



TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

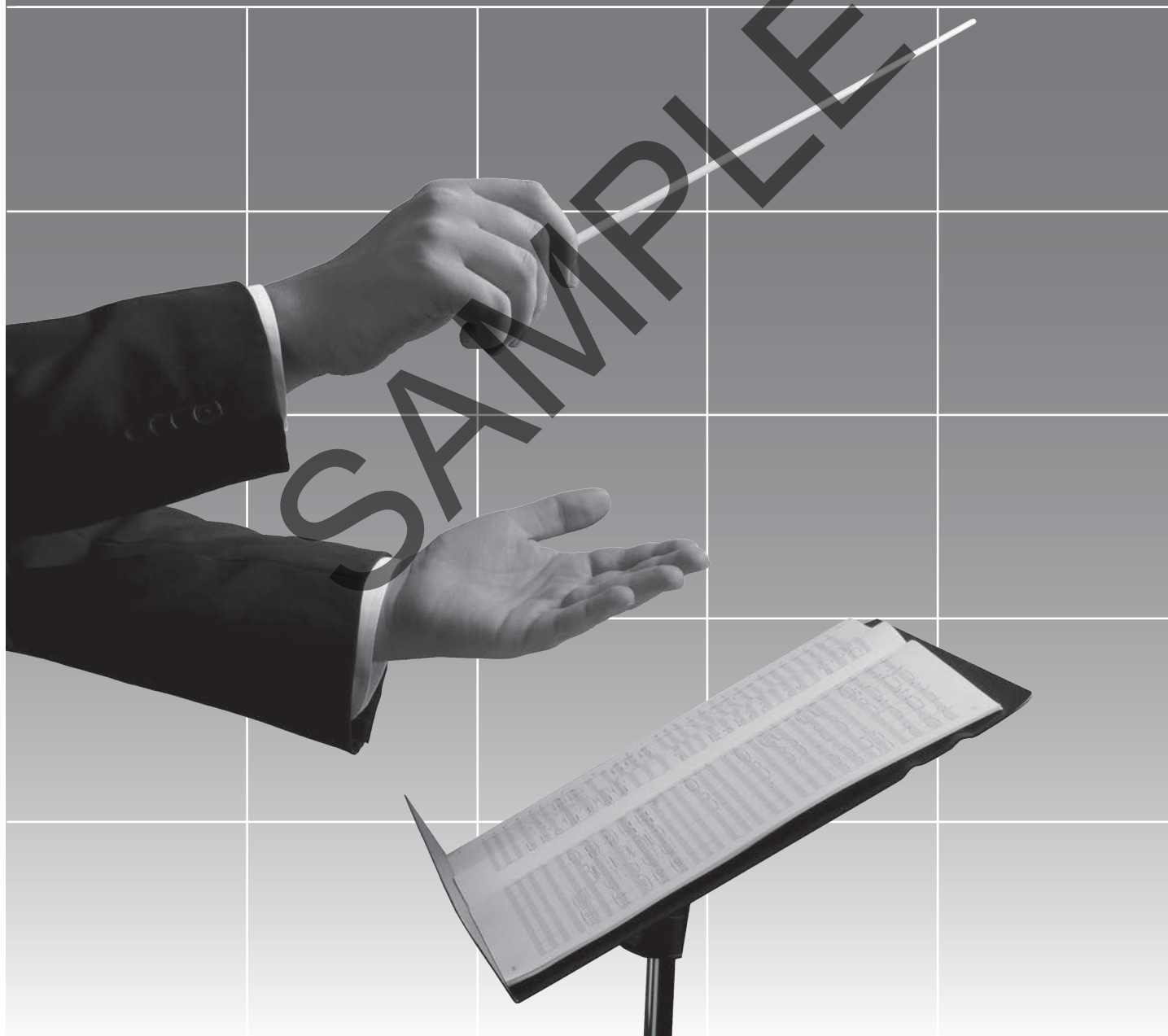
KJOS CONCERT BAND
GRADE 2 ½
WB467F
\$7.00

