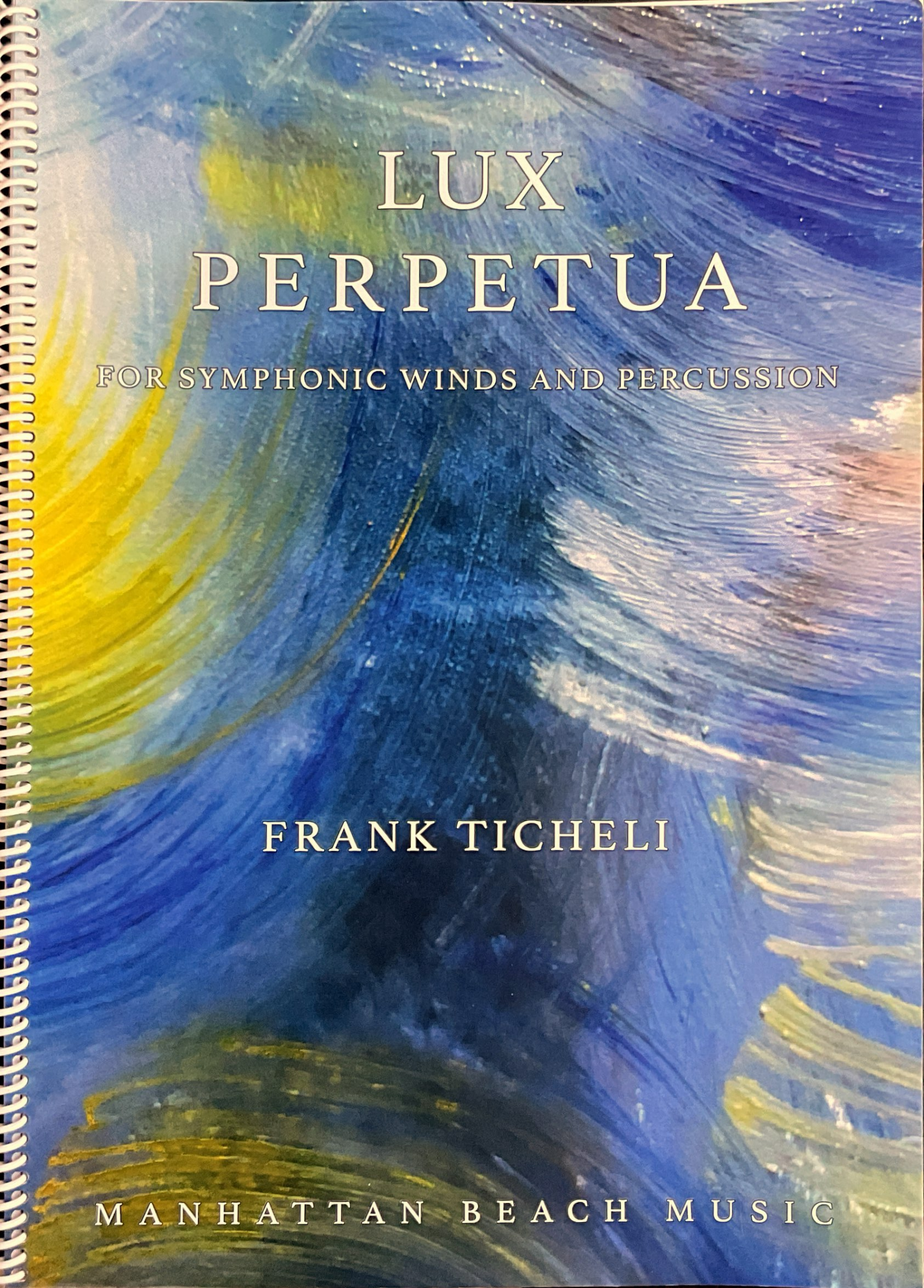




LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

MANHATTAN BEACH MUSIC

LUX PERPETUA

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FOR SYMPHONIC WINDS AND PERCUSSION

I N S T R U M E N T A T I O N

1 Full Score <i>(11"x17", included with set)</i>	2 Eb Alto Saxophone 1	1 Euphonium T.C.
1 Piccolo	2 Eb Alto Saxophone 2	4 Tuba
4 Flute 1	2 Bb Tenor Saxophone	1 String Bass
4 Flute 2	1 Eb Baritone Saxophone	1 Harp
1 Oboe 1	3 Bb Trumpet 1	1 Timpani
1 Oboe 2	3 Bb Trumpet 2	1 Percussion 1 Vibraphone (bow required)
4 Bb Clarinet 1	3 Bb Trumpet 3	2 Percussion 2 Glockenspiel, Susp. Cymbal (med. lg), Chinese Cymbal (med.), Snare Drum (high-pitched)
4 Bb Clarinet 2	1 F Horn 1	2 Percussion 3 Crotales (bow required), Marimba, Maracas, Tam Tam (very lg)
4 Bb Clarinet 3	1 F Horn 2	2 Percussion 4 Two Triangles (sm. & med.), Susp. Cymbal (med. sm.), Guiro (med. lg), Bongos, Snare Drum (high-pitched), Bass Drum (lg)
2 Bb Bass Clarinet	1 F Horn 3	
1 Eb Contra Alto Clarinet <i>(play only in absence of Bb Cbs. Clarinet)</i>	1 F Horn 4	
1 Bb Contrabass Clarinet	2 Trombone 1	
1 Bassoon 1	2 Trombone 2	
1 Bassoon 2	2 Trombone 3	
	3 Euphonium B.C.	

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MANHATTAN BEACH MUSIC



Lux Perpetua is dedicated to
the memories of
Laura Onwudinanti and Jack Stewart,
and received its world premiere by
the Baylor University Wind Ensemble, Eric Wilson, conductor,
at the centennial meeting of the Texas Music Educators Association
on February 13, 2020

PROGRAM NOTE

LUX PERPETUA was composed in memory of two musicians — Laura Onwudinanti, and Jack Stewart — both clarinet players, both members of the Baylor University Wind Ensemble, who together lost their lives in a tragic automobile accident. In composing the music, I have kept in mind their natures, the one, Jack, more introspective and thoughtful, the other, Laura, more gregarious and spontaneous. These qualities are reflected in the music, which attempts to capture their light in sound.

The title, "Lux Perpetua," translates to "Perpetual Light," and is taken from the Latin Requiem Mass, drawn from the final line of its Lux Aeterna: "Et lux perpetua luceat eis" — "And let perpetual light shine upon them." I have come to see this light as both protector and illuminator so that two kinds of light illuminate the work, the one soft and meditative, the other sparkling and effervescent.

The work begins softly and gently in the clarinets with a rising motive of a perfect twelfth followed by a falling motive of a minor third — this falling motive becoming laced into the entire fabric of the piece, sometimes as transition material, or as material of unexpected contrast, and still other times flowering into the main melody.

The melody is longing and noble in quality, and is constructed in a way that suggests the notion of infinity: its accompanying harmony depicts a kind of bellows or the act of breathing in and out, perpetually. The harmony never settles on a final chord, but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys. The pulsing of the harmony is the life-blood of the work.

As dramatic contrast to this calm pulsation, an energetic section arises, which nevertheless itself springs not from new themes, but from the main motive and main melody, now in a glittering light, surrounding the lyrical lines, building to a tremendous climax.

The final coda serves as a meditation, climbing higher and softer, a gentle rocking back and forth as the work closes, bathed in soft light in a fragile ascent to the heavens.

FRANK TICHELI
PASADENA, CALIFORNIA
JULY 2, 2020

FRANK TICHELI

FRANK TICHELI'S WORKS FOR CONCERT BAND ARE PUBLISHED EXCLUSIVELY BY MANHATTAN BEACH MUSIC

- Abracadabra (5 minutes, grade 3)
- Acadiana (17 minutes, grade 5)
Movements 1 and/or 3 may be performed separately
- ** Amazing Grace (5 minutes, grade 3)
- Amen! (3 ½ minutes, grade 2)
- An American Elegy (11 minutes, grade 4)
Also available as An American Elegy for orchestra
- Angels in the Architecture (14 ½ minutes, grade 5)
Also available as Angels in the Architecture for orchestra
- Ave Maria / Schubert (4 ½ minutes, grade 3)
- BASH (7 ¼ minutes, grade 5)
- Blue Shades: 25th Anniversary Edition (10 minutes, grade 5)
Also available as Blue Shades for orchestra
- Boundless River (3 minutes, grade 2)
- * Cajun Folk Songs (6 ¾ minutes, grade 3)
- Cajun Folk Songs II (10 ½ minutes, grade 4)
- Concerto for *Clarinet and Wind Ensemble* (21 minutes, grade 6)
Also available as Concerto for Clarinet in an edition for Solo Bb Clarinet and Piano
- Silver Lining: Concerto for *Flute and Wind Ensemble* (22 minutes, grade 6)
- Concerto for *Alto Saxophone and Wind Ensemble* (20 minutes, grade 6)
Also available as Concerto for Saxophone in an edition for Solo Alto Saxophone and Piano
- Concertino for *Trombone and Band* (11 ½ minutes, grade 6)
Also available in a chamber version as Concertino for Trombone - for Solo Trombone, Two Pianos, & Percussion
- Concerto for *Trumpet and Wind Ensemble* (21 ½ minutes, grade 6)
Also available as Concerto for Trumpet in an edition for Solo Trumpet and Piano
- Dancing on Water (8 minutes, grade 4)
- December Snow (2 ¼ minutes, grade 1)
- ** Earth Song (3 ½ minutes, grade 2)
- First Light (3 minutes, grade 1)
- Fortress (5 ½ minutes, grade 3)
- Gaia Visions (9 ½ minutes, grade 6)
- Ghost Tale (5 ½ minutes, grade 3)
- * Joy (2 ½ minutes, grade 2)
- Joy Revisited (3 ½ minutes, grade 3)
- Korean Folk Songs from Jeju Island (10 ½ minutes, grade 4)
- ** Loch Lomond (6 ½ minutes, grade 3)
- Lux Perpetua (11 ½ minutes, grade 5)
- Making Music Matter: Band Method, by Frank Ticheli and Gregory B. Rudgers, Bob Margolis, Editor
Book 1: Beginning Band (Foreword by Richard L. Floyd) & Book 2: Intermediate Band (Foreword by Craig Kirchhoff)
View online: www.makingmusicmatterbook1.com & www.makingmusicmatterbook2.com
- Midnight (5 ¼ minutes, grade 3)
- Nitro (3 minutes, grade 4)
- Pacific Fanfare (5 ½ minutes, grade 5)
- Peace (3 minutes, grade 1)
- * Portrait of a Clown (2 ¾ minutes, grade 2)
- Postcard (5 ¼ minutes, grade 5)
Also available as Postcard for orchestra
- Rest (8 minutes, grade 4)
Also available as Rest for string orchestra
- Sanctuary (12 minutes, grade 5)
- San Antonio Dances (9 ½ minutes, grade 4)
- Serenade for Kristin: for Solo Oboe and Chamber Ensemble (9 minutes, grade 4 ensemble, grade 5, oboe)
Also available as Serenade for Kristin in an edition for Solo Oboe and Piano
- Songs of Love and Life (23 minutes, grade 6) for Soprano and Small Wind Ensemble (18 players)
- A Shaker Gift Song (2 minutes, grade 2)
This work is a separate publication of the third song from Simple Gifts: Four Shaker Songs
- Shenandoah (6 ½ minutes, grade 3)
- * Simple Gifts: Four Shaker Songs (9 minutes, grade 3)
- Sun Dance (5 minutes, grade 3)
- Symphony No. 1 (31 minutes, grade 6)
Movement 1, "Of Youth," Movement 2, "Of Wisdom," Movement 3, "Profanation," Movement 4, "Prayer"
- Symphony No. 2 (21 minutes; mvts. 1 & 2 are grade 6, mvt. 3 is grade 5)
- The Tyger (6 minutes, grade 6)
- Under the Big Top (2 ½ minutes, grade 1)
- ** Vesuvius (9 minutes, grade 4)
- Wild Nights! (6 ½ minutes, grade 4)

* ALSO AVAILABLE FOR ADAPTABLE BAND (any 4 voices + optional percussion)

** ALSO AVAILABLE FOR FLEX BAND/FLEX ORCHESTRA (5 or 6 voices + optional percussion)

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LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence $\frac{1}{2} = c. 72$

The score is written for a large ensemble. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1, 2, & 3, B♭ Bass Clarinet, B♭ Contrabass Clarinet, Bassoon 1 & 2, E♭ Alto Sax 1 & 2, B♭ Tenor Sax, and E♭ Baritone Sax. The brass section includes B♭ Trumpet 1, 2, & 3, F Horn 1, 2, 3, & 4, Trombone 1, 2, & 3, Euphonium, and Tuba. The string section includes String Bass. The harp is also present. The percussion section includes Timpani, Vibraphone (initial settings, bowed lv), Glockenspiel, Crotales, and Triangles. The score is marked with various dynamics such as *p* (piano), *mp* (mezzo-piano), *mfz* (mezzo-forte), and *tufti*. The tempo is marked as $\frac{1}{2} = c. 72$. The score is divided into measures 1 through 8.

9 10 11 12 13 14 15 16

Picc.

Fl. 1 *tutti*
mp

Fl. 2 *tutti*
mp

Ob. 1/2

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3

B♭ Bass Cl. *tutti*
p *mp*

B♭ Eb Cl. *p* *mp*

Bsn. 1/2 *p* *mp*

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2/3

F Hn. 1/2 *p* *mp*

F Hn. 3/4

Tbn. 1

Tbn. 2/3

Euph. *one only*
p *mp*

Tuba *one only*
p *mp*

S. Bass *p* *mp*

Hp

Timp.

Perc. 1 (bowed Vibes)

Perc. 2 (Glock.)

Perc. 3 (Crotales) *ad lib. Random rhythms & pitches (windchimes effect)*
p (*calm, distant*)

Perc. 4 (Trgls.)

p

17 18 19 20 21 22 23 24

Picc. *p* *mf*

Fl. 1 *p* *mf* *mf* *p* *mf*

Fl. 2 *p* *mf* *mf* *p* *mf*

Ob. 1 *mf* *p* *mf* *mf*

Ob. 2 *mf* *p* *mf* *mf*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B♭ Cl. 3 *f* *mp*

B♭ Bass Cl. *p* *mp* *mf*

B♭ Eb Cl. *mp* *mf* *p*

Bsn. 1 *p* *mp* *mf*

Bsn. 2 *p* *mp* *mf*

E♭ Alto Sax. 1 *p* *mf* *p* *mf*

E♭ Alto Sax. 2 *p* *mp* *mf*

B♭ Ten. Sax. *p* *p* *mf*

E♭ Bari. Sax. *p* *p* *mf*

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2 *mp* *mf*

F Hn. 1 *mp* *mf* *p* *mp*

F Hn. 2 *mp* *mf* *p* *mp*

F Hn. 3 *mp* *mf* *p* *mp*

F Hn. 4 *mp* *mf* *p* *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mp* *mf* *p*

