

Full Score

Patrick Harrex

Lux aeterna



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## performance directions

The work should be perceived as a continuum of sound, so should be sung/played smoothly throughout with no marked breaks before entries of the chorus or organ.

Dynamics: from *ppp* to *p*; these are relative. Performance conditions and the abilities of the singers will dictate absolute levels, but the overall impression should be (very) quiet.

Except for the passages between the marks **H** and **Γ**, the organ should always be in the background. Stops with a distinctly different tone quality should be selected for each of the two manuals, preferably flute and oboe, or strings if the oboe sound is too strident. Generally use 8' stops only; if others are added, remember that the overall dynamic is to be quiet. At certain places, however, it may be helpful to the chorus for their notes to be brought out slightly, and momentarily, where these are anticipated or duplicated in the organ part.

The chorus starts from nothing; the start should be imperceptible, so the conductor should use the smallest possible gesture, or even no gesture, to indicate the first entry of the chorus.



: select any pitch within this range.



: sing for indicated duration at this approximate pitch (each singer at own pitch).



: hold note (approximate pitch, see above) to end of beam.



: place the notes approximately where indicated in the bar (each singer independent of others).

At the start and at bar 56 the chorus have a choice of vowel sounds. Each singer should select his / her own sound and note. At bar 1 the pitch is not precisely notated, so a selection must be made from the indicated range. At bar 56, select one of the given notes. At both bars 1 and 56, the conductor should ensure, in advance, that at least the extreme pitches/ notes are covered.

for Andrew Charity and the West Barnes Singers

# Lux aeterna

Patrick Harrex  
(1999 - revised 2001)

The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, each with a vocal line and a lyric line. The lyrics are: "breathe at will: gradually 'tune in' to next chord \*", "u/ae", and "niente". The organ part consists of three staves: (flute), (oboe/strings), and Ped. The piano part consists of two staves, with the bottom staff labeled "Piano (rehearsal only)". The score includes dynamic markings such as *pp*, *p*, and *ppp*. A box highlights an optional piano part in the second system.

\* voices start anywhere within the indicated range, then slide towards or pitch notes directly into next chord.

2 ♩ = 36 (♩ = 72)

S.

A.

T.

B.

Org.

Pno

7

S.

A.

T.

B.

Org.

Pno

accel.

pp

ppp

pp

accel.

p

pp

p

pp

accel.

♩=48 (♩=96)  
sempre legato

13

S. *Lux*  
*p* ae - ter - na lu - ce - at e -

A. *u*  
*p* a e

T. *x(s)*  
*p* lu t

B. *Lu*  
*p* t t t t t t t t n c(h) e  
*pp* *p*

Org. *(pp)*

Pno *p* *(r.h.)*

18

S. is, Do - mi - ne, cum san -

A. unis. i o i u

T. s m m n

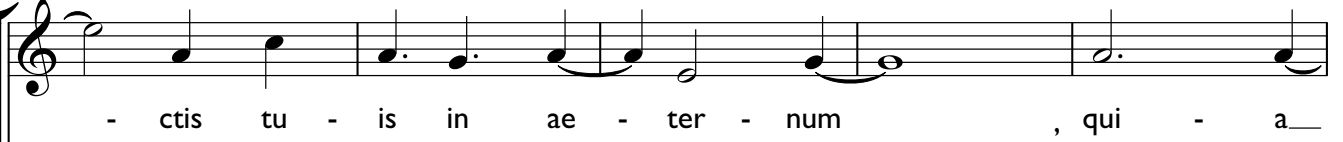
B. is, D(o) n c(u) c c c s  
pp p

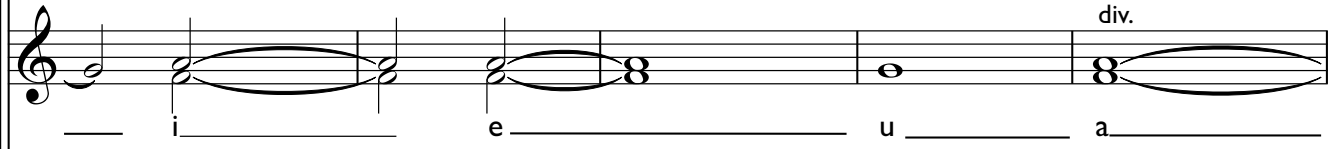
Org. Organ accompaniment consisting of two staves with various chords and melodic lines.

