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Te Lucis Ante Terminum

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# Te Lucis Ante Terminum

St. Ambrose, 8th Century

Stephanie Simon

Reverently ♩ = 60

The score is written for a variety of instruments and voices. The top section includes Horn I in F, Horn II in F, Harp, Piano, Soprano, Alto, Tenor, and Bass. The bottom section includes Violin I, Violin II, Viola, Cello I, Cello II, and Double Bass. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Reverently' with a metronome marking of ♩ = 60. The score begins with a series of rests for all instruments and voices. The string section (Violin I, Violin II, Viola, Cello I, Cello II, and Double Bass) enters in the second measure with a melodic line. The Violin I and II parts are marked *pp* *tranquilo* and *p*. The Viola part is marked *p* *tranquilo* and *p*. The Cello I part is marked *p* *tranquilo* and *p*. The rest of the score consists of rests for all parts.

8

Hn.

Hn.

Hp.

*mp*

Pno.

*mp*

*Leg.*

\*

S

A

T

B

Vln. I

*mf*

*pp*

Vln. II

*mf*

*pp*

Vla.

*mf*

*pp*

Vc. I

*mf*

*pp*

Vc. II

D.B.

Detailed description of the musical score: This page contains the musical score for the second system of 'Te Lucis Ante Terminum'. The score is arranged in a grand staff format with multiple staves for different instruments and voices. The key signature is B-flat major (two flats) and the time signature is 3/4. The instruments and voices included are: Horns (Hn.), Harp (Hp.), Piano (Pno.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score begins with a rehearsal mark '8'. The Horns and Bass parts are mostly rests. The Harp and Piano parts have melodic lines starting at measure 4. The Violin I, II, and Viola parts have melodic lines with dynamic markings *mf* and *pp*. The Violoncello I part has a melodic line with *mf* and *pp* markings. The vocal parts (S, A, T, B) are mostly rests. Performance instructions include *mp* for Harp and Piano, *Leg.* for Piano, and *pp* for Violins and Viola. A '\*' symbol is present at the end of the Piano part.

A

Hn. 17

Hp. 17

Pno. 17

S 17

A

T 17

B 17

A

Vln. I 17

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Hn. <sup>25</sup>

Hp. <sup>25</sup>

Pno. <sup>25</sup>

S <sup>25</sup> *p tranquilo* Te lu - cis, *p* Te lu - cis,

A *p tranquilo* Te lu - cis, te lu - cis, *p* Te lu - cis, te lu - cis,

T *p tranquilo* Te lu - cis, te lu - cis, *p* Te lu - cis, te lu - cis,

B *p tranquilo* Te lu - cis, *p* Te lu - cis,

Vln. I <sup>25</sup> *pp* *mp* *pp*

Vln. II *mf* *pp*

Vla.

Vc. I

Vc. II

D.B.

Hn. 32

Hp. 32

Pno. 32

S 32 *mp*  
an - te ter - mi - num *mp* Re - rum cre-

A 32 *mp*  
an - te ter - mi - num *mp* Re - rum cre-

T 32 *mp*  
an - te ter - mi - num

B 32 *mp*  
an - te ter - mi - num

Vln. I 32 *mp* *mf* *p*

Vln. II *mp* *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc. I *mp* *mf* *p*

Vc. II *mp* *mf* *p*

D.B. *p*

39

Hn.

Hn.

Hp.

Pno.

S  
a - tor, Re - rum cre - a - tor, Re - rum cre - a - tor,

A  
a - tor, Re - rum cre - a - tor, Re - rum cre - a - tor,

T  
*mp*  
Re - rum cre - a - tor Re-rum cre-a - tor, Re - rum cre - a - tor,

B  
*mp*  
Re - rum cre - a - tor Re-rum cre-a - tor, Re - rum cre - a - tor,

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Detailed description: This page of a musical score, numbered 6, is titled 'Te Lucis Ante Terminum'. It features a vocal soloist section with Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, and a full orchestral accompaniment. The vocal parts begin at measure 39 with the lyrics 'a - tor, Re - rum cre - a - tor, Re - rum cre - a - tor'. The Tenor and Bass parts are marked with a mezzo-piano (*mp*) dynamic. The orchestral parts include two Horns (Hn.), Harp (Hp.), Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello I and II (Vc. I, Vc. II), and Double Bass (D.B.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal lines are in a soprano and alto clef, while the instrumental parts are in their standard clefs. The page concludes with a double bar line and repeat signs at the end of each staff.