Tuba *mp* *mf* *p* *mf*

S. Bass *mp* *mf* *p*

Hp. *f*

Timp. *p* *mf* *p*

Perc. 1 (Vibes) *f*

Perc. 2 *f*

Perc. 3 *bowed* *f*

Perc. 4 *f*

25 26 27 28 29 30 31

Picc. *p* *mf*

Fl. 1 *mp* *mf* *p* *mf*

Fl. 2 *mp* *mf* *f*

Ob. 1 *p* *mf* *p* *mf*

Ob. 2 *p* *mf* *f*

B♭ Cl. 1 *mf* *f* *p*

B♭ Cl. 2 *mf* *f* *p*

B♭ Cl. 3 *mp* *mf* *p*

B♭ Bass Cl. *p* *mp* *p*

B♭ Ch. Cl. *p* *mp* *p*

Ban. 1 *p* *mp* *p*

Ban. 2 *p* *mp* *p*

E♭ Alto Sax. 1 *mp* *mf* *p*

E♭ Alto Sax. 2 *mp* *mf* *p*

B♭ Ten. Sax. *mp* *mf* *p*

E♭ Bari. Sax. *mp* *mf* *p*

B♭ Tpt. 1 *mp* *mf* *p*

B♭ Tpt. 2 *mp* *mf* *p*

B♭ Tpt. 3 *mp* *mf* *p*

F Hn. 1 *mp* *mf* *p*

F Hn. 2 *mp* *mf* *p*

F Hn. 3 *mp* *mf* *p*

F Hn. 4 *mp* *mf* *p*

Tbn. 1 *p* *mp* *p*

Tbn. 2 *p* *mp* *p*

Tbn. 3 *p* *mp* *p*

Euph. *p* *mp* *p*

Tuba *p* *mp* *p*

S. Bass *p* *mp* *p*

Hp. *mf* *p*

Timp. *mp* *p*

Perc. 1 (Vibes) *mp* *p*

Perc. 2 *mp* *p*

Perc. 3 *mp* *p*

Perc. 4 *mp* *p*

32 33 34 35 36 37 38

Picc. *p* *mf* *p* *mf*

Fl. 1 *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf*

Ob. 1 *p* *mf* *p* *mf*

Ob. 2 *p* *mf* *p* *mf*

B♭ Cl. 1 *mf* *f* *f* *mf*

B♭ Cl. 2 *mf* *f* *f* *mf*

B♭ Cl. 3 *mf* *f* *f* *mf*

B♭ Bass Cl. *p* *mf* *p* *mf*

B♭ Ch. Cl. *mf* *p* *mf* *p*

Bon. 1 *p* *mf* *p* *mf*

Bon. 2 *p* *mf* *p* *mf*

E♭ Alto Sax. 1 *mf* *mf* *p* *mf*

E♭ Alto Sax. 2 *mf* *mf* *p* *mf*

B♭ Ten. Sax. *mf* *mf* *p* *mf*

E♭ Bari. Sax. *mf* *mf* *p* *mf*

B♭ Tpt. 1 *harmon mute (stem in)* *p* *f* *p* *f* *p*

B♭ Tpt. 2 *harmon mute (stem in)* *p* *f* *p* *f* *p*

F Hn. 1 *mf* *p* *mf* *p*

F Hn. 2 *mf* *p* *mf* *p*

F Hn. 3 *mf* *p* *mf* *p*

F Hn. 4 *mf* *p* *mf* *p*

Tbn. 1 *mf* *p* *mf* *p*

Tbn. 2 *mf* *p* *mf* *p*

Euph. *tutti* *mf* *p* *mf* *p*

Tuba *tutti* *mf* *p* *mf* *p*

S. Bass *mf* *p* *mf* *p*

Hp. *gentle, shimmery* *p* *mf* *simile* *p*

Timp. *shimmery* *p* *mf* *p* *mf*

Perc. 1 (Vibes) *(Glock.)* *shimmery* *p* *mf* *p* *mf*

Perc. 2 *Maracas* *swirled* *p* *mf* *p* *mf*

Perc. 3 *Snare Drum - brushes* *swirled* *p* *mf* *p* *mf*

Perc. 4 *swirled* *p* *mf* *p* *mf*

p *mf* *p* *mf*

39 40 41 42 43 44 45

Picc. *p* *mf* *pp* *mf* *pp*

Fl. 1 *p* *mf* *pp* *mf* *pp*

Fl. 2 *p* *mf* *pp* *mf* *pp*

Ob. 1 *p* *mf* *pp* *mf* *pp*

Ob. 2 *p* *mf* *pp* *mf* *pp*

B♭ Cl. 1 *mf* *f* *mf* *mp* *mf*

B♭ Cl. 2 *mf* *f* *mf* *mp* *mf*

B♭ Cl. 3 *mf* *f* *mf* *mp* *mf*

B♭ Bass Cl. *mf* *p* *p* *mf* *p* *mf*

B♭ Ch. Cl. *mf* *p* *p* *mf* *p* *mf*

Bsn. 1 *mf* *p* *p* *mf* *p* *mf*

Bsn. 2 *mf* *p* *p* *mf* *p* *mf*

E♭ Alto Sax. 1 *mf* *f* *mf*

E♭ Alto Sax. 2 *mf* *f* *mf*

B♭ Ten. Sax. *mf* *f* *mf*

E♭ Bari. Sax. *mf* *f* *mf*

B♭ Tpt. 1 *p* *f* *p* *pp* *mf* *p* *pp* *mf*

B♭ Tpt. 2 *p* *f* *p* *pp* *mf* *p* *pp* *mf*

B♭ Tpt. 3 *p* *f* *p* *pp* *mf* *p* *pp* *mf*

F Hn. 1 *mf* *p* *p* *mf* *p* *mf*

F Hn. 2 *mf* *p* *p* *mf* *p* *mf*

F Hn. 3 *mf* *p* *p* *mf* *p* *mf*

F Hn. 4 *mf* *p* *p* *mf* *p* *mf*

Tbn. 1 *mf* *p* *p* *mf* *p* *mf*

Tbn. 2 *mf* *p* *p* *mf* *p* *mf*

Tbn. 3 *mf* *p* *p* *mf* *p* *mf*

Euph. *mf* *p* *p* *mf* *p* *mf*

Tuba *mf* *p* *p* *mf* *p* *mf*

S. Bass *mf* *p* *p* *mf* *p* *mf*

Hp. *p* *mf* *p*

Timp. *p* *mf* *p*

Perc. 1 (Vibes) *p* *mf* *p*

Perc. 2 (Glock.) *p* *mf* *p*

Perc. 3 (Maracas) *p* *mf* *p*

Perc. 4 (S.D. - brushes) *p* *mf* *p*

46 47 48 49 50 51

Picc. *mf* *pp* *mf* *mf* *f*

Fl 1 *mf* *pp* *mf* *mf* *f*

Fl 2 *mf* *pp* *mf* *mf* *f*

Ob 1 *mf* *pp* *mf* *mf* *f*

Ob 2 *mf* *pp* *mf* *mf* *f*

B♭ Cl 1 *mf* *pp* *mf* *mf* *f*

B♭ Cl 2 *mf* *pp* *mf* *mf* *f*

B♭ Cl 3 *mf* *pp* *mf* *mf* *f*

B♭ Bass Cl *p* *mf* *p* *p* *mf*

B♭ Ch. Cl *p* *mf* *p* *p* *mf*

Bsn 1 *p* *mf* *p* *p* *mf*

Bsn 2 *p* *mf* *p* *p* *mf*

E♭ Alto Sax 1 *mf* *mf* *f*

E♭ Alto Sax 2 *mf* *mf* *f*

B♭ Ten. Sax *mf* *mf* *f*

E♭ Bari. Sax *mf* *mf* *f*

B♭ Tpt. 1 *p* *pp* *mf* *p* *mute out*

B♭ Tpt. 2 *p* *pp* *mf* *p* *mute out*

F Hn. 1 *p* *mf* *p* *p* *mf*

F Hn. 2 *p* *mf* *p* *p* *mf*

F Hn. 3 *p* *mf* *p* *p* *mf*

F Hn. 4 *p* *mf* *p* *p* *mf*

Tbn. 1 *p* *mf* *p* *p* *mf*

Tbn. 2 *p* *mf* *p* *p* *mf*

Tbn. 3 *p* *mf* *p* *p* *mf*

Euph. *p* *mf* *p* *p* *mf*

Tuba *p* *mf* *p* *p* *mf*

S. Bass *p* *mf* *p* *pizz.* *mf*

Hp. *mf* *mf* *f*

Timp. *p*

Perc. 1 (Vibes) *mf* *mf* *f*

Perc. 2 *mf* *mf* *f*

Perc. 3 *p* *mf*

Perc. 4 *p* *mf*

33 *rit.* 34 35 36 *molto rit.* 37 *lunga*

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B♭ Bass Cl.
 B♭ Ch. Cl.
 Bar. 1
 E♭ Alto Sax. 1
 E♭ Alto Sax. 2
 B♭ Ten. Sax.
 E♭ Bari. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 F Hn. 1
 F Hn. 2
 Tbn. 1
 Tbn. 2
 Euph.
 Tuba
 S. Bass
 Hp.
 Timp.
 Perc. 1 (Vibes)
 Perc. 2
 Perc. 3
 Perc. 4

mf, *mp*, *f*, *mf*, *p*, *pp*, *arco*, *lunga*

Musical score for a large orchestra, featuring woodwinds, brass, strings, and percussion. The score includes dynamic markings (mf, mp, f, p, pp) and performance instructions (rit., molto rit., lunga). The percussion section includes Vibraphone, four other Percussion parts, and Timpani.

59

59

60

61

62

63

64

65

9

66 $\text{♩} = c. 56$ 67 68 69 70 71 72

Picc. p f p f

Fl. 1 p f p f

Fl. 2 p f p f

Ob. 1 p f p f

Ob. 2 p f p f

B♭ Cl. 1 f mf

B♭ Cl. 2 mf mf

B♭ Cl. 3 mf mf

B♭ Bass Cl. mf mf

B♭ Ch. Cl. p mf

Bon. 1 mf mf

Bon. 2 mf mf

E♭ Alto Sax. 1 mf mf

E♭ Alto Sax. 2 mf p

B♭ Ten. Sax. mf mf

E♭ Bari. Sax. mf mf

B♭ Tpt. 1 p mf

B♭ Tpt. 2 p mf

B♭ Tpt. 3 p mf

F Hrn. 1 mf mf

F Hrn. 2 mf mf

F Hrn. 3 mf mf

F Hrn. 4 mf mf

Tbn. 1 p mf

Tbn. 2 p mf

Tbn. 3 p mf

Euph. mf mf

Tuba p mf

S. Bass p mf

Hp

Timp.

Perc. 1 (Vib.)

Perc. 2

Perc. 3

Perc. 4

73 74 75 **76 Majestic** ($\text{♩} = \text{c. } 60$) 77 78

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ Bass Cl. *f*

B♭ Cb. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Alto Sax. 1 *mf* *f*

E♭ Alto Sax. 2 *mf* *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

S. Bass

Hp.

Timp. *p* *f*

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4

79 80 81 82 83

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f* *a2*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

B♭ Bass Cl. *mf* *f*

B♭ Ch. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

E♭ Alto Sax. 1 *mf* *f* *ff* *3*

E♭ Alto Sax. 2 *mf* *f* *ff* *3*

B♭ Ten. Sax. *mf* *f*

E♭ Bari. Sax. *mf* *f*

B♭ Tpt. 1 *mf* *f* *ff* *3*

B♭ Tpt. 2 *mf* *f* *ff* *3*

B♭ Tpt. 3 *mf* *f* *ff* *3*

F Hn. 1 *mf* *f* *a2*

F Hn. 2 *mf* *f* *a2*

F Hn. 3 *mf* *f* *a2*

F Hn. 4 *mf* *f* *a2*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

S. Bass

Hp. *f* *ff*

Timp. *p* *f* *p*

Perc. 1 (Vibes) *p* *f* *p*

Perc. 2 *mf* *ff* *heavy stick* *ff*

Perc. 3 *Tam Tam* *p*

Perc. 4 *Bs. Dr.* *p*

84 85 rit. . . 86 A Tempo 87 88 89

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1/2 *mf*

B♭ Cl. 1 *p* *mf* *mp*

B♭ Cl. 2 *p* *mf* *mp*

B♭ Cl. 3 *p* *mf* *mp*

B♭ Bass Cl. *ff*

B♭ Ch. Cl. *ff* *mf* *p*

Bsn. 1/2 *ff*

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax. *ff* *mf* *p*

E♭ Bari. Sax. *ff* *mf* *p*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2/3 *mf*

F Hn. 1/2 *ff* *mf* *mp*

F Hn. 3/4 *ff*

Tbn. 1 *ff* *mf* *p*

Tbn. 2/3 *ff* *mf* *p*

Euph. *ff* *mf* *p*

Tuba *ff* *mf* *p*

S. Bass *ff* *mf* *p*

Hp. *ff* *mf*

Timp. *f*

Perc. 1 (Vibes)

Perc. 2 *Glock* *mf*

Perc. 3 *f*

Perc. 4 *Tri* *mf*

90 $\text{♩} = \text{c. } 120$ 91 accel. 92 93 94 95 96 97

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4

Marimba - med. bal.

98 99 100 101 102 103 104

Picc. *f* *f* *f* *f* *f* *f* *f*

Fl. 1 *f* *f* *f* *f* *f* *f* *f*

Fl. 2 *f* *f* *f* *f* *f* *f* *f*

Ob. 1 *f* *f* *f* *f* *f* *f* *f*

Ob. 2 *f* *f* *f* *f* *f* *f* *f*

B♭ Cl. 1 *f* *f* *f* *f* *f* *f* *f*

B♭ Cl. 2 *f* *f* *f* *f* *f* *f* *f*

B♭ Cl. 3 *f* *f* *f* *f* *f* *f* *f*

B♭ Bass Cl. *f* *f* *f* *f* *f* *f* *f*

B♭ Eb Cl. *f* *f* *f* *f* *f* *f* *f*

Bsn. 1 *f* *f* *f* *f* *f* *f* *f*

Bsn. 2 *f* *f* *f* *f* *f* *f* *f*

E♭ Alto Sax. 1 *f* *f* *f* *f* *f* *f* *f*

E♭ Alto Sax. 2 *f* *f* *f* *f* *f* *f* *f*

B♭ Ten. Sax. *f* *f* *f* *f* *f* *f* *f*

E♭ Bari. Sax. *f* *f* *f* *f* *f* *f* *f*

B♭ Tpt. 1 *f* *f* *f* *f* *f* *f* *f*

B♭ Tpt. 2 *f* *f* *f* *f* *f* *f* *f*

B♭ Tpt. 3 *f* *f* *f* *f* *f* *f* *f*

F Hn. 1 *f* *f* *f* *f* *f* *f* *f*

F Hn. 2 *f* *f* *f* *f* *f* *f* *f*

F Hn. 3 *f* *f* *f* *f* *f* *f* *f*

F Hn. 4 *f* *f* *f* *f* *f* *f* *f*

Tbn. 1 *f* *f* *f* *f* *f* *f* *f*

Tbn. 2 *f* *f* *f* *f* *f* *f* *f*

Tbn. 3 *f* *f* *f* *f* *f* *f* *f*

Euph. *f* *f* *f* *f* *f* *f* *f*

Tuba *f* *f* *f* *f* *f* *f* *f*

S. Bass *f* *f* *f* *f* *f* *f* *f*

Hp. *f* *f* *f* *f* *f* *f* *f*

Timp. *f* *f* *f* *f* *f* *f* *f*

Perc. 1 (Vibes) *f* *f* *f* *f* *f* *f* *f*

Perc. 2 *f* *f* *f* *f* *f* *f* *f*

Perc. 3 *f* *f* *f* *f* *f* *f* *f*

Perc. 4 *f* *f* *f* *f* *f* *f* *f*

Chinese Cymbal *f* *f* *f* *f* *f* *f* *f*

105 106 107 108 109 110

♩ = c. 168 (♩ = c. 84)

Picc.

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Cb. Cl.

Bsn. 1

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1 (Vibes)

Perc. 2

Perc. 3 (Mar.)

Perc. 4

f with flutes

(Chinese Cym.)

mf

f

ff

p

111 112 113 114 115 116

Picc. *ff* *mf*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B♭ Bass Cl. *mf*

B♭ Eb Cl. *mf*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

E♭ Alto Sax. 1 *mp*

E♭ Alto Sax. 2 *mp*

B♭ Ten. Sax. *mp*

E♭ Bari. Sax. *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

B♭ Tpt. 3 *mp*

F Hn. 1 *mp*

F Hn. 2 *mp*

F Hn. 3 *mp*

F Hn. 4 *mp*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

S. Bass *f* *mf*

Hp. *f* *mf*

Timp. *f* *mf*

Perc. 1 (Vibes) *f* *mf*

Perc. 2 *mf* *f* *mf* *f*

Perc. 3 *mf* *f* *mf* *f*

Perc. 4 *mf* *f* *mf* *f*

Sus. Cym. *cresc.*

p

[illegible]

120 121 122

Picc. *crisp and distinct*

Fl 1 *crisp and distinct*

Fl 2 *crisp and distinct*

Ob. 1 *crisp and distinct*

Ob. 2 *crisp and distinct*

B♭ Cl. 1 *crisp and distinct*

B♭ Cl. 2 *crisp and distinct*

B♭ Cl. 3 *crisp and distinct*

B♭ Bass Cl. *crisp and distinct*

B♭ Ch. Cl. *crisp and distinct*

Bsn. 1 *crisp and distinct*

Bsn. 2 *crisp and distinct*

E♭ Alto Sax. 1 *crisp and distinct*

E♭ Alto Sax. 2 *crisp and distinct*

B♭ Ten. Sax. *crisp and distinct*

E♭ Bari. Sax. *crisp and distinct*

B♭ Tpt. 1 *crisp and distinct*

B♭ Tpt. 2 *crisp and distinct*

F Hn. 1 *crisp and distinct*

F Hn. 2 *crisp and distinct*

F Hn. 3 *crisp and distinct*

F Hn. 4 *crisp and distinct*

Tbn. 1 *crisp and distinct*

Tbn. 2 *crisp and distinct*

Tbn. 3 *crisp and distinct*

Euph. *crisp and distinct*

Tuba *crisp and distinct*

S. Bass *crisp and distinct*

Hp. *crisp and distinct*

Timp. *crisp and distinct*

Perc. 1 (Vibes) *crisp and distinct*

Perc. 2 *crisp and distinct*

Perc. 3 *crisp and distinct*

Perc. 4 *crisp and distinct*

Guero

f secco

123 124 125

Picc.