CHUCK ELLEDGE

Fundamentum

DEUS LUX MEA EST

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 34



NEIL A. KJOS MUSIC COMPANY • PUBLISHER

About the Composer



Chuck Elledge (b.1961) began his professional career at age eleven as the drummer and leader of the Easy Rider Dixieland Band in his childhood home of Edina, Minnesota. By his early teens, he was composing and arranging for band. In 1984, Mr. Elledge received his Bachelor of Music degree in Theory and Composition from the University of Minnesota, studying most notably with Frank Bencriscutto, Stephen Schultz, Dominick Argento, Alex Lubet, David Damschroder, Elliot Fine, and Herb Wigley.

From 1980–1986, Mr. Elledge was active in the audio-visual design and production industry as an employee of Jamieson & Associates and AVSense Productions in Minneapolis. Since 1986, Mr. Elledge has held a position as Instrumental Music Editor at the Neil A. Kjos Music Company in San Diego, California. In addition to his editorial work, he has had numerous concert band, full orchestra, and string orchestra works published

by Kjos Music. Additional educational publications with composer and author Bruce Pearson include *A Best In Class Showcase* and *A Best In Class Christmas* for concert band. Mr. Elledge was a contributing editor to Dr. Pearson's *Standard of Excellence Comprehensive Band Method* as well as coauthor of the *Standard of Excellence Music Theory & History Workbooks*, *Sounds of the Season*, and *Festival Ensembles*. Other recent projects include production of audio materials for instrumental music method books including for *Standard of Excellence*, *Bastien Piano for Adults*, *Artistry in Strings*, *Recorder Excellence*, *Tradition of Excellence Comprehensive Band Method*, and *String Basics: Steps to Success for String Orchestra*.

In addition to his music publishing activities, Mr. Elledge served as the in-stadium music coordinator for the National Football League's Minnesota Vikings Football Club for 16 seasons. He is also active as a freelance performer (percussion) and arranger, focusing on work for the Diocese of San Diego, and various San Diego theater companies and projects.

Chuck is married to cellist and Kjos String Music Editor Diana Rogers Elledge and has one daughter, Nicki Elledge, a professional singer and actor. Outside of music, his other interests include United States history and politics, theology, film production, Pilates, and yoga.

About the Composition

Fundamentum: Deus Lux Mea Est was commissioned by and is dedicated to The Catholic University of America Benjamin T. Rome School of Music in Washington, D.C., in celebration of its 50th Anniversary. The work was written for and premiered by the 2015 CUA All Catholic High School Honor Band, John H. Mitchell and Michael V. Smith Conductors.

The work is based on the hymn The Church's One Foundation from Rev. Samuel John Stone's 1866 literary work, *Lyra Fidelium: 12 hymns on the 12 articles of the Apostles' Creed*. Rev. Stone created *Lyra Fidelium* in response to some controversial teachings of the time, and to help his congregation better grasp the Creed—the most universal summary of Christian faith. "The Church's One Foundation" was the portion of the work illuminating the ninth article of the Creed affirming "the holy catholic [universal] church" and "the communion of saints." This poetic text, soon after married to Samuel S. Wesley's 1864 tune "Aurelia," became a staple of Christian worship.

Wesley's tune "Aurelia" provided rousing musical material for *Fundamentum* and Rev. Stone's calls for oneness and community in *Lyra Fidelium* made it a fitting choice for the occasion of CUA's golden anniversary celebration and the gathering of DC-area students. (Coincidentally, "Aurelia" means gold!). The title of the work takes its Latin name from its source material ("Fundamentum" meaning "Foundation") and from the motto of Catholic University ("Deus Lux Mea Est" translated as "God is My Light").