**B** Poco Piu Mosso ♩ = 72

*accel.*

Hn. *f*

Musical notation for two Horns (Hn.) in 4/4 time, starting at measure 44. The first horn part begins with a rest, followed by a note marked *f* in the third measure. The second horn part remains silent throughout this section.

Hp. *mp* *cresc.* *f*

Musical notation for Harp (Hp.) in 4/4 time, starting at measure 44. The harp part begins with a rest, then enters in the second measure with a melodic line marked *mp* and *cresc.*, reaching *f* by the end of the section.

Pno. *f*

Musical notation for Piano (Pno.) in 4/4 time, starting at measure 44. The piano part remains silent until the final measure, where it enters with a chord marked *f*.

S *f*  
Re - rum cre - a - tor po - rum - a - - ci - mus

Musical notation for Soprano (S) in 4/4 time, starting at measure 44. The vocal line is marked *f* and includes the lyrics: "Re - rum cre - a - tor po - rum - a - - ci - mus".

A *f*  
Re - rum cre - a - tor po - rum - a - - ci - mus

Musical notation for Alto (A) in 4/4 time, starting at measure 44. The vocal line is marked *f* and includes the lyrics: "Re - rum cre - a - tor po - rum - a - - ci - mus".

T *f*  
Re - rum cre - a - tor po - rum - a - - ci - mus

Musical notation for Tenor (T) in 4/4 time, starting at measure 44. The vocal line is marked *f* and includes the lyrics: "Re - rum cre - a - tor po - rum - a - - ci - mus".

B *f*  
Re - rum cre - a - tor po - rum - a - - ci - mus

Musical notation for Bass (B) in 4/4 time, starting at measure 44. The vocal line is marked *f* and includes the lyrics: "Re - rum cre - a - tor po - rum - a - - ci - mus".

*accel.*

**B** Poco Piu Mosso ♩ = 72

Vln. I *f*

Musical notation for Violin I (Vln. I) in 4/4 time, starting at measure 44. The violin part features a rhythmic pattern of eighth notes, marked *f*.

Vln. II *f*

Musical notation for Violin II (Vln. II) in 4/4 time, starting at measure 44. The violin part features a rhythmic pattern of eighth notes, marked *f*.

Vla. *f*

Musical notation for Viola (Vla.) in 4/4 time, starting at measure 44. The viola part features a rhythmic pattern of eighth notes, marked *f*.

Vc. I *f*

Musical notation for Violoncello I (Vc. I) in 4/4 time, starting at measure 44. The cello part features a long note, marked *f*.

Vc. II *f*

Musical notation for Violoncello II (Vc. II) in 4/4 time, starting at measure 44. The cello part features a long note, marked *f*.

D.B. *f*

Musical notation for Double Bass (D.B.) in 4/4 time, starting at measure 44. The bass part features a long note, marked *f*.



Hn. *mp*

Hn. *mf* *mp*

Hp.

Pno. *f*

Red. \*

S *mp* *mf*

A *mp* *mf*

T *mp* *mf*

B *mp* *mf*

Ut sol-i-ta et cle-men-ti-a, Sis prae-sul et cu-

Vln. I *p* *mf espress.* *f*

Vln. II *p*

Vla. *p*

Vc. I *p*

Vc. II *p*

D.B. *p*

Hn. *mf*

Hp.

Pno.

