

CHAMBER ORCHESTRA SCORE

ILLUMINARE

ELAINE HAGENBERG



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for SATB chorus

Commissioning Ensembles

Arlington Master Chorale conducted by Randy Jordan

Cherry Creek Chorale conducted by Brian Leatherman

Chorale Midwest conducted by Dr. Bradley Barrett

Des Moines Choral Society conducted by Dr. James Rodde

Festival Singers of Florida conducted by Dr. Kevin Fenton

Master Singers conducted by Dr. Gary Schwartzhoff

newVoices Choir conducted by Dr. Phillip Swan

Two Rivers Chorale conducted by Timothy Sawyer

University of Portland Singers conducted by Dr. David De Lyser



Elaine Hagenberg
MUSIC

CHAMBER ORCHESTRA

INSTRUMENTATION

Flute

Oboe

2 Horns in F

2 Percussion

Percussion 1: timpani (4), mid tom with a wood mallet

Percussion 2: suspended cymbal, bass drum with a wood mallet

Piano

Violin I

Violin II

Viola

Cello

Double Bass (C-extension preferred)

CONTENTS

1. Splendor	5
2. Caritas	27
3. Nox	41
4. Munera pacis	60
5. Illuminare his	77

Duration — 24 minutes

1. Splendor

Saint Ambrose (340-397)

Splendor paterna gloriae,
de luce lucem proferens,
lux lucis et fons luminis,
diem dies illuminans.

Splendor of God's glory,
brings forth light from light,
light of light, light's living spring,
Day, all days illuminates.

2. Caritas

Hildegard von Bingen (1098-1179)

Caritas abundat in omnia,
de imis excellentissima
super sidera,
atque amantissima in omnia,
Quia summo regi
osculum pacis dedit.

Love abounds in all,
from the depths most excellent
to beyond the stars,
and loving toward all,
she has given the highest king
the kiss of peace.

3. Nox

Kyrie eleison. Christe eleison.

Lord have mercy. Christ have mercy.

Aurelius Prudentius Clemens (348-413)

Nox et tenebrae et nubila,
confusa mundi et turbida.
Caligo terrae scinditur,
percussa solis spicula.

Night and darkness and fog,
confused world and turmoil.
Dark gloom tears the earth,
beats and stabs the sun.

4. Munera pacis

Saint Gregory (540-604)

Ecce jam noctis tenuatur umbra,
Lux et auroræ rutilans coruscat:
Suplices rerum Dominum canora
Voce precemur:

Ut reos culpæ miseratus, omnem
Pellat angorem, tribuat salutem,
Donet et nobis bona sempiternae
Munera pacis.

Behold, already night and shadows taper off
Light and dawn sparkle and quiver
We humbly beg the Lord through song
Our voices pray:

Though we are guilty, view us with compassion
Banish anguish, bestow health
Grant us everlasting goodness
Give us peace.

John 14:27

Peace I leave with you, my peace I give to you: not as the world giveth, give I to you.
Let not your heart be troubled, neither let it be afraid.

5. Illuminare his

Canticle of Zechariah (Luke 1:68-79)

Illuminare his qui in tenebris
et in umbra mortis sedent:
ad dirigendos pedes nostros in viam pacis.

Illuminate those in darkness
and in the shadow of death are seated
direct our footpath in the way of peace.

ILLUMINARE

I. Splendor

ELAINE HAGENBERG
(ASCAP)

Maestoso ($\text{♩} = 112$)

Flute

Oboe

Horn in F 1/2

Percussion I Timpani

Percussion II

Piano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

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A 13

Fl.

Ob.

Hn. 1 2

Perc. I

Perc. II

Pno.

S

glori-ae, glori-ae, glori-ae, glori-ae, glori-ae, glori-ae,

A

glori-ae, glori-ae, glori-ae, glori-ae, glori-ae, glori-ae,

T

8 glori-ae, glori-ae, glori-ae, glori-ae, glori-ae, glori-ae,

B

glori-ae, glori-ae, glori-ae, glori-ae, glori-ae, glori-ae,

Vln. I

Vln. II

Vla.

