

Piccolo

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A $\text{♩} = 60$

12

B

C

13 3 11 4

D

31 4 4

E

39 4 2

F

45 5

G $\text{♩} = 60$
rit. Solo col Violino

51 4 *mf*

60 *trm*

65

H

mf

68

5

I

73

3

5

J

81

8

6

95

4

3

rit.

Flöte

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

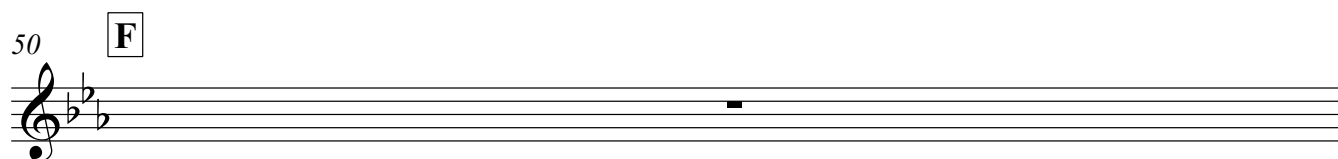
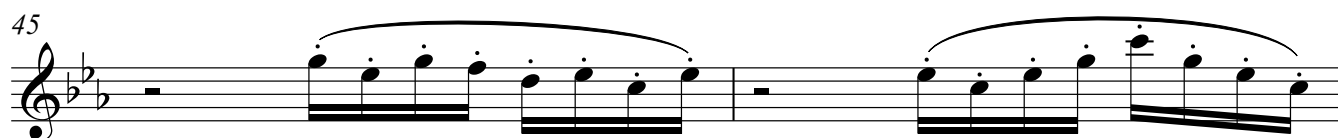
A $\text{♩} = 60$ **12**

B Solo col Violino *f* *tr*

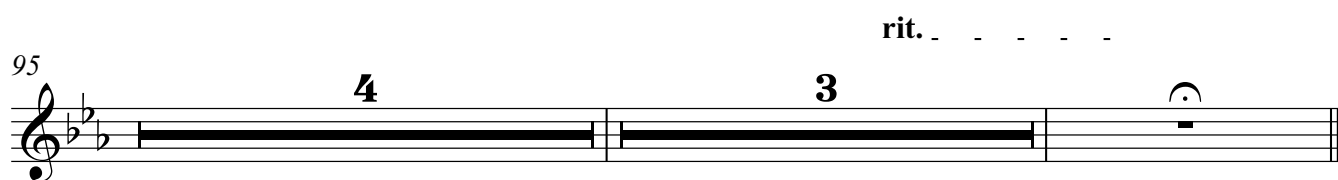
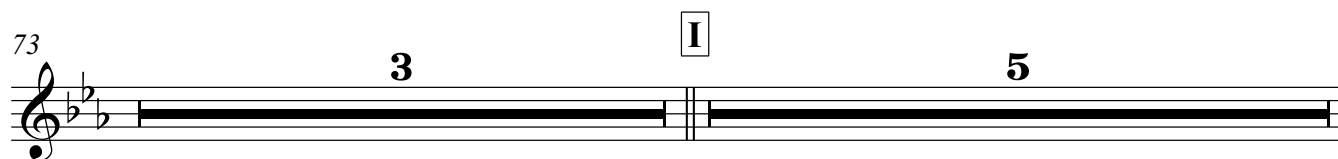
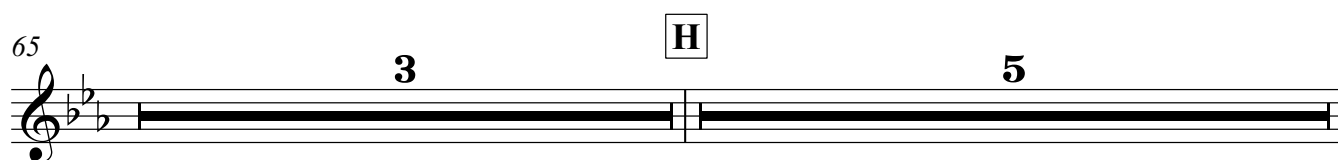
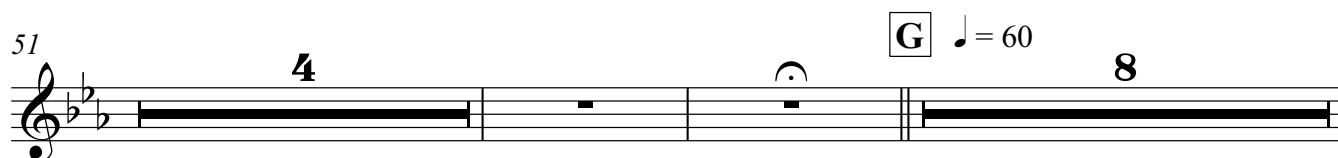
C **4**

D *f*

E *f*

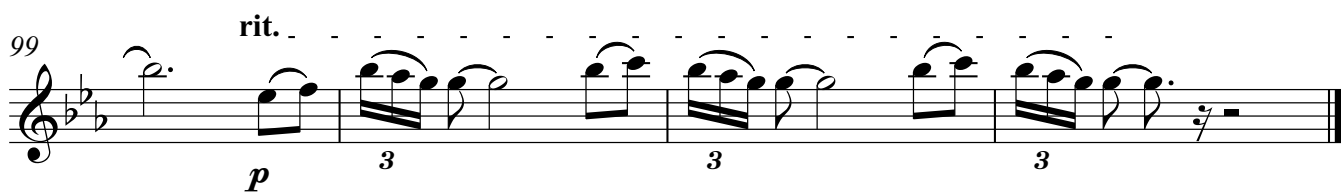
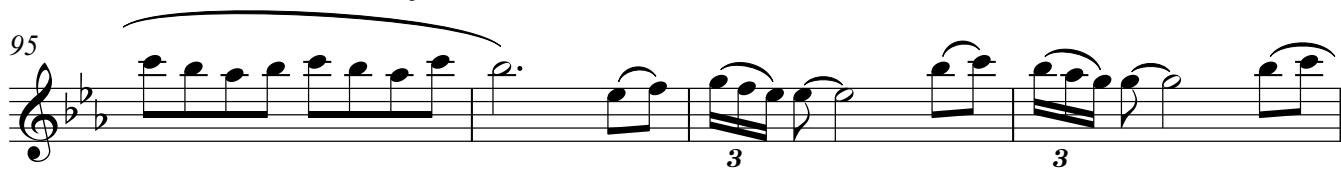
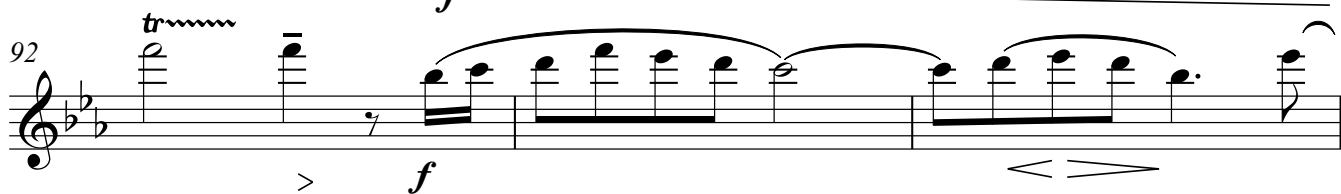
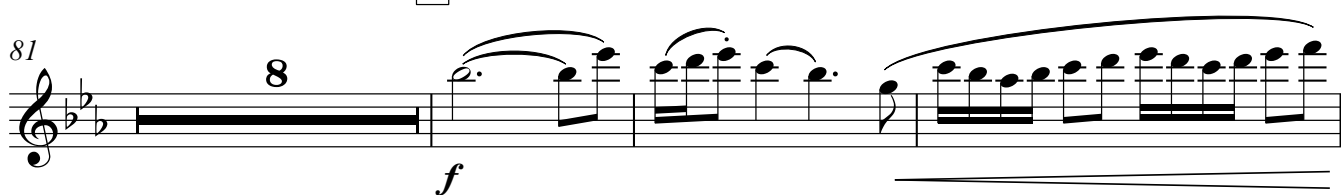
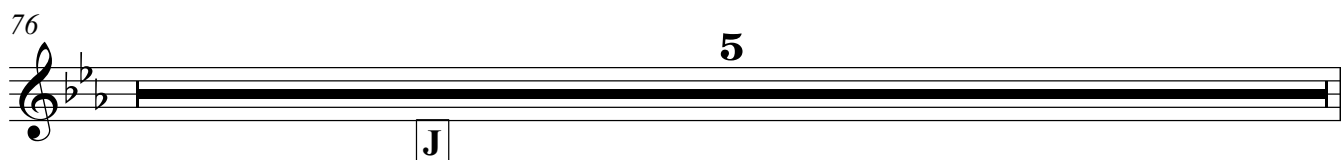
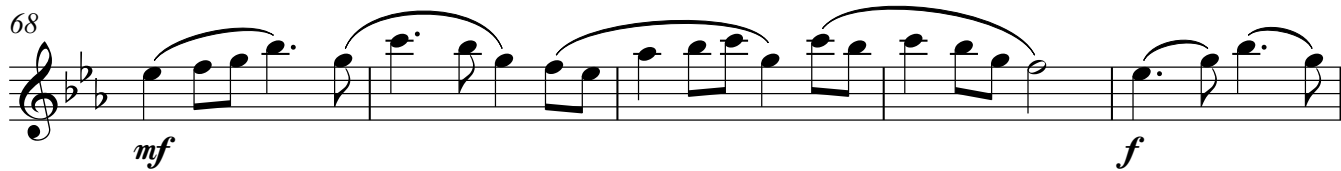


rit.