Cello accompaniment consisting of a single staff with a melodic line.

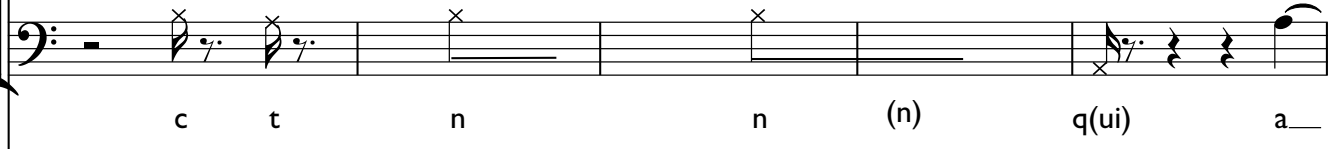
Pno Piano accompaniment consisting of three staves with complex chordal and melodic textures.

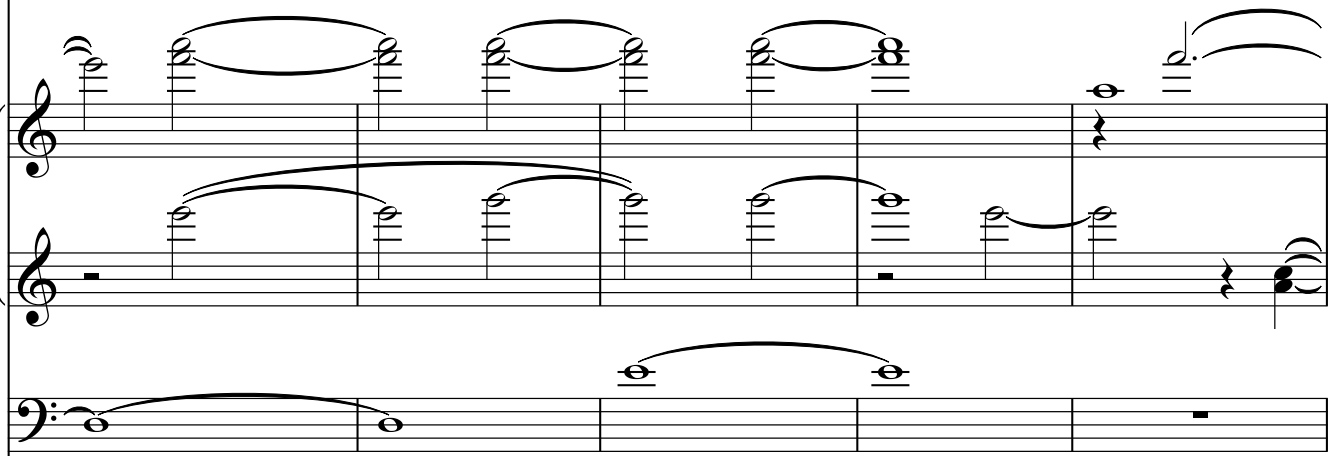
22

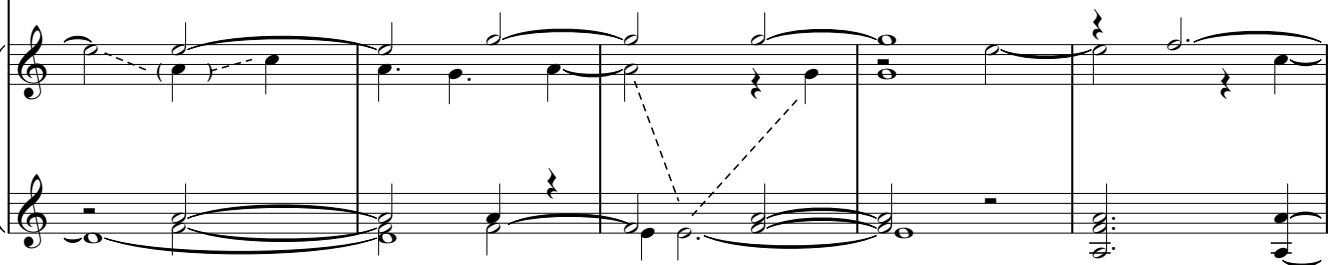
S. 

A. 

T. 

B. 

Org. 

Pno 



27

S. *pi - us es* (s)

A. *i u* (s) *unis.*

T. *s* (s)

B. *p s* (s)

Org.

Pno

*H*

*p pp ppp*

*pp p pp ppp*

32

S. Re - qui - em ae - ter - - nam  
*pp*

A. Re - qui - em ae - ter - nam  
