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Benjamin Potts

04/08/10

Date

*Ex Tenebris Lux*: Senior Honors Recital in Composition

by

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An abstract of  
A thesis submitted to the Faculty of Emory College of Arts and Sciences  
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2010

## Abstract

### *Ex Tenebris Lux*: Senior Honors Recital in Composition By Benjamin Potts

The title of this thesis identifies the feature component of Benjamin Potts' honors recital in composition, which took place on April 3, 2010. The audio file of the entire recital is entitled Potts\_04-03-10.mp3 and can be accessed at Emory University's Woodruff Library. *Ex Tenebris Lux* is a thirty-minute, five-movement musical work for string quartet, vocal octet, piano, and electronics. It aims to capture the universal human experience of pain, suffering, and the desire for a better world. Through the employment of both modern and traditional compositional techniques, the composer illuminates the perpetual cyclical process of creation, corruption, and renewal that characterizes the development and evolution of life in our universe. The first movement depicts the formation of the Earth out of chaos. Musical ideas slowly revolve and merge closer and closer together, until they finally achieve one body in unison. The second movement chronicles a "descent into darkness," from primeval energy and optimism into a distorted, heavy, and oppressive reality. The third movement features the human voice, crying out against this darkness, unable to escape it. Amidst the sorrow, there is a faint plea for mercy in the form of a Latin prayer. Movement four is a transitional section that portrays the ascent from a place of sorrow and darkness into joy and light. The piano begins by playing a single note each second, signifying the passage of time in the depths before a gradual breaking away. The final climax of the fourth movement leads directly into the fifth movement, which embodies a common hope for glory, paradise, heaven, or simply a more perfect world. The Latin prayer from the third movement is fully developed into a contrapuntal passage, which then gives way to an ostinato that gains energy and momentum until the work's climax. The final echoes of the "Lux Aeterna" instill a sense of renewal, rest, and repose. After the long journey and struggle, joy is found—*Ex Tenebris lux*: from darkness, light.

*Ex Tenebris Lux*: Senior Honors Recital in Composition

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# Ex Tenebris Lux

A five-movement work for string quartet,  
vocal octet, piano and electronics.

**By: Benjamin Potts**

April 3<sup>rd</sup>, 2010

# **Ex Tenebris Lux**

## **Movement I – Prima Luce**

String quartet, vocal octet, piano, electronics. Electronics should be a low, non-pitched rumble. All instruments and singers should be amplified. Heavy reverb can be used on the singers' microphones until mm. 63. Light reverb is appropriate for the rest of the movement.

## **Movement II – Descensus**

String quartet, amplified.

## **Movement III – Despero**

Cello, two soprano soloists, TTBB. The vocalists should be amplified with moderate reverb. The cello needs only minimal amplification with very little reverb.

## **Movement IV – Ascension**

Amplified piano, electronics. The electronics are in the form of a track that should be started when the pianist begins the movement. The track is approximately three minutes long and finishes as the pianist completes the opening section of the movement.

## **Movement V – Lux Aeterna**

String quartet, vocal octet, piano, electronics. All instruments and singers should be amplified. Light reverb should be used on the singers, and little to none on the strings.

\*General Notes: The amplification is not intended to draw attention, but merely enhance the balance and overall sound quality. The electronic tracks do not require synchronization with performers; they must simply be started at the right time in order to end within an acceptable margin.

**Total run time: approximately 30:00.**

# I. Prima Luce

Benjamin Potts

Adagio e sostenuto  
♩ = 62

SOPRANO  
ALTO  
TENOR  
BASS

PIANO

Violin I  
*n* ————— *mf* ————— *p*

Violin II  
Viola  
Violoncello

Electronics  
♩ = 62

8

Vln.  
*mf* ————— *p* ————— *f* ————— *mp*

Electronics



14

S. *p*

A. *p*

Vln. *f* *n*

Vla. *n* *mf* *p*

Electronics

21

S.

A.