S *mp* *mf* *poco f*  
 sto - di - a, Ut sol-i-ta et cle - men - ti - a Sis prae - sul et cu - sto - di - a

A *mp* *mf* *poco f*  
 sto - di - a, Ut sol-i-ta et cle - men - ti - a Sis prae - sul et cu - sto - di - a

T *mp* *mf* *poco f*  
 sto - di - a, Ut sol-i-ta et cle - men - ti - a Sis prae - sul et cu - sto - di - a

B *mp* *mf* *poco f*  
 sto - di - a, Ut sol-i-ta et cle - men - ti - a Sis prae - sul et cu - sto - di - a

Vln. I *mf* *f*

Vln. II *mp* *f*

Vla.

Vc. I

Vc. II

D.B.

Hn. *64* *rit.* *p* *mf*

Hp.

Pno.

S *mp*

A *mp*

T *mp*

B *mp*

Vln. I *mp* *rit.*

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mp*

D.B. *mp*

**C** Moderato Misterioso ♩ = 80

Hn. *p*

Hp.

Pno. *mp* 6 *Leg.*

S

A

T

B

**C** Moderato Misterioso ♩ = 80

Vln. I *pp*

Vln. II

Vla. *pizz.* *mp* *p*

Vc. I *pizz.* *mp* *p*

Vc. II *pizz.* *mp* *p*

D.B. *pizz.* *mp* *p*

72

Hn.

Hn.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Hn.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

*arco*

Hn. *ff*

Hn. *ff*

Hp. *ff*

Pno. *fp*

S *mp*  
Pro - cul re - ce - dant som - ni - a

A *mp*  
Pro - cul re - ce - dant som - ni - a

T *mp*  
Pro - cul re - ce - dant som - ni - a

B *mp*  
Pro - cul re - ce - dant som - ni - a

Vln. I *ff* spiccato

Vln. II *ff* spiccato

Vla. *ff* spiccato

Vc. I *ff* spiccato

Vc. II *ff* spiccato

D.B. *ff* spiccato

*mf*

80

Hn.

*f* 6 3 *p*

Hp.

80

Pno.

80

S

*mp*

Pro - cul re - ce - dant som - ni -

A

*mp*

Pro - cul re - ce - dant som - ni -

T

*mp*

Pro - cul re - ce - dant som - ni -

B

*mp*

Pro - cul re - ce - dant som - ni -

Vln. I

Vln. II

Vla.

*p* 3 3 3 3

Vc. I

*p* 3 3 3 3

Vc. II

*p* 3 3 3 3

D.B.

*p* 3 3 3 3



Hn. *f* <sup>6</sup> <sup>3</sup>

Hn. *f* <sup>6</sup> <sup>3</sup>

Hp.

Pno.

