

For Review Only

CREATION
Dan Forrest



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INSTRUMENTATION

Full Orchestra Version:

Flute 1, 2 (doubling on Piccolo, Alto Flute, and Soprano Tin Whistles in C and D)

Oboe 1, 2 (one doubling on English Horn if Duduk not available)

Duduk (optional, movements 2, 3, 7)

Bb Clarinet 1, 2

Bassoon 1, 2

Horns (2 or 4 depending on size of choir)

Bb Trumpet 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Percussion (3 players):

Glockenspiel, Crotales, Wind Chimes, Bell Tree, Triangles (2), Waterphone, Caixixi, Shaker, Large Rainstick, Wooden Spoons, Wood Block, Vibraphone, Xylophone, Bodhran, Djembe, Congas or Bongos (2), Plastic Pail or Trash Can, Tom-Toms (2-3), Suspended Cymbals (1 or 2 mounted, 1 loose), Crash Cymbals, Timpani (3-4), 4 Low Drums (Concert Bass and any three of Low Surdo, Field Drum, Floor Tom, sideways Kick Drum, or Large Snare), Snare Drum, Tam-Tam.

Extra Percussion (optional): three choir members may play handheld percussion (Cabasa, Guiro, and Cowbell) in movements 3 and 12.

Digital Keyboard (uses standard available sounds, movements 3, 6, 7, 8, 9, 12)

Handbell Ensemble (optional) (8-9 players, in movements 1, 3, 7, 10, 12)

Guitar (optional) (in movements 4 and 12)

Harp

Strings (larger ensembles recommended with larger choruses)

Soprano Soloist

Baritone Soloist

SATB Chorus

Small Orchestra Version (Organ with String orchestra and 7-9 other players):

Organ, Flute, Oboe, Clarinet, Horn, Percussion (3 if possible), Digital Keyboard, Harp, Strings.

Chamber Version (Organ with 9-11 other players):

Organ, Flute, Oboe, Clarinet, Horn, Percussion (3 if possible), Digital Keyboard, Harp, Solo Violin, Solo Cello.

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Duration: c. 72 minutes

Visit danforrest.com/creation

for additional information (including rehearsal tracks, instrumental score/parts, and graphics)

Cover Design: J4 Studios | Proofing: Cathy Lawton

1st ed.

CREATION PROGRAM NOTES

Written for the 75th anniversary of the Wayne Oratorio Society (Philadelphia), Dan Forrest's CREATION honors the 225th anniversary of Haydn's similarly titled masterpiece. This 72-minute work for chorus and orchestra is less a strict narrative, and more a celebration of the wonders and beauties of our world, using a variety of ancient texts as thematic commentary.

I. Introit ushers the listener into a mysterious world before the dawn of time, as chants of *Veni, Creator Spiritus* arise and are mixed with the introduction of key musical themes for the entire work. **II. The Dance Before Time** begins without pause, with the "spirit moving upon the face of the waters." A mezzo-soprano solo begins the narrative, "in principio Deus" amidst swirls of themes from this movement and the previous one, and creative energy builds, waiting to be unleashed. **III. The Lion Sings** alludes to a well-known Lion in famous English children's literature, who sang a world into existence. A well-read listener will hear every musical detail from that story happening, from the baritone soloist singing the Lion's song, to the sun bursting into light, the unfurling of all green things, and eventually all animals coming to life in a raucous barndance celebrating the joy of all creation.

We then encounter several tableaux, one for each day of creation. Each sets unique text as commentary on its beauty, inspired by various experiences from the composer's travels.

IV. Light, inspired by countless sunrises, sets Scriptural text "I am the light of the world; who follows me shall have the light of life" as an exuberant dance in asymmetrical meter. The initial melody from the Introit is then heard with as a coda with new text combining "...and God saw that it was good" from Genesis with words from the Song of Solomon – a love song to an unspoiled creation: "wholly beautiful are you, entirely, and there is no stain in you." This **refrain** repeats throughout the work, after each day of creation in its own musical style.

V. Sky is inspired by the expanse of the open sky. As the first tribute to Haydn, melodic themes from his *The Heavens Are Telling* are interwoven (in slow motion) with modern harmonization and new material throughout this movement. **VI. The Garden** is an expression of the composer's love of various gardens in the world, from New York (Central Park) to Singapore (Botanical Gardens) to his own #forrestgardens. This setting reimagines the meaning of sacred texts to express the priceless beauty of green spaces; the *Locus Iste* here refers not to a cathedral, but to the sacred sanctuary of a garden. The music slowly twines around itself, almost like time-lapse photography of plants unfolding shoots and leaves.

