do - - mi - - ne p ne

T. - mi - - - ne Do - - mi - - ne

B. - mi - - - ne Do - - mi - - ne

128

Pno. pp p cresc. poco a poco

$* \text{Ped.}$

16

130

S.

A.

T.

B.

Pno.

Dying away

Do ne mi - ne

Dying away

Dying away

Dying away

130

mf

mp

mf

mf < *f*

p

* *Rit.*

S. $\frac{12}{8}$ A. $\frac{12}{8}$

133

Pno.

rit.

$\text{♩} = 50$

pp

ppp

p

Rit.

*

D

139 Liltingly $\text{J.} = 66$

S. $\text{B.} \flat \text{B.} \flat \frac{12}{8}$ $\text{cum sanc - tis tu - is}$ $\text{sanc - tis tu - is}$

A. $\text{sanc - tis tu - is}$ $\text{sanc - tis tu - is}$

T. $\frac{3}{8}$

Pno.

D

139 Liltingly $\text{J.} = 66$

Pno. $\text{B.} \flat \text{B.} \flat \frac{12}{8}$ p

B. $\frac{3}{8}$

$\text{P} \text{ed.}$ *

143

S. $\text{B.} \flat \text{B.} \flat \frac{9}{8}$ p

A. $\text{B.} \flat \text{B.} \flat \frac{9}{8}$ p

T. $\text{B.} \flat \text{B.} \flat \frac{9}{8}$ $\text{cum sanc - tis tu - is}$ $\text{sanc - tis tu - is}$

B. $\text{B.} \flat \text{B.} \flat \frac{9}{8}$ $\text{cum sanc - tis tu - is}$ $\text{sanc - tis tu - is}$

143

Pno. $\text{B.} \flat \text{B.} \flat \frac{9}{8}$ p

$\text{P} \text{ed.}$ *

147

S. *mp*
ae - ter - num

A. *mp*
ae - ter - num

T. *pp* *mp*
in ae - ter - num

B. *pp* *mp*
in ae - ter - num

Pno. *pp* — *mp*

Ped. * *Ped.*

151 *>pp*

S. *>pp*

A. *>pp* *pp*
pi

T. *>pp* *pp*
a

B. *>pp* *pp*
qui

Pno. *p* *ppp* *mp*

* *Ped.*

154

S. *pp* us *f* es | 9 8 |

A. es | 9 8 |

T. es | 9 8 |

B. es | 9 8 |

Pno. *mf* | *ppp* — *mf* | *p* — *mp* | *poco p*
** Ped.* ** Ped.*

157

S. *pp* pi - us es | *p* in ae |

A. *pp* pi - us es | *p* in ae |

T. *pp* pi - us es | *p* in ae |

B. *pp* pi - us es | *p* in ae | *mp* *mf*

Pno. | *p* | *p* | *mf*

** Ped.* ** Ped.*

160

S. *f* - ter - - num *mp* *mf*

A. *f* subito *p* - ter - - num *mp* ae - ter -

T. *f* subito *p* - ter - - num ae - ter - num *mp* ae - ter - num

B. *f* - ter - - num *mp* *mf*

Pno. 160 *ppp* *f* *mf*

poco rit.

162

S. *ppp*

A. num ae - ter - num *pp* ae - ter - num *ppp* ae - ter - num

T. ae - ter - num *pp* ae - ter num *ppp* ae - ter num

B. *ppp*

poco rit.

Pno. *ppp* let ring *pp*

** Qd.*

E

$\text{J} = 50$
div.
pp

T. 165 ae - ter - num ae - ter - num ae - ter - num

B. ae - ter - num ae - ter - num ae - ter - num

E

$\text{J} = 50$
mp ***pp*** ***mp*** ***pp*** ***p***

Pno.

* *Reed.* * *Reed.*

S. 170

qui - a pi - us es

A.

div. ***p*** qui - a pi - us es ***mf***

T.

p qui - a pi - us es unis. ***mp*** Do - mi -

B.

p qui - a pi - us es unis. ***mp*** Do - mi -

Pno.

170 ***p*** * *Reed.*

Timelessly, ponderously

p

175

S. **A.** **T.** **B.** **Pno.**

pp ae-ter - num ae - ter - num ae - ter - num ae -
ae - ter - num ae - ter-num ae - ter - num ae -
ne
p

Timelessly, ponderously

pp

***** ***Ped.***

180

A. **Pno.**

ter ae - ter - num ae - ter - num ae - ter - num ae -
ter - num ae - ter - num ae - ter - num ae - ter - num ae -

p

**** Ped.***

A. ter ae - ter - num ae - ter - num ae - ter - num ae -
ter - num ae - ter - num ae - ter - num ae - ter - num ae -

T. *poco*
pp sanc - tis 3 semper

B. *poco*
pp sanc - tis 3 sanc -

Pno.

184

* Ped.