Rev. Stone's text makes significant references to The Holy Trinity—the Christian doctrine defining the three distinct, consubstantial persons of God: Father, Son, and Holy Spirit. Throughout *Fundamentum*, the use of triangle, triplets, and the $\frac{3}{4}$ setting of the melody at measure 57 all point to the "the Three in One." Rev. Stone also acknowledges the darkness and challenges the Church faces on this Earth, reflected in the more somber sounds in measures 7–14. However, the ultimate victory of Christ's light prevails through the remainder of the piece. It is the composer's hope that the biblical tradition of using song to teach truth is manifested in this composition.

Correlation with TRADITION OF EXCELLENCE™

Fundamentum correlates with *Tradition of Excellence* Book 2, page 34.

New Concepts to introduce:

Students may not be familiar with a few percussion instruments used in *Fundamentum*. For information about playing Chimes, Tam-tam, Vibra-slap, and Tom-toms, please see *Teaching Band With Excellence* (W74), by Bruce Pearson and Ryan Nowlin.

• *fp* forte-piano. This dynamic indicates to perform the note with a strong attack and immediately reduce the volume to *piano*.

New Note:

• 1st Trumpet, measure 61, G . The fingering for this note can be found in the fingering chart included in the Trumpet book.

for the 2015 CUA All Catholic High School Honor Band, John H. Mitchell and Michael V. Smith, Conductors.

Commissioned by and dedicated to The Catholic University of America
Benjamin T. Rome School of Music in celebration of its 50th Anniversary.

Fundamentum

Full Conductor Score

Approx. performance time—3:00

DEUS LUX MEA EST

Chuck Elledge (b. 1963)

American Composer (ASCAP)

Maestoso (♩ = 100)

7

Piccolo

Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Maestoso (♩ = 100)

7

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone

Tuba

Maestoso (♩ = 100)

7

Bells - with hard plastic mallets

Xylophone

Chimes

Tambourine

Crash Cymbals

Bar Chimes

Suspended Cymbal

Tam-tam

Triangle

Vibraslap

Claves

2 Tom-toms

Tam-tam

Snare Drum

Bass Drum

Timpani (3)

Maestoso (♩ = 100)

7

Rehearsal Piano

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8 9 10 11 12 13 14

Picc. *mp* *mf*

Fls. 1 2 *mp* *mf*

Ob. *mp* *mf*

B♭ Cls. 1 2 3 *mp* *mf*

E♭ A. Cl. *mp* *mf*

B♭ B. Cl. *mp* *mf*

Bsn. *mp* *mf*

E♭ A. Saxs. 1 2 *mp* *mf*

B♭ T. Sax. *mp* *mf*

E♭ B. Sax. *mp* *mf*

B♭ Tpts. 1 2 3 *mp* *mf*

F Hns. 1 2 *mp* *mf*

Trbs. 1 2 3 *p*

Bar. *p*

Tuba *p*

Xyl. *Xylophone - with hard rubber mallets* *mp*

Chimes *mp*

Bar Chimes *mp*

Tri. *mp*

Claves *mp*

S.D. *mp*

B.D. *mp*

Timp. *mp*

Pno. *mp* *mf*

Str. Mute *mp* *mf*

Str. Mute *mp* *mf*

Bar Chimes *mp*

15 16 17 18 19 20 21 22 **poco rit.**

Picc. *mp* *cresc.*

Fls. 1 2 *mf* *cresc.*

Ob. *mf* *cresc.*

B♭ Cls. 1 2 3 *mp* *cresc.*

E♭ A. Cl. *mp* *cresc.*

B♭ B. Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

E♭ A. Saxes 1 2 *mp* *cresc.*

B♭ T. Sax. *mp* *cresc.*

E♭ B. Sax. *mp* *cresc.*

15 *mp* *cresc.* **poco rit.**

B♭ Tpts. 1 2 3 *mp* *cresc.*

F Hns. 1 2 *mp* *cresc.*

Trbs. 1 2 3 *mp* *cresc.*

Bar. *mp* *cresc.*

Tuba *mp* *cresc.*

15 *mp* *cresc.* **poco rit.**

Xyl. *mp* *cresc.*

Tamb. *mp* *cresc.*

S. Cym. *pp* *cresc.*

Tri. *mp* *cresc.*

Claves *mp* *cresc.*

S.D. B.D.