Vc.

D.B.

Flute, Oboe, Bassoon, Piano, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Cello, Double Bass

This musical score page shows a multi-part setting for a choral piece. The vocal parts (Soprano, Alto, Tenor, Bass) sing the melody 'glori-ae' in unison. The piano accompaniment features eighth-note chords. The orchestra includes Flute, Oboe, Bassoon, Percussion I, Percussion II, and strings (Violin I, Violin II, Cello, Double Bass). The score is in common time, key signature of A major (two sharps), and measures 13 are indicated. Measure 13 consists of six measures of vocal and piano parts followed by six measures of instrumental parts. The vocal parts enter at measure 13, singing 'glori-ae' in unison. The piano part provides harmonic support with eighth-note chords. The instrumental parts play eighth-note patterns, primarily on the piano and strings. The vocal parts continue to sing 'glori-ae' throughout the section.

25

Fl.

Ob.

Hn. 1
Hn. 2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

C

mp *p*

p

mp legato

C *mp*

mp

mp

mp

mp

mp

p legato

p legato

p legato Solo

mf express.

p legato

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

unis. unis.

31

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

leggiero

p legato

p

p

pp

p

36

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p legato

lu - ce lu - cem pro - fe -

rens,

PREVIEW

This musical score page contains ten staves of music. The top five staves include Flute, Oboe, Horn (two parts), Percussion I, and Percussion II. The middle section features a piano staff and three vocal parts: Soprano (S), Alto (A), and Tenor (T). The bottom five staves include Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts sing a phrase with lyrics: "lu - ce lu - cem pro - fe -". The Alto part also sings "rens,". Dynamic markings include *p legato*. The page number 13 is in the top right corner, and a large diagonal watermark reading "PREVIEW" is across the center.

D

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S.

A.

T.

B.

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

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

D

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tutti

p

mp

45

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

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

A

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

T

8

pro - fe - rens,

B

de lu - ce

Vln. I

Vln. II

Vla.

Vc.

D.B.

PREVIEW

This musical score page contains ten staves of music. The top section includes staves for Flute (Fl.), Oboe (Ob.), Horn (Hn. 1, 2), Percussion I (Perc. I), Percussion II (Perc. II), and Piano (Pno.). The middle section features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom section includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score is marked with measure numbers 45 at the beginning of each staff. Various dynamics are indicated, such as *mp* (mezzo-forte) and *p* (piano). A large diagonal watermark reading "PREVIEW" is overlaid across the middle of the page.

50

Fl.

Ob. *mp* *p*

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T *p*
O

B lu - cem pro - fe - rens,

Vln. I

Vln. II

Vla.

Vc. *mf* *mp*

D.B. *p*

REVIEW

E Ethereal

55

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

E Ethereal

55

S

A

T

B

E Ethereal

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

2. Caritas

Andante ($\text{♩} = 60$)

Piano *p dolcissimo*

Violin I *dolcissimo Solo*

Violin II *p*

Viola *p*

Cello *p*

Double Bass

Tutti *pp dolcissimo Solo*

mf

Pno.

Vln. I *Tutti* *p*

Vln. II *mp* *p*

Vla.

Vc. *p*

D.B.

div. *pp* *v*

A

I7

Fl.

Ob.

Hn. 1
2

Perc. II

Pno.

A *semplice, molto espressivo*

I7

S1

S2

A1

A2

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

V unis.

pp

p

mp

p

V

pp

p

pp

pp

28

poco rit.

Fl.

Ob.

Hn. 1
2

Perc. II

Pno.

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 —

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco rit.

33 *a tempo*

Fl.

Ob.

Hn. 1
2

Perc. II

Pno.

S1

S2

A1

A2

Vln. I

Vln. II

Vla.

Vc.

