LUX PERPETUA

FOR SOLO SOPRANO SAXOPHONE AND ORCHESTRA (2011)

KATHRYN SALFELDER

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Program Listing:

Lux Perpetua — Kathryn Salfelder (1987-)

I. Introit
II. Refractions
III. Reflections
IV. Shadows
V. Glimmers
VI. Elegy

Program Note:

"There, peeping among the cloud-wrack above a dark tor high up in the mountains, Sam saw a white star twinkle for a while. The beauty of it smote his heart, as he looked up out of the forsaken land, and hope returned to him. For like a shaft, clear and cold, the thought pierced him that in the end the Shadow was only a small and passing thing; there was light and high beauty forever beyond its reach." - J.R.R. Tolkien

Lux Perpetua explores light's many facets in six continuous movements, performed without pause. The first and final movements offer emotional reflections on hope in a time of sorrow. The inner four movements focus on light's physical properties and how they are perceived by the human eye.

The first movement, *Introit*, (from the Latin *introitus,* or "entrance") references the opening movement of a Requiem Mass. The title of this work, *Lux Perpetua,* is derived from the standard requiem text "...et lux perpetua luceat eis" (...and may perpetual light shine upon them). The subsequent two movements are a musical journey into optics. In *Refractions*, a change in speed constitutes a change in direction, resulting in ascending/descending patterns and abrupt shifts in motivic ideas. In *Reflections,* the 'mirror image' is exemplified through melodic techniques of retrograde and inversion.

The fourth movement, *Shadows,* explores the timbral colors of the saxophone including the use of multiphonics, in which the soloist performs multiple pitches simultaneously. In *Glimmers*, dashes of light, like paintbrush strokes of brilliance, shimmer across the texture in the violins and upper winds. These high voices quote Asola's 16th century motet, *O Vos Omnes*: "O all ye who pass by, attend and see, if there be any sorrow like my sorrow." *Elegy,* the final movement of the work, was actually the beginning of my creative process, and it contains the very first notes I composed after a year hiatus in my writing. Its final bars re-establish the opening cello motive from the *Introit,* but in a new register with a decidedly different aura.

With heartfelt thanks to David Alan Miller, Timothy McAllister and the Albany Symphony, I dedicate this work in memory of my mother, my best friend, Elizabeth J. Salfelder (1948-2011). She is deeply missed, forever loved, and always present in my heart and in my music.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in A
2 Bassoons

2 Horns in F
2 Trumpets in C

Timpani

Solo Soprano Saxophone

Strings

To the Conductor:

Accidentals remain in effect for the duration of the measure at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

Notes in parentheses ( ) in the solo part may be omitted.

Dotted slurs indicate phrasing

Performance time: c. 14 minutes

Commissioned by the Albany (NY) Symphony

First Performance: October 22, 2011, Troy Savings Bank Music Hall, Troy, NY.

Albany Symphony, David Alan Miller, conductor
Timothy McAllister, soprano saxophone

Transposed Score

Commissioned by the Albany (NY) Symphony Orchestra

Lux Perpetua

To my Mom, Elizabeth Salfelder (1948-2011), with Love and Thanks

Kathryn Salfelder (b. 1987)

I. Introit

Grave
♩ = 52

Flute 1
2

Oboe 1
2

Clarinet in A 1
2

Bassoon 1
2

Horn in F 1
2

Trumpet in C 1
2

(med-hard mallets)

Timpani

ppp *ppp*

Grave
♩ = 52

Solo Soprano Saxophone

div. a 2

Violin I

ppp *ppp* *ppp*

div. a 2

Violin II

ppp *ppp*

Viola

div. a 2
espress.

Violoncello

pp *pp*

espress.

pp *pp*

Contrabass

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9 ♩ = 56

6

Timp.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

div. a 3

div. a 2

p

mp

n

13

11

espress.

17

21

Timp.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim.

unis.

intensely

unis.
sul D

div a 2
intensely

22

sim. l.v.

div a 2

unis.

poco a poco cresc.

25

Timp.

Sop. Sax.

poco a poco cresc.

intensely

Vln. I

unis.

poco a poco cresc.

Vln. II

unis.

Vla.

Vc.

Cb.

27

Timp.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II. Refractions

28

♩ = 112

a 2

Fls.

Obs.

Cls.

Timp.

secco

ff

28 ♩ = 112

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

32

1.

p mf

mf ff

with increasing desperation

38

40

Fls.
Obs.
Cls.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. solo

1. solo

42

45

a 2

1. solo

48

a 2

47

Fls.