Vla. *p*

Electronics

27

S. *p*

A. *p* oo

T. *p* oo

Vln. *n* *f p*

Vla. *n*

Electronics

34

S. *mp* ohh..

A. *mp* ohh..

T. *mp* ohh..

Vln. *f p* *f p* *ff*

Vc.

Electronics

41 *p*

S.

A. *p*

T. *p*

B. *p*

Vln. *n*

Vc. *mf mp mf mp mf*

Electronics

Detailed description: This page of a musical score, numbered 41, features six staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in 2/2 time and marked *p*. The Soprano and Alto parts have lyrics 'oo' and 'oo' respectively. The Tenor and Bass parts have lyrics 'ohh'. The Violin part is marked *n*. The Violoncello part has dynamics *mf*, *mp*, *mf*, *mp*, *mf*, and *mp*. The Electronics part consists of sustained notes. The score is written in 2/2 time and includes various musical notations such as clefs, notes, rests, and dynamics.

48

S. ohh ohh

A. ohh ohh

T. ohh ohh

B. ohh ohh

Vln.

Vc. *mf* *f* *mf*

Electronics

55

S. *ahh* *p* *pp* *poco accelerando*

A. *ahh* *p* *pp* *poco accelerando*

T. *ahh* *p* *pp* *poco accelerando*

B. *ahh* *p* *pp* *poco accelerando*

Vln. *pp* *poco accelerando*

Vln. *pp* *poco accelerando*

Vla. *pp* *poco accelerando*

Vc. *mf* *mp* *p* *pp* *poco accelerando*

Electronics *mf* *mp* *p* *pp*

64

S. *piu mosso* ♩ = 70

Vln. *agitato*

Vln. *agitato*

Vla. *agitato*

Vc. *p* *mf* *agitato*

70

T. *mp*  
ohh

B. *p* *p* *mp*  
ohh

Pno.

Vln. *pizz.*  
*mf*

Vln. *mf*

Vla.

Vc.

74

S. *f*  
ohh

A. *mf* *mf* *f*  
ohh

T. *mp* *mf* *f*

B. *mf* *f*

Pno. *mf*  
(unmeasured rumble)

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Electronics

78 *f* *ff* *fff*

S. *ff* *fff*

A. *ff* *fff*

T. *ff* *fff*

B. *ff* *fff*

Pno. *fff*

Vln. *fff*

Vln. *marcato* *fff*

Vla. *fff*

Vc. *fff*

Electronics



81

*ff*

S. ahh

A. ahh

T. ahh

B. ahh

*ff*

Pno.

arco *ff*

Vln. *ff* legato

Vln. *ff*

Vla. *ff*

Vc. *ff*

85 *mf*

S. *mf*

A. *mf*

T. *mf* *mf*  
ahh

B. *mf* *mf*  
ahh

Pno. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

89 *> mp*

T. *mp*

B. *mp*

Pno. *mf*

Vln. *legato*

Vln.

Vla. *mf*

Vc. *mf*

The musical score for measures 89-92 is arranged in a system with six staves. The top two staves are for T. (Trumpet) and B. (Baritone), both marked *mp*. The third staff is for Pno. (Piano), marked *mf*, with a treble clef and a bass clef. The bottom four staves are for Vln. (Violins), Vln. (Violins), Vla. (Viola), and Vc. (Violoncello). The first Vln. staff is marked *legato*. The Vla. and Vc. staves are marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

Poco meno mosso

♩ = 60

93

S.

Pno.

Vln.

Vln.

Vla.

Vc.

*p*

*mf*

*rubato y cantabile*

98

Pno.

*p*

*mf*

104

Pno.