D.B.

a tempo

pp

ra, ————— in om - ni - a,

pp

ra, ————— in om - ni - a,

mp

at - que ————— a - man - tis - si - ma, ————— om - ni - a,

pp

ra, ————— at - que ————— a - man - tis - si - ma,

a tempo

pp

(melody)

p

(melody)

(end melody)

mp

pp

p

pp

p

C

40

Fl.

Ob.

Hn. 1
2

Perc. II

Pno.

C

40

S

A

T
8

Basses

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

C

40

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

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

45

Fl.

Ob.

Hn. 1
2

Perc. II

Pno.

p

S

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

p

A

i - mis, 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

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

45

Vln. I

p

Vln. II

Vla.

mp

Vc.

p

D.B.

p

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

Musical score page 50. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon 1 (Hn. 1), Bassoon 2 (Hn. 2), Percussion II (Perc. II), Piano (Pno.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Double Bassoon (Vcl.). The vocal parts sing in Spanish: "si - de - ra, su - per si - de - ra," "si - de - ra, ex - cel - len - ti - si - ma, su - per si - de - ra," "si - de - ra, ex - cel - len - ti - si - ma, su - per si - de - ra," and "si - de - ra, ex - cel - len - ti - si - ma, su - per si - de - ra." The piano part features eighth-note patterns. The strings provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 50 are indicated above the vocal staves.

55

poco rit. *a tempo*

Fl.

Ob.

Hn. 1
2

Perc. II

Pno.

S

A1

A2

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

ra,

poco rit. *a tempo*

Solo

Tutti

pp

p

mp

3. Nox

Solenne ($\bullet = 60$)

Flute

Oboe

Horn in F 1 2

Percussion I

Percussion II

Piano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Solenné (♩ = 60)

Solenné (♩ = 60)

A

10

E1

Ob.

Hn. 1

Perc. II

Pno.

A

10

mf

Chari

2

mp

Ky - ri - e,

Ky - ri - e____ e - le - i - son._____

T

B

A

10

Vln

Vln. I

Vla

Vc

D.B

B Allegro con fuoco $\text{♩} = 144$

27

Fl.

Ob.

Hn. 1 2 a2.
f

Perc. I
Mid Tom (with a wooden mallet)

Perc. II
Bass Drum (with a wooden mallet)
f

Pno.
f

B Allegro con fuoco $\text{♩} = 144$

S

A

T

B

27

Vln. I
f

Vln. II
f

Vla.
ff

Vc.
ff

D.B.
ff

37

Fl.

Ob.

Hn. 1
2

Perc. I
Tom
B. D.

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

nox et te - ne - brae, nox, nox, nox et te - ne - brae,
nox et te - ne - brae, nox, nox, nox et te - ne - brae,
nox et te - ne - brae, nox, nox, nox et te - ne - brae,
nox et te - ne - brae, nox, nox, nox et te - ne - brae,

37

D

43

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

D

43

f

f

f

f

f

f

f

E

48

Fl.

Ob.

Hn. 1
2

Perc. I

B. D.

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

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

48

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tom

f

E

53

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

F

59

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Con-fu - sa mun-di,

con - fu - sa mun-di,

Con-fu - sa mun-di,

con - fu - sa mun-di,

59

S

A

T

B

Con-fu - sa mun-di,

con - fu - sa mun-di,

Con-fu - sa mun-di,

con - fu - sa mun-di,

59

Vln. I

Vln. II

Vla.

Vc.

D.B.

Con-fu - sa mun-di,

con - fu - sa mun-di,

Con-fu - sa mun-di,

con - fu - sa mun-di,

Con-fu - sa mun-di,

con - fu - sa mun-di,

Con-fu - sa mun-di,

con - fu - sa mun-di,

Con-fu - sa mun-di,

con - fu - sa mun-di,

Con-fu - sa mun-di,

con - fu - sa mun-di,

65

Fl.

Ob. *mp*

Hn. 1
2

Perc. I

Perc. II

Pno.

S

nox et te - ne - brae,

mp

A

nox et te - ne - brae,

T

con - fu - sa mun-di,

B

con - fu - sa mun-di,

Vln. I

pp legato

Vln. II

pp legato

mp

Vla.

pp legato

mp

Vc.

p legato

D.B.