H

Flöte



Oboe

Lumen de Lumine

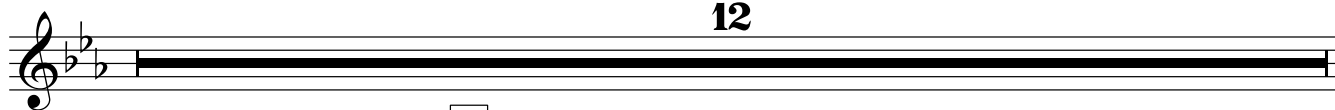
4. Praesentatio

Lee J. Cooper

A

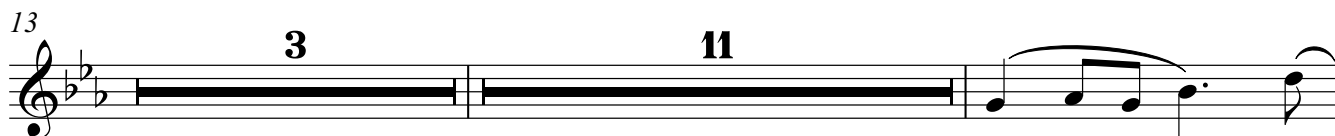
$\text{♩} = 60$

12

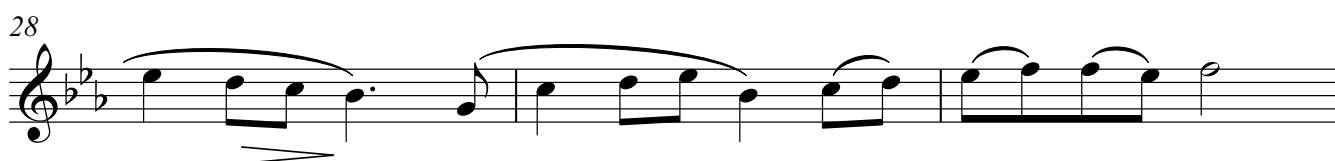


B

C



mp



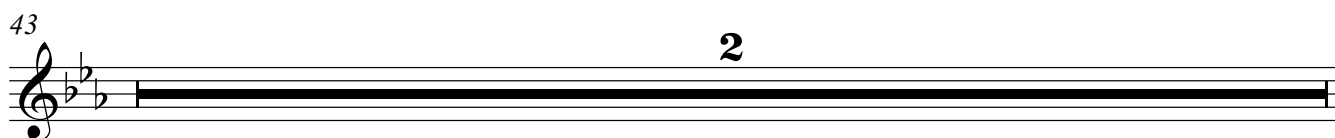
D



f

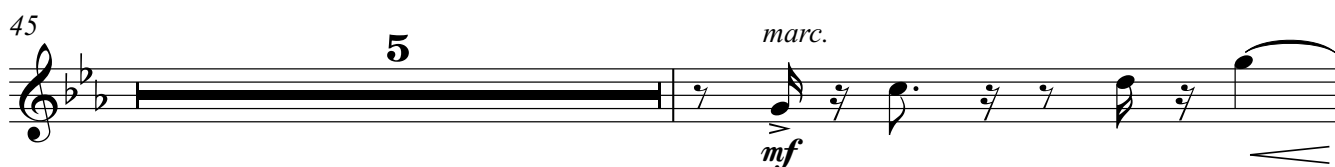


E



2

F



marc.

mf

51 *marc.*
mf *mp*

54 *rit.*
p *f*

57 $\text{♩} = 60$ 8
H

65 3
mf

70 *f*

73 I

76 5
J

81 8 4
f

95

98 *rit.* 3

Englishhorn

Lumen de Lumine

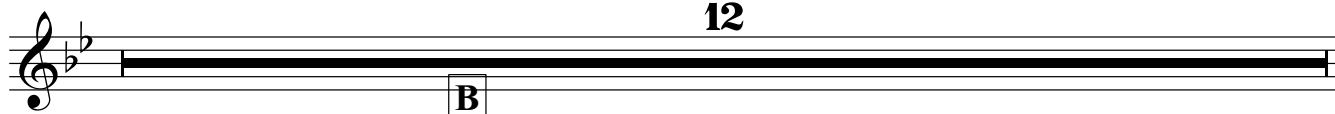
4. Praesentatio

Lee J. Cooper

A

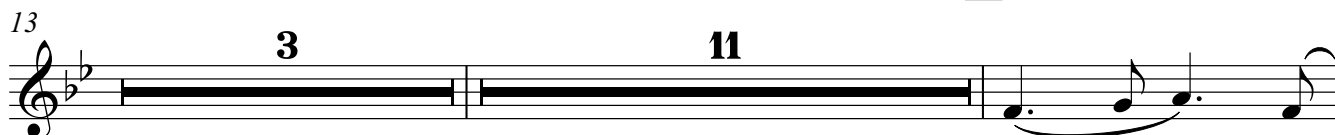
♩ = 60

12



B

C

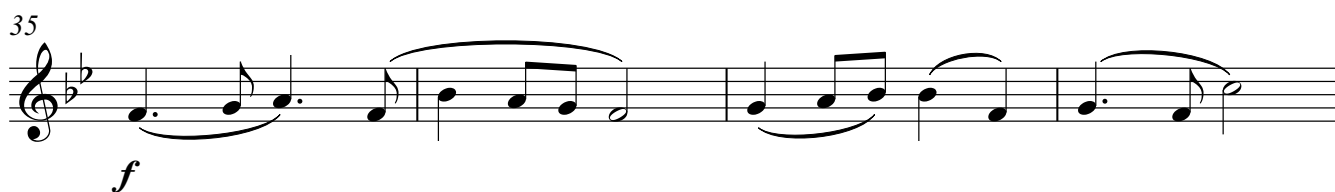


mp



(non leg.)

D



f



E



marc.

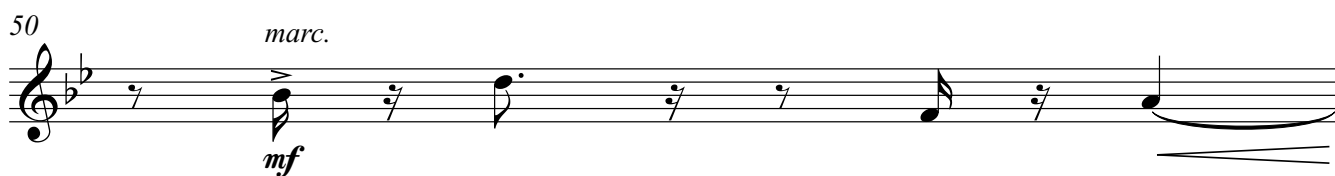
mf



F

p

< f >



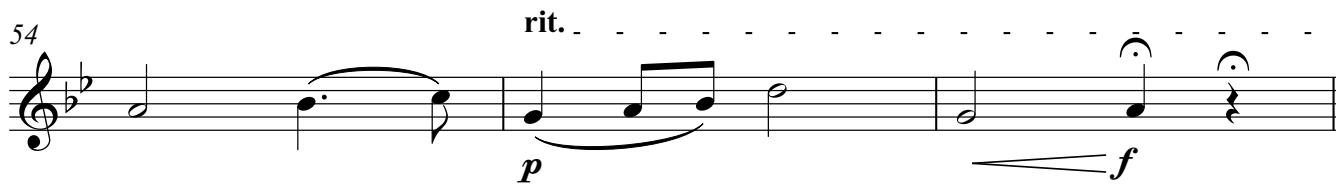
marc.

mf

51

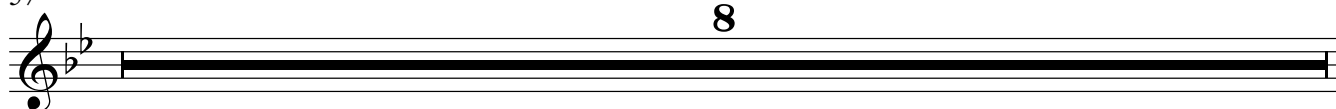


54

**G**

57

♩ = 60

**H**

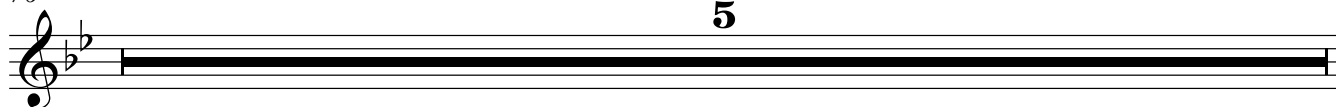
65

**I**

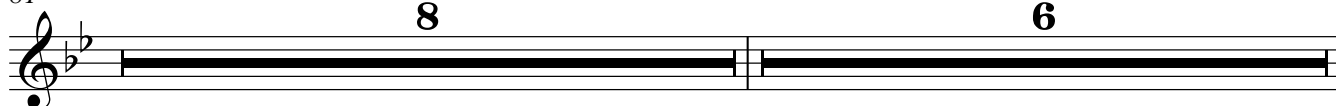
73

**5**

76

**J**

81



95



Klarinette in A

4. Praesentatio

Lee J. Cooper

$\text{♩} = 60$

[illegible]

81

8

mf

91

93

95

f

2

3

rit.

Detailed description: This is a musical score for a Clarinet in A. The page number is 2. The instrument is indicated as 'Klarinette in A'. The score covers measures 81 to 95. Measure 81 has a whole rest for 8 measures, with a mezzo-forte (*mf*) dynamic marking below. The melodic line begins in measure 89. Measure 91 continues the melodic line. Measure 93 features a series of eighth-note pairs. Measure 95 begins with a forte (*f*) dynamic and continues the eighth-note pairs. The piece concludes with a double bar line after measure 95, preceded by a 2-measure rest, a 3-measure rest, and a ritardando (rit.) marking.

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A $\text{♩} = 60$ **12**



B

13 **3** **11** **4** **C**



D

31 **4** **4**



E

39 **4** *marc.* *mf*



45 *mf* *p < f >*



F *marc.* *mf*



50 *mf* *p < f >*



51 *rit.* *mp*



G $\text{♩} = 60$ **8**



H

65

3**5****I**

73

3**5****J**

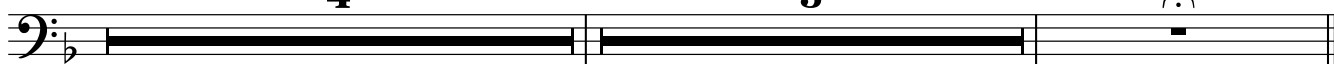
81

8**6**

95

4**3**

rit.



Fagott

Lumen de Lumine

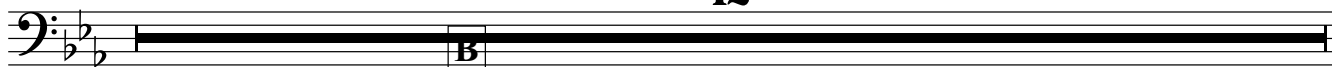
4. Praesentatio

Lee J. Cooper

A

♩ = 60

12



B

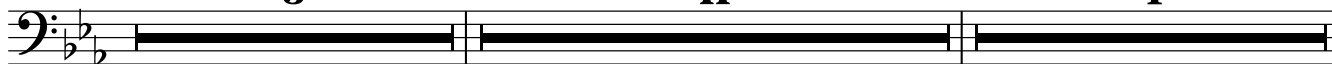
C

13

3

11

4

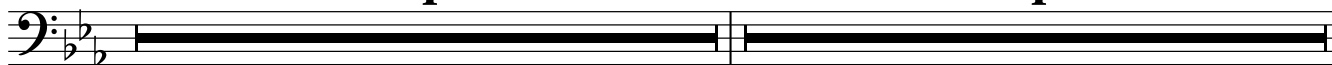


D

31

4

4



E

39

4

marc.



mf

45



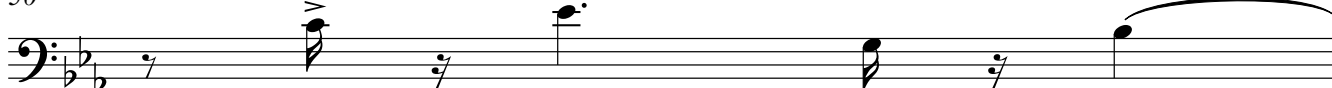
F

p

f

50

marc.



mf

51



mp

54

rit.