Obs.

Cls.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

Fls.

Obs.

Cls.

Sop. Sax.

54

55

Fls.
Obs.
Cls.
Bsns.
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp mf ff ffmp (ff) f

intensely

3 6

58

61

Fls.

mf ff

Obs.

mf ff

Cls.

ffmp (ff) ff f

Bsns.

ff

Hns.

ffmp (ff) ff f

C Tpts.

Timp.

61

Sop. Sax.

f

Vln. I

ffmp (ff) ff f

Vln. II

ffmp (ff) ff f

Vla.

ffmp ff f

Vc.

ffmp ff f

Cb.

ff

62

Fls.
a 2
ff
3
Obs.
Cls.
ff
Bsns.
Hns.
ff
C Tpts.
1.
f
3
Timp.
f
(secco)
ff
Sop. Sax.
6
ff
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
ff
Cb.
f
ff

III. Reflections

65 **Tranquilo**

(♩ = 112)

Fls.

Obs. 1.solo sotto voce *mp*

Cls. 2.legato *p* 1.legato *p*

Bsns.

Hns. *p*

C Tpts.

Timp.

65 **Tranquilo**

(♩ = 112)

Sop. Sax. *p*

Vln. I div a 2 sul G legato *p*

Vln. II sul G legato *p* div a 2 legato *submp* *p*

Vla. div a 2 *submp* *p* sul G

submp *p* div a 2

Vc. *p*

Cb.

70

Fls. a 2 *p* *mp*

Obs. (1.) *p* *mp*

Cls. *mp*

Bsns. legato *p* *mp*

Hns. *mp*

C Tpts. 1. solo *mp*

Sop. Sax. *mp*

Vln. I sul D legato *p* *mp*

Vln. II *mp* sul G *mp*

Vla. *mp*

Vc. *mp* sul G *p* *mp*

Cb. *p* *mp*

76

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts.

76

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

legato

mf

soli

n

3

6

sul D

sul A

81

84 solo delicato

84 delicato

Fls.
Obs.
Cls.
Bsns.
Hns.
C Tpts.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf mp p sub p 1.

86

Fls.

Obs.

p

Cls.

1.

p

Bsns.

Hns.

C Tpts.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

92

Fl. 1
delicato
mp

Fl. 2

Ob. 1
delicato
mp

Ob. 2
delicato
mp

Cl. 1
delicato
mp

Cl. 2
p
delicato
mp

Bsn. 1
delicato
mp

Bsn. 2
delicato
mp

Hns.

C Tpts.
2. straight mute
delicato
p

92

Sop. Sax.
p

Vln. I
unis.
mp

Vln. II
unis.
mp

Vla.
unis.
mp

Vc.

Cb.
delicato
pizz
mp

95

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *mp* *p*

1. straight mute
delicato

div a 2

unis.

arco

3 6 6

99

Fls.
Obs.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

legato

div a 2

6 6 3 6

104

106

a 2

Fls.

Obs.

2.

Cls.

legato

Bsns.

legato

Hns.

1. solo
open

C Tpts.

106

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

109

Fls.
Obs.
Cl. 1
Cl. 2
Bsns.
Hns.
C Tpts.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp p pp pp pp p pp p pp pp pp pp

113

114

Fls.

Obs.

Cl. 1

Cl. 2

pp

Bsns.

Hns.

C Tpts.

114

Sop. Sax.

3

pp *ppp* *p*

Vln. I

pp *p* *pp*

Vln. II

pp

Vla.

pp

Vc.

Cb.

IV. SHADOWS

119 **Molto rubato** ♩ = 56 - 62

Sop. Sax. *mf* *n* *n* *mf* *mp*

129

127

Sop. Sax. *n* *mf* intense, bright (*mf*) *p* warm, mellow

134

Sop. Sax. **139** (*p*) *pp* *mp*

144 **148**

142

Sop. Sax. *pp* *ppp* *mp*

unis. sul tasto

Vln. I *n* *pp* unis. sul tasto div a 2 *p*

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

unis. sul tasto

Vla. *p* *mp*

unis. sul tasto

Vc. *p* *mp*

Cb.

149

153

Sop. Sax. *p* *ppp*

(sul tasto) div a 2

Vln. I *p* *ppp* *pp*

(sul tasto) unis. delicato div a 2

Vln. II *pp* *ppp* *pp*

delicato div a 2

Vla. *p* *ppp* *pp*

delicato

Vc. *p* *ppp* *pp* sul tasto

Cb.