Fl 1

Fl 2

Ob. 1
2

B♭ Cl 1

B♭ Cl 2

B♭ Cl 3

B♭ Bass Cl.

B♭ Cb Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2
3

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1 (Vibes)

Perc. 2 (Glock.)

Perc. 3 (Mar.)

Perc. 4 (Guero)

p *mf* *f*

126 127 128

Picc. Fl. 1 Fl. 2 Ob. 1 2 B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B♭ Bass Cl. B♭ Cb. Cl. Bsn. 1 2 E♭ Alto Sax. 1 E♭ Alto Sax. 2 B♭ Ten. Sax. E♭ Bari. Sax. B♭ Tpt. 1 B♭ Tpt. 2 3 F Hn. 1 2 F Hn. 3 4 Tbn. 1 Tbn. 2 3 Euph. Tuba S. Bass Hp. Timp. Perc. 1 (Vibes) Perc. 2 Perc. 3 Perc. 4

[illegible]

132 133 134

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B♭ Bass Cl. *p*

B♭ Eb Cl. *p*

Bsn 1 *p*

Bsn 2 *p*

E♭ Alto Sax. 1 *mf*

E♭ Alto Sax. 2 *mf*

B♭ Ten. Sax. *p*

E♭ Bari. Sax. *p*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *p*

B♭ Tpt. 3 *mf*

F Hn. 1 *p*

F Hn. 2 *p*

F Hn. 3 *p*

F Hn. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

S. Bass *p*

Hp. *p*

Timp. *p*

Perc. 1 (Vibes) *p*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *p*

Score for measures 135, 136, and 137. The score includes parts for various instruments and vocals.

Measures 135-137:

- Picc:** Piccolo
- Fl 1, Fl 2:** Flutes
- Ob 1, Ob 2:** Oboes
- B♭ Cl 1, B♭ Cl 2, B♭ Cl 3:** B♭ Clarinets
- B♭ Bass Cl:** B♭ Bass Clarinet
- B♭ Cb Cl:** B♭ Contrabass Clarinet
- Bsn 1, Bsn 2:** Bassoons
- E♭ Alto Sax 1, E♭ Alto Sax 2:** E♭ Alto Saxophones
- B♭ Ten Sax:** B♭ Tenor Saxophone
- E♭ Bari Sax:** E♭ Baritone Saxophone
- B♭ Tpt 1, B♭ Tpt 2, B♭ Tpt 3:** B♭ Trumpets
- F Hn 1, F Hn 2, F Hn 3, F Hn 4:** F Horns
- Tbn 1, Tbn 2, Tbn 3:** Trombones
- Euph:** Euphonium
- Tuba:** Tuba
- S Bass:** Sub Bass
- Hp:** Harp
- Timp:** Timpani
- Perc 1 (Vibes):** Vibraphone
- Perc 2 (Glock):** Glockenspiel
- Perc 3 (Mar):** Maracas
- Perc 4:** Bongos - hands

Dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo).

Other markings: *a2* (second ending), *(3)* (triplets).

138 139 140

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Ch. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4

141 142

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

E♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1 (Vibes)

(Glock.)

Perc. 2 (Mar.)

Perc. 3 (Bongos)

Perc. 4

mf

f

ff

p

unis.

144 145 146 147

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ Bass Cl. -

B♭ Eb Cl. -

Bsn. 1 -

Bsn. 2 -

E♭ Alto Sax. 1 *f*

E♭ Alto Sax. 2 *f*

B♭ Ten. Sax. -

E♭ Bari. Sax. -

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

Tbn. 1 -

Tbn. 2 -

Tbn. 3 -

Euph. -

Tuba -

S. Bass -

Hp. -

Timp. -

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4

148 150 151 152

Picc. *f* *cresc.*

Fl. 1 *f* *cresc.*

Fl. 2 *f* *cresc.*

Ob. 1 *a2* *f* *cresc.*

Ob. 2 *f* *cresc.*

B♭ Cl. 1 *cresc.*

B♭ Cl. 2 *cresc.*

B♭ Cl. 3 *cresc.*

B♭ Bass Cl. *cresc.*

B♭ Eb Cl. *cresc.*

Bsn. 1 *cresc.*

Bsn. 2 *cresc.*

E♭ Alto Sax. 1 *cresc.*

E♭ Alto Sax. 2 *cresc.*

B♭ Ten. Sax. *cresc.*

E♭ Bari. Sax. *cresc.*

B♭ Tpt. 1 *cresc.*

B♭ Tpt. 2 *cresc.*

B♭ Tpt. 3 *cresc.*

F Hn. 1 *a2* *cresc.*

F Hn. 2 *a2* *cresc.*

F Hn. 3 *a2* *cresc.*

F Hn. 4 *cresc.*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Tbn. 3 *cresc.*

Euph. *cresc.*

Tuba *cresc.*

S. Bass *cresc.*

Hp. *f* *cresc.*

Timp. *p* *cresc.*

Perc. 1 (Vibes) *p*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4

153 154 155 156

Picc. *ff*

Fl 1 *ff*

Fl 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl 1 *ff*

B♭ Cl 2 *ff*

B♭ Cl 3 *ff*

B♭ Bass Cl *ff* Play low D if available

B♭ Cb Cl *ff*

Bsn 1 *ff*

Bsn 2 *ff*

E♭ Alto Sax 1 *ff*

E♭ Alto Sax 2 *ff*

B♭ Ten. Sax *ff*

E♭ Bari. Sax *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

F Hn 1 *ff*

F Hn 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

S. Bass *ff*

Hp. *ff*

Timp. *ff*

Perc. 1 (Vib.) *ff*

Perc. 2 *p* Sus. Cym. - yarn

Perc. 3 *ff* Tam Tam

Perc. 4 *ff* Bs. Dr. *ff*

157 158 159

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

Bs. Bass Cl.

Bs. Cb. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

(a2)

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4

High Sn. Dr. - sticks

mp cresc.

High Sn. Dr. - sticks

mf cresc.

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Ch. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2
3

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1
(Vibes)

Perc. 2

Perc. 3

Perc. 4

bring out!

2. bring out!

mp

(keep sticks)

ff

ff

[illegible]

168 169 170 171 172 173

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Cb. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2
3

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1
(Vibes)

Perc. 2

Perc. 3

Perc. 4

rit.

a2

f

mf

ff

p

LX

J = c. 48

174 175 176 177 **178** 179

Picc. *pp* *mf* *pp*

Fl. 1 *pp* *mf* *pp*

Fl. 2 *pp* *mf* *pp*

Ob. 1 *pp* *mf* *pp*

Ob. 2 *pp* *mf* *pp*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

B♭ Cl. 3 *mp* *mp*

B♭ Bass Cl. *mp* *mp*

B♭ Ch. Cl. *mp* *mp*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp* *mp*

E♭ Alto Sax. 1 *mf* *p*

E♭ Alto Sax. 2 *mf* *p*

B♭ Ten. Sax. *mf* *p*

E♭ Bari. Sax. *p* *mf*

B♭ Tpt. 1 *st. mute* *mf* *mute out* *p* *open*

B♭ Tpt. 2 *2. st. mute* *mf* *mute out* *p* *2. open*

F Hn. 1 *a2 noble* *mf*

F Hn. 2 *a2 noble* *mf*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Tbn. 3 *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p* *One only if no string bass or contrabs. clar.*

S. Bass *mp* *pizz.* *arco* *mp*

Hp. *mp*

Timp.

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4

rit. $\text{♩} = \text{c. 48} - \text{Dreamlike}$

180 181 182 183 184 185

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1 *p* *f* *mp* *p*

B♭ Cl. 1 *Solo* *fragile* *mp* *mf* *f* *mp* *p*

B♭ Cl. 2 *mf* *p* *mp*

B♭ Cl. 3 *p* *mf* *mp* *f* *mp*

B♭ Bass Cl. *p*

B♭ Ch. Cl.

Bsn. 1 *p*

E♭ Alto Sax. 1 *Solo* *mf*

E♭ Alto Sax. 2 *mp* *f* *mp*

B♭ Ten. Sax. *mp* *mf*

E♭ Bari. Sax.

B♭ Tpt. 1 *Hn cue* *mf*

B♭ Tpt. 2 *2* *mp* *mf* *3* *mp* *mf* *end solo*

F Hn. 1 *1 Solo* *mf* *dolce*

F Hn. 2 *3* *mp* *mf* *mp* *mf*

Tbn. 1 *p* *f*

Tbn. 2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

S. Bass *mp* *mf*

Hp. *p*

Timp. *soft mallets* *mp (gentle)*

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4

186 187 rit. 188 $\text{♩} = \text{c. } 48$ 189 190

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Ch. Cl.

Bsn. 1

Bsn. 2

♭ Alto Sax. 1

♭ Alto Sax. 2

♭ Ten. Sax.

♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

S. Bass

Hp.

Timp.

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4

end solo

end solo

Solo

2. st. mute

f

mf

mp

p

pp

191 192 193 194 195 196

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf* Solo *mf*

Ob. 1 *mf* *mp* *mf*

B♭ Cl. 1 *mf* *mp* *mf*

B♭ Cl. 2 *mp* *mf*

B♭ Cl. 3 *mp*

B♭ Bass Cl. *mp*

B♭ Eb Cl. *mp*

Bsn. 1 *mp* 1. *mp*

Bsn. 2 *mp*

E♭ Alto Sax. 1 *mf* *mp*

E♭ Alto Sax. 2 *mp*

B♭ Ten. Sax. *mf* *mp*

E♭ Bari. Sax. *mp*

B♭ Tpt. 1

B♭ Tpt. 2 3

F Hn. 1 *mf* 1.

F Hn. 2 3 4

Tbn. 1

Tbn. 2 3

Euph.

Tuba One only plays if no string bass or contrabass clar.

S. Bass *mp*

Hp. *mp*

Tim.

Perc. 1 (Vibes)

Perc. 2

Perc. 3

Perc. 4 *p* Tr.

*Players sing any pitch of their choosing from the notated Bb Major chord (notated in concert pitch in all parts).
Men sing in their upper middle register, women sing in their lower register. Voices should emerge out of the texture.

197 198 Solo 199 200 201 202

Picc. *mp* *mf* Picc. cue

Fl. 1 *p* *mp* *mf* *ppp*

Fl. 2 *p* *mp* *mf* *ppp*

Ob. 1 *p* *mp* *mf* *ppp*

Ob. 2 *p* *mp* *mf* *ppp*

B♭ Cl. 1 *p* *mp* *mf* *ppp*

B♭ Cl. 2 *p* *mp* *mf* *ppp*

B♭ Cl. 3 *p* *mp* *mf* *ppp*

B♭ Bass Cl. *p* *mp* *mf* *ppp*

B♭ Ch. Cl. *p* *mp* *mf* *ppp*

Bsn. 1 *p* *mp* *mf* *ppp*

Bsn. 2 *p* *mp* *mf* *ppp*

E♭ Alto Sax 1 *p* *mp* *mf* *ppp*

E♭ Alto Sax 2 *p* *mp* *mf* *ppp*

B♭ Ten. Sax. *p* *mp* *mf* *ppp*

E♭ Bari. Sax. *p* *mp* *mf* *ppp*

B♭ Tpt. 1 *p* *mp* *mf* *ppp*

B♭ Tpt. 2 *p* *mp* *mf* *ppp*

B♭ Tpt. 3 *p* *mp* *mf* *ppp*

F Hn. 1 *p* *mp* *mf* *ppp*

F Hn. 2 *p* *mp* *mf* *ppp*

F Hn. 3 *p* *mp* *mf* *ppp*

F Hn. 4 *p* *mp* *mf* *ppp*

Tbn. 1 *p* *mp* *mf* *ppp*

Tbn. 2 *p* *mp* *mf* *ppp*

Tbn. 3 *p* *mp* *mf* *ppp*

Euph. *p* *mp* *mf* *ppp*

Tuba *p* *mp* *mf* *ppp*

S. Bass *p* *mp* *mf* *ppp*

Hp. *p* *mp* *mf* *ppp*

Timp. *p* *mp* *mf* *ppp*

Perc. 1 (Vibes) *p* *mp* *mf* *ppp*

Perc. 2 (Glock) *p* *mp* *mf* *ppp*

Perc. 3 (Crotales) *p* *mp* *mf* *ppp*

Perc. 4 (Tn.) *p* *mp* *mf* *ppp*

ppp

Piccolo

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

With Quiet Reverence ♩ = c. 72

9 FRANK TICHELI

17 5 25 4 2 32 40 42 47 49 52 3 58 Solemn (♩ = c. 48) 7 65 66 ♩ = c. 56 2 3

p < *mf* > *p* < *mf* > *p* < *mf* > *pp* < *mf* > *pp* < *mf* > *pp* < *mf* > *mf* *f* *rit.* *molto rit.* *lunga*

Piccolo

75 **76** Majestic (♩ = c. 60)

f

80

mf *f*

84 rit. A Tempo

mf

90 ♩ = c. 120 accel.

8 **99**

f *f* 3

107 ♩ = c. 168 (♩ = c. 84)

103

f 3

112

ff 3

117 ♩ = c. 84

f

119

121

Piccolo

123



125



127



129



131



135

134



137



139



143

142



Piccolo

148 *f* *cresc.* **149**

153 *ff* **155**

156

159

162 **164**

165

171 *rit.* $\text{♩} = \text{c. } 48$ **178** *pp* *mf* *pp*

179 *rit.* $\text{♩} = \text{c. } 48$ - Dreamlike 5 *rit.* $\text{♩} = \text{c. } 48$ 2

191 *mf* **197**

198 Solo *mp* *mf* *ppp*

LUX PERPETUA

Flute 1

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence $\text{♩} = \text{c. } 72$ **2** one only *p*

9 *tutti* *mp* *p* *f* *p*

17 *p* *mf* *mf* *p* *mf* **3**

24 **25** *mp* *mf* *p* *mf* **2**

32 **2** *p* *mf* *p* *mf* *p* *mf*

42 *pp* *mf* *pp* *mf* *pp* *mf* *mf*

49 *rit.* *mf*

54 *molto rit.* *lunga* **58** Solemn ($\text{♩} = \text{c. } 48$) **7**

65 **66** $\text{♩} = \text{c. } 56$ **2** *p* *f* *p* *f* **3**

Flute 1

75 **76** Majestic ($\text{♩} = \text{c. } 60$)

f

80 *mf* *f*

84 *rit.* *A Tempo* *mf* *mf*

90 $\text{♩} = \text{c. } 120$ *accel.* **99** *f* *tr* *f* 3

103 *f*

107 $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$) *tr* 3 *ff* *tr* 3

117 $\text{♩} = \text{c. } 84$ *tr* *mf* *f*

115 (tr) *mf* *f*

118

120

Flute 1

123



135

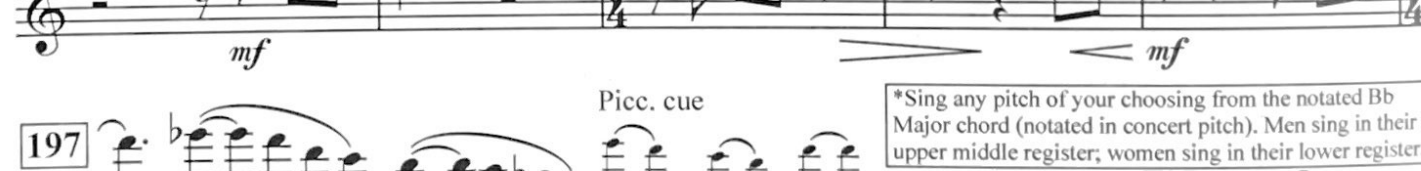
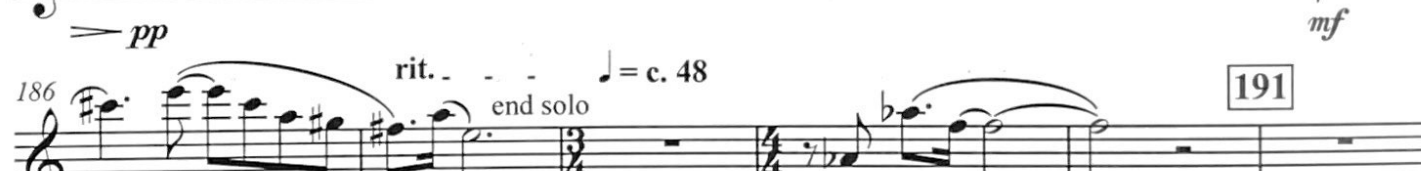
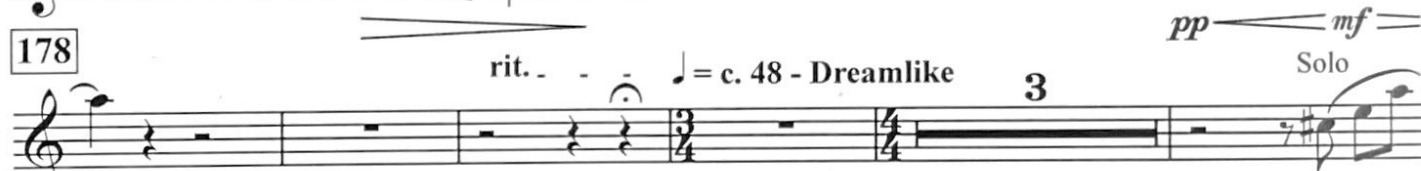


143

4

149

Flute 1



*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

ah... gradually to... oo...