S. 188 *p* re - qui - em ae - ter - num

A. ter ae - ter - num ae - ter - num ae - ter - num ae -
ter - num ae - ter - num ae - ter - num ae -

T. *semper* sanc - tis 3 sanc - tis 3 sanc - tis 3 tu - is
pp (no swell)

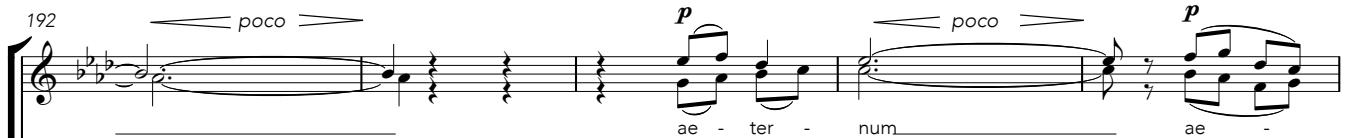
B. tis 3 sanc - tis 3 sanc - tis 3 tu - is 3

Pno.

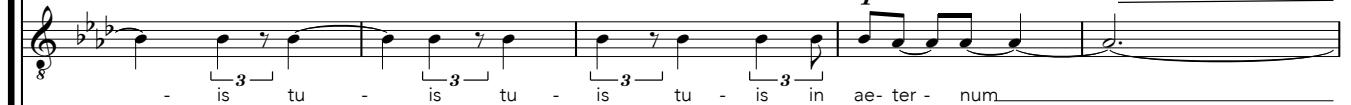
188

* Ped.

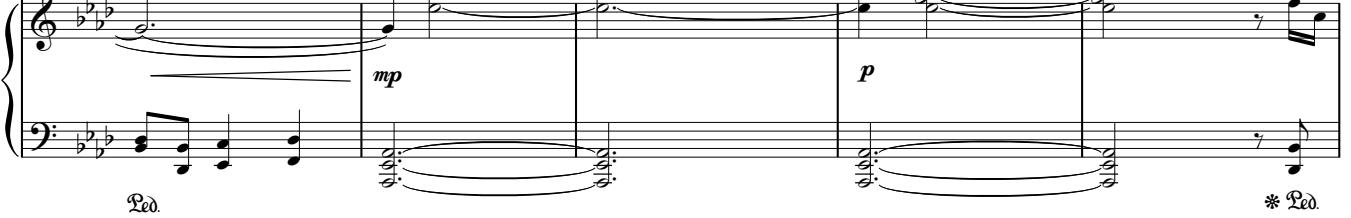
192 *poco*

S. 

A. 

T. 

B. 

Pno. 

Led. * *Led.*

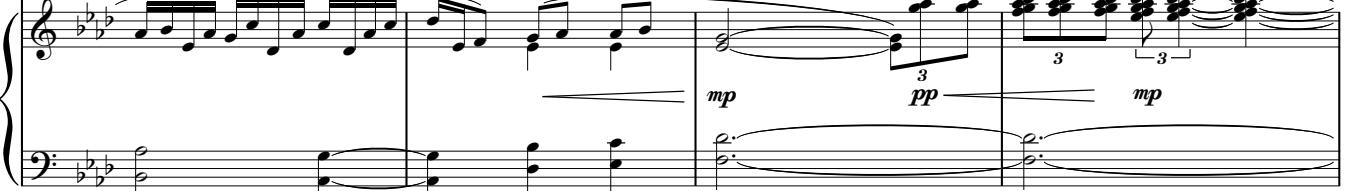
197 *pp*

S. 

A. 

T. 

B. 

Pno. 

* *Led.*

201

S. ae num ter

A. ter ae

T. *pp* ae ter

B. *pp* ae ter

Pno. *p* *mp* *pp* *mp* *pp*

* Ped.

206

S. num ae-ter

A. num ae-ter

T. num ae-ter ae-ter

B. num ae-ter ae-ter

Pno. *p* *mp* *mp* *pp* *mf*

211 *ppp*

S. - num* (mm) unis. mm

A. - num* (mm) unis. mm

T. - num* (mm) mm

B. - num* (mm)

Pno.

Evenly, plaintively
ppp let ring *p*
* *Reo.*

217 *dim. poco a poco* mm mm

A. *dim. poco a poco* mm mm

T. *dim. poco a poco* mm

B. *dim. poco a poco* mm

Pno.

* *Reo.* * *Reo.*

* Slowly close to humming on the "mm" of "-num"

222

S. mm

A. mm

T.

B.

222

Pno. **pp**

* *Lead*

let ring and fade

This musical score page contains five staves. The top four staves (Soprano, Alto, Tenor, Bass) are vocal parts, each with a single note followed by a fermata. The bottom staff is for the piano, featuring a dynamic marking 'pp' and a performance instruction 'let ring and fade'. A note 'Lead' with an asterisk is also present.