S *mf* a Pro -

A *mf* a Pro -

T *mf* a Pro -

B *mf* a Pro -

Vln. I

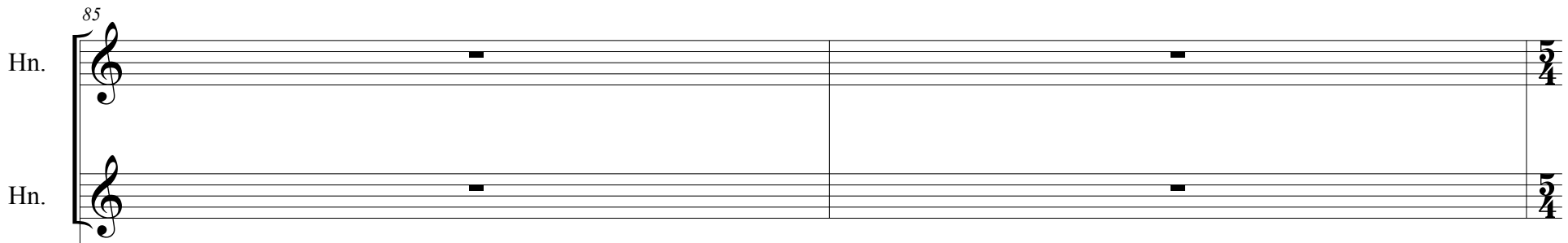
Vln. II *mf* <sup>3</sup>

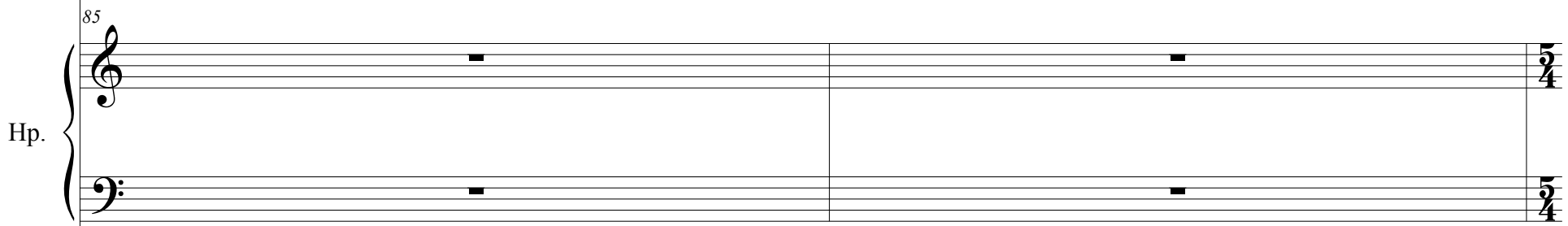
Vla. *mf* <sup>3</sup>

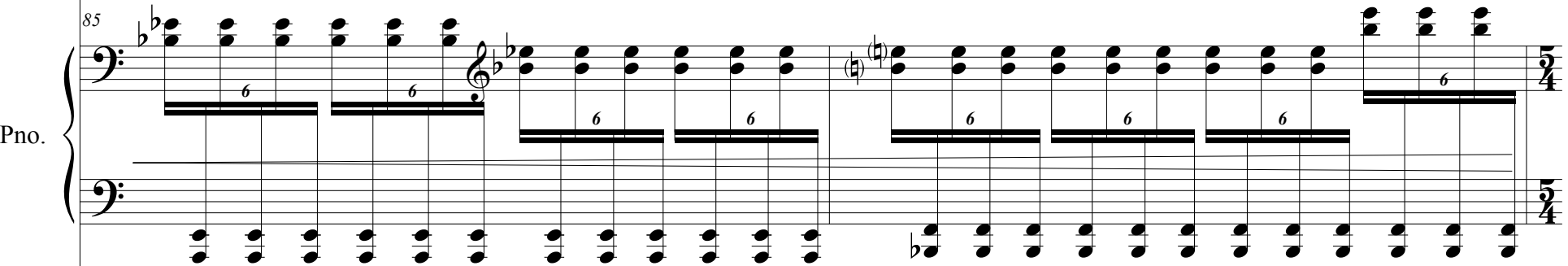
Vc. I *mf* <sup>3</sup>

Vc. II *mf* <sup>3</sup>

D.B. *mf* <sup>3</sup>

Hn. 

Hp. 

Pno. 

S *f*  
cul re - ce - dant som - ni - a, Et noc - ti - um et

A *f*  
cul re - ce - dant som - ni - a, Et noc - ti - um et

T *f*  
cul re - ce - dant som - ni - a, Et noc - ti - um et

B *f*  
cul re - ce - dant som - ni - a, Et noc - ti - um et

Vln. I *arco* *mf* *f*  


Vln. II *f*  


Vla. *f*  


Vc. I *f*  


Vc. II *f*  


D.B. *f*  


D

This musical score page includes parts for:

- Horns (Hn.):** Two staves, both in treble clef, 2/4 time. They play a rhythmic pattern of eighth notes with accents, starting at measure 87.
- Harpsichord (Hp.):** Two staves, treble and bass clef, 2/4 time. It remains silent throughout this section.
- Piano (Pno.):** Two staves, treble and bass clef, 2/4 time. The right hand plays sixteenth-note chords with a '6' fingering, and the left hand plays eighth-note chords. It concludes with a *ff* dynamic.
- Vocal Soloists (S, A, T, B):** Four staves in 2/4 time. The lyrics are: "noc - ti - um phan - tas - ma - ta, \_\_\_\_\_". The vocal lines end with a fermata and a *ff* dynamic.
- String Ensemble (Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.):** Six staves in 2/4 time. They play a rhythmic accompaniment of eighth notes with triplets and sextuplets, concluding with a *ff* dynamic.