*mf*

110  $\text{♩} = 72$  solo

S. *mp* ahh\_\_\_\_\_ ahh\_\_\_\_\_ ahh\_\_\_\_\_

A. *p* for - ma for - ma *mp* ter -

T. *p* for - ma for - ma *mp* ter -

B. *p* for - ma for - ma *mp* ter -

Pno. *p* *mf* *f* *mf* *f*

115

S. *ahh* *ahh* *p*

A. ra ter - ra a - ni - ma *p*

T. ra ter - ra a - ni - ma *p*

B. ra ter - ra a - ni - ma *p*

Pno. *f* *mf* *mp*

The musical score is for a vocal ensemble and piano. It consists of five staves. The vocal staves (S., A., T., B.) are in 2/4 time and feature lyrics: 'ra ter - ra a - ni - ma'. The Soprano part includes vocalizations 'ahh' and 'ahh'. The piano accompaniment includes triplets and dynamic markings: *f*, *mf*, and *mp*. The score is numbered 115 at the beginning.

120

S. ahh ahh ahh

A. *p* a - ni - ma pul chra pul -

T. *p* a - ni - ma pul chra pul -

B. *p* a - ni - ma pul - chra pul -

Pno. *mf* *p* *mf* *mf*

Detailed description of the musical score: The score is for a vocal quartet and piano. It is in G major (one sharp) and 2/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef. The piano part is in grand staff. The vocal lines are marked with 'p' (piano) and have lyrics. The piano part has dynamics of 'mf' (mezzo-forte) and 'p' (piano). There are performance markings like '8va' and '8' in the piano part. The score is numbered 120 at the beginning.

125

S. *p* *mf* *mp*  
Lux aeterna

A. *p* *mf* *mp*  
chra Lux aeterna

T. *p* *mf* *mp*  
chra Lux aeterna

B. *p* *mf* *mp*  
chra Lux aeterna

Pno. *p*



130 *f* *ff* *p* *pp*  $\text{♩} = 72$

S. Lux - ae - ter - na do - mi ne ahh

A. Lux ae - ter - na do - mi ne ahh

T. Lux ae - ter - na do - mi - ne ahh

B. Lux ae - ter - na do - mi - ne ahh

Pno. *pp*

Vln. *pp* *8va* *p*

Vln. *pp*

Vla. *pp*

Vc. *pp*

rit. . . . .

136

S.

A.

T.

B.

Pno.

Vln. (8)

Vln.

Vla.

Vc.

140

S.  
A.  
T.  
B.  
Pno.  
Vc.

*n*

*n*

*n*

Detailed description: This is a page of a musical score, page 20, starting at measure 140. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass), Piano, and Violin. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (S., A., T., B.) are mostly silent, indicated by whole rests. The Piano part (Pno.) features a rhythmic accompaniment of eighth notes in the right hand and a sustained chord in the left hand. The Violin part (Vc.) plays a melodic line with eighth notes. Dynamics include *n* (piano) for the vocal parts and the piano accompaniment.

## II. Descensus

brillante y spiritoso  
♩ = 164

Benjamin Potts

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and features dynamic markings of *f*, *mp*, and *f*. The key signature has one sharp (F#). The score includes accents and slurs, and a 'V' marking above the first measure of each part.

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and features dynamic markings of *mp*, *f*, and *mf*. The key signature has one sharp (F#). The score includes accents and slurs, and a '5' marking above the first measure of each part.

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and features dynamic markings of *mf* and *ff*. The key signature has one sharp (F#). The score includes accents and slurs, and a '9' marking above the first measure of each part.

14

Vln. I *ff p f mp*

Vln. II *ff p f*

Vla. *ff p f mp f*

Vc. *ff p f f*

18

Vln. I *<f> ff mp non vibrato*

Vln. II *p*

Vla. *p*

Vc. *p*

22

Vln. I *phi*

Vln. II *p*

Vla. *p*

Vc. *p*

26

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

30

Vln. I

Vln. II

Vla.

Vc.

