

I. ILLUMINARE

FROM LUX: THE DAWN FROM ON HIGH
SSAA

DAN FORREST



COMMISSIONING CONSORTIUM

LUX: The Dawn From On High SSAA revoicing was made possible by the support of the following consortium:

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Made possible by the legacy of Alan Dyson and dedicated to his memory
Premiere performance October 30, 2022

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Stephanie Trump and Timothy Sawyer
Syracuse University Crouse Chorale, Dr. Wendy K. Moy
Mansfield High School Varsity Treble Choir, Reginal Wright and Mariah Spiry

LUX may be performed with piano only. For additional color and impact, other instrumental parts may be added (listed here in order of suggested priority, but scoring is flexible): Percussion (two players), Organ, Cello, Violin. Chamber ensemble, small orchestra, and full orchestra versions are also available on rental. For full details or questions, visit danforrest.com or beckenhorstpress.com.

SSAA vocal scores published as five separate octavos. (SATB version published as a single complete vocal score; movements 3 and 4 also available separately).

Total duration: c. 35 minutes

LUX: The Dawn From On High

I. Illuminare

Per viscera misericordiae
Dei nostri
in quibus visitavit
nos oriens ex alto
illuminare his qui in tenebris
et in umbra mortis sedent
ad dirigendos pedes nostros
in viam pacis.
Lux ex alto,
veni nos illuminare.

*By the mercy of our God
the dawn from on high
will break upon us,
to give light to those
who sit in darkness
and in the shadow of death,
to guide our feet
into the way of peace.
Light from on high,
come illumine us.
(based on Luke 1:78-79)*

Lux de luce apparuisti Christe,
cui Magi munera offerunt,
Alleluia, alleluia, alleluia.

*You appeared as Light from light,
O Christ, to whom
the Magi offered gifts,
Alleluia, alleluia, alleluia.
(Antiphon for Epiphany, 14th c.)*

II. Lux in Tenebris

Lux fulgebit hodie super nos,
quia natus est nobis Dominus.

*A light will shine on us today,
for the Lord is born unto us.
(Introit for Christmas Dawn, 10th c.)*

Lux in tenebris lucet
et tenebrae eam non superaverunt.

*The light shines in darkness;
and the darkness has not overcome it.
(John 1:5)*

III. The Sun Never Says

Even
After
All this time
The sun never says to the earth,

"You owe
Me."

Look
What happens
With a love like that,
It lights the
Whole
Sky.

*(Daniel Ladinsky, from "The Gift",
©1999, used by permission)*

IV. Gloria in excelsis

Gloria in excelsis Deo,
et in terra pax.

*Glory to God in the highest,
and on earth, peace. (from Luke 2:14)*

V. Creator of the Stars of Night

Creator of the stars of night,
Thy people's everlasting Light,
O Christ, Thou Savior of us all,
now hear Thy servants when they call.

*Creator alme siderum
aeterna lux credentium
Christe redemptor omnium
exaudi voces supplicum.*

O Blest Creator of the light,
Who made the day with radiance bright,
and o'er the newborn world did call
the light from darkness first of all.

*When the whole world drew on toward night,
Thou camest, not in splendor bright
as sovereign, but the humble Child
of Mary, virgin mother mild.*

To God the Father, God the Son,
and God the Spirit, Three in One,
laud, honor, might, and glory be
from age to age eternally. Amen.
(7th c. chant, various translations)

(... It lights the Whole Sky ...)

LUX: THE DAWN FROM ON HIGH

(SSAA)

I. Illuminare

... The dawn from on high will break upon us; Light from on high, come illumine us...
 ... You appeared as Light from light, O Christ. Alleluia.

Freely; slowly evolving (pure tone, non vibrato; stagger breathing)

Soprano 1

Soprano 2

Alto 1

Alto 2

ppp

Lux

ppp

Lux

ppp

Lux

ppp

Lux

Freely; slowly evolving

gva

gva

Where feasible, an interpretive approach to lighting is recommended- perhaps opening in darkness, or with only one candle or minimal stage lighting; then gradually increase candles/lighting as the music expands. Creative approaches unique to each performance/space are encouraged.