*pp*

T. m - t t t n m  
*pp*

B. Re - qui m  
*pp*

Org. *pp* *ppp*

Pno *pp* *ppp*

37

S.

do - na e - is , Do - mi - ne ,

A.

do - na e - is , m

T.

d(o) n(a) s D(o) n

B.

s n

Org.

ppp

Pno

l.h.

42

S. et lux per - pe - tu - a

A. et lux (x) s

T. t t t x(s) pp t t t

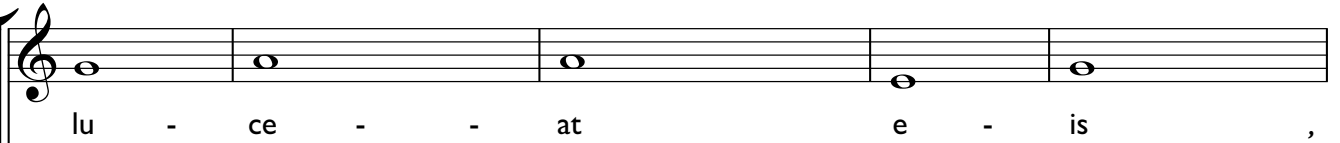
B. t t t p(er) p p pe - tu - a

Org. pp H 5

Pno pp 5

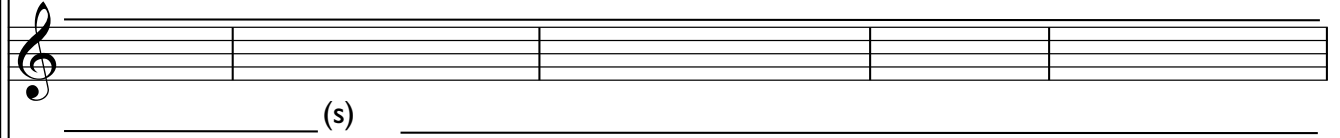
46

S.



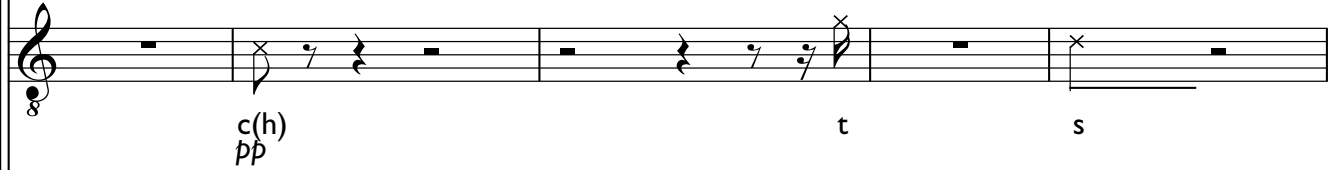
lu - ce - - at e - is ,

A.