*f* *mp* *f* *f* *mp* *f* *f* *pp*

*f* *mp* *f* *f* *mp* *f* *f* *pp*

*f* *mp* *f* *f* *mp* *f* *f* *pp*

*f* *mp* *f* *f* *mp* *f* *f* *pp*

36

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

40

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 40 through 43. The Vln. I part consists of sustained chords in the treble clef. The Vln. II, Vla., and Vc. parts feature a rhythmic eighth-note pattern with slurs and accents. The key signature has one sharp (F#) and the time signature is 7/8.

44

Vln. I  
Vln. II  
Vla.  
Vc.

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

This system contains measures 44 through 47. The Vln. I part starts with a dynamic marking of *f* and features a melodic line with slurs and accents. The Vln. II part starts with a dynamic marking of *mp*. The Vla. part starts with a dynamic marking of *mf*. The Vc. part starts with a dynamic marking of *f*. The key signature changes to two sharps (F# and C#) and the time signature changes to 6/8.

48

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 48 through 51. The Vln. I part features a melodic line with slurs and accents. The Vln. II part features a melodic line with slurs and accents. The Vla. part features a rhythmic eighth-note pattern with slurs and accents. The Vc. part features a rhythmic eighth-note pattern with slurs and accents. The key signature has two sharps (F# and C#) and the time signature is 6/8.

52

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

62

Vln. I

Vln. II

Vla.

Vc.



67

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *ff*

71

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

76

Vln. I *mp* *p* *f* *mp* *f* *mp* *ff*

Vln. II *mp* *p* *f* *mp* *f* *mp* *ff*

Vla. *mp* *p* *f* *mp* *f* *mp* *ff*

Vc. *mp* *p* *f* *mp* *f* *mp* *ff*

81

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*

86

Vln. I  
*ff*

Vln. II  
*f*

Vla.  
*f*

Vc.  
*ff*

91

Vln. I

Vln. II

Vla.

Vc.

95

Vln. I  
Vln. II  
Vla.  
Vc.

*mp*

Detailed description: This system contains measures 95 through 98. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. Measures 95 and 96 are in 4/4, while measures 97 and 98 are in 7/8. The music consists of rhythmic patterns with accents and slurs. A dynamic marking of *mp* (mezzo-piano) is present in the final measure.

99

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system contains measures 99 through 103. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (Bb) and the time signature is 4/4. The music consists of rhythmic patterns with accents and slurs. The dynamics are consistent with the previous system.

**molto espressivo**

104

$\text{♩} = 98$

Vln. I  
Vln. II  
Vla.  
Vc.

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

Detailed description: This system contains measures 104 through 108. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (Bb) and the time signature is 4/4. The music is marked **molto espressivo**. Measure 104 starts with a tempo marking of  $\text{♩} = 98$ . The first staff (Violin I) has a melodic line with dynamics *p*, *p*, *mf*, and *p*. A triplet of eighth notes is indicated in measure 105. The other staves (Violin II, Viola, and Cello) are mostly silent, with some rests and a few notes in measure 104.

110

Vln. I *f* *p* *pp*

Vln. II *p* 3

Vla. *p*

Vc. *p*

Detailed description: This system covers measures 110 to 115. Vln. I has a melodic line starting at measure 110 with dynamics *f*, *p*, and *pp*. Vln. II is mostly silent, with a triplet of eighth notes in measure 115. Vla. and Vc. have sustained notes in measure 115.

116

Vln. I

Vln. II *mf* *p* *f*

Vla. *mf* 3 *mp* *mp*

Vc. *mf* 3 *mp* *p*

Detailed description: This system covers measures 116 to 120. Vln. II has a melodic line with dynamics *mf*, *p*, and *f*. Vla. has a melodic line with dynamics *mf* and *mp*, including a triplet in measure 118. Vc. has a melodic line with dynamics *mf* and *mp*, including a triplet in measure 118.

121

Vln. I

Vln. II *p* *pp* *p* 3

Vla. *p* *p*

Vc. *p*

Detailed description: This system covers measures 121 to 125. Vln. II has a melodic line with dynamics *p*, *pp*, and *p*, ending with a triplet in measure 125. Vla. has a melodic line with dynamics *p* and *p*. Vc. has a melodic line with dynamics *p*.