G

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

7I

mf

mf

Tom

B. D.

mp

nox, nox, con-fu-sa mun-di, con-fu-sa mun-di,

con-fu-sa mun-di, con-fu-sa mun-di, nox, nox, con-fu-sa mun-di, con-fu-sa mun-di,

con-fu-sa mun-di, con-fu-sa mun-di, nox — et te - ne - brae, con - fu - sa mun-di, con - fu - sa

con-fu-sa mun-di, con-fu-sa mun-di, nox — et te - ne - brae, con - fu - sa mun-di, con - fu - sa

div.

mf

unis.

7I

mf

mf

mf

mf

mf

mf

77

Fl.

Ob.

Hn. 1 2

Perc. I

Perc. II

Pno.

S

nox, nox, te - ne - brae, nu - bi - la, nox et te - ne-brae,

A

nox, nox, te - ne - brae, nu - bi - la, nox et te - ne-brae,

T

8 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,

Vln. I

77 div.

Vln. II

Vla.

Vc.

D.B.

77 unis. V V

H

div.

f

77

4. Munera Pacis

Lento ($\text{♩} = 60$)

Flute

Oboe

Horn in F 1 2

Percussion I

Percussion II

Piano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

semplice **p**

Ec - ce jam noc - tis te - nu -
p

Ec - ce jam noc - tis te - nu -
p

Ec - ce jam noc - tis te - nu -
p

Ec - ce jam noc - tis te - nu -

Lento ($\text{♩} = 60$)
(melody)
div.

p legato

unis. **(end)**

(melody) **(end)**

mp

p legato

(melody)

div. **(end)**

unis.

mp legato

p

pp

13

poco rit. a tempo

F1.

Ob.

Hn. 1
2

Perc. II

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

19 rit.

Fl. Ob. Hn. 1 2 Perc. II Perc. II

Pno.

S. no - ra, ca - no - ra rit.

A. no - ra, ca - no - ra, vo - ce pre - ce - mur, vo - ce pre - ce -

T. no - ra, ca - no - ra, vo - ce pre - ce - mur, vo - ce pre - ce -

B. no - ra, ca - no - ra, vo - ce pre - ce - mur:

Vln. I rit.

Vln. II f mp p mp p

Vla. mp div.

Vc. mp

D.B. mp p

B Adagio sostenuto ($\text{♩} = 66$)

Fl.

Ob.

Hn. 1
2

Perc. II

Perc. II

Pno.

Timpani

25

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

B Adagio sostenuto ($\text{♩} = 66$)

pp

p

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,

pp

pp

8 mur:

mi - se - ra - tus, om - nem,

B Adagio sostenuto ($\text{♩} = 66$)

pp

unis.

pp

p

pp

pp

rit.

Fl.

Ob.

Hn. 1
2

Perc. II

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

37

tri - bu - at sa - lu - tem,

rit.

tri - bu - at sa - lu - tem,

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

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

tri - bu - at sa - lu - tem, sa - lu - tem, tri - bu - at sa - lu - tem, rit.

37

C
42Adagio espressivo ($\text{♩} = 72$)

Fl.

Ob.

Hn. 1
2

Perc. II

Perc. II

Pno.
C
42 Adagio espressivo ($\text{♩} = 72$)

S

A
mp

T

B

Do - net et
Do - net et no - bis bo - na sem - pi - ter - nae,

C
42Adagio espressivo ($\text{♩} = 72$)

Vln. I
p

Vln. II

Vla.

Vc.
p

D.B.

Semplice e teneramente
a tempo

E

58 rit.