G

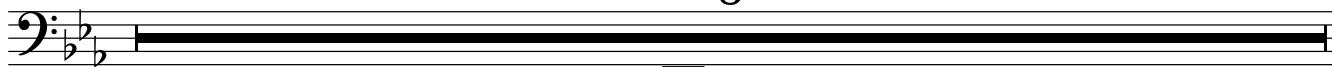
p

f

57

♩ = 60

8



H

65

3

5



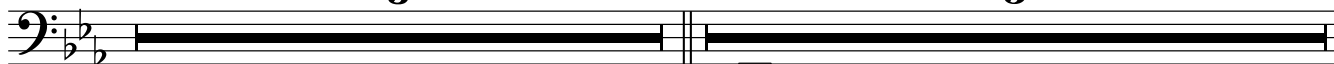
2

Fagott **I**

73

3

5

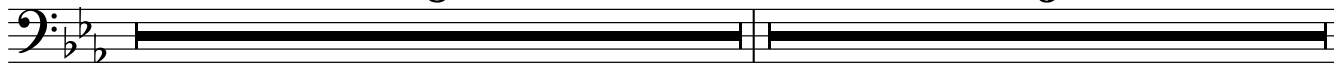


J

81

8

6

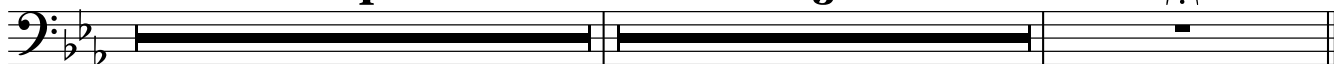


95

4

3

rit.



Fagott

Lumen de Lumine

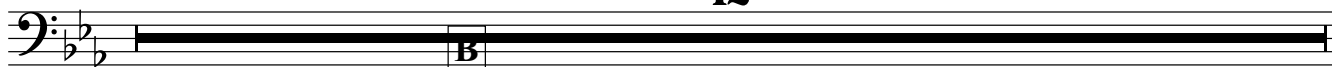
4. Praesentatio

Lee J. Cooper

A

♩ = 60

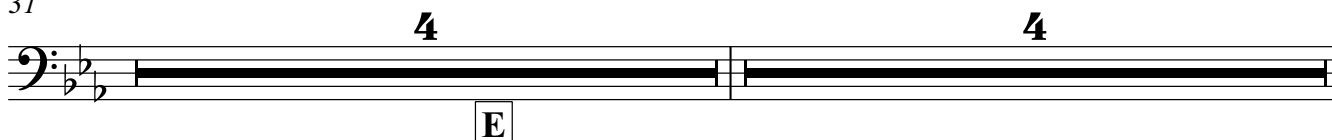
12



C



31



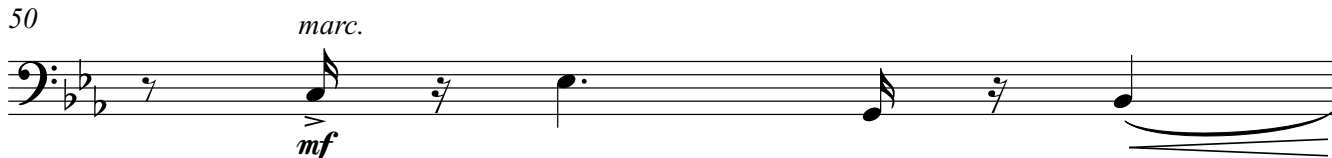
39



45



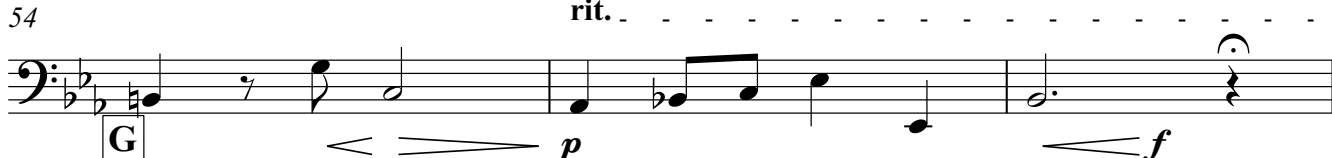
50



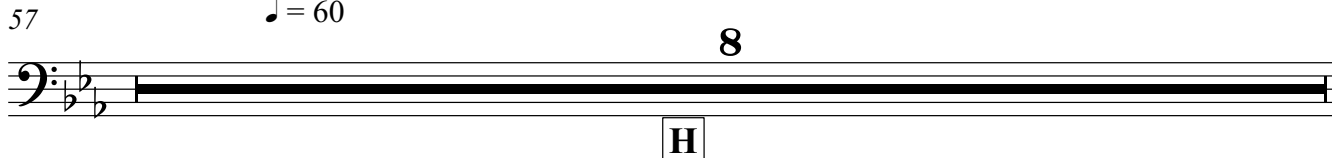
51



54



57



65



2

Fagott **I**

73

3

5

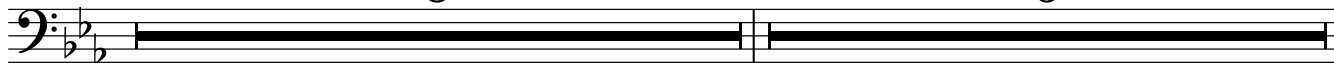


J

81

8

6

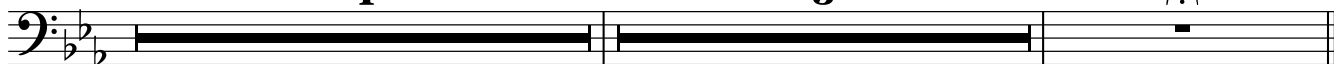


95

4

3

rit.



Horn in F

Lumen de Lumine

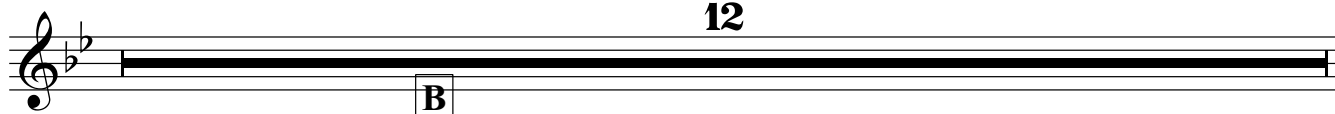
4. Praesentatio

Lee J. Cooper

A

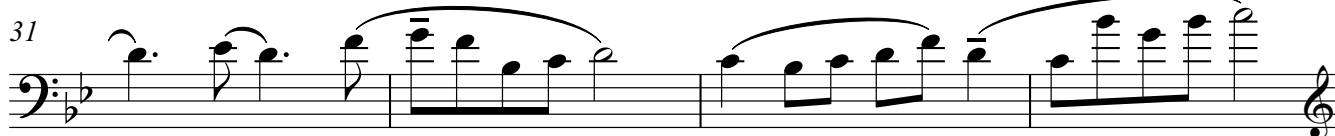
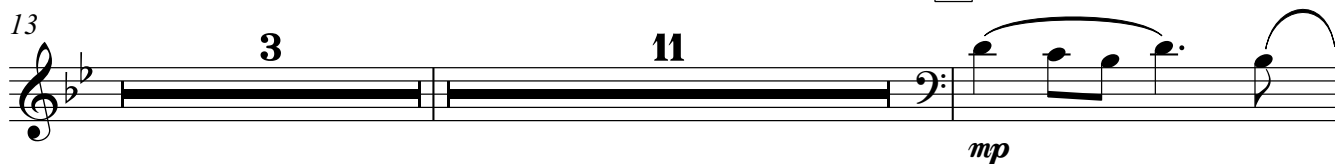
♩ = 60