(s)

T.



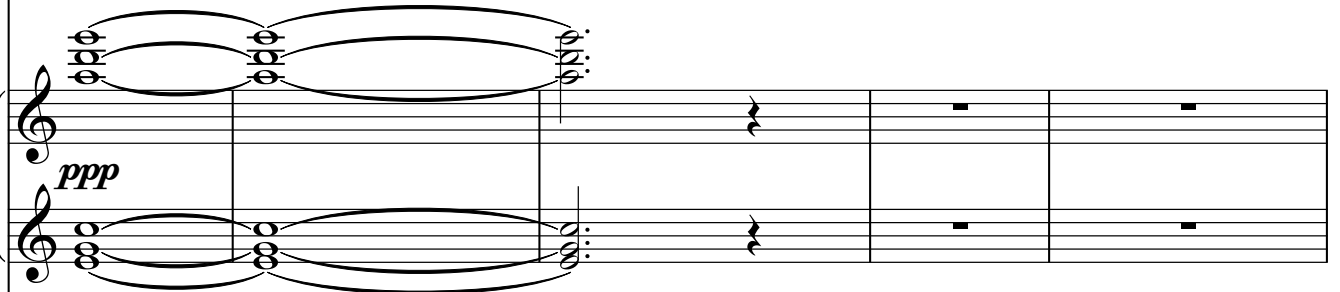
*pp* c(h) t s

B.

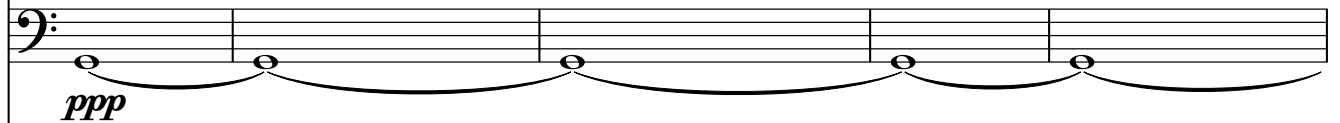


lu - ce - - a - t s

Org.



*ppp*




*ppp*

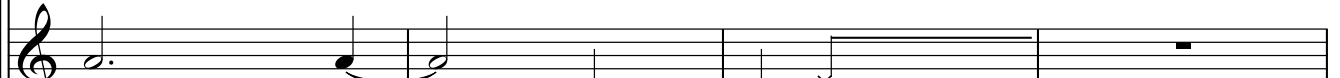
Pno




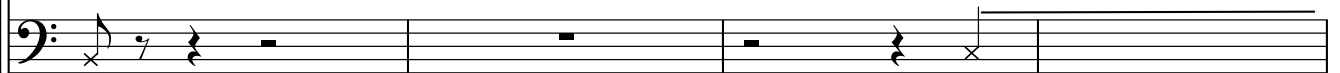
\*)