126

Vln. I  
Vln. II  
Vla.  
Vc.

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

3

Detailed description: This system contains measures 126 through 129. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). Measure 126 starts with a treble clef and a key signature change to one sharp. The Violin I part has a melodic line with slurs and accents. The Violin II part has a lower melodic line with dynamics *mf* and *p*. The Viola part has a bass clef and includes a triplet of eighth notes in measure 126, with dynamics *mf* and *mp*. The Violoncello part also has a bass clef and includes a triplet of eighth notes in measure 126, with dynamics *mf* and *mp*. There are crescendo and decrescendo hairpins across the system.

130

Vln. I  
Vln. II  
Vla.  
Vc.

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

Detailed description: This system contains measures 130 through 134. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). Measure 130 starts with a treble clef and a key signature change to one sharp. The Violin I part has a melodic line with slurs and accents. The Violin II part has a lower melodic line with dynamics *f*, *p*, and *pp*. The Viola part has a bass clef and includes a triplet of eighth notes in measure 134, with dynamics *p* and *pp*. The Violoncello part has a bass clef and includes a triplet of eighth notes in measure 134, with dynamics *p* and *pp*. There are crescendo and decrescendo hairpins across the system.

135

Vln. I  
Vln. II  
Vla.  
Vc.

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

3

Detailed description: This system contains measures 135 through 138. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). Measure 135 starts with a treble clef and a key signature change to one sharp. The Violin I part has a melodic line with slurs and accents, and a triplet of eighth notes in measure 135. The Violin II part has a lower melodic line with dynamics *p* and *mf*, and a triplet of eighth notes in measure 135. The Viola part has a bass clef and includes a triplet of eighth notes in measure 135, with dynamics *p* and *mp*. The Violoncello part has a bass clef and includes a triplet of eighth notes in measure 135, with dynamics *mp* and *mp*. There are crescendo and decrescendo hairpins across the system.

139

Vln. I

Vln. II

Vla.

Vc.

*p* *mf*

144

pesante  
♩ = 98

Vln. I

Vln. II

Vla.

Vc.

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

149

Vln. I

Vln. II

Vla.

Vc.

*pp* *mf* *ff* *mp*

accel...

154  $\text{♩} = 106$

Vln. I  
Vln. II  
Vla.  
Vc.

mp p pizz. mp pizz. mp pizz. mp pizz. mp p f

accel... accel... accel... pizz. pizz. pizz. pizz.

Detailed description: This system contains measures 154 through 158. It features four staves: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as quarter note = 106. The key signature has one sharp (F#). Measures 154-157 are in 6/8 time, and measure 158 is in 4/4 time. Dynamics include mp, p, and f. Performance instructions include 'pizz.' (pizzicato) and 'accel...' (accelerando).

159

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system contains measures 159 through 162. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). Measures 159-161 are in 6/8 time, and measure 162 is in 4/4 time. The music consists of rhythmic patterns with accents.

163

Vln. I  
Vln. II  
Vla.  
Vc.

arco mp arco mp arco mp arco mp

Detailed description: This system contains measures 163 through 166. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). Measures 163-165 are in 6/8 time, and measure 166 is in 4/4 time. The instruction 'arco' (arco) is used for all parts. Dynamics include mp.

167

Vln. I

Vln. II

Vla.

Vc.

170

Vln. I

Vln. II

Vla.

Vc.

173

*poco decrescendo y  
diminuendo al fine*

Vln. I

Vln. II

Vla.

Vc.

*mf*

*poco decrescendo y  
diminuendo al fine*

*mf*

*mf*



177

Vln. I

Vln. II

Vla.

Vc.

*poco decrescendo y  
diminuendo al fine*

*mf*

*mp*

*mp*

*mp*

183

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

187

Vln. I

Vln. II

Vla.

Vc.