12

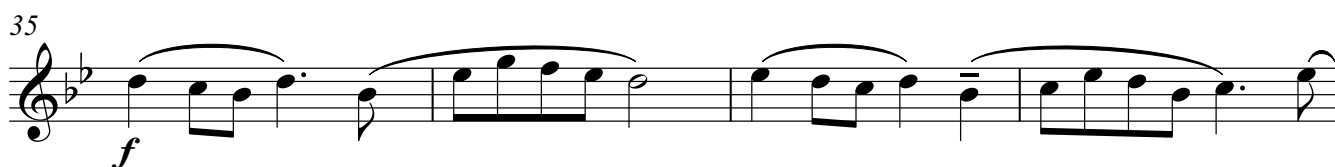


B

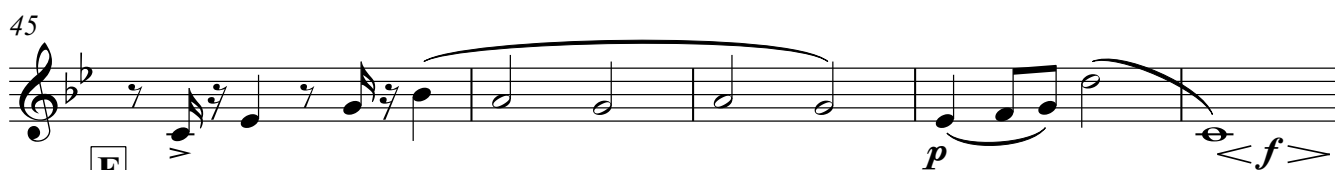
C



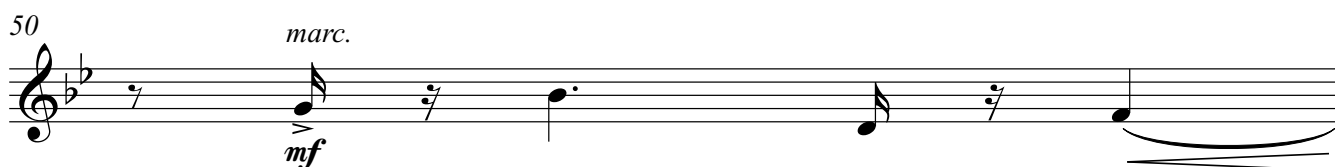
D



E



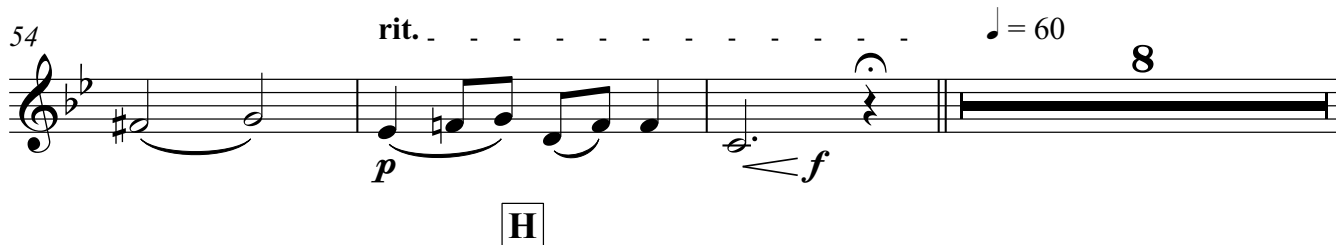
F



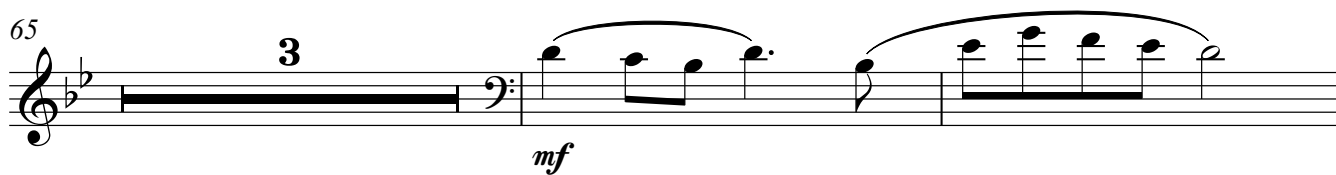
51



54



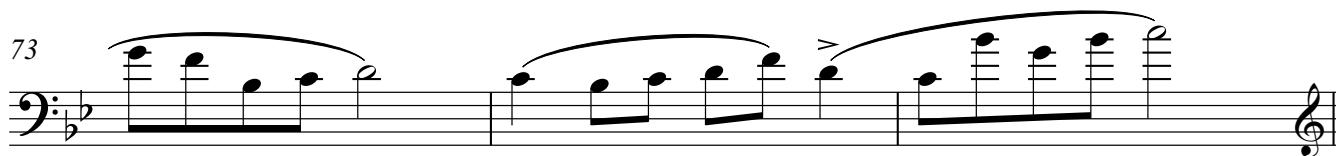
65



70



73



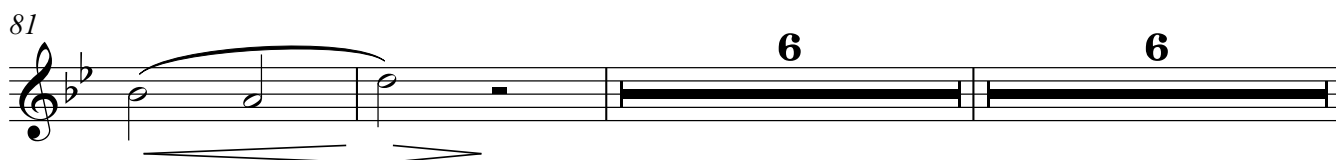
I

76



J

81



95



Trompete in B

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A $\text{♩} = 60$ **12**



B **3** **11** **C** *mp*



28 *mp*



31



D **35** *f*



39



E **43** **2**



F **45** **5** *marc.* *mf*



Trompette in B

51

mp < >

54

p *f* *non leg.* *rit.*

G

57

♩ = 60 8

H

65

mf *f* 3

73

I

76

5

81

mf *solenne* 3

J

89

6

95

4 3 *rit.*

2 Tenorposaunen

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A $\text{♩} = 60$ **12**

13 **3** **B** **11** **C** **4**

31 **4** **D** **4**

39 **4** **E** **2**

45 **5** **F**

rit.

51 **4** **G** $\text{♩} = 60$ **8**

65 **3** **H** **4** **f**

73 **I** **5**

81 **5**

86

The musical score is written for two Tenor Trombones (Tenorposaunen) in 2/5 time, with a key signature of two flats (B-flat and E-flat). The notation is as follows:

- Measure 86:** Starts with a piano (*p*) dynamic. The first staff has a half note chord of G3 and B2, followed by a half note chord of A2 and G2. The second staff has a half note chord of G2 and E2, followed by a half note chord of F2 and E2. A slur connects the first half note of the first staff to the first half note of the second staff. A crescendo hairpin begins under the second staff.
- Measure 87:** Continues the chords from measure 86. The crescendo hairpin continues.
- Measure 88:** Continues the chords from measure 86. The crescendo hairpin continues.
- Measure 89:** Continues the chords from measure 86. The crescendo hairpin continues.
- Measure 90:** Continues the chords from measure 86. The crescendo hairpin continues.
- Measure 91:** Continues the chords from measure 86. The crescendo hairpin continues.
- Measure 92:** Continues the chords from measure 86. The crescendo hairpin continues.
- Measure 93:** Continues the chords from measure 86. The crescendo hairpin continues.
- Measure 94:** Continues the chords from measure 86. The crescendo hairpin continues.
- Measure 95:** Continues the chords from measure 86. The crescendo hairpin continues.

95

4 **3**

J **6**

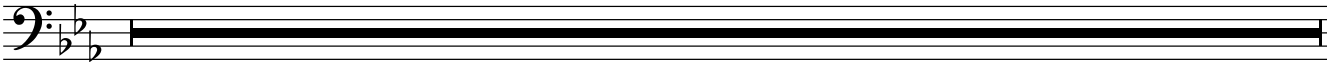
rit.

Lumen de Lumine

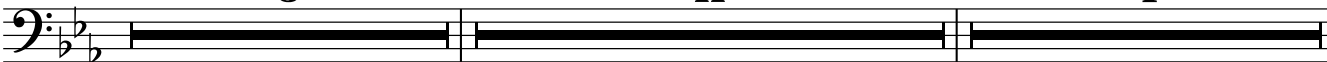
4. Praesentatio

Lee J. Cooper

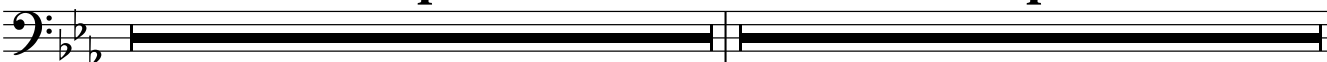
A $\text{♩} = 60$ **12**



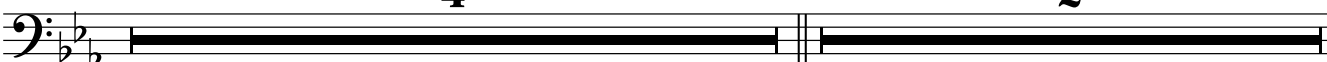
13 **3** **B** **11** **C** **4**



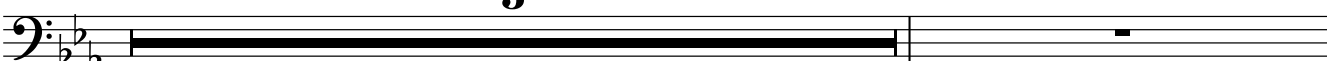
31 **4** **D** **4**



39 **4** **E** **2**

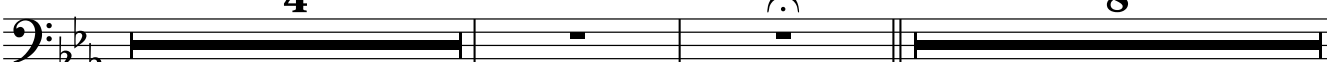


45 **5** **F**

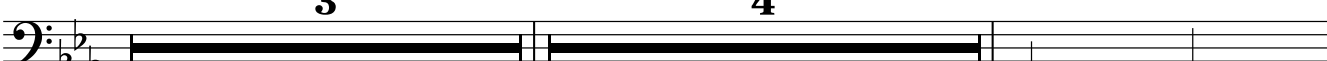


rit.

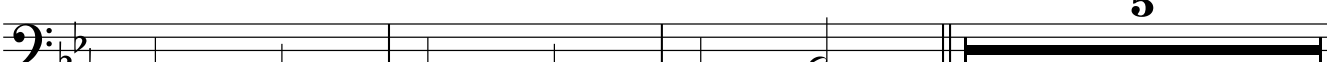
51 **4** **G** $\text{♩} = 60$ **8**



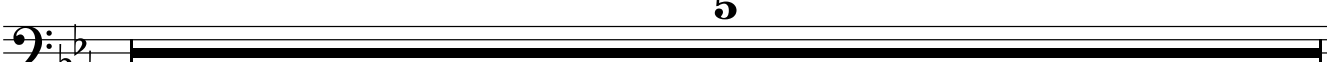
65 **3** **H** **4**



73 **I** **5**



81 **5**



86

J

6

p

rit.