155

allarg.

Fls.

Obs.

Cls.

Bsns.

f

Hns.

p *mf* *f*

C Tpts.

Timp.

f

Sop. Sax.

mf 3 *f* 5 allarg. *fmp*

Vln. I

poco a poco ord.
sim.
p
f
(ord.)

Vln. II

poco a poco ord.
p
(ord.)
unis
f
fmp < *f*

Vla.

poco a poco ord.
p
(ord.)
unis.
f

Vc.

poco a poco ord.
p
f
(ord.)

Cb.

poco a poco ord.
p
f
(ord.)

V. GLIMMERS

160

♩ = 138

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsns.
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *f* *n*

165

168

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. solo, straight mute

unis.

div a 3

pizz

170

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1.

unis

div a 3

174

176

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
2. solo
straight mute
Timp.
Sop. Sax.
Vln. I
unis.
Vln. II
Vla.
Vc.
arco
Cb.

176

178

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

183

Fl. 1 — leggiero — *f*

Fl. 2 — leggiero — *f*

Ob. 1 — leggiero — *f*

Ob. 2 — leggiero — *f*

Cl. 1 — leggiero — *f*

Cl. 2 — leggiero — *f*

Bsn. 1

Bsn. 2

Hns. — a 2 cantabile — *mf* *f*

C Tpts. — cantabile open — *mf* *f*

Timp. — *f*

183

Sop. Sax.

Vln. I — leggiero

Vln. II — leggiero — *f*

Vla. — pizz — *f* — leggiero arco

Vc.

Cb.

187

189

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

189

191

193

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

straight mutes

arco

pizz

half

197

195

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsns.
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp mf (mf)

(with hands, l. v.)

tutti

200

203

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsns.
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco

204

poco accel.

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts.

(mallets, l.v.)

Timp.

mf

poco accel.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

210

208 ♩ = 168 (𝅗𝅥. = 56)

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts. open

Timp.

210

♩ = 168 (𝅗𝅥. = 56)