(orchestra gradually overtakes choir)

(choir revealed again)

SOPRANOS *p*

7

(Sop. 1 may drop out if needed)

ALTOS *p*

(Alto 2 may drop out if needed)

pp *ff* *sub. p*

A Adagio misterioso ♩ = c. 58-60

Each phrase (for choir or soloists) should gradually fade in, and gradually fade back out to silence

11

SOLO 2
p gently, freely 3 3

Per vi-scer-a mi-se-ri-cor-diae De - i

SOPRANOS and ALTOS *pp*

Lux

A Adagio misterioso ♩ = c. 58-60

SOLO 1

p gently, freely

16

in qui-bus vi - si - ta - vit nos o - ri-ens ex al - to —
nos - tri —
lux

20

il - lu - mi - na - re his qui in te - ne - bris et in um - bra mor - tis se - dent
lux

24

ad di-ri-gen-dos pe - des nos-tros in vi - am pa - lux

28

cis. Lux

Lux ex al - to, (ve - ni nos)

rit.

B Poco piú mosso ♩ = c. 63

33

mf *f* *sub. p*

il - lu - mi - na - re.

rit.

B Poco piú mosso ♩ = c. 63

f *sub. p* *mp* gently; very steady and calm

38

44

49 $(\text{♩} = \text{♩})$

SOLO 1 *mf*

SOLO 2 *mf*

SOPRANOS *pp*

ALTOS *pp*

Lux

Lux

mf

f

Ve - ni

Ve - ni

Lux

Lux

54

p

p

Lux

Lux

f

nos il - lu - mi - na - re in vi - am

nos il - lu - mi - na - re in vi - am

Lux

Lux

moving forward...

59

(end solo)

pa - cis.

(end solo)

pa - cis.

*poco a poco dim.**mf*

Lux

*mf**poco a poco dim.*

Lux

moving forward...

poco a poco dim.

64

S.

...pulling back

A.

...pulling back

D Più mosso, always very freely $\text{♩} = \text{c. } 36-42$

70

ppp < *pp* *gently, sempre misterioso*

Lux — de — lu — ce ap — pa — ru — is — ti Chris —

ppp < *pp* *gently, sempre misterioso*

Lux — de — lu — ce ap — pa — ru — is — ti Chris —

D Più mosso, always very freely $\text{♩} = \text{c. } 36-42$

pp

76

— te, — cu — i Ma — gi mu — ne — ra of — fe — runt, —

— te, — cu — i Ma — gi mu — ne — ra of — fe — runt, —

rit. a tempo

mp gently, sempre misterioso

82

Al - le - lu - ia, al - le - lu - ia, al

Al - le - lu - ia, al - le - lu - ia,

rit. a tempo

mp

E **Con moto**

87

- le - lu - ia. Lux,

Lux de - lu - ce, ap - pa - ru - is - ti

E **Con moto**

92

lux, lux,

Chris - te, cu - i Ma-gi mu-ne - ra of -

F Poco più mosso $\text{♩} = c. 40-44$

96

lux. Al - le - lu - ia, al - le -

fe - runt. Al - le - lu - ia, al - le -

mf sempre simile (shaping phrases)

mf sempre simile (shaping phrases)

F Poco più mosso $\text{♩} = c. 40-44$

101

lu ia, al - le - lu - ia.

lu ia, al - le - lu - ia.

106

S.1 *mf*
Al - le - lu - ia, al - le - lu - ia, al -

S.2 *mf*
Al - le - lu - ia, al - le - lu - ia, al -

A.1 *mf*
Al - le - lu - ia, al - le - lu - ia, al -

A.2 *mf*
Al - le - lu - ia, al - le - lu - ia, al -

f

111

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

116

lu - ia, al - le - lu - ia, al - le - lu - ia,
 lu - ia, al - le - lu, al - le - lu - ia, al - le - lu - ia,
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 lu - ia, al - le - lu, al - le - lu - ia, al - le - lu - ia,
 lu - ia, al - le - lu, al - le - lu - ia, al - le - lu - ia,