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

## III. Despero

Adagio doloroso  
♩ = 86

Benjamin Potts

SOPRANO 1  
*p* dar-kness has de - scen-ded u - pon us  
*mp*  
*p*

SOPRANO 2  
*p* dar-kness has de - scen-ded u - pon us  
*mp*  
*p*

Violoncello  
Adagio Doloroso  
*mp* *mf* *mp*

Tenor  
8

Bass

6

S. 1  
*mp* the sil-ver moon glides slow-ly down therail-ing  
*p*

S. 2  
*mp* be-tween the night and day

Vc.  
*mp*

10

**Piu mosso**  
♩ = 88

*fervente*

S. 1  
*mp* I can-not e - scape it *f* i feel it pres-sing pres-sing  
*mp* *f* *mp* *mf* *p*

S. 2  
*leggiere*  
*mp* I can-not e - scape it when i strug-gle a-gainst it  
*mp*

Vc.  
*mp* *f*

16

S. 1 *mf* pres-sing hard u - pon me *p* *rit...* but no-one hears me *pp* *ppp*

S. 2 *mf* i cry out in de - spe - ra-tion *f* *mf* *rit...* but no-one hears me *pp* *ppp*

Vc.

*rubato y expresivo*

Vc. *mf* *3* *6* *ff* *3* *p* *rit...*

*chant-like*

Vc. *8*

T. *chant-like* *mp* lux - ae - ter - na lu - ce-at e-is do-mi-ne cum san-ctis tu-is in ae-ter-num

31

S. 1 *mf* we try to con-trol this dark-ness a - round us and in-

S. 2 *mf* we try to con-trol this dark-ness a round us and in-

Vc. *mf*

T. *8* qui - ah pi - us es

36

S. 1  
side us

S. 2  
side us — buil-ding tem - por - ar - y lan-terns with fli - - ck'ring rays  
*mf* *mp*

Vc.

41

T.  
*mp*  
lux — ae - ter - na lu - ce - at e - is do-mi-ne cum san-ctis tu - is in ae-ter-num

B.  
*mp*  
lux ae - ter - na lu - ce - at do-mi-ne cum sanc-tis in ae - ter-num

44

S. 1  
*mf* We make fires and tor - ches to pe - ne-trate the  
*ff*

S. 2  
*mf* We make fires and tor - ches to pe - ne-trate the  
*ff*

Vc.  
*mf* *ff*

T.  
qui - ah — pi - us — es

B.  
qui - ah pi - us es

a tempo

49

S. 1  
night! But they do not give com - fort on - ly burn us  
*mf* *p*

S. 2  
night! But they do not give com - fort on - ly burn us the  
*mf* *p* *p*

Vc.  
*f* *mf* *mf* *p*

55

S. 1  
there is no pow - er in me\_ a gainst this dark - ness\_  
*mp*

S. 2  
sha - dows surr - ound me and I can - not breathe!  
*pp*

Vc.  
*p* *pp*

62

*piu mosso*

S. 1  
ah  
*mf*

S. 2  
ah  
*mf*

Vc.  
*ff*

66

S. 1

S. 2

Vc.

69

Vc.

rit...

chant

$\text{♩} = 68$

*ff* *n*

T.

chant

$\text{♩} = 68$

*mp*

lux — ae - ter - na lu - ce - at e - is do - mi - ne

B.

*mp*

lux — ae - ter - na lu - ce - at e - is do - mi - ne

72

T.

rit...

cum san - ctis tu - is in ae - ter - num qui - ah — pi - us — es

B.

rit...

cum san - ctis tu - is in ae - ter - num qui - ah — pi - us — es

## IV. Ascension

Legato but Mechanical

♩ = 60

Benjamin Potts

\*Begin electronics

*p*

*Ped.* \* *Ped.*

8 \* *Ped.* \* *Ped.* \* *Ped.*

15 \* *Ped.*

22 \* *Ped.* *8va-1* \* *Ped.*

29 \* *Ped.* \* *Ped.*

36 \*End electronics

This system contains measures 36 through 42. The music is written for piano with a treble and bass clef. The key signature has two flats. The melody in the treble clef consists of quarter and eighth notes. The bass clef provides a simple accompaniment. A 'Ped.' (pedal) marking is placed below the bass line at the beginning of measure 36. The system ends with a measure of whole rest.