LUX PERPETUA

Flute 2

FOR SYMPHONIC WINDS AND PERCUSSION

With Quiet Reverence ♩ = c. 72

one only

FRANK TICHELI

9 *tutti* *mp* *mf* 2

17 *p* *mf* 3 *mf* 3

25 *mp* *mf* *f* 2

32 2 *p* *mf* *p* *mf* *p* *mf* 42

43 49 *pp* *mf* *pp* *mf* *pp* *mf* *mf*

50 *f* *mf* *rit.*

55 *molto rit.* *lunga* 58 Solemn (♩ = c. 48) 7

66 ♩ = c. 56
2

p < *f* > *p* < *f* >

3

76 Majestic (♩ = c. 60)

f < > < > < > < > < > < >

80

mf < > *f*

3 3

84 rit. A Tempo

mf < > *mf* < >

3 3 3 3 3

89 90 ♩ = c. 120 accel. 8 99

f < >

tr

102

f 3 *f*

107 ♩ = c. 168 (♩ = c. 84)

tr 3 *ff* 3 *tr*

115 (tr) 117 ♩ = c. 84

mf < > *f*

2

Flute 2



Flute 2

148 149 *f* *cresc.*

153 155 *ff*

157

160

163 164

167 *rit.*

172 *♩ = c. 48* 178 *pp* *mf* *pp*

179 *rit.* *♩ = c. 48 - Dreamlike* *5* *rit.*

188 *♩ = c. 48* 191 *mf* *p* *mf* *mp*

196 197 *p* *4* *ah...* *gradually to ... oo...*

*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register

LUX PERPETUA

Oboe 1

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence $\text{♩} = \text{c. } 72$

16

24

34

43

50

55

6

9

5

17

2

25

32

2

42

49

58

7

p *mf* *p* *mf* *p* *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *mf* *f* *mf*

molto rit. *lunga* Solemn $\text{♩} = \text{c. } 48$

Oboe 1

65 66 ♩ = c. 56

2

p *f* *p* *f*

3

[illegible]

84 rit. . . A Tempo 90 $\text{♩} = \text{c. } 120$ accel. . . .

The musical score for the 84th measure is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The measure is divided into four distinct rhythmic sections. The first section consists of six eighth notes, grouped into three pairs of triplets, with a '3' above and below each pair. The second section is a whole note, indicated by a thick horizontal line. The third section is a half note, also indicated by a thick horizontal line. The fourth section is a whole note, indicated by a thick horizontal line. Above the staff, the tempo markings 'rit. . . A Tempo' and '90 $\text{♩} = \text{c. } 120$ ' are present. To the right of the staff, the marking 'accel. . . .' is visible. The measure number '84' is written at the beginning.

[illegible]

106 107 ♩ = c. 168 (♩ = c. 84)

The musical score for measures 106 and 107 is shown. Measure 106 contains a half note G4, a half note F#4, and a half note E4. Measure 107 contains a half note D4, a half note C4, and a half note B3. The tempo is marked as c. 168 (♩ = c. 84).

112

Musical notation for measure 112, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth notes with slurs and ties, and a final quarter rest.

117 $\text{♩} = \text{c. } 84$

Oboe 1



Oboe 1

148 149 *f* *cresc.*

152 155 *ff*

156 *7*

159

162 164 *3* *rit.*

166 *3*

172 *♩ = c. 48* 178 *pp* *mf* *pp* *rit.*

181 *♩ = c. 48 - Dreamlike* *p* *f* *mp* *p* *f* *mp*

188 *♩ = c. 48* 191 *mf* *p* *mf* *mp*

195 197 *mf* *2* *4* *ah...* *gradually to...* *mm...*

*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register

FOR SYMPHONIC WINDS AND PERCUSSION

With Quiet Reverence ♩ = c. 72

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Visit www.FrankTicheli.com for the latest information on the music of Frank Ticheli
Purchase music, download free MP3s, view virtual scores and more at www.ManhattanBeachMusic.com

Oboe 2

86 **A Tempo** $\text{♩} = \text{c. } 120$ **accel.** $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$)

90 8 99 2

102 f 3 tr 2 2 f

110

115 f 117 $\text{♩} = \text{c. } 84$

119

122 123

125

128

131

134 135

137

Oboe 2

140

[illegible]

B♭ Clarinet 1

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

With Quiet Reverence ♩ = c. 72

FRANK TICHELI

Solo

p

6

mp

tutti 9

13

mf

p

mf

20

f

mp

mf

27

f

p

mf

f

34

f

mf

41

f

mf

mp

mf

47

mf

f

52

rit. 2

molto rit. lunga

mf

B♭ Clarinet 1

Solemn (♩ = c. 48)

58 Solo - singing out

58 *mf* *f*

62 *mf* *f*

66 ♩ = c. 56

76 Majestic (♩ = c. 60) *f* *f*

78 *mf* *f*

83 *f* *p*

90 ♩ = c. 120 accel. 5 *mf* *mp* *f*

99 4

107 ♩ = c. 168 (♩ = c. 84)

112

117 ♩ = c. 84 *mf* *f* *ff* *tr* V.S.

B♭ Clarinet 1

121 *crisp and distinct* 123

f *p* *f*

127 *p* *mf* *p* *mf*

133 135 *f* *mf* *f*

139 143 *ff* *f*

145 149 *cresc.*

150

154 155 *ff* 7

157

Bb Clarinet 1

160

163

164

167

rit.

172

$\text{♩} = \text{c. } 48$

2

178

2

mf

rit. $\text{♩} = \text{c. } 48$ - Dreamlike

180

Solo

fragile

mf $\leftarrow$ $\rightarrow$ *mp* $\leftarrow$ *mf*

185

end solo

rit. $\text{♩} = \text{c. } 48$

mf $\rightarrow$ *p*

190

191

mf $\rightarrow$ *mf*

196

197

p

5

ah... gradually to... oo...

*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

B♭ Clarinet 2

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

one only

8 *tutti* 9 *mp* *mf*

15 *p* *mf* 17

22 *f* *mp* 25 *mf* *f*

29 32 *p* *mf* *f*

36 *f* *mf*

42 *f* *mf* *mp* *mf*

48 49 *mf* *f* *3* *rit.*

54 *molto rit.* *lunga* 58 *Solemn* (♩ = c. 48) *mf* *mf* *mf* *mp*

60 66 ♩ = c. 56 4 *mf* *p* *mf*

B♭ Clarinet 2

71 3 76 Majestic (♩ = c. 60)

78 *mf* *f* *f* *mf* *f* *f*

84 rit. A Tempo *p* *mf* *mp*

90 ♩ = c. 120 accel. 4 *tr* 99 *f* *f* *mf*

101

106 107 ♩ = c. 168 (♩ = c. 84)

111

116 117 ♩ = c. 84 *mf* *f* *ff*³ *tr*

121 crisp and distinct 123 *f* *p* *f* *p*

128 *mf* *p* *mf*

2

B♭ Clarinet 2

134 135

f *mf* *f*

140 143

ff *f*

145

149

cresc.

153 155

ff

156

159

164

162

165

rit. $\text{♩} = \text{c. } 48$

170

2

Detailed description of the musical score: The score is for a B♭ Clarinet 2 part, spanning measures 134 to 170. It is written on a single staff in treble clef. The key signature has one flat (B♭). The time signature changes from 3/4 to 4/4 at measure 140, then to 3/4 at measure 145, and back to 4/4 at measure 156. The score includes various musical notations: triplets (marked with a '3' and a bracket), slurs, and dynamic markings (*f*, *mf*, *ff*, *cresc.*, *rit.*). Rehearsal marks are enclosed in boxes and labeled with measure numbers: 135, 143, 149, 155, 164. The piece concludes with a double bar line and a final measure number of 170. The tempo is indicated as $\text{♩} = \text{c. } 48$.

B♭ Clarinet 2

176 178 2 rit. - - - - ♩ = c. 48 - Dreamlike

mf $\rightrightarrows$ *p* *mf* $\leftrightsquigarrow$ $\rightrightarrows$ *p* *mp*

183

187 rit. - - - - ♩ = c. 48 191

mf $\rightrightarrows$ *p* *mp*

193 197

mf $\rightrightarrows$ *p*

198

*Sing any pitch of your choosing from the notated B♭ Major chord (notated in concert pitch). Men sing in their upper middle register, women in their lower register.

ah... gradually to... oo...

LUX PERPETUA

B♭ Clarinet 3

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

one only

8 *tutti* 9 *p*

16 17 *mp* *pp*

25 *mf* *p* *mf*

32 *mp* *mf* *p*

40 *mf* 42 *f* *mf* 3 3

47 49 *mf* *mp* *mf* *rit.* 2

55 *molto rit.* *lunga* 58 Solemn (♩ = c. 48) *p* *mp*

60 66 ♩ = c. 56

67 *mf* *p* 3 *mf*

B♭ Clarinet 3

76 Majestic (♩ = c. 60)

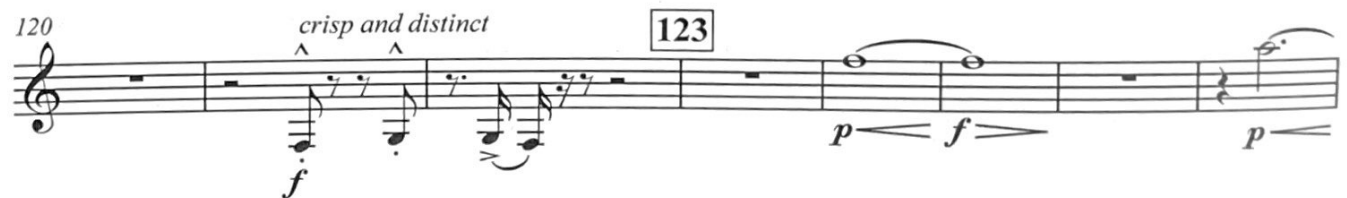


86 A Tempo

90 ♩ = c. 120 accel.



107 ♩ = c. 168 (♩ = c. 84)



B♭ Clarinet 3

134 135

f *mf* *f*

140 143

ff *f*

145 149

cresc.

150

154 155

ff 7

157

160

162 164

3

165

3

171 *rit.* $\text{♩} = \text{c. } 48$ 2

B♭ Clarinet 3

176 178 rit. . . . ♩ = c. 48 - Dreamlike

182 rit. . . .

188 ♩ = c. 48 191 2

195 197

mp p mf =

mp f mp

mp

mp

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

B♭ Bass Clarinet

With Quiet Reverence ♩ = c. 72

one only

FRANK TICHELI

The musical score for the B♭ Bass Clarinet part of "Lux Perpetua" by Frank Ticheli is written on a single staff in treble clef. The piece begins with a 4/4 time signature and a tempo of ♩ = c. 72. The initial key signature has one flat (B♭). The score is marked with various dynamics including *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). Performance instructions include "With Quiet Reverence", "one only", and "tutti". Measure numbers 9, 17, 25, 32, 39, 42, 46, 49, 55, 58, 61, 66, and 67 are indicated in boxes. The score includes several rests and slurs. At measure 58, the tempo changes to ♩ = c. 48 and the key signature changes to two flats (B♭, E♭). At measure 66, the tempo changes to ♩ = c. 56. The piece concludes with a triplet of eighth notes in measure 67, followed by a final double bar line.

B♭ Bass Clarinet

75 **76** Majestic (♩ = c. 60)

f < > < > < > < > *mf* — *f*

82 rit. A Tempo 2

ff > *p*

90 ♩ = c. 120 accel.

mp *f* *mf*

95 **99**

100 *mf* *f* 2

107 ♩ = c. 168 (♩ = c. 84) 3 2

f *mf*

115 **117** ♩ = c. 84

mf — *f* *f* — *p*

121 crisp and distinct **123**

f *p* — *mf* — *p*

127

mf — *p* — *mf* — *p* — *mf* — *p*

135

f *sf* 2 *p* — *mf* —

B♭ Bass Clarinet

139

143



146

149



152

155

Play low D if available



156



163

164



171

rit.

♩ = c. 48



176

178

rit.

♩ = c. 48 - Dreamlike

5



187

rit.

♩ = c. 48

2

191



195

197

2



LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

E♭ Contra Alto Clarinet

Play only if B♭ Contrabass

Clarinet not available

With Quiet Reverence ♩ = c. 72

FRANK TICHELI

The musical score for the E♭ Contra Alto Clarinet part of 'Lux Perpetua' by Frank Ticheli is written in 4/4 time with a tempo of approximately 72 beats per minute. The score is divided into systems, each starting with a measure number in a box. The first system begins with a 2-measure rest, followed by a 6-measure rest, and then a 9-measure rest. The music begins with a half note G4 (F#4) marked *p*, followed by a half note A4 (G#4) marked *mp*. The second system starts at measure 13 with a half note G4 (F#4) marked *mf*, followed by a half note A4 (G#4) marked *p*. The third system starts at measure 21 with a half note G4 (F#4) marked *mf*, followed by a half note A4 (G#4) marked *p*. The fourth system starts at measure 30 with a half note G4 (F#4) marked *p*, followed by a half note A4 (G#4) marked *mf*. The fifth system starts at measure 38 with a half note G4 (F#4) marked *p*, followed by a half note A4 (G#4) marked *mf*. The sixth system starts at measure 46 with a half note G4 (F#4) marked *p*, followed by a half note A4 (G#4) marked *mf*. The seventh system starts at measure 52 with a half note G4 (F#4) marked *f*, followed by a half note A4 (G#4) marked *mf*. The score concludes with a half note G4 (F#4) marked *lunga*.

E♭ Contra Alto Clarinet

58 Solemn (♩ = c. 48)



65 66 ♩ = c. 56



76 Majestic (♩ = c. 60)



79



86 A Tempo

90 ♩ = c. 120 accel.



94



107 ♩ = c. 168 (♩ = c. 84)

117 ♩ = c. 84



123



E♭ Contra Alto Clarinet

131 135

p *mf* *p* *f* *p*

138 143

mf *p* *mf* *f*

145 149

cresc.

152 155

ff

158 164

165 rit.

f rit. . . .

173 ♩ = c. 48 178

mp *mp* **2**

181 ♩ = c. 48 - Dreamlike rit. . . ♩ = c. 48 191

5 *p* *mp*

193 197

3 *mp*

3

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

B♭ Contrabass Clarinet

With Quiet Reverence ♩ = c. 72

FRANK TICHELI

The musical score for the B♭ Contrabass Clarinet part of "Lux Perpetua" by Frank Ticheli is written in treble clef with a key signature of one flat (B♭). The tempo is marked "With Quiet Reverence" at approximately 72 beats per minute. The score is divided into systems, with measure numbers 2, 6, 9, 13, 17, 21, 25, 30, 32, 38, 42, 46, 49, 52, and 56 indicated. The music features a variety of dynamics, including *p* (piano), *mf* (mezzo-forte), and *f* (forte), often with crescendos and decrescendos. The piece includes several trills and slurs. The final section, starting at measure 52, is marked with a *rit.* (ritardando) and *molto rit.* (molto ritardando) tempo change, leading to a *lunga* (long) note. The score concludes with a final measure at measure 56.