VII. Music of the Spheres invokes the concept of "musica universalis"- the "music of the heavens" that the ancients believed was created by the orderly and proportional motion of the stars and planets in space, as well as "vox caelestis" - the "voice of the heavens" that speaks in the night sky. The *Sanctus* text is set here as a four-part mensuration canon, where each melodic subject entrance is twice as slow as the previous one; eventually we hear the same melodic line at four different speeds simultaneously, picturing the clock-like precision of the stars and planets

moving through space. **VIII. Wings** represents the "flying creatures" portion of day five, with text from the Psalms. The music begins delicately, like a newly hatched butterfly first unfolding its wings and fanning them, then gradually builds to the moment where it bursts into flight and is carried on the wind until it disappears from sight. The main melodic ostinato in the accompaniment of this movement is an example of *augenmusik* - music for the eyes- where the musical page looks like the ideas being described: its instrumental melodic contour outlines the line-drawn shape of a bird in flight. **IX. Deep Blue** then turns to the "deep sea" portion of day five, with liturgical text "I saw water flowing...". The mysteries of the deep are invoked with low thick textures and constantly flowing water and waves. Eventually, "Alleluias" arise from the depths, like a whale breaching the surface of the ocean.

X. Ish Ishah was inspired by Michelangelo's famous painting *The Creation of Adam*. Its finger of God reaching to humanity was quite possibly inspired by the *Veni Creator Spiritus* text (heard earlier in this work), in the stanza sung here: "Finger of God's right hand...kindle your light in our minds, infuse love in our hearts." Many believe that the primary character visible on God's arm in the painting is Eve; her face as she strains for a look at Adam reflects the first stirring of human love, with all its wonder and complexity - the moment God "infuses love into our hearts." The Hebrew words Ish Ishah are taken from the Genesis narrative, representing man and woman, and this setting presents humanity as the pinnacle of all creation, not merely in their intellect or the beauty of their form, but in their capacity to love.

XI. Do It Again is a musical underscore for narration from two of the composer's favorite passages of writing about this earth: one from English philosopher G.K. Chesterton and one from environmental advocate John Muir. The music reprises a theme introduced in the Introit but not heard again until now (thus musically picturing the sense of "do it again"). **XII. Boundless** unleashes a torrent of musical themes, all piling on top of each other, in a finale celebrating the diversity yet wholeness of all creation. The title refers both to the limitless joy found within the movement as well as the seemingly limitless number of themes (from within this work and beyond) which all tumble together. Amidst all this celebration, a fugue breaks out. Marked "Homage to FJH", it uses thematic material from this work's Credo within the formal and harmonic structure of Haydn's beloved *Awake the Harp*. Eventually all possible themes and subjects are recapitulated in a celebration whose joy can only be described as *boundless*.

Cover design: the circle shape and the complete color spectrum represent the diversity yet wholeness and interconnectedness of all creation. The line drawings represent (clockwise) the themes of creation as presented in the work: Light, Sky, Garden, Spheres, Wings and Deep Blue (note that these lines both have double meanings: waves of the ocean and fish scales, and interlocking bird shapes that also evoke clouds/sky), and lastly, Ish Ishah (humanity) represented by double helixes. All these lines flow together in one interdependent whole, as does creation.

If something goes on endlessly repeating itself,
it might feel like mere clockwork.
We might feel that if the universe was personal, it would vary –
that if the sun were alive, it would dance.

But perhaps...the sun rises every morning because he never gets tired of rising.
His routine might be due not to lifelessness, but to a rush of life.

Children, with their endless energy, always want things repeated and unchanged...
they always say, "Do it again."

What if God has this eternal vitality, and is strong enough to exult in repetition?
Perhaps God says every morning, "Do it again" to the sun;
and every evening, "Do it again" to the moon,
...but has never gotten tired of it.

It may not be necessity that makes all daisies alike;
perhaps God makes every daisy, one at a time,
because he has never grown tired of making them.

This grand show is eternal.
It is always sunrise somewhere;
a shower is forever falling;
vapor is ever rising.
Eternal sunrise,
eternal sunset,
eternal dawn and gloaming,
on sea and continents and islands,
each in its turn,
as this round earth rolls.

—Adapted from G.K. Chesterton and John Muir

CREATION

1. Introit

Veni, Creator Spiritus, *Come, Creator Spirit,*
Mentes tuorum visita, *Visit the souls of your devoted,*
Imple superna gratia *With your divine grace fill*
Quae tu creasti pectora. *The hearts which you have*
created.