95

4

3

86

87

88

89

90

91

92

93

94

95

96

97

98

Pauken B \flat E \flat

Lumen de Lumine

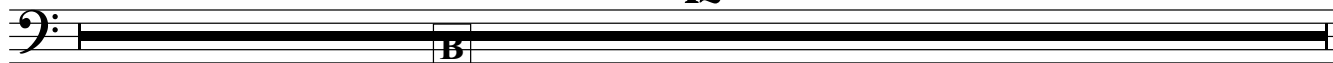
4. Praesentatio

Lee J. Cooper

A

$\text{♩} = 60$

12



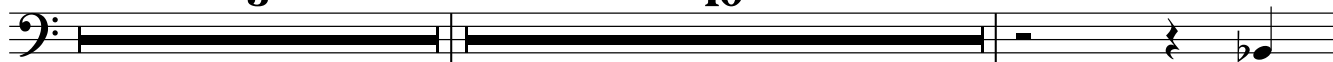
13

3

10

soft sticks

tr



C

p <

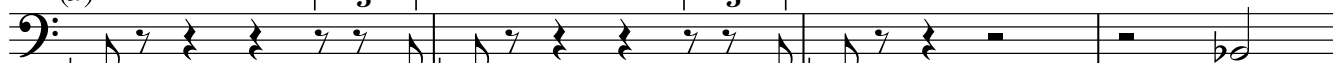
27

(tr)

3

3

tr



f

mp

p <

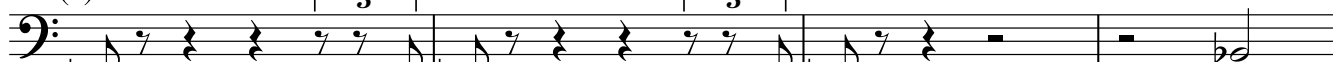
31

(tr)

3

3

tr



f

mf

p <

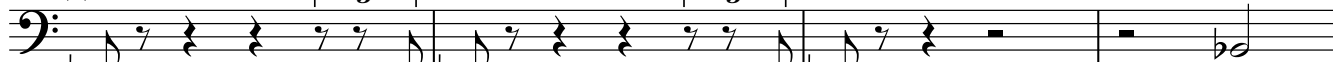
35

(tr)

3

3

tr



f

p <

39

(tr)

3

3

tr

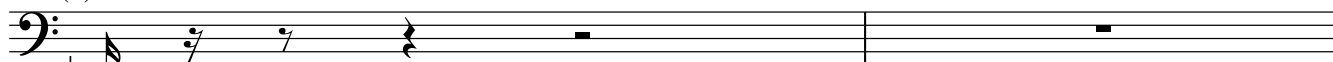


f

p <

43

(tr)

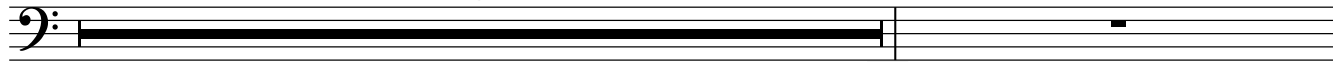


f

F

45

5



G

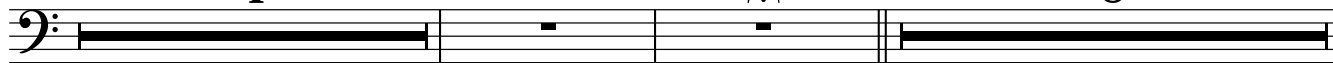
51

4

rit.

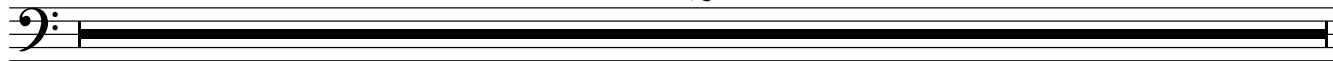
$\text{♩} = 60$

8



65

2



Pauken B \flat E \flat

67

| *tr* |
$$p \leq f$$

p

70

| *tr* | |
$$pp \leq f$$

73

 tr

I

 $pp \rightarrow$

76

 $(tr)_{\sim}$

4

 f

81

8

6

95

| *tr* | |

2

3

rit. _ _ _

$$pp \leq f$$

Becken

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A $\text{♩} = 60$

12

B

13 **2** soft sticks **10**

p

C 27 **3**

mp

D

31 **3** **3**

E

39 **3** **F**

45 **5** **G**

51 **4** rit. $\text{♩} = 60$ **8**

H

65 **3** **3**

p **I**

73 **3** **4**

p **J**

81 **8** **6**

2

Becken

95

rit. _ _ _ _

4

3



Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A $\text{♩} = 60$ **12**

13 **3** **B** **11** **C** **4**

31 **3** **D** **3**

39 **4** **E** **2**

45 **5** **F**

51 **4** **G** $\text{♩} = 60$ **7**

65 **3** **H** **5**

73 **3** **I** **5**

81 **8** **J** **6**

rit.

$< p$

$< >$

2

Chimes

rit. _ _ _ _ _

95

4

3



Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A ♩ = 60 **12**

13 **3** **B** **11** **C** **4**

31 **4** **D** **4**

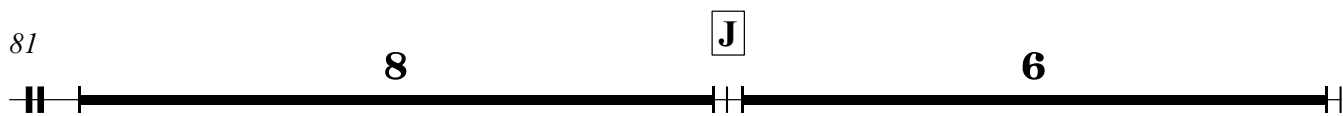
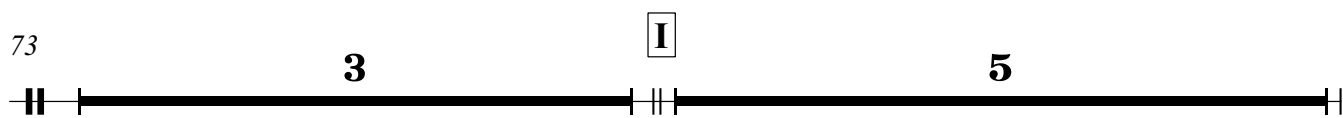
39 **4** **E** *p*

45 *mf* **F** **4**

51 *rit.*

54 **G** ♩ = 60 **8**

65 **H** **3** **5**



Vibraphon

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A $\text{♩} = 60$ **12**

13 **B** **3** **11** **C** *p*

31 *mp* *p*

35 **D** **4**

39 **E** **4** **2**

45 **F** **5** *rit.*

51 **G** $\text{♩} = 60$ **4** **8**

65 **H** **3** **5**

73 **3**

Vibraphon

76 **I**

pp *cresc. poco a poco*

79

81

85 *mp*

89 **J** *mf* *cresc.*

92 *f*

95 *mf* *rit.*

98 **3**

Harfe

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A

$\text{♩} = 60$

Musical notation for section A, measures 1-12. The notation is for a harp, showing a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 60. The section is labeled 'A' and '12'.

B

13

Musical notation for section B, measures 13-18. The notation is for a harp, showing a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The section is labeled 'B'. The notation includes a forte dynamic marking (*f*) at the beginning of measure 13.

19

Musical notation for section B, measures 19-24. The notation is for a harp, showing a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The section is labeled 'B'. The notation includes a forte dynamic marking (*f*) at the beginning of measure 24.

C

25

Musical notation for section C, measures 25-27. The notation is for a harp, showing a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The section is labeled 'C'. The notation includes a forte dynamic marking (*f*) at the beginning of measure 25.

28

Musical notation for section C, measures 28-30. The notation is for a harp, showing a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The section is labeled 'C'. The notation includes a forte dynamic marking (*f*) at the beginning of measure 28.

31

D

35

ff

ff

39

E

43

2

F

45

5

G

51

4

4

rit. ♩ = 60

4

4

rit. ♩ = 60

59

62

Measures 62-64 of the Harfe part. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a steady eighth-note accompaniment of chords, while the left hand plays a similar pattern with some rests.

65

Measures 65-67 of the Harfe part. Measure 65 includes a box containing the letter 'H' under the first bass note. The musical notation continues with eighth-note chords in both hands.

68

Measures 68-70 of the Harfe part. The right hand continues with eighth-note chords, and the left hand provides a rhythmic accompaniment with eighth notes and rests.

71

Measures 71-73 of the Harfe part. The musical notation shows eighth-note chords in the right hand and a corresponding accompaniment in the left hand.

73

I

76

p

79

81

85

J

89

f

92

Measures 92-94 of a musical score for Harfe. The key signature is B-flat major (two flats). The music is written for a single melodic line on a grand staff. The melody consists of eighth-note chords, primarily triads, with some dyads. Measure 92 starts with a quarter rest followed by a dotted quarter note. Measures 93 and 94 continue the pattern with quarter and dotted quarter notes. The bass line is mostly rests with occasional eighth-note chords.

95

Measures 95-97 of a musical score for Harfe. The key signature is B-flat major. Measures 95 and 96 continue the eighth-note chord pattern. Measure 97 features a *mf* (mezzo-forte) dynamic marking and includes a quarter rest in the melody. The bass line continues with eighth-note chords and rests.

98

Measures 98-102 of a musical score for Harfe. The key signature is B-flat major. Measure 98 begins with a *rit.* (ritardando) marking. The melody in measure 98 has a quarter rest. Measures 99 and 100 continue the eighth-note chord pattern. Measures 101 and 102 are whole rests in the melody. The bass line continues with eighth-note chords and rests. A *p l.v.* (piano, left voice) marking is present below the bass line in measure 101. The piece concludes with a double bar line and repeat dots in measure 102.

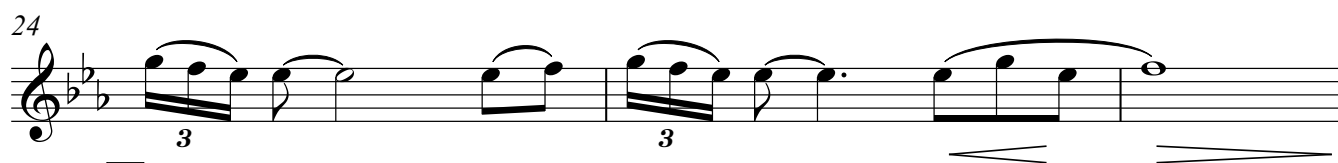
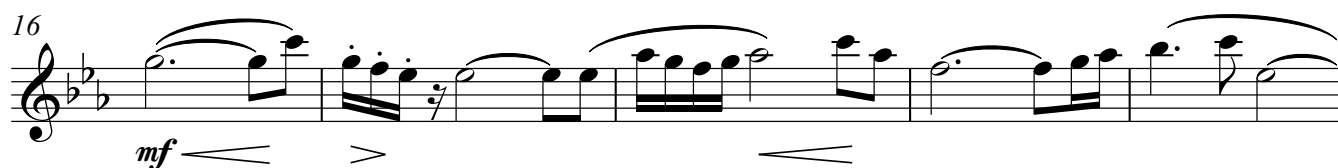
Lumen de Lumine

4. Praesentatio

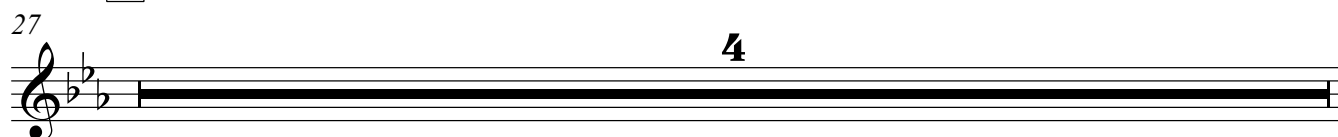
Lee J. Cooper

A

♩ = 60



C



D



39 **E** **4** **2** **F**

45 **5** *f*

51

53 *rit.* *p* *f* **G** ♩ = 60

57 *mp*

61

65 **H** **3** **3**

68 **I** **5**

73 *dolce* **3** *p* *<* *>*

81 *f*

85

89

ff

92

95

99

p

rit.