B♭ Contrabass Clarinet

58 Solemn (♩ = c. 48)

p < *mp* > *p*

65 66 ♩ = c. 56

p < *mf* >

72 76 Majestic (♩ = c. 60)

f

79 rit. .

mf < *f* < *ff* > *mf*

86 A Tempo

90 ♩ = c. 120 accel.

p < *mp*

f

107 ♩ = c. 168 (♩ = c. 84)

117 ♩ = c. 84

crisp and distinct

f

123

p < *mf* >

B♭ Contrabass Clarinet

131 135

131-135: Musical staff with treble clef, 3/4 time signature. Measures 131-135. Dynamics: *p*, *mf*, *p*, *f*, *p*. Articulation: accents on measures 132, 133, 134, 135.

138 143

138-143: Musical staff with treble clef, 3/4 time signature. Measures 138-143. Dynamics: *mf*, *p*, *mf*, *f*. Articulation: accents on measures 138, 139, 140, 141, 142.

145 149

145-149: Musical staff with treble clef, 3/4 time signature. Measures 145-149. Dynamics: *cresc.*. Articulation: accents on measures 145, 146, 147, 148, 149.

152 155

152-155: Musical staff with treble clef, 3/4 time signature. Measures 152-155. Dynamics: *ff*. Articulation: accents on measures 152, 153, 154, 155.

158 164

158-164: Musical staff with treble clef, 3/4 time signature. Measures 158-164. Dynamics: *f*. Articulation: accents on measures 158, 159, 160, 161, 162, 163, 164.

165 rit.

165-173: Musical staff with treble clef, 3/4 time signature. Measures 165-173. Dynamics: *f*. Articulation: accents on measures 165, 166, 167, 168, 169, 170, 171, 172, 173.

173 178 rit.

173-178: Musical staff with treble clef, 3/4 time signature. Measures 173-178. Dynamics: *mp*. Articulation: accents on measures 173, 174, 175, 176, 177, 178.

181 191

181-191: Musical staff with treble clef, 3/4 time signature. Measures 181-191. Dynamics: *p*, *mp*. Articulation: accents on measures 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191.

193 197

193-197: Musical staff with treble clef, 3/4 time signature. Measures 193-197. Dynamics: *mp*. Articulation: accents on measures 193, 194, 195, 196, 197.

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

Bassoon 1

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6 9

p *mp* *mf*

15 17

mf *p* *mp* *mf*

25 32 3

p *p*

35 42

p *mf* *p* *mf*

43 49 4

p *mf* *p*

53 rit. molto rit. lunga 58 Solemn (♩ = c. 48)

mf *mf* *p* *mp*

60

p *mf* *p*

66 ♩ = c. 56

mf *mf*

3

Bassoon 1

75

76 Majestic ($\text{♩} = \text{c. } 60$)



81

rit. $\text{A Tempo } 3$



90 $\text{♩} = \text{c. } 120$

accel.



95

99



101

107 $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$)

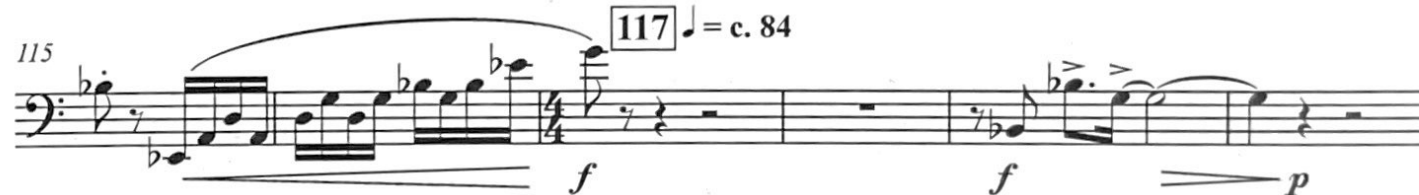


109



115

117 $\text{♩} = \text{c. } 84$



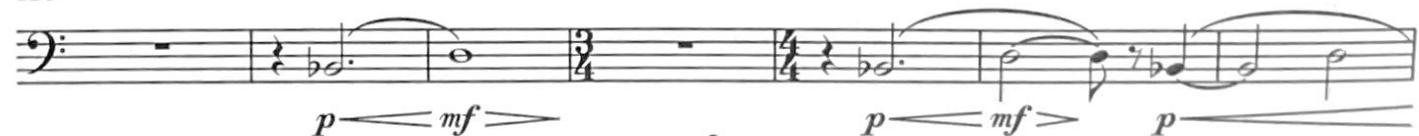
121

crisp and distinct

123



128



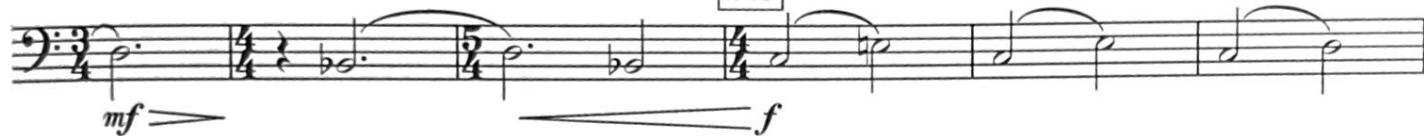
Bassoon 1

135



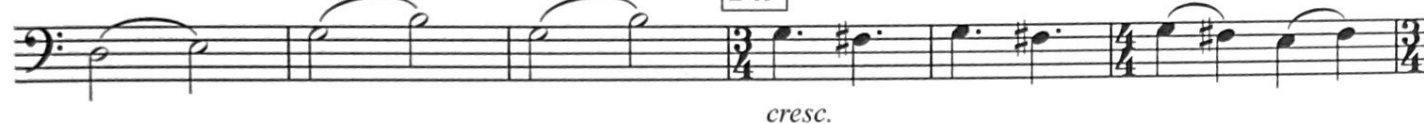
140

143



146

149



152

155



157



164



rit. ♩ = c. 48

171



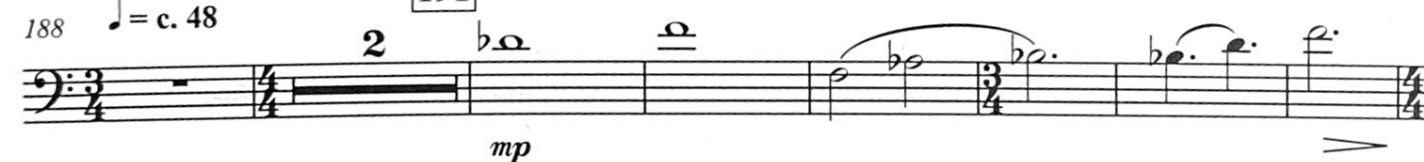
178

rit. ♩ = c. 48 - Dreamlike



188 ♩ = c. 48

191



197



FRANK TICHELI

6

9

15

17

[illegible]

25

32

3

35

42

The first staff of the exercise is written in bass clef. It contains a series of notes: a half note G2, a half note F2, a quarter note E2, a half note D2, a half note C2, a quarter note B1, a half note A1, and a half note G1. The notes are grouped into four pairs, each with a slur underneath. The dynamic markings *p* and *mf* are placed below the first pair of notes, and the same pair is repeated for the second, third, and fourth pairs.

43

49

4

The bass line is written on a single staff in bass clef. It consists of two measures of music, each followed by a repeat sign. The first measure contains a dotted quarter note (G2), an eighth note (F2), and a quarter note (E2). The second measure contains a dotted quarter note (D2), an eighth note (C2), and a quarter note (B1). The first measure is marked with a forte (*f*) dynamic, and the second measure is marked with a piano (*p*) dynamic. The notation is as follows:

$\text{G}_2 \text{ (dotted quarter)} \text{ F}_2 \text{ (eighth)} \text{ E}_2 \text{ (quarter)}$ $\text{D}_2 \text{ (dotted quarter)} \text{ C}_2 \text{ (eighth)} \text{ B}_1 \text{ (quarter)}$

53

rit. _

molto rit. _

lunga

58

58 Solemn (♩ = c. 48)

58

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a rest, followed by a quarter note G2, an eighth note A2, and a quarter note B2. This is followed by a series of rests and a final quarter note G2. The dynamics are marked *mf* and *p*. The tempo is marked *And.*

60

66

♩ = c. 56

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The notation includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *p* (piano). The notation also includes a repeat sign and a final measure with a half note.

67

3

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The melody starts with a whole rest, followed by a half note F#4, a quarter note G4, and a quarter note A4. This is followed by a half note F#4, a quarter note G4, and a quarter note A4. The piece ends with a whole note F#4. The dynamic marking *mf* is present. The time signature is 3/4.

Bassoon 2

75

76 Majestic (♩ = c. 60)



81

rit. . A Tempo

3



90 ♩ = c. 120

accel. .



95

99



101

107 ♩ = c. 168 (♩ = c. 84)

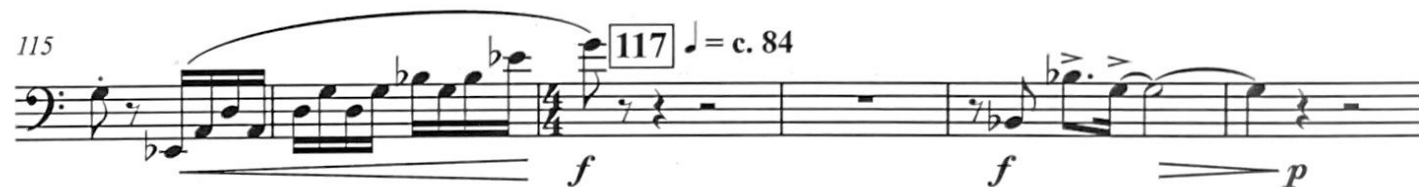


109



115

117 ♩ = c. 84



121

crisp and distinct

123



128



Bassoon 2

135 *f* *sf* *p* *mf* *p*

140 143 *mf* *f*

146 149 *cresc.*

152 155 *ff*

157

164

171 *rit.* *♩ = c. 48* *mp* *mp*

178 *rit.* *♩ = c. 48 - Dreamlike* *5* *rit.* *mp* *p*

188 *♩ = c. 48* *2* *191* *3* *mp*

197 *p*

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

E♭ Alto Saxophone 1

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6 9 6

pp mf

17

p mf p mf

25

mp mf mf

32

34

mf p mf mf

40

3 3 3

42

f mf

2

47

3 3 3

49

mf f

3

rit.

54

molto rit. lunga

58 Solemn (♩ = c. 48)

4

E♭ Alto Saxophone 1

62 66 ♩ = c. 56

p *mf*

70 *mf*

76 Majestic (♩ = c. 60)

mf *f* 3 3

79

81 *ff* 3

85 rit. A Tempo 3 90 ♩ = c. 120 accel. 8

99 *f* *mf*

104 107 ♩ = c. 168 (♩ = c. 84) *f* *mf*

109

114 *mp* 6 6 117 ♩ = c. 84 *f*

E♭ Alto Saxophone 1

118 *crisp and distinct*

ff 3 *f* 3 *f*

122 *f*

125 *sf* *sf* *p*

128 *mf* *p* *mf*

134 *f* *mf* *f*

140 *ff* *f*

145 *cresc.*

150

154 *ff*

123

135

143

149

155

E♭ Alto Saxophone 1

158 164

165

169 rit. ♩ = c. 48

175 178 2 rit. ♩ = c. 48 - Dreamlike 2

mf *p*

184 Solo rit. end solo

mf

188 ♩ = c. 48 2 191

mf *mp*

195 197

p

ah... gradually to... OO...

*Sing any pitch of your choosing from the notated B♭ Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

E♭ Alto Saxophone 2

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

15 Play

17

25

32

39

42

45

49

54

58 Solemn (♩ = c. 48)

62

pp *mf* *p* *mp* *mf* *mf* *f* *mf* *p* *mf* *p*

rit. *molto rit.* *lunga*

E♭ Alto Saxophone 2

61 66 ♩ = c. 56

mf *p* *mf*

68 *p*

76 Majestic (♩ = c. 60)

mf *f* 3 3

79

81 *ff* 3

85 rit. A Tempo 3 90 ♩ = c. 120 accel. 8

99 *f* *mf*

107 ♩ = c. 168 (♩ = c. 84)

110

Eb Alto Saxophone 2

117 ♩ = c. 84

119 *crisp and distinct*

f 3 *f*

[illegible]

127

p *mf* *p*

138

Example 138 is a single-staff piece in treble clef, 3/4 time. The melody is written on a single staff with various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece. The key signature is one flat (B-flat). The piece ends with a double bar line and a repeat sign.

143

ff *f*

149

cresc.

cresc.

154

155

ff

E♭ Alto Saxophone 2

158 164

165

170 rit. . . . ♩ = c. 48

178 rit. . . . ♩ = c. 48 - Dreamlike

186 rit. . . . ♩ = c. 48

195

*Sing any pitch of your choosing from the notated B♭ Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

B♭ Tenor Saxophone

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

17 5 25 7 32 *pp* *mf*

34 *mf* *p* *mf*

41 42 2 3 *f* *mf* *mf*

48 49 3 2 rit. molto rit. *f* *mf* *p*

57 58 Solemn (♩ = c. 48) 3 *mf* *p*

65 66 ♩ = c. 56 *mf*

72 76 Majestic (♩ = c. 60) *f*

78 2 *mf* *f*

B♭ Tenor Saxophone

84 *rit.* *A Tempo* **90** ♩ = c. 120 *accel.* **3**

ff *mf* *p*

94 *mf*

99 *p* *sf* *mf* *f* *tr*

105 **107** ♩ = c. 168 (♩ = c. 84) *f* *mf*

111 **117** ♩ = c. 84 *f* *ff* *f* *3*

121 *crisp and distinct* **123** *f* *f*

125 *<sf* *<sf* **4**

132 **135** *f* *sf* **3**

138

B $\flat$ Tenor Saxophone

149

cresc.

158

Example 158 is a single-staff musical piece in treble clef. It consists of 15 measures. The time signature changes from 2/4 to 3/4, then to 4/4, and back to 3/4. The key signature has one sharp (F#). The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. There are also some unusual markings like 'v' and 'p' above notes.

164

2

ff

3

171 rit. $\text{♩} = \text{c. } 48$ 178 2 rit.

181 $\text{♩} = \text{c. 48} - \text{Dreamlike}$

mp *< mf >* *mf* *rit.*

188 ♩ = c. 48

2

191

mf *mp*

194

2

197

2

3

ah... gradually to... oo...

upper middle register; women sing in their lower register.

*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch)s. Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

E♭ Baritone Saxophone

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6 9 6

pp mf

17 5 25 7 32 3

p p mf

35 mf p mf

41 3 3 42 2 3 3 3

f mf mf

49 3 rit. molto rit. lunga

f mf

58 Solemn ♩ = c. 48 66 ♩ = c. 56

4 p mf

68 mf

74 76 Majestic ♩ = c. 60

f mf

81 2 rit. A Tempo 2

f ff mf p

E♭ Baritone Saxophone

90 ♩ = c. 120 accel. Bsn. cue
mf

95 Play
mf

99 f

105 2 107 ♩ = c. 168 (♩ = c. 84) 2 mf

114 117 ♩ = c. 84 f

119 2 crisp and distinct 123 f

124 f sf sf

127 4 3 135 f sf

E♭ Baritone Saxophone

137



143



149



155



158



164



171

rit.



178

179

rit. $\text{♩} = \text{c. 48} - \text{Dreamlike}$



188

$\text{♩} = \text{c. 48}$

E♭ Alto Sax. 1



194



*Sing any pitch of your choosing from the notated B♭ Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

3

ah...

gradually to... oo...

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

B♭ Trumpet 1

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

15 Eb Alto Sax. 1 & 2

17

25 7 32

36

42

47

49

53 rit. molto rit. lunga

58 Solemn (♩ = c. 48)

66 ♩ = c. 56

V.S.

B♭ Trumpet 1

76 Majestic (♩ = c. 60)

mf *f* 3

79

81 *rit.*

f *f* *ff* 3

86 **A Tempo**

mf

90 ♩ = c. 120

91 *accel.* 8 99 7 **107** ♩ = c. 168 (♩ = c. 84)

mf *f* *mf*

109 2

117 ♩ = c. 84

115 5 *f* *p* *f*

120 *crisp and distinct* **123** 8

mf

132 2 **135** 2

p 3 *f* 2

B♭ Trumpet 1

141

143

147

149

152

155

156

162

164

167

174

178

180

185

191

197

ah... gradually to... oo...