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

213

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

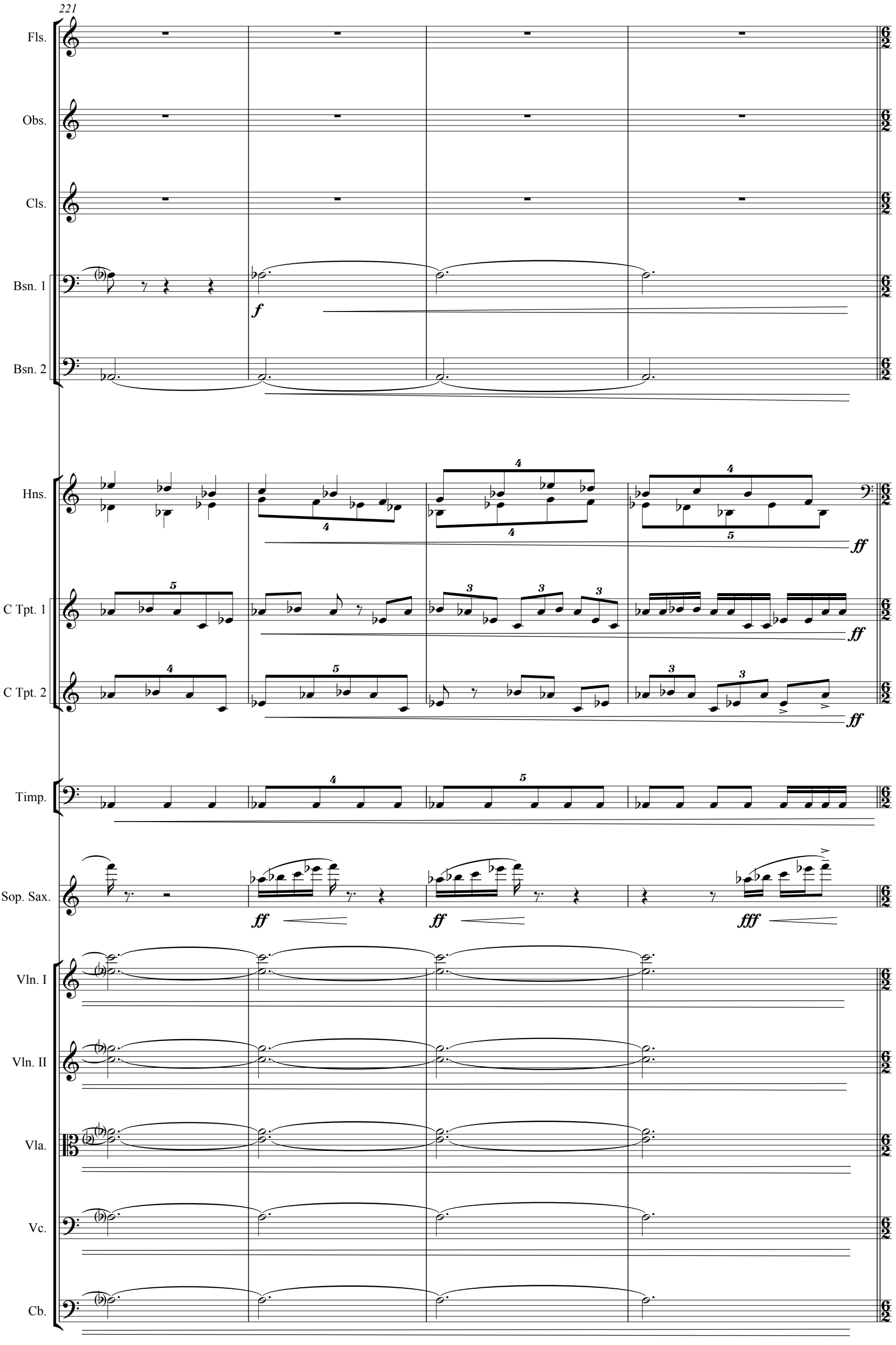
cuivre
a 2

217

220

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
C Tpt. 1
C Tpt. 2
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
f
(a 2)
(ord)
4
5
220


221
Fls.
Obs.
Cls.
Bsn. 1
Bsn. 2
Hns.
C Tpt. 1
C Tpt. 2
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
fff

VI. Elegy

225 ♩ = 56

Fls.

Obs.

Cls.

sffz *ffmp* *fff*

Bsns.

sffz *sffz* *ffmp* *fff*

Hns.

sffz *ffmp* *fff*

C Tpts.

secco

Timp.

fff

225 ♩ = 56

Sop. Sax.

sfffz *fff*

intensely

Vln. I

ff *ffmp* *fff*

Vln. II

intensely

ff *ffmp* *fff*

Vla.

intensely

ff *ffmp* *fff*

Vc.

intensely

ff *ffmp* *fff*

Cb.

intensely

ff

227

Sop. Sax.

mf *mp* *p*

230

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts.

230

Sop. Sax.

pp *espress.* *p* *subpp*

div. a 2
dolce

Vln. I

p sim.

div. a 2
dolce

Vln. II

p

div. a 2
dolce

Vla.

p sim.

dolce

Vc.

p

Cb.

233 237

Fls.

Obs.

Cls.

fpp

Bsns.

Hns.

sfzp sfzp fpp p mp

C Tpts.

Timp.

233 237

Sop. Sax.

fpp p f

pp

Vln. I

p fpp p mf

Vln. II

p unis. div. a 2

sfzp sfzp fpp p mf

Vla.