G Poco meno mosso $\text{♩} = c. 36-42$

121

broadening
 al - le - lu - ia. Al - le - lu - ia,
 al - le - lu - ia, Al - le - lu - ia, al - le - lu -
 al - le - lu - ia. Al - le - lu - ia, al - le - lu -
 al - le - lu - ia. Al - le - lu - ia, al - le -

G Poco meno mosso $\text{♩} = c. 36-42$

broadening
 al - le - lu - ia. Al - le - lu - ia, al - le - lu -

al - le - lu - ia, _____

al - le - lu - ia, al - le - lu - ia, Al - le -

ia, al - le - lu - ia, al - le - lu - ia, Al - le -

ia, al - le - lu - ia, Al - le -

lu - ia, al - le - lu - ia, Al - le -

poco a poco dim.

lu - ia, _____ Al - le - lu - ia. _____

poco a poco dim.

lu - ia, Al - le - lu - ia. _____

poco a poco dim.

lu, al - le - lu - ia, _____ Al - le - lu - ia, al - le -

poco a poco dim.

lu ia, al - le - lu - ia, _____ Al - le - lu - ia, al - le -

poco a poco dim.

lu - ia, _____ Al - le - lu - ia. _____

poco a poco dim.

lu - ia, Al - le - lu - ia. _____

poco a poco dim.

lu, al - le - lu - ia, _____ Al - le - lu - ia, al - le -

poco a poco dim.

lu ia, al - le - lu - ia, _____ Al - le - lu - ia, al - le -

rit.

H **Meno mosso** ♩ = c. 63

poco a poco dim.
lu - ia, al - le - lu - ia.

poco a poco dim.
lu - ia, al - le - lu - ia.

rit. **Meno mosso** ♩ = c. 63
p gently; very steady and calm

SOPRANOS

pp
Lux, lux, lux,

ALTOS
pp
Lux, lux, lux,

pp

154

lux, Lux ex al - to, il - lu mi -
lux, Lux ex al - to, ve - ni nos il - lu - mi -

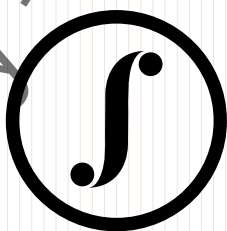
160

(Sop 1s and Altos omit the "L" to join Sop. 2s on "ux")

na - re. (L)ux. niente
na - re. Lux. niente
na - re. (L)ux. niente
na - re. (L)ux. niente

Preview copy - Not for performance

DF1001	LUX (major work)	SATB, various instrumentations
DF1002	Gloria in Excelsis	SATB, various instrumentations
DF1003	Non Nobis, Domine	SATB, a cappella or various
DF1004	i thank You God for most this amazing day	SATB, with piano, optional strings, percussion
DF1005	The Sun Never Says	SATB, a cappella, optional cello
DF1006	Lux IV. Gloria in Excelsis	TTBB, various instrumentations
DF1007	Lux IV. Gloria in Excelsis	SSAA, various instrumentations
DF1008	Boxes	SSAA, with piano, optional strings, percussion
DF1009	Boxes	SATB, with piano, optional strings, percussion
DF1010	My Country, 'Tis of Thee	SATB, various instrumentations
DF1011	My Country, 'Tis of Thee	Vocal Solo, various instrumentations
DF1012	the breath of life (major work)	SATB, Strings, Piano, Perc., Electronics, et al.
DF1013	fermata	SATB or SSAA, a cappella canons (in 5)
DF1014	Light Beyond Shadow	SATB, with piano, optional strings
DF1015	The Sun Never Says	SSAA, a cappella, optional cello
DF1016	Ubi Caritas	SATB with piano, various instrumentations
DF1017	Ubi Caritas	SSAA with piano, various instrumentations
DF1018	Lux I. Illuminare	SSAA, various instrumentations
DF1019	Lux II. Lux in Tenebris	SSAA, various instrumentations
DF1020	Lux V. Creator of the Stars of Night	SSAA, various instrumentations



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