LUX PERPETUA

B♭ Trumpet 2

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

Fb Alto Sax. 1 & 2

6 9 6 8 8

17 5 25 7 32

33 harmon mute (stem in) *p* *f* *p* *p* *f* *p*

39 42 *p* *f* *p* *pp* *mf* *p* *pp*

45 49 3 *mf* *p* *pp* *mf* *p* mute out

52 58 7 Solemn (♩ = c. 48) *f* *rit.* *molto rit.* *lunga*

65 66 ♩ = c. 56 4

p *mf*

B♭ Trumpet 2

75

76 Majestic (♩ = c. 60)



81



85

rit. - A Tempo



99

Tpt. 3



107 ♩ = c. 168 (♩ = c. 84)



112



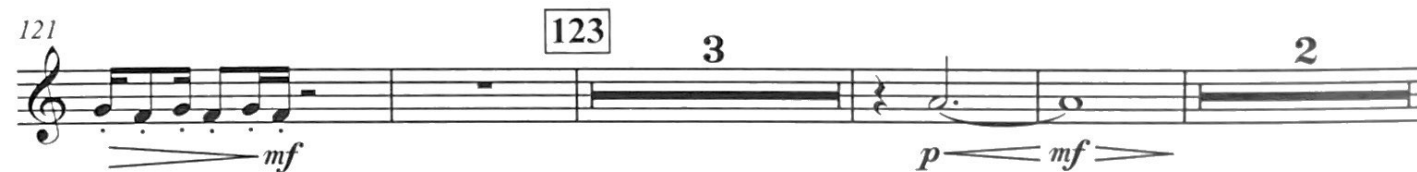
117 ♩ = c. 84



crisp and distinct

121

123



130

135



B♭ Trumpet 2

136 2 143

p *mf* *ff*

144 149

f *cresc.*

151

ff

155

ff

162 164

ff

168 rit. ♩ = c. 48

mf *p*

175 rit. ♩ = c. 48 - Dreamlike

mf *mp* *mf*

183 rit. ♩ = c. 48 191

mf

192 197

ah... *gradually to...* *oo...*

*Sing any pitch of your choosing from the notated B♭ Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

B♭ Trumpet 3

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

E♭ Alto Sax. 1 & 2

Measures 1-32: 6, 9, 6, 8, 8. Measure 17: 5. Measure 25: 7. Measure 32: 32. Dynamics: *mp*, *mf*.
Measures 33-43: 33, 42. Dynamics: *p*, *f*, *p*, *pp*, *mf*.
Measures 44-48: 44, 49. Dynamics: *p*, *pp*, *mf*, *p*, *pp*, *mf*, *p*.
Measures 49-57: 49, 3, open, rit., 2, molto rit., lunga. Dynamics: *f*.
Measures 58-65: 58 Solemn (♩ = c. 48), 7, 66 ♩ = c. 56, 6. Dynamics: *p*, *mf*.
Measures 76-81: 76 Majestic (♩ = c. 60). Dynamics: *f*, *mf*, *f*.
Measures 82-88: 82, 3, 3. Dynamics: *ff*.

B♭ Trumpet 3

90 ♩ = c. 120 accel. 8 99

103 107 ♩ = c. 168 (♩ = c. 84) 2

110

116 117 ♩ = c. 84 5

120 *crisp and distinct* 123

125

132 135

139 143

146 149

cresc.

B♭ Trumpet 3

153 155

ff

158

ff

164

ff

170 rit. ♩ = c. 48 4

f

178 2 rit. ♩ = c. 48 - Dreamlike 2 mp < mf >

mp < *mf* >

186 rit. ♩ = c. 48 191 2 3

mp < *mf* >

194 197 2 3

mp < *mf* >

*Sing any pitch of your choosing from the notated B♭ Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

ah... gradually to... oo....

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

F Horn 1

With Quiet Reverence ♩ = c. 72

FRANK TICHELI

[illegible]

F Horn 1

62 3 66 ♩ = c. 56
noble
f

69

74 76 Majestic (♩ = c. 60)
f

80 rit. . A Tempo

87 90 ♩ = c. 120 accel. . . . 99
mf > *mp* > *p* > *f* > *mf*

101

107 ♩ = c. 168 (♩ = c. 84) 117 ♩ = c. 84 *aggressive*
mf > *sf* > *p*

119 123
p < *mf* > *p* < *mf* >

129 135
p < *mf* > *p* < *mf* > *p* < *f* >

137 143
p < *mf* > *p* < *mf* > *ff*

2

F Horn 1

144 2 149

f *cresc.*

152 155

ff

157

3

164 2 3

ff

171 *rit.* $\text{♩} = \text{c. } 48$ 178 *noble* *mf* *rit.*

181 $\text{♩} = \text{c. } 48 - \text{Dreamlike}$ *Solo* *mf* *dolce* *end solo*

186 $\text{♩} = \text{c. } 48$ 191 *mf*

193 197 *3* *2* *ah...* *gradually to... oo...*

*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

F Horn 2

With Quiet Reverence ♩ = c. 72

FRANK TICHELI

The musical score for F Horn 2 consists of seven staves of music. The first staff (measures 1-9) begins with a treble clef and a 4/4 time signature. It features a series of rests followed by a half note G4, with dynamics *p* and *mp* indicated. The second staff (measures 10-17) continues with a half note G4, followed by a half note F#4, and then a half note E4, with dynamics *mf* and *p* indicated. The third staff (measures 18-32) features a half note D4, followed by a half note C4, and then a half note B3, with dynamics *mp* and *p* indicated. The fourth staff (measures 33-42) features a half note A3, followed by a half note G3, and then a half note F3, with dynamics *p* and *mf* indicated. The fifth staff (measures 43-49) features a half note E3, followed by a half note D3, and then a half note C3, with dynamics *p* and *mf* indicated. The sixth staff (measures 50-57) features a half note B2, followed by a half note A2, and then a half note G2, with dynamics *f* and *p* indicated. The seventh staff (measures 58-64) features a half note F2, followed by a half note E2, and then a half note D2, with dynamics *mf* and *pp* indicated. The score includes various musical notations such as rests, notes, and dynamic markings.

6 9

12 17

21 25 32

35 42

43 49

50 rit. molto rit. .

57 lunga 58 Solemn (♩ = c. 48)

3

F Horn 2

65 66 ♩ = c. 56
noble
f

70

74 76 Majestic (♩ = c. 60)
f *mf*
rit. . A Tempo

81 *f* *ff*
3

90 ♩ = c. 120 accel. . . . 99
f *mf*

103 107 ♩ = c. 168 (♩ = c. 84)
9

117 ♩ = c. 84 *aggressive* *mf* *sf* *p* *p* *mf* 123
3 3 4

125 *p* *mf* *p* *mf* *p*

133 135 *mf* *p* *f* *p* *mf* *p* *mf*

F Horn 2

141 143 2

ff *f*

149

cresc.

154 155 3 3 *ff* 3

ff

159 164 2 3

f

167 *ff* 3 3

ff

171 rit. $\text{♩} = \text{c. } 48$ 178 noble 4 *mf*

f *mf*

180 rit. $\text{♩} = \text{c. } 48 - \text{Dreamlike}$ Horn 1 Solo *mf* 3

mf

186 *mf* 2 191 3

mf

194 3 197 2 3 ah... gradually to... oo....

3

*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

F Horn 3

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6 9 17 8

25 32

33

42 49

51 rit. molto rit. lunga

58 Solemn (♩ = c. 48)

66 ♩ = c. 56 noble

67

72 76 Majestic (♩ = c. 60)

77

F Horn 3

85 rit. A Tempo 3 90 ♩ = c. 120 accel. 8 99

100

107 ♩ = c. 168 (♩ = c. 84) 9 117 ♩ = c. 84 aggressive

119 4 123

131 135

138 143 2

146 149 cresc.

153 155

158

F Horn 3

164

2

3

ff

3

170

rit. ♩ = c. 48

3

4

178 noble

rit. ♩ = c. 48 - Dreamlike

mf < > *mp* < *mf* >

185

rit. ♩ = c. 48

2

191

3

mp < *mf* >

194

3

197

2

ah... gradually to... oo....

*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

F Horn 4

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6 9 8 17 8

25 32

33

42 49

51

rit. molto rit. lunga

58 Solemn (♩ = c. 48)

66 ♩ = c. 56 noble

67

72

76 Majestic (♩ = c. 60)

77

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

F Horn 4

85 rit. A Tempo 3 90 ♩ = c. 120 accel. 8 99

100

p $\leq$ *sf* *mf*

The first staff of music is in treble clef. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4, all beamed together. This is followed by a quarter rest. The next measure contains a half note C5. The following measure contains a half note D5. The next measure contains a half note E5. The final measure contains a half note F5. The dynamics *p* and *sf* are marked under the first measure, and *mf* is marked under the measure containing the half note C5.

The first system of the musical score for 'The Great Gate of Kiev' is shown. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '♩ = c. 168 (♩ = c. 84)'. The first measure is boxed and labeled '107'. The second measure is a whole rest, labeled '9'. The third measure is boxed and labeled '117', with a tempo marking '♩ = c. 84'. The music continues with eighth notes, marked with dynamics *p*, *mf*, *sf*, and *p*. There are triplets indicated by a '3' over the notes. The word 'aggressive' is written above the final notes. The system ends with a double bar line.

138

Allegretto

3/4

mf > p < mf > ff >

143

2

146

149

f

cresc.

The first system of the musical score for 'The Little Boat' spans measures 146 to 149. It begins with a treble clef and a common time signature. The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. A slur covers the next two measures, which contain a half note C5 and a half note B4. The music then changes to a 3/4 time signature for measure 148, which contains a half note G4 and a quarter note F#4. Measure 149 is split into two parts: the first part is in 3/4 time with a half note G4 and a quarter note F#4, and the second part is in 4/4 time with a half note G4 and a quarter note F#4. The system concludes with a 3/4 time signature and a half note G4. Dynamics include a forte (*f*) marking under the first measure and a crescendo (*cresc.*) marking under the first part of measure 149.

158

3

F Horn 4

164

2

3

ff

3

170

rit. ♩ = c. 48

3

4

178

noble

rit. ♩ = c. 48 - Dreamlike

mf

3

185

2

rit. ♩ = c. 48

2

191

3

194

3

197

2

2

2

ah... gradually to... oo....

*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

Trombone 1

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6 9 8 17 7

(Euph. & Tuba enter)

24 25 3 32 10

mf *p* *mp*

42 *p* *mf* *p* *mf* *p* *mf* *p*

49 *p* *mf* *f* *mf* *rit.*

56 *molto rit.* *lunga* 58 Solemn (♩ = c. 48) 66 ♩ = c. 56

69 *p* *mf* *f* *mf*

76 Majestic (♩ = c. 60) *f* *mf* *f*

82 *rit.* *A Tempo* 2 *ff* *mf* *p*

90 ♩ = c. 120 *accel.* 8 99 *f* *mf*

102 107 ♩ = c. 168 (♩ = c. 84) 6

I rombone I

[illegible]

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

Trombone 2

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6 9 8 17 7

(Euph. & Tuba enter)

24 Tbn. 1 25 7 32

mf *p* *mf*

38 42

p *mf* *p* *p* *mf* *p* *mf*

45 a2 49

p *mf* *p* *p* *mf*

52 rit. molto rit. lunga 58 Solemn (♩ = c. 48) 3

f *mf*

61 66 ♩ = c. 56 3

mf *p* *mf*

70

76 Majestic (♩ = c. 60)

f *mf* *f*

83 rit. A Tempo 2

ff *mf* *p*

Trombone 2

90 $\text{♩} = \text{c. } 120$ accel. **3**

98 **99**

103 **107** $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$) **3** *mf*

112 **117** $\text{♩} = \text{c. } 84$ VII *cresc.* *f*

118 **123** **5** *p* *mf* *p* *mf*

129 **135** *p* *mf* *p* *mf* *p* *f*

137 **143** *p* *mf* *p* *mf* *f*

144 **149** *cresc.*

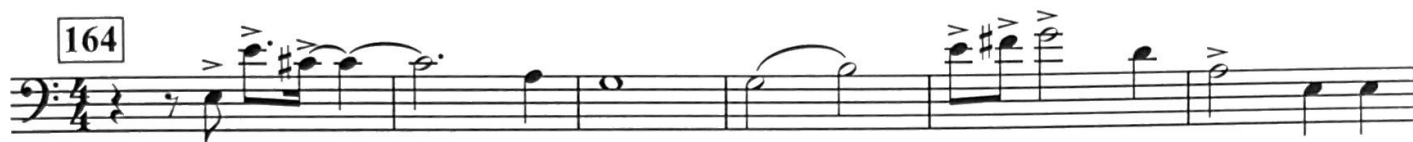
152 **155** **3** *ff* **3**

Trombone 2

158

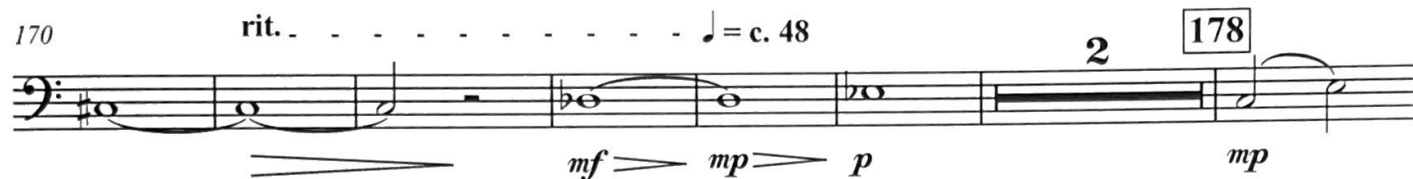


164



170

rit. ♩ = c. 48



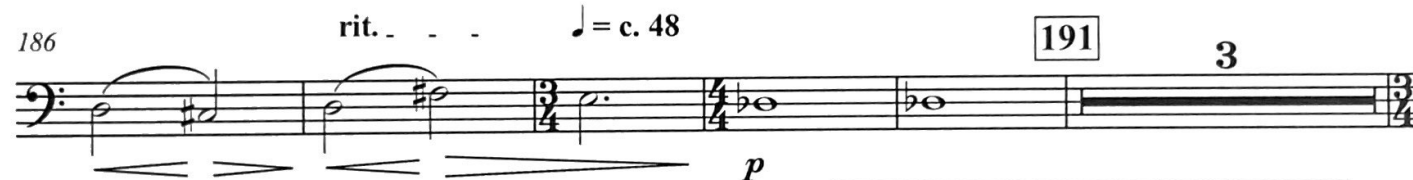
179

rit. ♩ = c. 48 - Dreamlike



186

rit. ♩ = c. 48



194



*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

Trombone 3

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6

9

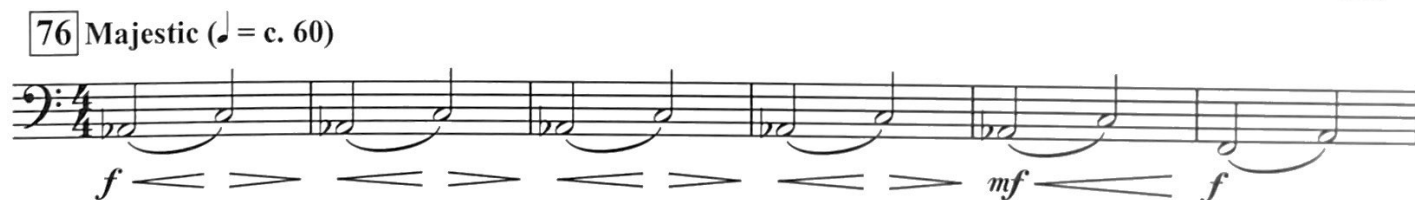
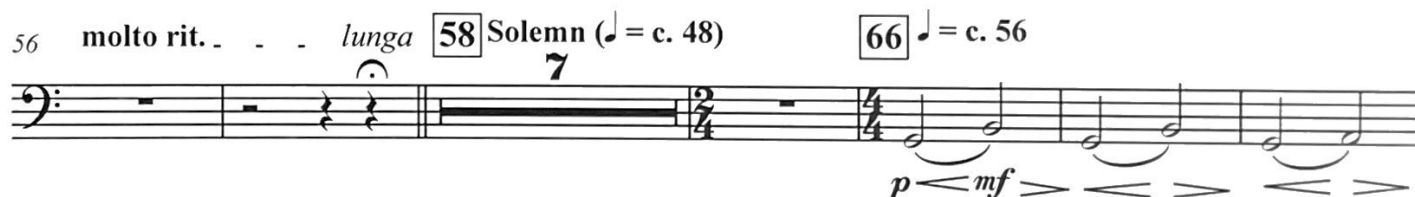
8

17

7



(Euph. & Tuba enter)



Trombone 3

90 $\text{♩} = \text{c. } 120$ accel. **2**

pp $\longrightarrow$ *mf*

98 **99**

mf $\longrightarrow$ *f*

107 $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$)

mf $\longrightarrow$ *f*

113 **117** $\text{♩} = \text{c. } 84$ **6**

cresc. $\longrightarrow$ *f*

123

p $\longrightarrow$ *mf*

131 **135**

p $\longrightarrow$ *mf* $\longrightarrow$ *f*

139 **143**

p $\longrightarrow$ *mf* $\longrightarrow$ *f*

146 **149**

cresc. $\longrightarrow$ *f*

154 **155**

ff $\longrightarrow$ *f*

Trombone 3

160



166



175



183



LUX PERPETUA

Euphonium B.C.