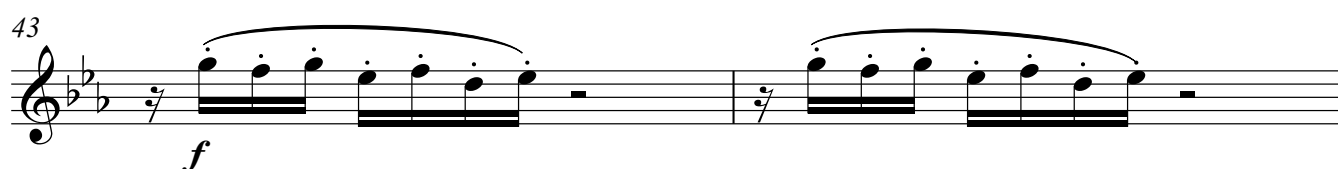
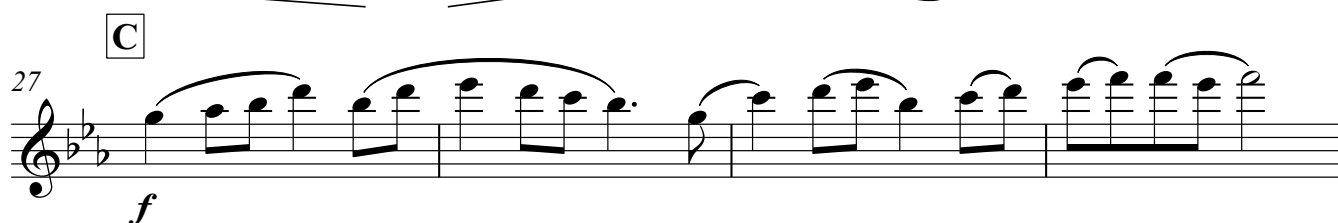
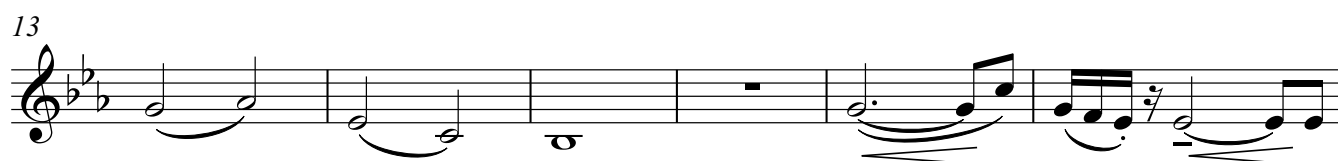
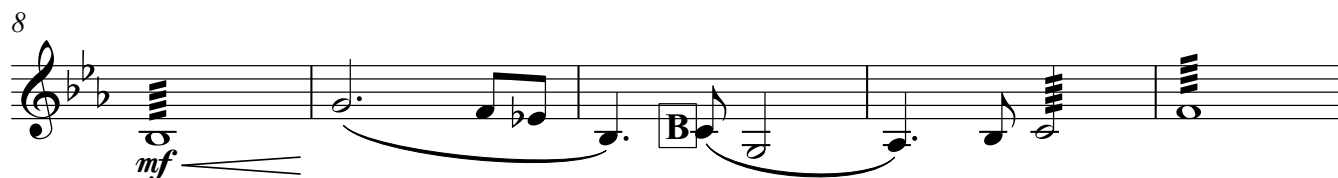
Lumen de Lumine

4. Praesentatio

Violine I

Lee J. Cooper

A ♩ = 60
alla punta



Violine I

45 

48 

51 

54 

57 

61 

65 

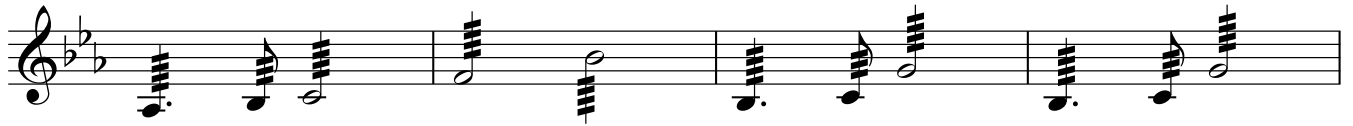
70 

73 

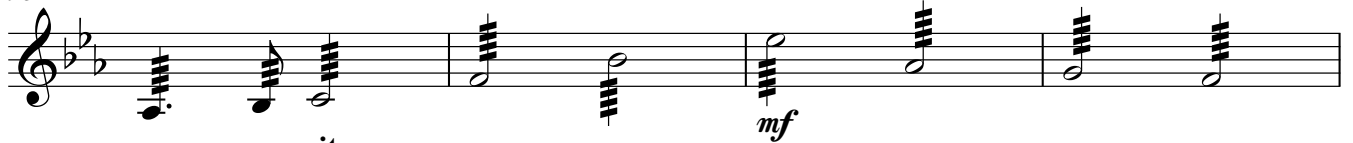
76 

81 

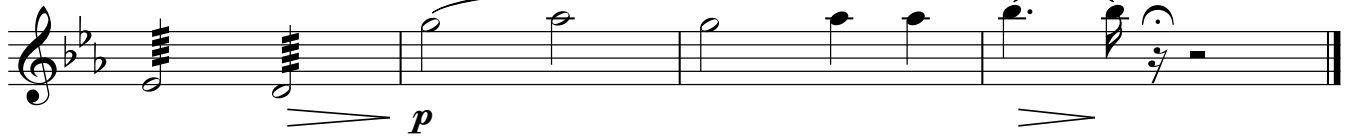
91



95



99



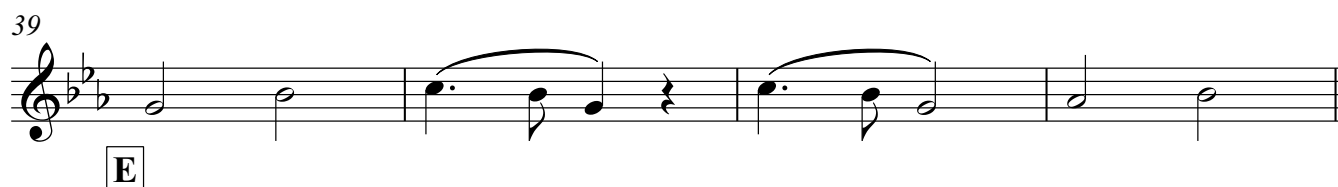
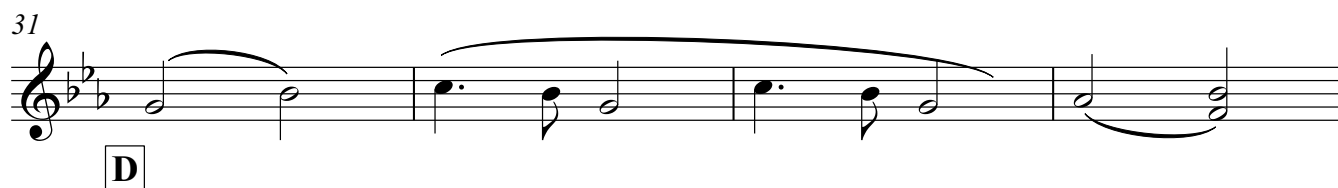
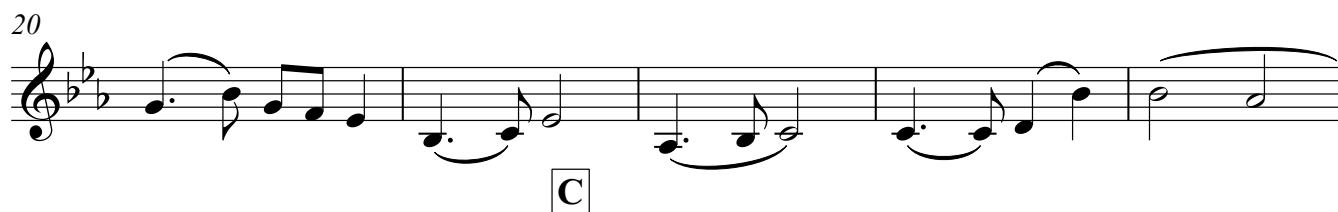
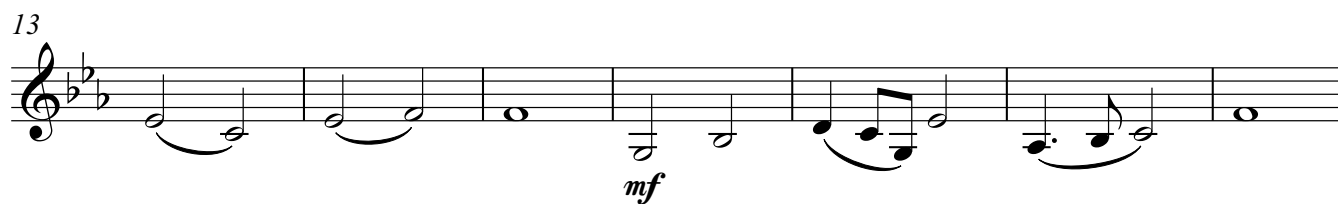
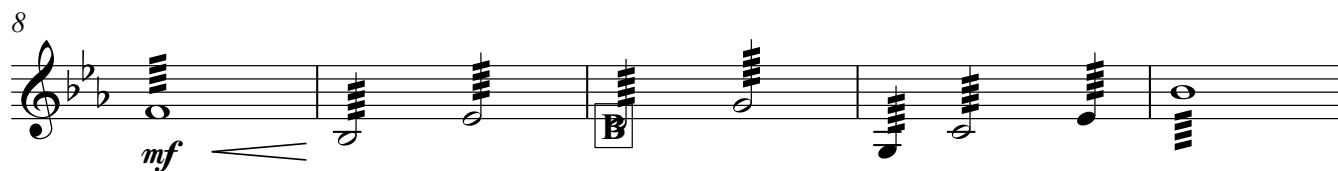
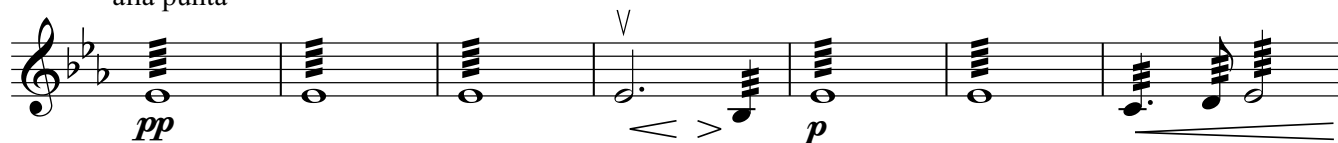
Violine II

Lumen de Lumine

4. Praesentatio

Lee J. Cooper

A ♩ = 60
alla punta



Violine II

45

48

p *f*

51

rit. *mp* *p* *f*

♩ = 60
pizz.