43 \* very expressive ♩ = 48 \*

This system contains measures 43 through 49. The music features a complex texture with triplets and a large slur. The treble clef has a melodic line with triplets, starting at measure 44. The bass clef has a more rhythmic accompaniment, also featuring triplets. Dynamics include *mp* and *p*. Pedal markings are present: 'Ped.' at the start of measure 43, and '\* Ped.' at the start of measures 45, 47, and 49. The system ends with a measure of whole rest.

50 faster \*

This system contains measures 50 through 54. The tempo is marked 'faster'. The treble clef has a more active melodic line with triplets and sixteenth notes. The bass clef has a steady accompaniment. Dynamics include *mf*, *f*, and *p*. Pedal markings are present: 'Ped.' at the start of measure 50, and '\* Ped.' at the start of measures 52 and 54. The system ends with a measure of whole rest.

55 \*

This system contains measures 55 through 60. The music continues with triplets and a large slur. The treble clef has a melodic line with triplets. The bass clef has a steady accompaniment. Dynamics include *mp*. Pedal markings are present: '\* Ped.' at the start of measure 55, and '\* Ped.' at the start of measures 57 and 60. The system ends with a measure of whole rest.

61 \*

This system contains measures 61 through 66. The music features a melodic line in the treble clef with a large slur. The bass clef has a steady accompaniment. Dynamics include *p* and *pp*. Pedal markings are present: '\* Ped.' at the start of measures 61, 63, 65, and 66. The system ends with a measure of whole rest.



69  $\text{♩} = 120$

*mp* *mp* *mp*

\* 6 6 6 6 6 6

73

*f*

6 6 6 6 6 6

76

*> mf* *mp* *mf*

6 6 6 6 6 6

79

*f*

6 6 6 6 6 6

82

*mf*

6 6 6 6 6 6

85

mf

This system contains measures 85 through 88. The right hand features a melodic line with a long slur over measures 86-88. The left hand has a rhythmic accompaniment with sixteenth-note patterns and rests. A dynamic marking of *mf* is present.

89

This system contains measures 89 through 92. The right hand continues with a melodic line and slurs. The left hand maintains its accompaniment. A dynamic marking of *mf* is present.

93

mp

This system contains measures 93 through 95. The right hand has a melodic line with slurs. The left hand features a more active accompaniment with sixteenth-note patterns. A dynamic marking of *mp* is present.

96

f

This system contains measures 96 through 98. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is present.

99

This system contains measures 99 through 101. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is present.

102

*crescendo*

105

*fff*

108

*decrescendo poco a poco*

111

*poco rit.*  
*mf*

114

*molto rit.* *attaca*  
*p*

# V. Lux Aeterna

Benjamin Potts

$\text{♩} = 90$

*mf*

SOPRANO  
Li - be - Li - be - ra Li - be -

*mf*

ALTO  
Li - be - Li - be - ra Li - be -

*mf*

TENOR  
Li - be - Li - be - ra Li - be -

*mf*

BASS  
Li - be - Li - be - ra Li - be -

PIANO

$\text{♩} = 90$

Violin I

Violin II

Viola

Violoncello

7

*ff*  $\text{♩} = 72$

S. ra me Do - mi - ne!

A. ra me Do - mi - ne!

T. ra me Do - mi - ne!

B. ra me Do - mi - ne!

Vla. *mf* chant-like  $\text{♩} = 72$  *molto espressivo*

13

Vla.