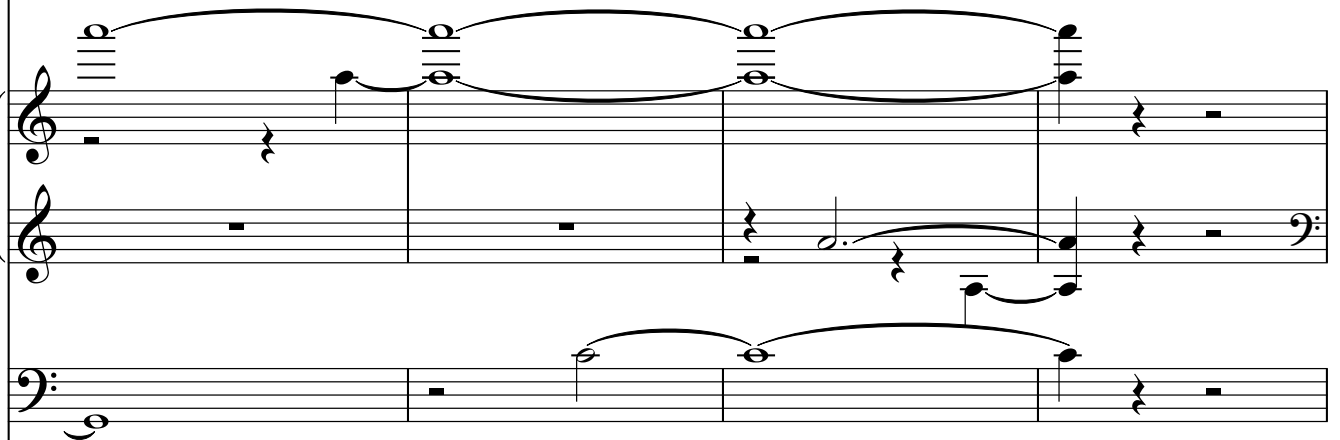
51

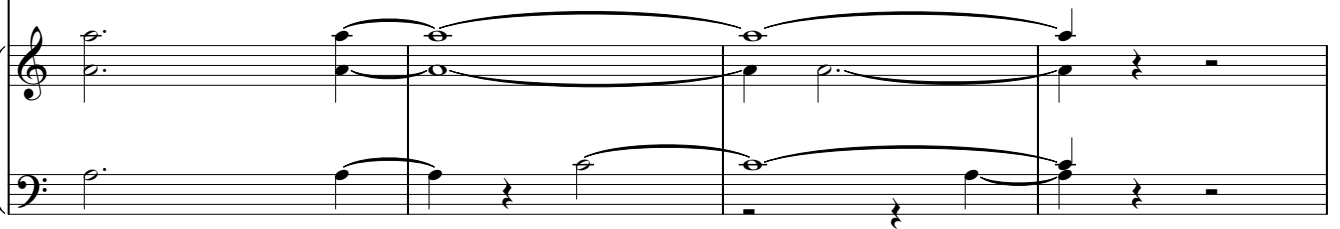
S.    
 qui - a pi - us es .

A.    
 qui - a pi - (u)s

T.    
 qui - a p p s

B.    
 q(ui) s

Org. 

Pno 

55

	about 15 seconds		about 15 seconds
S.	<i>p</i> t(er)		<i>pp</i> l(u) (u)x
A.	n(a) t(u)		<i>pp</i>
T.	c(h) q(ui)		<i>pp</i> m(i) s__
B.	<i>p</i> n(e) D(o)		<i>pp</i> n__
	<i>p</i> each singer sing/repeat each sound at any pitch		<i>pp</i> each singer sing/repeat each sound at any pitch

Org.	in own time		very slowly, in free time & rhythm
	<i>pp</i>		<i>pp</i> <i>ppp</i>

Pno	in own time		very slowly, in free time & rhythm
	<i>pp</i>	<i>pp</i>	<i>pp</i>

S. *u/a/e/oli* *ppp* Lux *pp* ae - ter - na

A. *u/a/e/oli* *ppp* Lux *pp* ae - ter - na

T. *u/a/e/oli* *ppp* Re - qui - em ae - ter - nam

B. *u/a/e/oli* *ppp* Re - qui - em ae - ter - nam

Org. *ppp*

Pno *ppp*



61

S.   
lu - ce - at e - is Do - mi - ne \_\_\_\_\_ .

A.   
lu - ce - at e - is Do - mi - ne \_\_\_\_\_ .

T.   
do - na e - is Do - mi - ne \_\_\_\_\_ .

B.   
do - na e - is Do - mi - ne \_\_\_\_\_ .

Org. 

Pno 

67

S. ae ppp niente

A. u ppp niente

T. (x)s ppp niente

B. (x)s ppp niente

Org.

Pno