57

p *cresc.*

61

65

f *I*

68

arco

73

(div.)

pp

77

con sord.

p *p*

81

J *mf*

88

f

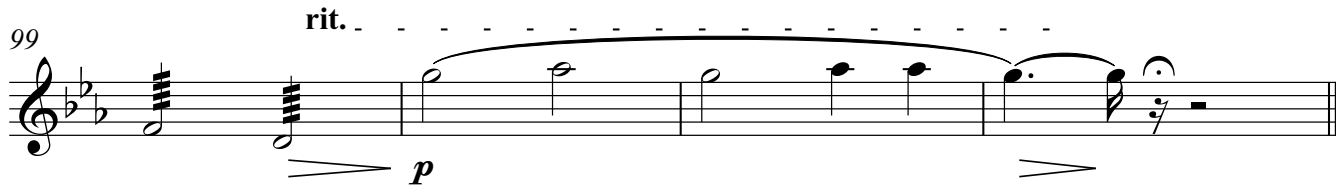
Violine II

3

95



99



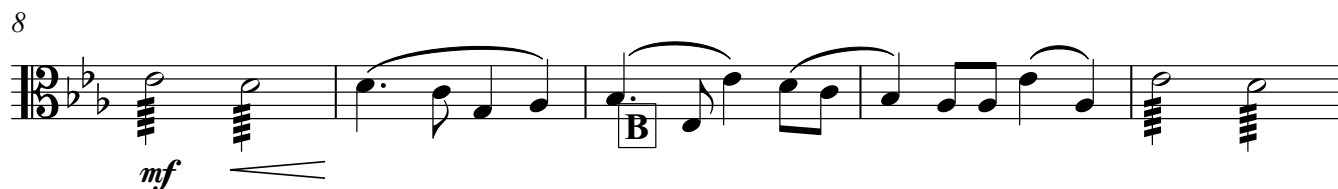
Viola

Lumen de Lumine

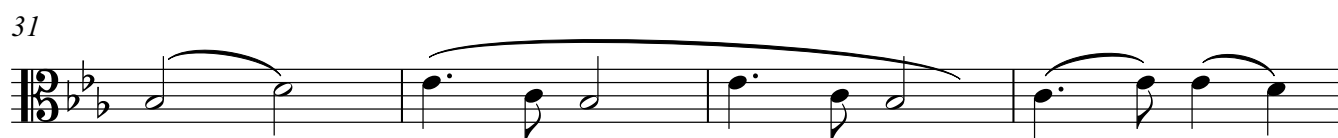
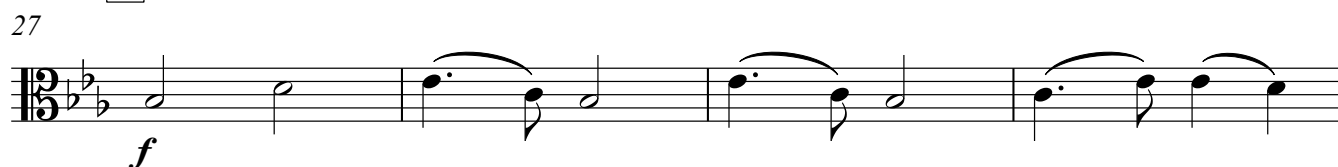
4. Praesentatio

Lee J. Cooper

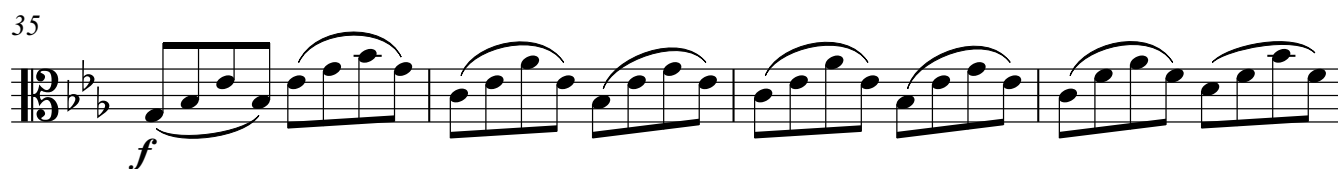
A ♩ = 60
alla punta



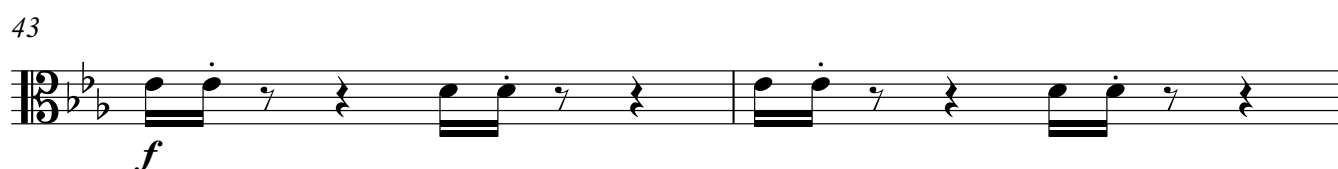
C



D



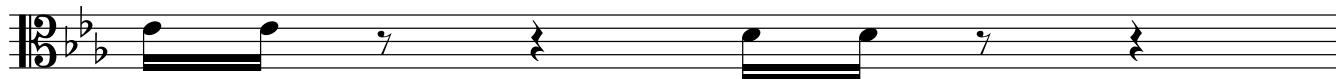
E



45



50



51



56



61



65



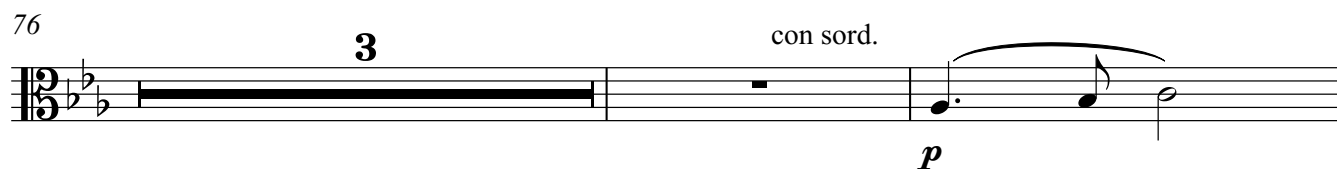
68



73



76



81



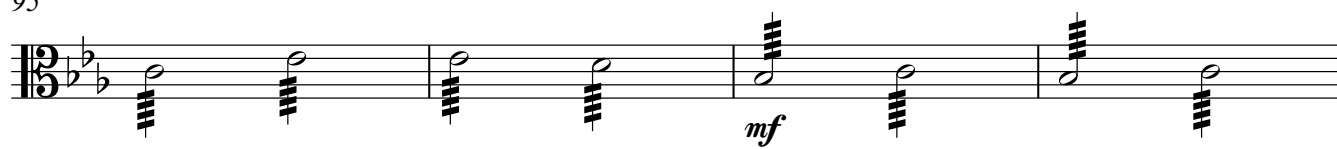
88



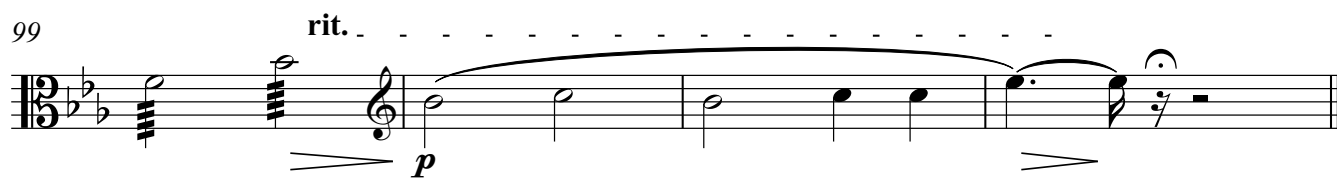
Viola

3

95



99



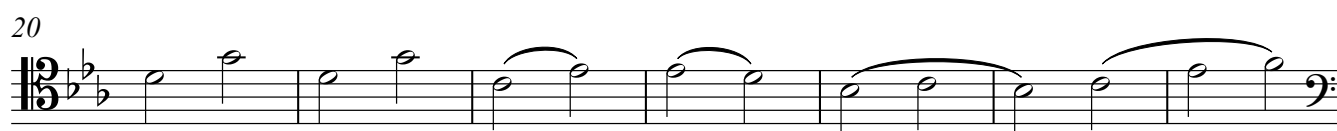
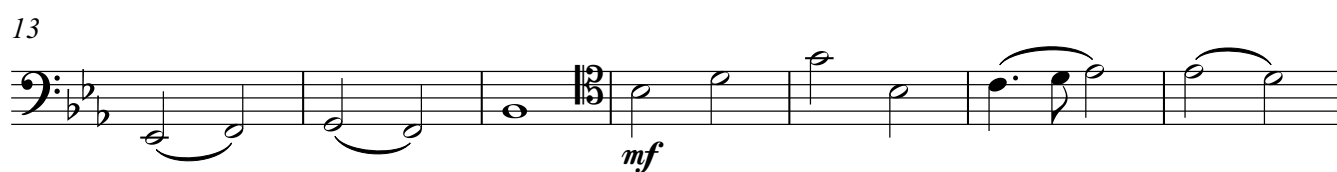
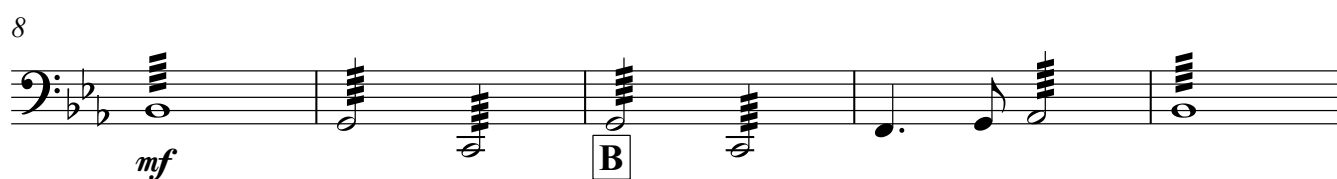
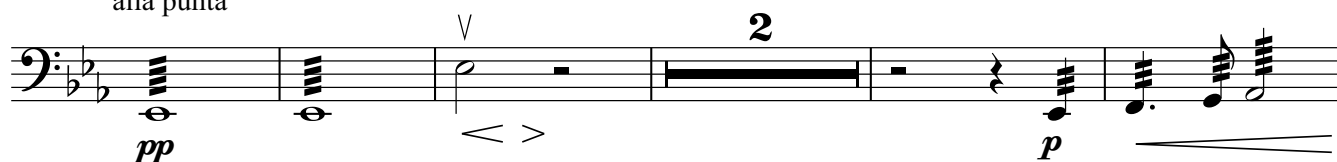
Violoncello

