

Ivan Violić

# Lux Aeterna

for Mezzo-Soprano and Piano



# Lux Aeterna

Tranquillo e sostenuto (Tempo I)

*p*

Lux ae - ter - na lu - ce - at e - is, lux ae - ter - na

Detailed description: This block shows the vocal line for the first system. It is written in treble clef with a 2/2 time signature. The melody begins with a whole rest, followed by a half note G#4, a quarter note A4, a half note Bb4, and a whole note C5. The lyrics 'Lux ae - ter - na' are aligned under the first four notes. The melody continues with a quarter rest, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note Bb5, and a whole note C6. The lyrics 'lu - ce - at e - is,' are aligned under these notes. The system ends with a quarter rest, a quarter note D6, a quarter note E6, and a whole note F#6. The lyrics 'lux ae - ter - na' are aligned under these notes. A dynamic marking of *p* is placed above the first measure.

Tranquillo e sostenuto (Tempo I)

Detailed description: This block shows the piano accompaniment for the first system. It is written in grand staff with a 2/2 time signature. The right hand plays a series of chords: G#4-A4-Bb4-C5, D5-E5-F#5-G5, A5-Bb5-C6, and D6-E6-F#6. The left hand plays a similar series of chords: G#3-A3-Bb4-C5, D4-E4-F#4-G4, A4-Bb4-C5, and D5-E5-F#5. A dynamic marking of *p* is placed above the first measure.

7

lu - ce - at e - is, Do - mi - ne:

*piu mosso*

Detailed description: This block shows the vocal line for the second system. It begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note Bb5, and a whole note C6. The lyrics 'lu - ce - at e - is,' are aligned under the first six notes. The melody continues with a quarter note D6, a quarter note E6, a quarter note F#6, and a whole note G6. The lyrics 'Do - mi - ne:' are aligned under these notes. A dynamic marking of *piu mosso* is placed above the final measure. A fermata is placed over the final note.

*f* *molto rit. e dim.* *p dolce e legato*

Detailed description: This block shows the piano accompaniment for the second system. It begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note Bb5, and a whole note C6. The lyrics 'lu - ce - at e - is,' are aligned under the first six notes. The melody continues with a quarter note D6, a quarter note E6, a quarter note F#6, and a whole note G6. The lyrics 'Do - mi - ne:' are aligned under these notes. A dynamic marking of *f* is placed above the first measure. A dynamic marking of *molto rit. e dim.* is placed above the final measure. A dynamic marking of *p dolce e legato* is placed above the final measure. A fermata is placed over the final note.

11

Detailed description: This block shows the piano accompaniment for the third system. It is written in grand staff with a 7/8 time signature. The right hand plays a series of chords: G#4-A4-Bb4-C5, D5-E5-F#5-G5, A5-Bb5-C6, and D6-E6-F#6. The left hand plays a similar series of chords: G#3-A3-Bb4-C5, D4-E4-F#4-G4, A4-Bb4-C5, and D5-E5-F#5. A dynamic marking of *p* is placed above the first measure.

15 *p* **Tempo I**

Cum Sanctis tu-is in ae-ter-num:

*8va*

**Tempo I**

19 **piu mosso senza misura**

*p*

Cum Sanctis tu-is in ae-ter-num:

**piu mosso senza misura**

*mf agitato rit.*

22 **a tempo - piu mosso**

*mp*

Qui-a pi-us es, qui-a pi-us es.

**a tempo - piu mosso**

*pp*

*8va*

27

*p*

Cum San - - ctis tu - is in ae - ter - num, qui - a

(8)

30

*poco cresc.* **Tempo I**

pi - us es, qui - a pi - us es, cum San-ctis tu - is in ae-ter-num:

**Tempo I**

*sub. p*

34

*mf poco a poco agitato e cresc.*

Cum San - ctis tu - is

*mf marcato*

*poco a poco agitato e cresc.*

v

39

in aeternum, quia pius es, quia pius,

*poco f*  
41

Re - qui - em aeternam

42

ter - nam

43

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

44

ne, do - na

*poco a poco decresc.* \_ \_ \_

45

e - is, Do - -

*poco a poco decresc.* \_ \_ \_

8<sup>vb</sup>

46 \_ \_ \_ *p* ,

mi - ne:

(8)

47

*p*

(8)

**Tempo I**

49 *mf*

et lux per-pe - tu - a

**Tempo I**

*p*

*poco piu mosso*

(8)



Tempo I

55

Musical notation for measures 55-57, vocal line. The key signature has one sharp (F#) and the time signature is 7/4. Measure 55 is a whole rest. Measure 56 begins with a piano (*p*) dynamic and contains the lyrics "lu - ce - at" under a quarter note G4, a quarter note A4, and a quarter note B4. Measure 57 contains the lyrics "e - is:" under a half note G4 and a half note A4.

Tempo I

Musical notation for measures 55-57, piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/4. Measure 55 is a whole rest. Measure 56 contains a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. Measure 57 continues the accompaniment with a piano (*p*) dynamic.

58

Musical notation for measures 58-60, piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/4. Measure 58 is a whole rest. Measure 59 begins with a pianissimo (*pp*) dynamic and features a melodic line in the right hand and a bass line in the left hand. Measure 60 continues the accompaniment with a *tr* (trill) marking and the instruction "molto rit. e dim." (molto ritardando e diminuendo).