Fl. *mf* *f*

Ob. *mf* *f*

Hn. 1 2 a2. *mf* *f*

Timp. *mf* *ff*

Perc. II *mf* *ff*

Perc. II

58

Pno. *mf* *ff* *subito p* *mp* *p* *mp*

58 rit. *mf* *f* *subito p* a tempo E

S mu - ne - ra pa - cis. *mf* *f* *subito p*

A pa - - - - cis. *mf* *f*

T mu - ne - ra *mf* *f* *subito p* *mp* *Optional tenor solo*

B

Peace I leave with you, my

58 rit. *mf* *f* *subito p* *pp*

Vln. I *mf* *f* *subito p* *pp*

Vln. II *mf* *f* *subito p* *pp*

Vla. *mf* *f* *subito p* *pp*

Vc. *mf* *f* *unis.* *subito p* *pp*

D.B. *mf* *ff* *subito p* *pp*

rit.

F *a tempo*

Fl. *mp* *f*

Ob. *mp* *f*

Hn. 1 2 *f*

Timp.

Perc. II

mp *f*
Suspended cymbal

Perc. II

Pno. *mp* *f*

rit. *mp* *f*

S peace to you, — peace to you. — *mp*

A peace to you, — peace to you. — Let

T solo *mp* *f* *rit.* *mp* *f* *rit.* *mp* *f*

8 Tutti peace to you, — peace to you. — Let

B peace to you, — peace to you. —

End tenor solo

Vln. I *f* *ff* *f*

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

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

Vc. *f* *div.* *f*

D.B. *f*

5. Illuminare his

Moderato con moto ($\text{♩} = 108$)

Flute

Oboe

Horn in F $\frac{1}{2}$

Percussion I

Percussion II

Piano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

pp *leggiero*

p

Moderato con moto ($\text{♩} = 108$)

pp (*melody*)

mp

div.

pp

78

6

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp (melody)

mf

(end melody)

unis.

PREVIEW

This musical score page contains ten staves of music. The top five staves include Flute, Oboe, Horn (two parts), Percussion I, and Percussion II. The middle section consists of vocal parts: Soprano, Alto, Tenor, and Bass. The bottom five staves feature String instruments: Violin I, Violin II, Cello, Double Bass, and Bassoon. The score is divided into measures by vertical bar lines. Various dynamics are indicated, such as *pp*, *mp*, *mf*, and *unis.*. Performance instructions like '(melody)' and '(end melody)' are also present. A large, diagonal 'PREVIEW' watermark is overlaid across the page.

80

I4

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Suspended cymbal

p

Pno.

I4

accel.

S

A

T

B

unis.

div.

accel.

Vln. I

p

Vln. II

mf

unis.

(melody)

Vla.

mp

Vc.

D.B.

div.

mp

mp

accel.

(end melody)

(end melody)

This page contains two systems of musical notation. The top system (measures 80-81) includes parts for Flute, Oboe, Bassoon (1st and 2nd), Percussion I, Percussion II, and Piano. The piano part features a sustained bass note with eighth-note patterns above it. Measure 81 includes dynamic markings *mp*, *a2.*, and *p*, along with a performance instruction for a suspended cymbal. The bottom system (measures 82-83) includes parts for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. Violin I starts with a sustained note followed by eighth-note patterns, with dynamics *p*, *mp*, and *unis.*. Violin II and Viola provide harmonic support with sustained notes and eighth-note patterns. Cellos and Double Bass play sustained notes. The vocal parts sing eighth-note patterns. Measure 83 concludes with dynamic *mp* and performance instructions for ending melodic lines.

A Più mosso con energico (♩=112)

81

18

Fl.

Ob.

Hn. 1 2
Timpani

Perc. I

Perc. II

Pno.

A Più mosso con energico (♩=112)

18

S

A

T

B

A Più mosso con energico (♩=112)

18

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

Hn. 1
2

Timp.

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

il - lu - mi - na -

legato

legato

legato

legato

legato

legato

PREVIEW

mf

B

26

Fl.