sfzp sfzp fpp p mf

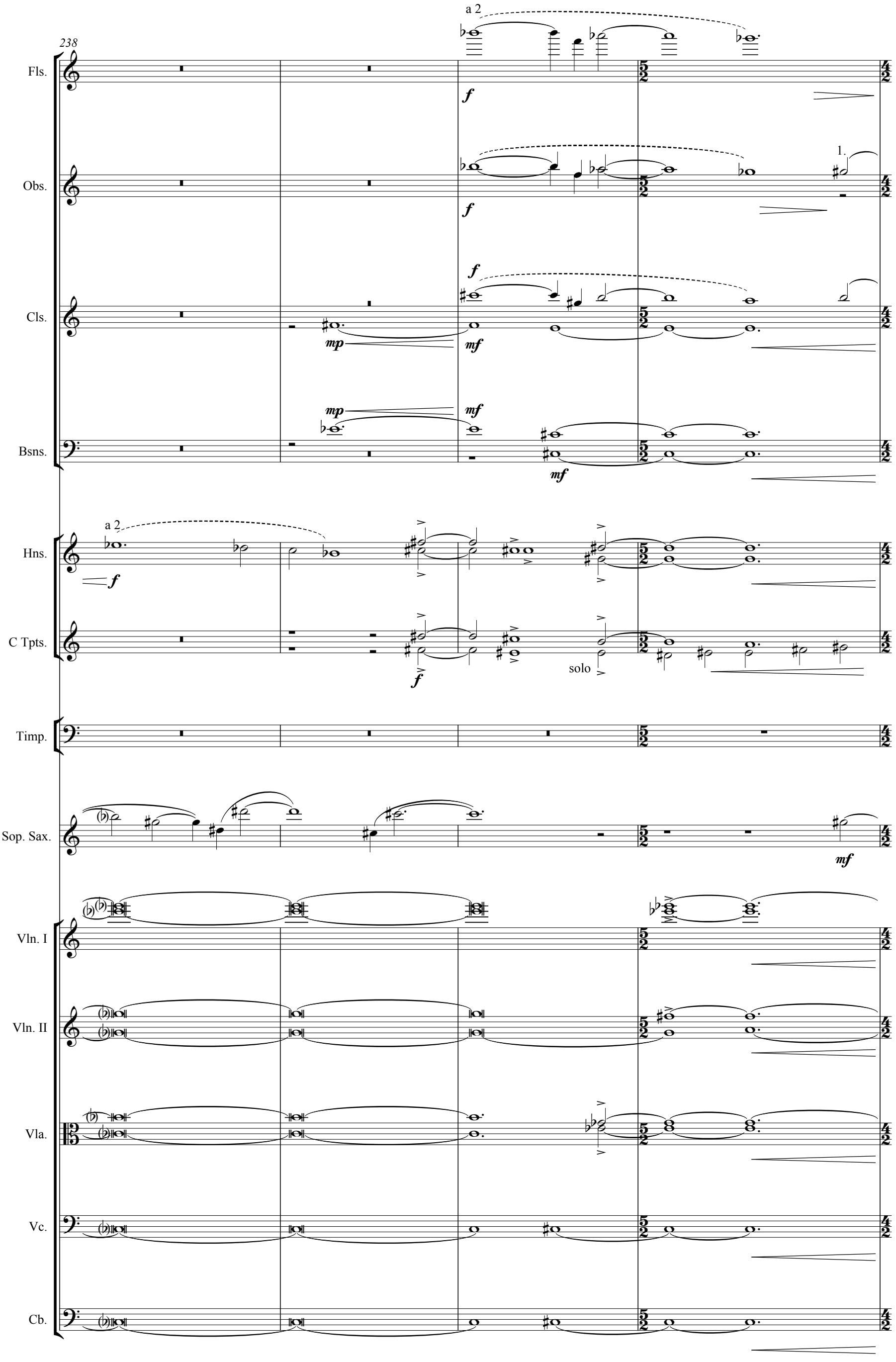
Vc.

sim.

sfzp sfzp fpp p mf

Cb.

sfzp sfzp pp p mf


238
Fls.
Obs.
Cls.
Bsns.
Hns.
C Tpts.
Timp.
Sop. Sax.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
f
mp
mf
1.
solo

242

Fls.

Obs. (1.)

Cls. *f* *p*

Bsns. *f* *p*

Hns.

C Tpts. solo

Timp.

242

Sop. Sax. *f* *mf* *mp* *mf*

Vln. I *f* *p* unis. (*f*) *p* *mf* *p*

Vln. II unis. *f* *mf*

Vla. unis *f* div a 2 *mf*

Vc. div a 2 *f*

Cb. *f* *mf*

248

246

Fls.

Obs.

Cls.

Bsns.

Hns.

C Tpts.

Timp.

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

p

1. *espress.*

mp

(solo)

espress.

mp

3

mp

espress.

mp

(p)

unis

mf

3 soli

1.

espress.

mp

2. 3.

espress.

mp

253

251 (1.)

Fls. (1.) p | sub pp | ppp

Obs. (1.) p | sub pp | ppp

Cls. (1.) 2. p | sub pp | ppp

Bsns. (1.) p 2. p | sub pp | ppp

Hns. 1. sub pp | ppp

C Tpts.

Timp.

253

Sop. Sax. 8va (pp) | sotto voce, ethereal pp

Vln. I div. a 2 espress. 8va p | pp

Vln. II espress. p | pp

Vla. espress. p | pp

Vc. tutti p | sub pp | ppp

Cb.

257 freely, ad lib if desired

Sop. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

260

cantabile

pp

loco

fp *fpp* *pp*

fp *fpp* *ppp*

p *pp* *ppp*

...luceat eis.
September 10, 2011
New Haven, CT