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

6

9 one only



15

17



25

32

tutti



35

42



44

49



53

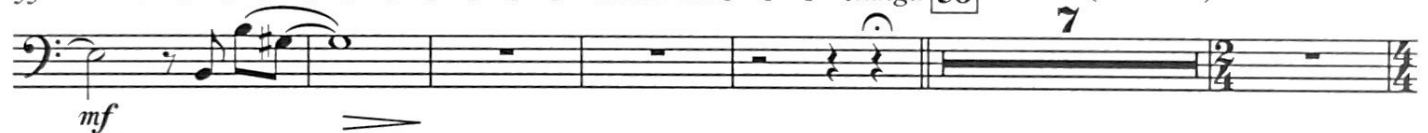
rit.

molto rit.

lunga

58

Solemn (♩ = c. 48)



66

♩ = c. 56
noble

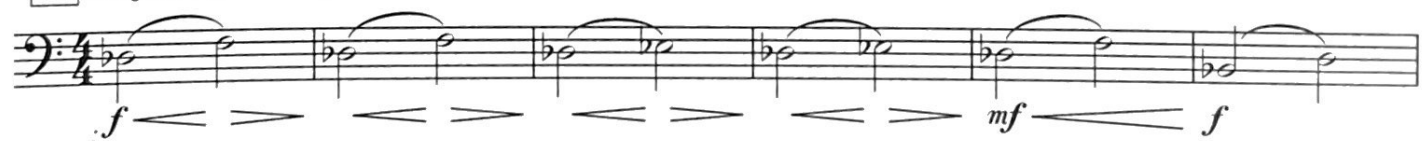


71



76

Majestic (♩ = c. 60)



82

rit.

A Tempo

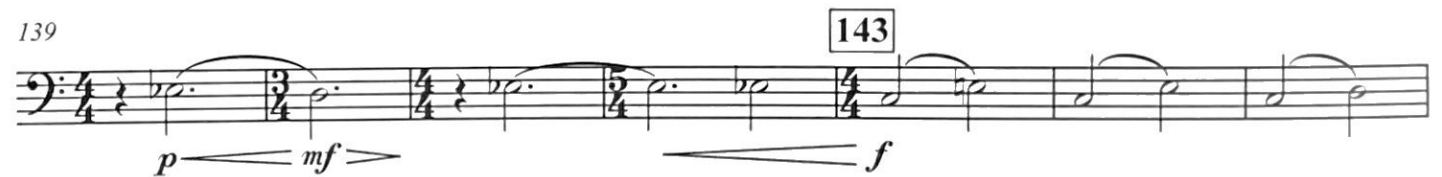
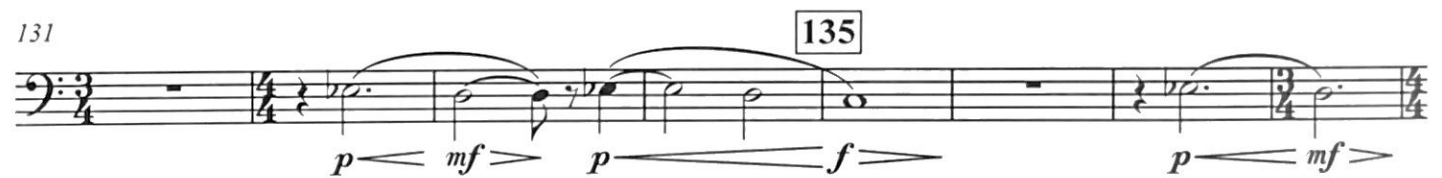
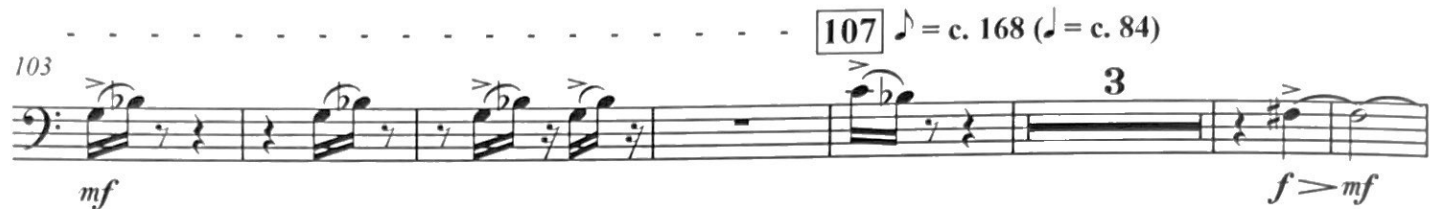
2



Euphonium B.C.

90 ♩ = c. 120

accel.

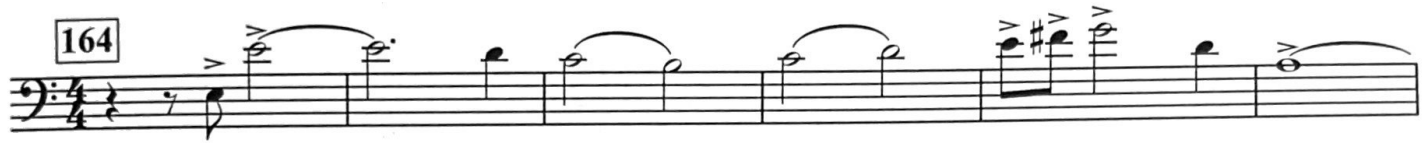


Euphonium B.C.

158

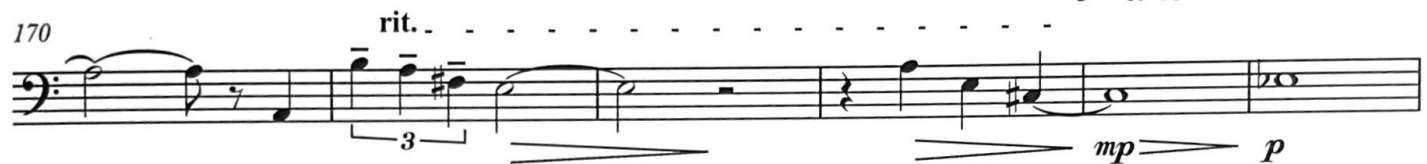


164



♩ = c. 48

170



176



rit. . . ♩ = c. 48 - Dreamlike

184



*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

191



ah...

gradually to... oo...

FOR SYMPHONIC WINDS AND PERCUSSION

With Quiet Reverence ♩ = c. 72

9 one only

Purchase music, download free MP3s, view virtual scores and more at www.ManhattanBeachMusic.com

Euphonium T.C.

90 ♩ = c. 120

accel.

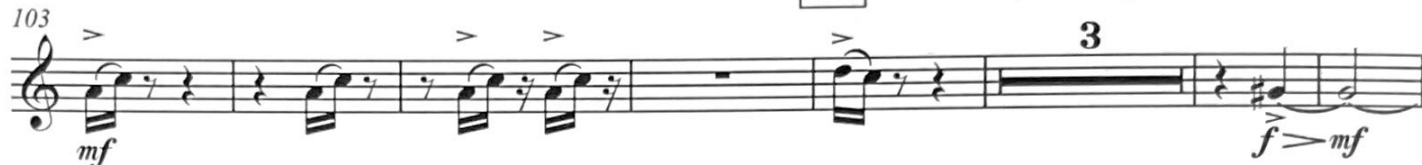


97

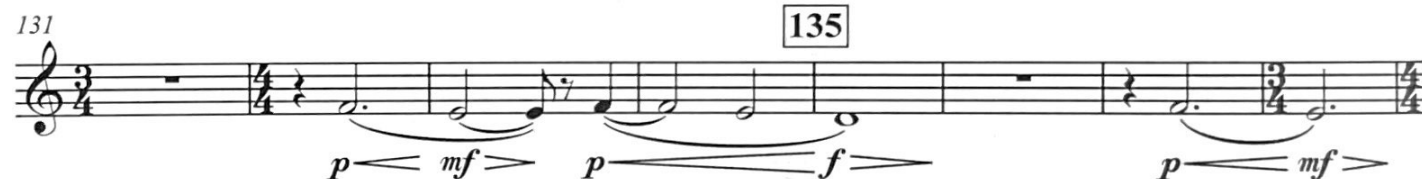
99



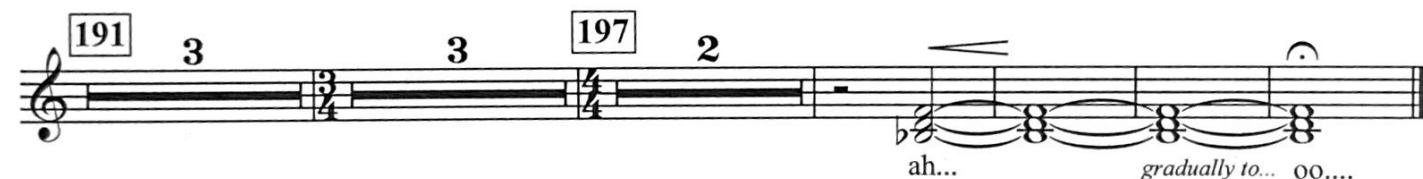
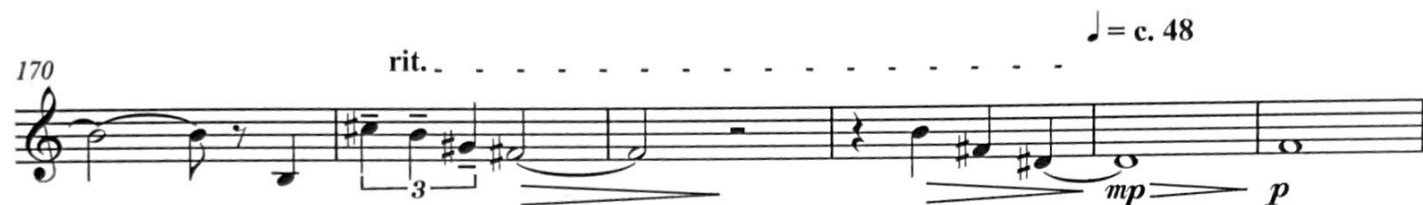
107 ♩ = c. 168 (♩ = c. 84)



117 ♩ = c. 84



Euphonium T.C.



*Sing any pitch of your choosing from the notated Bb Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register.

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

Tuba

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

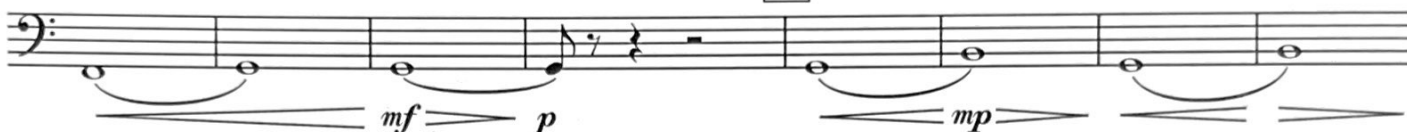
6

9 one only



13

17



21

25



29

32 tutti



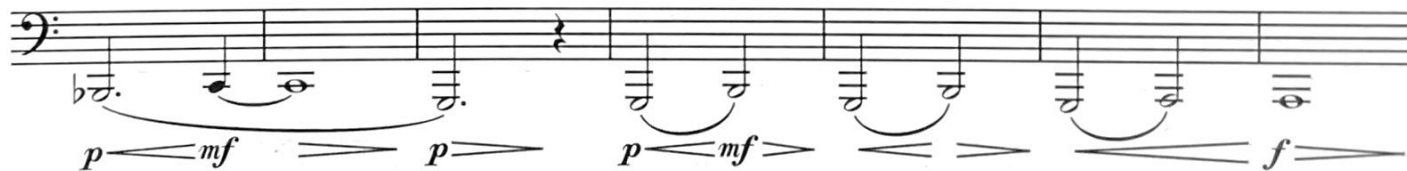
38

42



46

49



53

rit.

molto rit.

lunga



Tuba

58 Solemn ($\text{♩} = \text{c. } 48$)

One only plays if no str. bass or contrabass clar.

58 Solemn ($\text{♩} = \text{c. } 48$)
 One only plays if no str. bass or contrabass clar.
 Dynamics: *p*, *mp*, *p*

66 $\text{♩} = \text{c. } 56$
div.

66 $\text{♩} = \text{c. } 56$
div.
 Dynamics: *p*, *mf*

72

76 Majestic ($\text{♩} = \text{c. } 60$)

76 Majestic ($\text{♩} = \text{c. } 60$)
 Dynamics: *f*

79

79
 Dynamics: *mf*, *f*, *ff*

85

90 $\text{♩} = \text{c. } 120$

accel.

90 $\text{♩} = \text{c. } 120$ *accel.*
 Tempo markings: *rit.*, *A Tempo*, *accel.*
 Dynamics: *mf*, *p*

97

99

99
 Dynamics: *mf*, *p*

107 $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$)

117 $\text{♩} = \text{c. } 84$

123

div.

107 $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$)
 117 $\text{♩} = \text{c. } 84$
 123
div.
 Dynamics: *p*, *mf*

128

128
 Dynamics: *p*, *mf*

135 *unis.*

f *p* *mf* *p* *mf*

The musical score for the bass line of 'The Rose Tree' is presented on a single staff. It begins at measure 143, marked with a box containing the number '143'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some notes beamed together. A forte dynamic marking (*f*) is placed below the first measure. The score continues through measure 149, which is also marked with a box containing the number '149'. The time signature changes to 3/4 at measure 149. The melody continues with eighth and quarter notes, and a crescendo marking (*cresc.*) is placed below the first measure of the 3/4 section. The score ends at measure 150, which is marked with a box containing the number '150'.

151

Exercise 151 is a short piece in bass clef, 4/4 time. It begins with a key signature of one sharp (F#). The first four measures are in 4/4 time, followed by measures 5-8 in 3/4 time, and measures 9-15 in 4/4 time. The melody is composed of eighth and sixteenth notes, often beamed together, with a final double bar line at the end of measure 15.

[illegible]

162

164

This musical score is for the bass line of 'The Swan' from 'The Carnival of the Animals'. It is written on a single staff in bass clef. The piece begins in 4/4 time, indicated by a 'C' time signature. After the first measure, the time signature changes to 3/4, and then back to 4/4. The melody is composed of eighth and quarter notes, with some measures containing rests. The key signature has one sharp (F#), indicating the key of D major. The score is numbered 162 at the beginning and 164 in a box at the top.

171 rit. $\text{♩} = \text{c. 48}$ One only if no string bass or contrabs. clar. 178 Play

f *mp* *p* *mp* *mp*

180 rit. - - - ♩ = c. 48 - Dreamlike

The third system of the musical score for 'The Swan' (Op. 20, No. 12) by Frédéric Chopin. It begins with a tempo marking of 180 and a 'rit.' (ritardando) instruction. The key signature is one flat (B-flat major or D-flat minor). The time signature changes from 3/4 to 4/4. The music is written for the left hand on a bass clef staff. The melody consists of a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte), with a crescendo hairpin leading into the *mf* section. The system ends with a repeat sign.

187 rit. $\text{♩} = \text{c. } 48$ 191 One only plays if no string bass or contrabass clar.

The musical score for the bassoon part consists of five measures. Measure 187 begins with a bass clef and a key signature of one sharp (F#). The tempo is marked 'rit.' and the tempo indicator shows a quarter note equal to approximately 48 beats per minute. The first measure contains a half note G2 with a fermata. Measure 188 is a 3/4 time signature change, containing a half note G2 with a fermata. Measure 189 is a 4/4 time signature change, containing a half note G2 with a fermata. Measure 190 contains a half note G2 with a fermata. Measure 191 contains a half note G2 with a fermata. The dynamic marking 'p' is placed below the first measure. The score ends with a double bar line and a fermata.

194 **3** 197 *div.*

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has one flat (B-flat). The piece begins with a 3/4 time signature. At measure 194, there is a triplet of eighth notes. At measure 197, the time signature changes to 4/4. The tempo marking 'div.' (ad libitum) appears above the staff. The dynamic marking 'mp' (mezzo-piano) is placed below the staff. The score includes various musical notations such as rests, eighth notes, and a fermata over a note in the final measure.