Timp. *mp* *cresc.*

15 *mp* *cresc.* **poco rit.**

Pno. *mp* *cresc.*

SAMPLE

23 Allegro (♩ = 132)

23 Allegro (♩ = 132)
with hard plastic mallets

23 Allegro (♩ = 132)

WB467

28 29 30 31 32

Picc.

Fls. 1

2

Ob.

B♭ Cls. 1

2

3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Sax. 1

2

B♭ T. Sax.

E♭ B. Sax.

29

B♭ Tpts. 1

2

3

F Hns. 1

2

Trbs. 1

2

3

Bar.

Tuba

29

Xyl.

Chimes

S. Cym.

Vibra-slap

Toms

S.D.

B.D.

Timp.

29

Pno.

37

39 40 41 42 43 44

Picc. *mp* *ff*

Fls. 1 2 *ff*

Ob. *ff*

B♭ Cls. 1 2 3 *fp* *ff*

E♭ A. Cl. *mp* *fp* *ff* *f*

B♭ B. Cl. *fp* *ff* *f*

Bsn. *fp* *ff* *f*

E♭ A. Saxes 1 2 *mp* *fp* *ff* *f*

B♭ T. Sax. *mp* *fp* *ff* *f*

E♭ B. Sax. *fp* *ff* *f*

B♭ Tpts. 1 2 3 *fp* *ff* *f*

F Hns. 1 2 *fp* *ff* *f*

Trbs. 1 2 3 *p* *fp* *ff* *f*

Bar. *mp* *fp* *ff* *f*

Tuba *mp* *fp* *ff* *f*

Bells - with hard plastic mallets *mp* *f*

Chimes *f*

S. Cym. *p* *ff*

Tri. Vibra-slap *f* *Vibra-slap*

Toms *ff* *p* *f*

S.D. B.D. *ff* *p* *f*

Timp. *ff* *p* *f*

Pno. *fp* *ff* *p* *f*

43

45 46 47 48 49 50

Picc. *f*

Fls. 1 2 *f* ^{a2}

Ob. *f*

B♭ Cls. 1 2 3 *f* ^{a2} 8

E♭ A. Cl. *f*

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Sax. 1 2 *f* ^{a2}

B♭ T. Sax. *f*

E♭ B. Sax. *f*

B♭ Tpts. 1 2 3 *f* ^{a2}

F Hns. 1 2 *f* ^{a2}

Trbs. 1 2 3 *f*

Bar. *f*

Tuba *f*

Xyl. *f* Xylophone - with hard plastic mallets

Tamb. *f* Tambourine

S. Cym. *f* with S.D. stick

Tri. *f*

Toms *f*

S.D. B.D. *f*

Timp. *f*

Pno. *f*

51 *poco rit.*

52 53 54 55 56

Picc. Fls. 1 2 Ob. B♭ Cls. 1 2 3 Eb A. Cl. B♭ B. Cl. Bsn. Eb A. Saxes 1 2 B♭ T. Sax. Eb B. Sax.

51 *poco rit.*

1 2 3 B♭ Tpts. F Hns. 1 2 Trbs. 1 2 3 Bar. Tuba

51 *poco rit.*

Xyl. Chimes C. Cyms. Tri. T-tam S.D. B.D. Timp.

51 *poco rit.*

Pno.