16

*mp*

S. lux ae - ter - na lu - ce - at do - mi - ne cum san - ctis in ae - ter - num

A. lux ae - ter - na lu - ce - at e - is do - mi - ne cum san - ctis tu - is in ae - ter - num

T. lux ae - ter - na lu - ce - at e - is do - mi - ne cum san - ctis tu - is in ae - ter - num

B. lux ae - ter - na lu - ce - at do - mi - ne cum sanc - tis in ae - ter - num

19 *piu mosso*  
♩ = 98 *mf*

S. *mf*  
qui - a pi - us\_ es. Lux \_\_\_\_\_

A. *mf*  
qui - a\_ pi - us\_ es. Lux \_\_\_\_\_ ae - -

T. *mf*  
qui - a\_ pi - us\_ es. Lux \_\_\_\_\_ ae - -

B. *mf*  
qui - a pi - us\_ es. Lux \_\_\_\_\_ ae - -

*piu mosso*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *piu mosso mp*

26

S. ae - ter - na lu - ce - at e - is do - mi - ne

A. - ter - na lu - ce - at do - mi - ne

T. - ter - na lu - ce - at e - is do - mi - ne

B. - ter - na lu - ce - at e - is do - mi - ne

Vln. I

Vln. II

Vla.

Vc.





43 *allegro con fuoco*  
♩ = 138

Pno. *p* *sempre mf*

Vln. I *allegro con fuoco* *n*

Vln. II *allegro con fuoco* *n*

Vla. *allegro con fuoco* *n*

Vc. *allegro con fuoco* *n*

46

Pno.

Vln. II *pizz.* *p*

Vc. *pizz.* *p*

49

Pno.

Vln. II

Vc.

52

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*

*mf*

*mp*

*mf*

*f*

*mf*

*p*

55

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*f*

*mf*

*mf*

*f*

58

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*  
arco

*mf* *ff*

*mf*  
arco

*f*

60

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf* *f*

*mf* *f*

62

Pno.

Vln. I

Vln. II

Vla.

Vc.

65

Pno.

Vln. I

Vln. II

Vla.

Vc.



74

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco

76

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f mp f*

*f mp f*

*f mp f*

*f mp f*

*f mp f*

*f mp f*

*ff*

79

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f* *mf* *ff* *ff* *p* *crescendo poco a poco*

*f* *mf* *ff* *ff* *p* *crescendo poco a poco*

*f* *mf* *ff* *p* *crescendo poco a poco*

82

Pno.

Vln. I

Vln. II

Vla.

Vc.

*ff* *p* *crescendo poco a poco*

85

S. ae -

A. ae -

T. ae -

B. ae -

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f*

Detailed description: This page of a musical score, numbered 85, features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble. The vocal parts are in 6/4 time, with a key signature of one flat. They all sing the syllable 'ae' with a long note and a dash indicating a sustained sound. The instrumental parts include Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Piano part consists of dense chords in the right hand and a single note in the left hand. The Violin I and II parts play a rhythmic pattern of eighth notes with slurs. The Viola part plays a similar eighth-note pattern with slurs. The Violoncello part plays a melodic line with slurs and a dynamic marking of *f* (forte) in the second measure. The score is divided into two measures by a vertical bar line, with a time signature change from 6/4 to 8/4 in the second measure.



87 *ff*

S. *ff*  
ter - - - - - na ae -

A. *ff*  
ter - - - - - na ae -

T. *ff*  
ter - - - - - na ae -

B. *ff*  
ter - - - - - na ae -

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

89

S. ter - - - - - na ae - ter -

A. ter - - - - - na ae - ter -

T. ter - - - - - na ae - ter -

B. ter - - - - - na ae - ter -

Pno.

Vln. I

Vln. II

Vla.

Vc.

92

S. , calmato *mp*  
na lux

A. , calmato *mp*  
na lux

T. , calmato *mp*  
na lux

B. , calmato *mp*  
na lux

Pno. calmato

Vln. I calmato

Vln. II calmato

Vla. calmato

Vc. calmato