String Bass

90 ♩ = c. 120

accel.

pizz.



97

99

5



107 ♩ = c. 168 (♩ = c. 84)

10

117 ♩ = c. 84

4

Bb Cb. Clar.

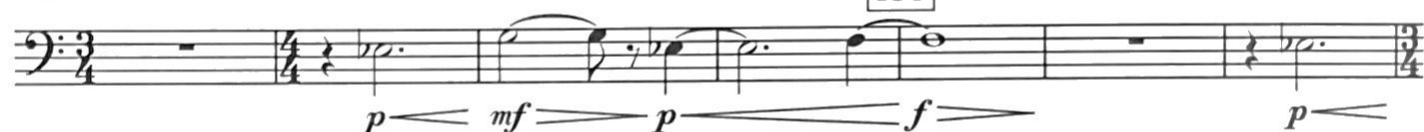


123 arco



131

135



138

143



145

149



cresc.

151



155



String Bass

163

164



171

rit.

$\text{♩} = \text{c. } 48$

2

pizz.



177

178

arco

rit.



181 $\text{♩} = \text{c. } 48$ - Dreamlike



187 rit. $\text{♩} = \text{c. } 48$

191



194

3

197



Harp

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

8 9

14 17

20 25

p

mp

mf

f

p

Harp

32 *gentle, shimmering* *simile*

2 2 3

p *mf* *p* *mf*

42 49

p *mf* *p* *mf* *mf*

2 2

50 *rit.*

f *mp*

3

56 *molto rit.* *lunga* 58 Solemn ($\text{♩} = \text{c. } 48$) 66 $\text{♩} = \text{c. } 56$

7 9

(Horns on melody)

76 Majestic ($\text{♩} = \text{c. } 60$)

4

f *ff*

A $\natural$ D $\natural$

83 *rit.* A Tempo

ff *mf*

2

Harp

90 $\text{♩} = \text{c. } 120$ *mp* *accel.*

95 99

100

104 107 $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$)

109

113 117 $\text{♩} = \text{c. } 84$ *aggressive*

Harp

123

125

127

129

131

Harp

133

135

137

139

141

143

ff

5

149

2

Harp

155

151

f *cresc.* *fff*

156

ff

160

f *fff*

163

164

f *fff*

166

rit. ♩ = c. 48

5 3 2

Harp

176 178 rit.

mp

C# G#

181 ♩ = c. 48 - Dreamlike 5 rit. ♩ = c. 48 2

p

5 2

191

mp

D4 A4

197

ppp

Harp

176 178 rit.

mp C# G#

181 ♩ = c. 48 - Dreamlike 5 rit. ♩ = c. 48 2

p 5 2

191

mp D# A#

197

ppp

Timpani

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

initial settings

22

6 9 8 17 5

25 5 32 10

p *mf* *p* *mp* *p*

42 7 49 2 rit. 3

p *f* A → A^b

56 molto rit. lunga 58 Solemn (♩ = c. 48) 66 ♩ = c. 56 9

76 Majestic (♩ = c. 60) 3

f A^b → G E → F *p* *f* *p* *f*

85 rit. A Tempo 3 90 ♩ = c. 120

91 accel. 6 99

mp *mf*

101

105 107 ♩ = c. 168 (♩ = c. 84) 9

p

Timpani

117 $\text{♩} = \text{c. } 84$ 6 123 8 2 135

$p < f > pp$

136 2

G $\rightarrow$ B $\flat$
F $\rightarrow$ G

p

143 5 149

f C $\rightarrow$ D
B $\flat$ $\rightarrow$ A

p cresc.

153 3 3 155

ff D $\rightarrow$ C

157 3

C $\rightarrow$ D

mp

164

$ff > f$ rit.

p

174 $\text{♩} = \text{c. } 48$ 4 178 2

(30") G $\rightarrow$ D

rit. $\text{♩} = \text{c. } 48$ - Dreamlike

soft mallets

mp (gentle)

184

rit. $\text{♩} = \text{c. } 48$

2

pp

191 3 3 197 2

ah... gradually to... oo...

*Sing any pitch of your choosing from the notated B $\flat$ Major chord (notated in concert pitch). Men sing in their upper middle register; women sing in their lower register

Percussion 1

Vibraphone

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

bowed l.v.

pp < *mfz* < *mfz* < *mfz*

7 9 2

14 2 17

23 25 7 32 2

(take med. mallets) *f* (med. mallets) *shimmery* *p* < *mf*

36 3 42

45 2 49

51 *rit.* 3 *molto rit.* *lunga*

58 Solemn (♩ = c. 48) 7 66 ♩ = c. 56 9 76 Majestic (♩ = c. 60) 9

85 *rit.* A Tempo 3 90 ♩ = c. 120 *accel.* 8 99 6

Percussion 1
Vibraphone

105 107 ♩ = c. 168 (♩ = c. 84)

f with flutes 3 *f*

113 117 ♩ = c. 84

mf *f* light pedal

118

120

122 123

124

126

128

130

132

134 135

Percussion 1
Vibraphone

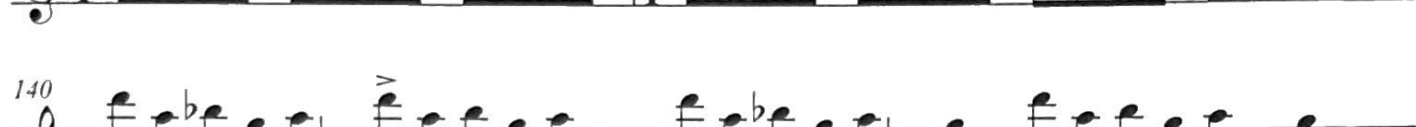
136



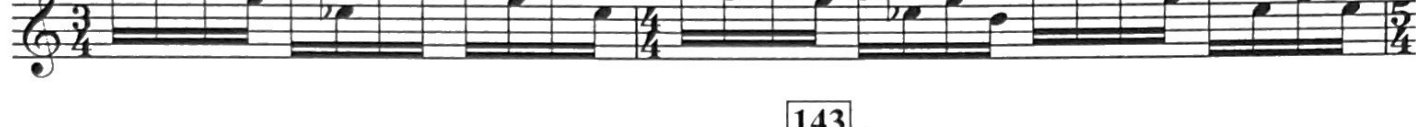
138



140



142



144



146



149



155



160



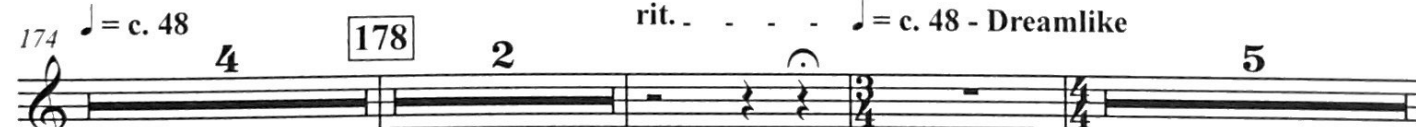
164



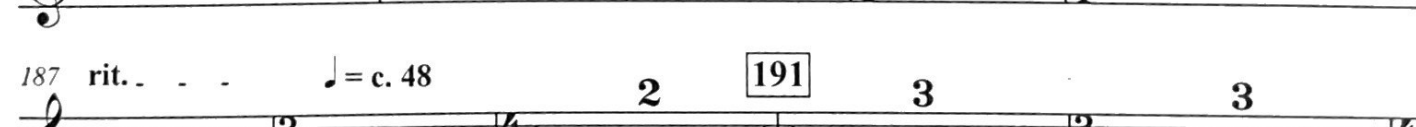
174



187



191



197



soft mallets

mp *Ped.*

ppp

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

Percussion 2

Glockenspiel
Susp. Cymbal (med. lg.)
Chinese Cymbal (med.)
Snare Drum (high-pitched)

FRANK TICHELI

With Quiet Reverence $\text{♩} = \text{c. } 72$

Glockenspiel

2

9 2

17 8

25 7 32

Perc. 3 & 4

shimmery

p mf p mf

39 3 42

p mf p mf

47 2 49

mf f 3

53 rit. 3 molto rit. lunga 58 Solemn ($\text{♩} = \text{c. } 48$) 7

66 $\text{♩} = \text{c. } 56$ 9 76 Majestic ($\text{♩} = \text{c. } 60$) 4

Sus. Cym. - yarn

mf ff

83 heavy stick rit. A Tempo Glock.

ff mf

Percussion 2

90 ♩ = c. 120 accel.

8 99 2 Chinese Cymbal 3

mf < *f*

106 107 ♩ = c. 168 (♩ = c. 84)

mf < *f* *mf* < *f* *mf* < *f* >

117 ♩ = c. 84 Glock.

f

120

f

123

126

130

133 135

136

Percussion 2

140 143

144

148 149

155 High Sn. Dr. - sticks

160 (keep sticks)

163 Sus. Cym. 164

178 rit. . . . ♩ = c. 48 - Dreamlike rit. . . . ♩ = c. 48

189 191 197 Glock.

198

Percussion 3

Crotales (bow required)

Marimba

Maracas

Tam Tam (very lg.)

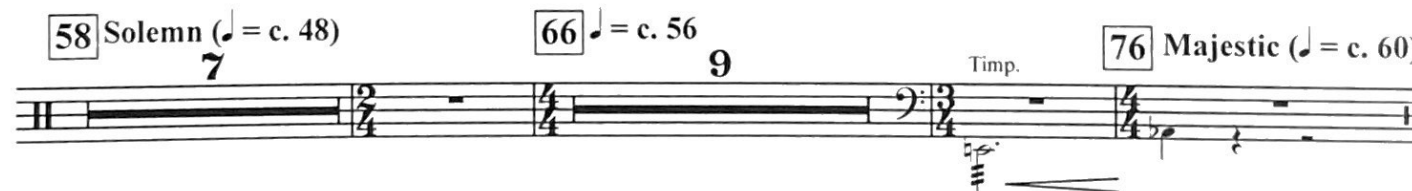
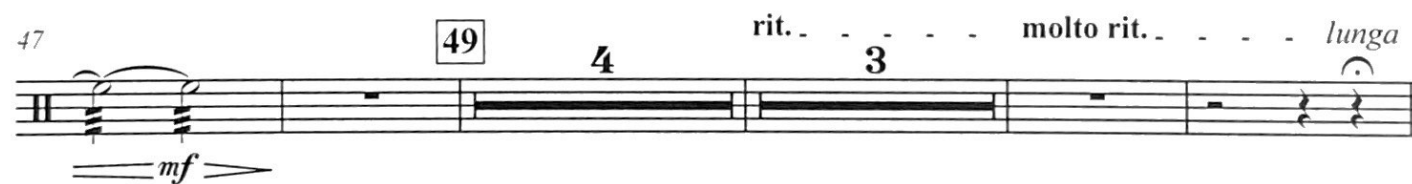
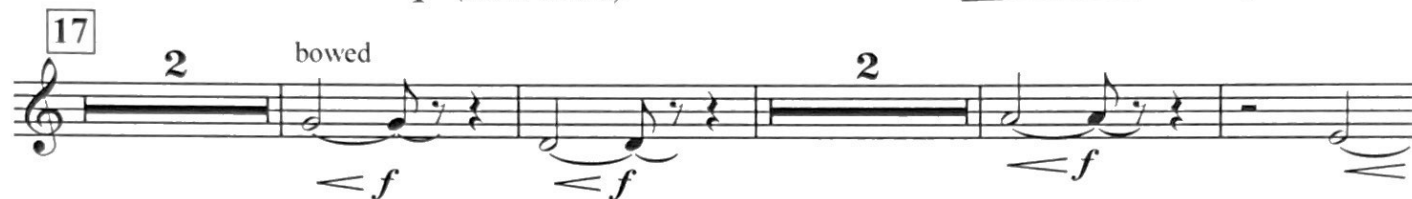
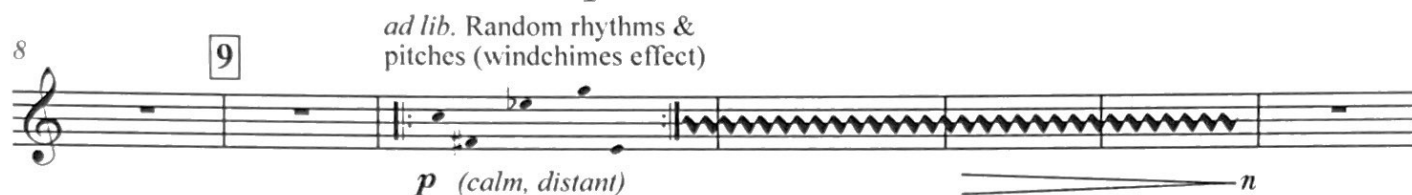
FOR SYMPHONIC WINDS AND PERCUSSION

LUX PERPETUA

FRANK TICHELI

With Quiet Reverence ♩ = c. 72

Crotales

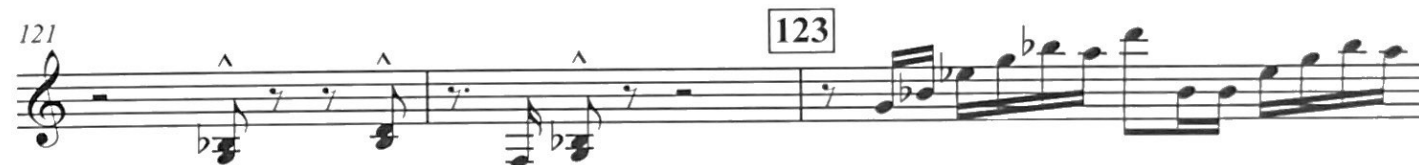


Percussion 3

90 ♩ = c. 120

Marimba - med hd

accel.



Percussion 3

128

130

132

134

135

136

138

140

142

143

144

146

148

149

2

2

p

3

Percussion 3

154 155 Tam Tam 3

162 164 Tam Tam 3

170 rit. 3 ♩ = c. 48 4 178 2 rit.

181 ♩ = c. 48 - Dreamlike 5 rit. ♩ = c. 48 2 191 3

194 3 197 Crotales mp ppp

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

Percussion 4

Two Triangles (sm. & med.)
Susp. Cymbal (med. sm.)
Guero (med. lg.)
Bongos
Snare Drum (high-pitched)
Bass Drum (lg.)

FRANK TICHELI

With Quiet Reverence $\text{♩} = c. 72$

Triangles

9

16

17

8

25

7

32

Snare Drum - brushes
swirled

36

42

4

46

49

4

rit. 3

molto rit. lunga

58 Solemn ($\text{♩} = c. 48$)

7

66 $\text{♩} = c. 56$

9

76 Majestic ($\text{♩} = c. 60$)

7

83

Bs. Dr.

rit. A Tempo

Tri.

89

90 $\text{♩} = c. 120$

8

99

8

LUX PERPETUA

FOR SYMPHONIC WINDS AND PERCUSSION

Percussion 4

Two Triangles (sm. & med.)
Susp. Cymbal (med. sm.)
Guiro (med. lg.)
Bongos
Snare Drum (high-pitched)
Bass Drum (lg.)

FRANK TICHELI

With Quiet Reverence $\text{♩} = c. 72$

Triangles

p

9

p

16

17

8

25

7

32

Snare Drum - brushes
swirled

p $\swarrow$ *mf* $\searrow$

36

p $\swarrow$ *mf* $\searrow$

4

42

p $\swarrow$ *mf* $\searrow$

p $\swarrow$ *mf* $\searrow$

p $\swarrow$ *mf* $\searrow$

46

p $\swarrow$ *mf* $\searrow$

49

4

rit. $\dots$ 3 $\dots$ molto rit. $\dots$ lunga

58 Solemn ($\text{♩} = c. 48$)

7

66 $\text{♩} = c. 56$

9

76 Majestic ($\text{♩} = c. 60$)

7

83

Bs. Dr.

rit. $\dots$ A Tempo

Tri.

p $\swarrow$ *f* $\searrow$

mf

accel. $\dots$

89

90 $\text{♩} = c. 120$

8

99

8

Percussion 4

107 $\text{♩} = \text{c. } 168$ ($\text{♩} = \text{c. } 84$) Sus. Cym. - yarn 117 $\text{♩} = \text{c. } 84$

6

p *ff* *mf* *ff* *l.v.*

119 Güiro

f secco

123

mp *f*

127 135 Bongos - hands

4 3

f

137

140

142 143 5

ff

149 155 Bs. Dr.

2 2 2

ff

Percussion 4

158

High Sn. Dr. - sticks

160

162

164 Bs. Dr.

170

rit. - - - ♩ = c. 48

181 ♩ = c. 48 - Dreamlike

rit. - - - ♩ = c. 48

194

Tri.

197