Ob. *f*

Hn. 1 2 *mf*

Perc. I *f*

Perc. II

Pno. *f*

S *f*

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

A *f*

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

T *f*

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

B *f*

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

legato

legato

legato

84

30

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

30

div.

legato

legato

legato

PREVIEW

Score details: The score consists of ten staves. The top four staves are woodwind and percussion parts: Flute, Oboe, Bassoon 1 & 2, and two Percussion parts. The next three staves are vocal parts: Soprano, Alto, and Tenor/Bass. The bottom three staves are string parts: Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts sing the lyrics 'na - - - re, il - lu - mi - na - - -' and 'il - lu - mi - na - re, il - lu - mi - na - - -'. The score includes dynamic markings like forte (f), soft (s), and piano (p). Performance instructions include 'Timp.' (timpani), 'div.' (divide), and 'legato' markings. The tempo is marked as 30. The key signature is B-flat major (two flats).

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Sus. Cym

Pno.

S

A

T

B

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

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf
div.
unis.
mf
ff
mf
ff

98

96

Fl.

Ob.

Hn. 1
2

Perc. I

Timp.

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

PREVIEW

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

96

f unis. >

div. > >

f unis. ff >

ff > > >

f

ff

ff > > >

f

Fl. 99
 Ob.
 Hn. 1 2
 Perc. I
 Perc. II
 Pno.
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

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

div. *f* unis.
div.
f
ff

100 102

Fl.

Ob.

Hn. 1 2

Perc. I

Perc. II

Pno.

S

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

A

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

T

8 na - re, il - lu - mi - na - re, il -

B

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

Vln. I

102

mf

div.

Vln. II

Vla.

unis.

Vc.

ff

D.B.

J

ff

Temp.

f

J

ff

Fl. 105
 Ob.
 Hn. 1 2
 Perc. I
 Perc. II
 Pno.
 S 105 lu - - - mi - na - re, glo - - - ri -
 A lu - - - mi - na - re, glo - - - ri -
 T 8 lu - - - mi - na - re, glo - - - ri -
 B lu - - - mi - na - re, glo - - - ri -
 Vln. I 105
 Vln. II
 Vla.
 Vc.
 D.B.

The musical score consists of ten staves of music for various instruments and voices. The instruments include Flute (Fl.), Oboe (Ob.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Bassoon (Vc.). The score is in common time, with a key signature of two sharps. Measure numbers 105 and 101 are indicated at the top right. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "lu - - - mi - na - re, glo - - - ri -". The piano part features a rhythmic pattern of eighth and sixteenth notes. The strings provide harmonic support with sustained notes and rhythmic patterns. The woodwind section (Flute, Oboe, Horn) and percussion provide rhythmic drive and texture. The bassoon and double bass provide deep harmonic foundation. The overall style is a blend of choral and instrumental music, likely from a classical or operatic work.

102

108

Fl.

Ob.

Hn. 1
2

Perc. I

Perc. II

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tim.

ff

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

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

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

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

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

unis.

Fl. III

Ob.

Hn. 1 2 8 f

Perc. I

Perc. II Sus. Cym f

Pno. 8va-1

S III ff 8 ae!

A ff ae!

T ff ae!

B ff ae!

Vln. I III f

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves. The top staff is for Flute (Fl.), followed by Oboe (Ob.). The next two staves are for Horn (Hn. 1 and Hn. 2). The fifth staff is for Percussion I (Perc. I) and the sixth for Percussion II (Perc. II). The piano part (Pno.) is on the seventh staff, with a dynamic marking of 'ff' and a tempo of '8va-1'. The vocal parts (Soprano, Alto, Tenor, Bass) are grouped together on the eighth staff, each singing 'ae!' on a single pitch. The ninth staff is for Violin I (Vln. I), and the tenth for Violin II (Vln. II). The bottom two staves are for Viola (Vla.) and Cello (Vc.), respectively. The Double Bass (D.B.) has its own staff at the very bottom. The score is marked with measure numbers 1 through 8 above the vocal parts. Various dynamic markings are present, including 'ff', 'III', and 'f'. Performance instructions like 'Sus. Cym' for Percussion II and specific dynamics for the piano and vocal parts are also included.



Elaine Hagenberg
MUSIC

EH1011A



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