Lumen de Lumine

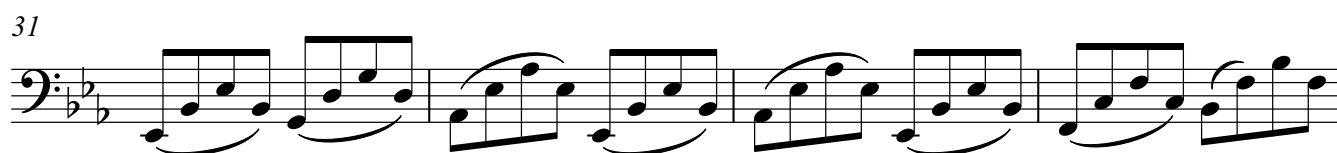
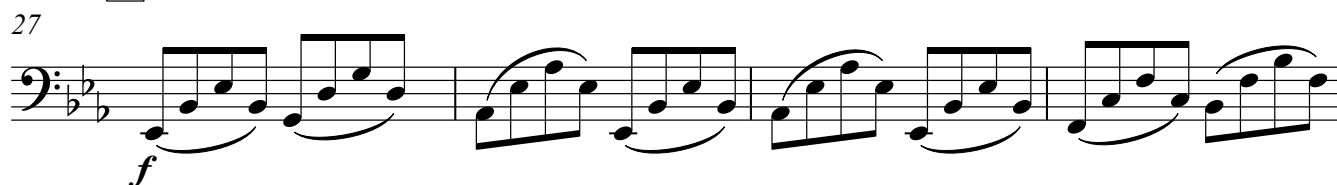
4. Praesentatio

Lee J. Cooper

A ♩ = 60
alla punta



C



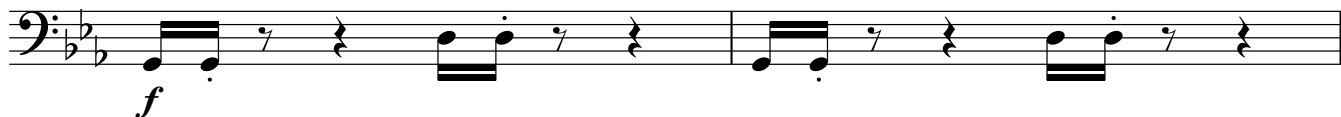
D



39



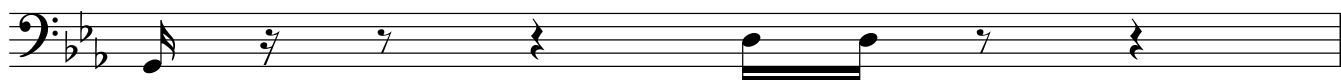
43



45



50



51

57 pizz. $\text{♩} = 60$ 

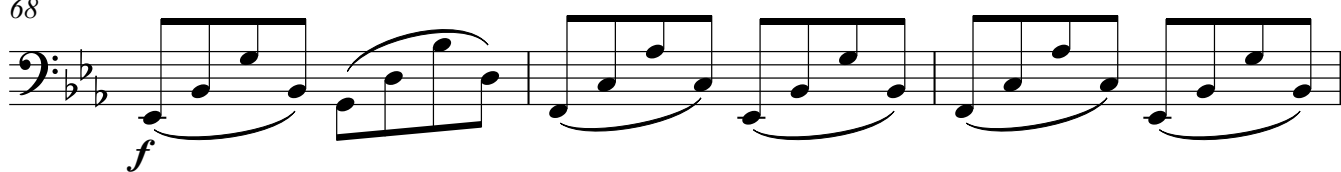
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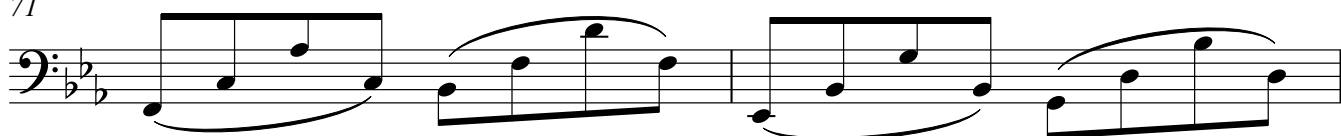
65



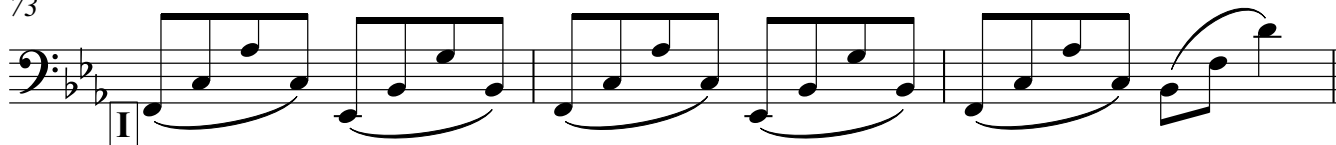
68 arco



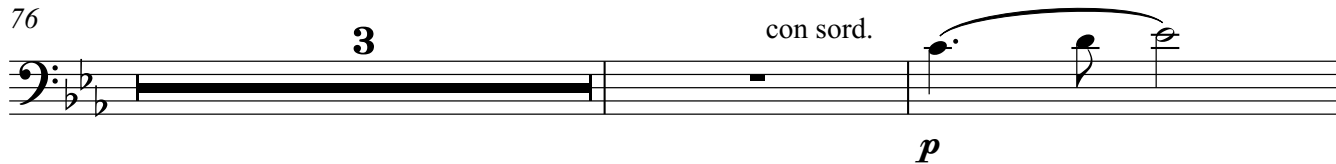
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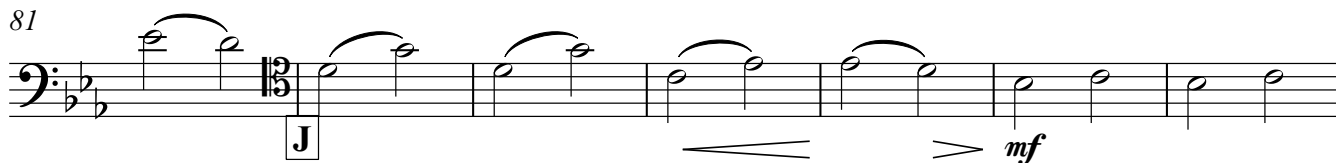
73



76



81



88



95



Kontrabass

Lumen de Lumine

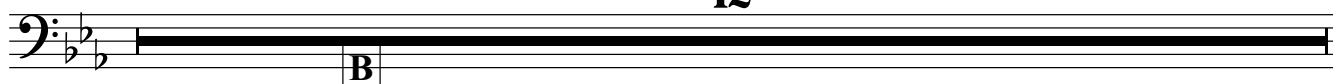
4. Praesentatio

Lee J. Cooper

A

$\text{♩} = 60$

12



13

3



21



C

27



31

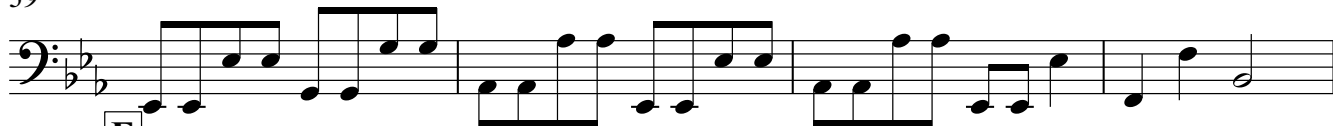


D

35

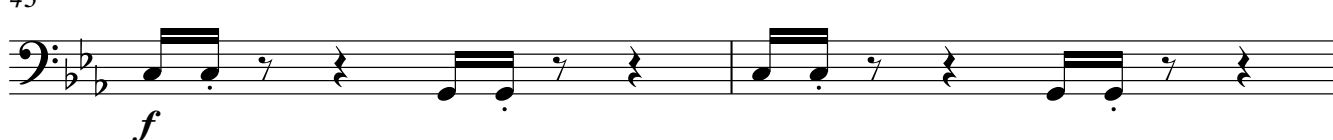


39



E

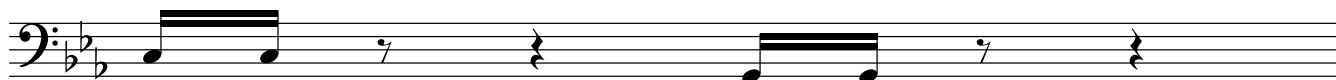
43



45



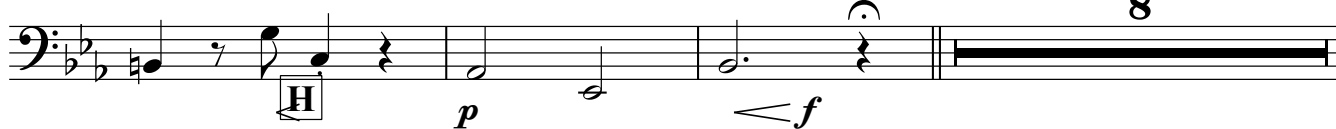
50



51



54



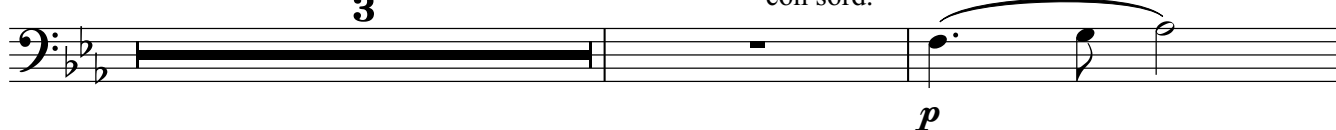
65



73



76



81



88



95