A key signature change to D major is indicated by a 'D' in a box above the strings at measure 87. The time signature changes from 2/4 to 4/4 at the end of the page.



Hn. <sup>93</sup>

Hp. <sup>93</sup>

Pno. <sup>93</sup> *ff*

S <sup>93</sup> Ho - stem - que no - strum com - pri - me!

A <sup>93</sup> Ho - stem - que no - strum com - pri - me!

T <sup>93</sup> Ho - stem - que no - strum com - pri - me!

B <sup>93</sup> Ho - stem - que no - strum com - pri - me!

Vln. I <sup>93</sup> *f* *ff*

Vln. II <sup>93</sup> *f* *ff*

Vla. <sup>93</sup> *f* *ff*

Vc. I <sup>93</sup> *f* *ff*

Vc. II <sup>93</sup> *f* *ff*

D.B. <sup>93</sup> *f* *ff*

The score is for page 21 of 'Te Lucis Ante Terminum'. It features the following instruments and parts:

- Horns (Hn.):** Two parts playing sixteenth-note runs in the second and third measures, marked *f* and *ff*.
- Harp (Hp.):** Glissando in the second measure, marked *f*, rising to *ff* in the third measure.
- Piano (Pno.):** Chords in the third measure, marked *ff*.
- Vocalists (S, A, T, B):** Singing the lyrics: "Ho - stem - que no - stem - - strum com - pri - me!"
- String Ensemble (Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.):** Violins I and II play sixteenth-note patterns in the first two measures. Viola, Cello I, Cello II, and Double Bass play chords in the second and third measures.

Hn. *rit.*

Hp.

Pno.

S *mp* *pp*  
 A *mf* *pp*  
 T *pp*  
 B *pp*

Ne pol - lu-an-tur cor - po - ra.  
 Ne pol - lu-an-tur cor - po-ra, cor - po - ra.  
 Ne pol - lu-an-tur cor - po - ra, cor - po - ra.  
 Ne pol - lu-an-tur cor - po-ra, cor - po - ra.

Vln. I *rit.*  
 Vln. II  
 Vla.  
 Vc. I  
 Vc. II  
 D.B.

**E** Adagio ♩ = 66

Hn.

Hp.

Pno.

S

A

T

B

**E** Adagio ♩ = 66

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.



115

Hn.

Hn.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

F

Hn. 121

Hp. 121

Pno. 121

S 121 *p* Prae - sta, Pa - ter om - ni - po - tens Je - su Chris - tum

A 121 *p* Prae - sta, Pa - ter om - ni - po - tens Je - su Chris - tum

T 121 *p* Prae - sta, Pa - ter om - ni - po - tens Je - su Chris - tum

B 121 *p* Prae - sta, Pa - ter om - ni - po - tens Je - su Chris - tum

F

Vln. I 121 *pp* *mp*

Vln. II 121 *pp* *mp*

Vla. 121 *pp* *mp*

Vc. I 121 *pp* *mp*

Vc. II 121 *pp* *mp*

D.B. 121 *pp* *mp*

Hn. *mf* *rit.*

Musical notation for two Horns (Hn.). The first staff has a treble clef and a 6/4 time signature. It starts with a rest, then changes to 4/4 time. At measure 129, it begins with a *mf* dynamic and a melodic line that ends with a *rit.* marking and a dashed line.

Hp.

Musical notation for Harp (Hp.) consisting of two staves with treble clefs and 6/4 time signatures. Both staves contain rests throughout the section.

Pno.

Musical notation for Piano (Pno.) consisting of two staves with treble and bass clefs and 6/4 time signatures. Both staves contain rests throughout the section.

S *mf* *f*

Do - mi - num Qui te - cum in per - pe - tu - um.

A *mf* *f*

Do - mi - num Qui te - cum in per - pe - tu - um.

T *mf* *f*

Do - mi - num Qui te - cum in per - pe - tu - um.

B *mf* *f*

Do - mi - num Qui te - cum in per - pe - tu - um.