57 Moderato (♩ = 116)

58 59 60 61 62 63 64

Picc. *mp*

Fls. 1 *mp*

2 *mp*

Ob. *mp*

B♭ Cls. 1 *a2*

2 *a2*

3

E♭ A. Cl. *a2*

B♭ B. Cl. *a2*

Bsn. *a2*

E♭ A. Saxs. 1 *a2*

2 *a2*

B♭ T. Sax. *a2*

E♭ B. Sax. *a2*

57 Moderato (♩ = 116)

1 *p*

2 *p*

3 *p*

F Hns. 1 *a2*

2 *a2*

Trbs. 1 *p*

2 *p*

3 *p*

Bar. *p*

Tuba *p*

57 Moderato (♩ = 116)

Xyl. *f*

Chimes *f*

C. Cyms. *f*

Tri. *f*

Tam-tam *f*

S.D. *f*

B.D. *f*

Timp. *f*

57 Moderato (♩ = 116)

Pno. *with pedal*

65 66 67 68 69 70 71 *rit.* 72

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Ob. *mf*

B♭ Cls. 1 *mp*

2 *mp*

3 *mp*

E♭ A. Cl. *mp*

B♭ B. Cl. *mp*

Bsn. *mp*

E♭ A. Sax. 1 *mp*

2 *mp*

B♭ T. Sax. *mp*

E♭ B. Sax. *mp*

65 *rit.*

B♭ Tpts. 1 *mf*

2 *mf*

3 *mf*

F Hns. 1 *mp*

2 *mp*

Trbs. 1 *mf*

2 *mf*

3 *mp*

Bar. *p*

Tuba *mp*

65 *rit.*

Bells - with hard plastic mallets *mp*

Chimes *mf*

S. Cym. *p*

Tri. *mp*

Toms *f*

S.D. *mf*

B.D. *mf*

Timp. *mf*

65 *rit.*

Pno. *mp*

S. Cym. - with yarn mallets *p*

Toms *f*

73 Maestoso (♩ = 100)

Picc. *f* *mp*

Fls. 1 *f* *mp*

2 *f* *mp*

Ob. *f* *mp*

B♭ Cls. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

E♭ A. Cl. *f* *mp*

B♭ B. Cl. *f* *mp*

Bsn. *f* *mp*

E♭ A. Saxes 1 *f* *mp*

2 *f* *mp*

B♭ T. Sax. *f* *mp*

E♭ B. Sax. *f* *mp*

73 Maestoso (♩ = 100)

B♭ Tpts. 1 *f* *a2* *mp*

2 *f* *a2* *mp*

3 *f* *a2* *mp*

F Hns. 1 *f* *mp*

2 *f* *mp*

Trbs. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

Bar. *f* *mp*

Tuba *f* *mp*

73 Maestoso (♩ = 100)

Bells *f* *mp*

Chimes *f* *mp*

S. Cym. *f* *mp*

Tri. *f* *mp*

Toms *f* *mp*

S.D. *f* *mp*

B.D. *f* *mp*

Timp. *f* *mp*

73 Maestoso (♩ = 100)

Pno. *f* *mp*

WB467

83 84 85 86 87

Picc. *f* *ff*

Fls. 1 *f* *ff*

2 *f* *ff*

Ob. *f* *ff*

B♭ Cls. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

E♭ A. Cl. *f* *ff*

B♭ B. Cl. *f* *ff*

Bsn. *f* *ff*

E♭ A. Sax. 1 *f* *ff*

2 *f* *ff*

B♭ T. Sax. *f* *ff*

E♭ B. Sax. *f* *ff*

B♭ Tpts. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

F Hns. 1 *f* *ff*

2 *f* *ff*

Trbs. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Bells *mf* *ff*

Tamb. *pp* *ff*

Bar Chimes *ff*

Tri. *ff*

Toms *ff* *pp* *ff*

S.D. *ff* *pp* *ff*

B.D. *ff* *pp* *ff*

Timp. *mp* *ff* *mf* *ff*

Pno. *ff* *pp* *ff*

SAMPLE

SAMPLE

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