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a treble clef (except for Bass which has a bass clef) and a 6/4 time signature. The lyrics are: "Do - mi - num Qui te - cum in per - pe - tu - um." Dynamics range from *mf* to *f*.

Vln. I *mf* *f* *rit.*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. I *mf* *f*

Vc. II *mf* *f*

D.B. *mf* *f*

String staves for Violins (Vln. I, II), Viola (Vla.), Violas (Vc. I, II), and Double Bass (D.B.). Each staff has a treble or bass clef and a 6/4 time signature. Dynamics range from *mf* to *f*. A *rit.* marking is present at the end of the section.

**G** Tempo Primo ♩=60

Hn. *mp*

Musical notation for two Horns (Hn.). The first staff has a treble clef and contains a melodic line starting at measure 135 with a dynamic marking of *mp*. The second staff is empty.

Hp.

Musical notation for Harp (Hp.). Two staves are shown, both containing rests from measure 135 onwards.

Pno.

Musical notation for Piano (Pno.). Two staves are shown, both containing rests from measure 135 onwards.

S  
A  
T  
B

Musical notation for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part consists of a single staff with a treble clef (except for Bass which has a bass clef) and contains rests from measure 135 onwards.

**G** Tempo Primo ♩=60

Vln. I *pp* tranquillo *p* *pp* *mp*

Vln. II *pp* tranquillo *p* *pp* *mp*

Vla. *p* tranquillo *p* *mp*

Vc. I *p* tranquillo *p* *mp*

Vc. II

D.B.

Musical notation for string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). Vln. I and Vln. II have dynamic markings of *pp* and *mp*, and the instruction *triquillo*. Vla. and Vc. I have dynamic markings of *p* and *mp*, and the instruction *triquillo*. Vc. II and D.B. have rests.

Hn. *142*

Two Horn staves (Hn.) with rests and dynamic markings. The first staff has a *pp* marking. The second staff has a *p* marking.

Hp. *142*

Two Harp staves (Hp.) with rests and dynamic markings. The first staff has a *pp* marking. The second staff has a *p* marking.

Pno. *142*

Piano staves (Pno.) with rests and dynamic markings. The first staff has a *pp* marking. The second staff has a *p* marking.

S *142* *p*

Soprano vocal staff (S) with lyrics: Reg - nat cum Sanc - to Spi - ri - tu. Musical notation includes a whole note, a half note, and a quarter note.

A *142* *p*

Alto vocal staff (A) with lyrics: Reg - nat cum Sanc - to Spi - ri - tu. Musical notation includes a whole note, a half note, and a quarter note.

T *142* *p*

Tenor vocal staff (T) with lyrics: Reg - nat cum Sanc - to Spi - ri - tu. Musical notation includes a whole note, a half note, and a quarter note.

B *142* *p*

Bass vocal staff (B) with lyrics: Reg - nat cum Sanc - to Spi - ri - tu. Musical notation includes a whole note, a half note, and a quarter note.

Vln. I *142* *pp*

Violin I staff (Vln. I) with musical notation and dynamics. The first staff has a *pp* marking. The second staff has a *p* marking.

Vln. II *142* *pp*

Violin II staff (Vln. II) with musical notation and dynamics. The first staff has a *pp* marking. The second staff has a *p* marking.

Vla. *142* *pp*

Viola staff (Vla.) with musical notation and dynamics. The first staff has a *pp* marking. The second staff has a *p* marking.

Vc. I *142*

Violoncello I staff (Vc. I) with rests and dynamic markings. The first staff has a *pp* marking. The second staff has a *p* marking.

Vc. II *142*

Violoncello II staff (Vc. II) with rests and dynamic markings. The first staff has a *pp* marking. The second staff has a *p* marking.

D.B. *142*

Double Bass staff (D.B.) with rests and dynamic markings. The first staff has a *pp* marking. The second staff has a *p* marking.

Hn. *mp* *pp*

Hp. *p*

Pno.

S *pp*  
A - - - - - men.

A *pp*  
A - - - - - men.

T *pp*  
men.

B *pp*  
A - - - - - men

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.