(from Veni, Creator Spiritus, ancient liturgy)

2. The Dance Before Time

Vox Domini, *The voice of the Lord,*
Dominus super aquas. *Lord over the waters.*
In principio Deus... *In the beginning, God...*

(from Psalm 29 and Genesis 1)

3. The Lion Sings

...Creavit. *...created.*
Credo in unum Deum, *I believe in one God,*
Patrem omnipotentem, *The Father almighty,*
factorem coeli et terrae, *maker of heaven and earth,*
visibilium omnium *of all things visible*
et invisibilium. *and invisible.*

(from Genesis 1 and Credo, ancient liturgy)

4. Light

Ego sum lux mundi, *I am the light of the world,*
Ego sum lumen vitae. *I am the light of life.*
Qui sequitur me *Who follows me*
sed habebit lumen vitae. *shall have the light of life.*

(from John 8)

Refrain

Et vidit Deus *And God saw the*
[lucem/caelum/astra/ *[light/sky/stars/*
creaturas/opus], *creatures/work],*
quod opus esset bonum. *that the work was good.*
Tota pulchra, *Wholly beautiful are you,*
tota es, *entirely,*
et macula non est in te. *and there is no stain in you.*
Alleluia. *Alleluia.*

(from Genesis 1 and Tota Pulchra Es, ancient liturgy/Song of Solomon 4)

5. Sky

Quoniam videbo *When I behold*
caelos tuos... *your heavens...*
Caeli enarrant *the heavens are telling*
gloriam Dei. *the glory of God.*
Opus manus eius *The firmament declares*
adnuntiat firmamentum. *the work of his hands.*

(from Psalms 8 and 19)

Refrain

6. The Garden

Vinea mea electa, *My chosen vineyard,*
ego te plantavi. *I planted you.*
Locus iste a Deo factus est, *This place was made by God,*
inaestimabile sacramentum; *a priceless holy place;*
irreprehensibilis est. *it is without fault.*

(from Vinea me electa and Locus Iste, ancient liturgies)

Refrain

7. Music of the Spheres

Pleni sunt caeli et terra *Heaven and earth are full*
gloria tua. *of thy glory.*
Hosanna in excelsis. *Hosanna in the highest.*

(from Sanctus, ancient liturgy)

Refrain

8. Wings

Oh that I had wings like a dove
- wings of the morning -
then I would fly.

(from Psalms 55, 139)

9. Deep Blue

Vidi aquam egredientem, *I saw water flowing,*
et omnes ad quos *and all to whom*
pervenit aqua ista *this water came*
salvi facti sunt, *were saved,*
et dicent, alleluia! *and shall say Alleluia!*

(from Vidi Aquam, ancient liturgy)

Refrain

10. Ish Ishah

Digitus Dei dexterae, *Finger of God's right hand,*
Tu rite *You are the one*
promissum Patris. *duly promised by the Father.*
Accende lumen *Enkindle your light*
sensibus, *in our minds,*
Infunde amorem cordibus. *Infuse love in our hearts.*

(from Veni, Creator Spiritus, ancient liturgy)

11. Do It Again

Narration from G.K. Chesterton and John Muir
(used by permission)

12. Boundless

Laudate, luces, *Praise him, lights,*
Laudate, caela, *Praise him, skies,*
Laudate, horti et ast'res! *Praise him, gardens and stars!*
Laudate, creaturae, *Praise him, creatures,*
Laudate, filii! *Praise him, children!*

Refrain

Commissioned by the Wayne Oratorio Society in honor of their 75th anniversary
Premiered November 4-5, 2023 in Wayne, Pennsylvania, John Grecia, conductor

I. Introit

Dan Forrest (ASCAP)

Freely, senza misura
(Singing bells)
pp misterioso

Keyboard reduction

Lead

Very calm, emerging from the deep ♩ = c. 60
SOPRANOS and ALTOS
pp dark, mysterious

Oo

TENORS
dark, mysterious *pp*

Oo

Very calm, emerging from the deep ♩ = c. 60

mp

Lead harmonically

14

Ah

Ah

Oo

Ah

21

21

Lead.

28

Slightly broader ♩ = c. 56-60

TENORS and BARITONES
mp floating

voices do not feel meter; accent stressed syllables, not downbeats

Ve-ni, Cre-a-tor— Spi-ri-tus, — Men-tes tu-o - rum vi-si-ta, Im-ple— su - per -

Slightly broader ♩ = c. 56-60

mp

Lead. harmonically

33

na— gra-ti - a, Quae— tu cre - a - sti — pe-cto - ra.

Poco più mosso, espressivo ♩ = c. 60*mf* voices do not feel meter; accent stressed syllables, not downbeats

38

S. *mf* voices do not feel meter; accent stressed syllables, not downbeats
Ve-ni, Cre - a - tor Spi-ri - tus, Men-tes tu - o - rum vi-si-ta,

A. *mf* always shape phrases
Ve - ni, Cre - a - tor Spi - ri - tus, Men -

T. *mf* voices do not feel meter; accent stressed syllables, not downbeats
Ve-ni, Cre - a - tor Spi-ri - tus, Men-tes tu - o - rum vi-si-ta,

mf voices do not feel meter; accent stressed syllables, not downbeats
Ve-ni, Cre - a - tor Spi-ri - tus, Men-tes tu - o - rum vi-si-ta,

Poco più mosso, espressivo ♩ = c. 60

43

Im-ple su - per - na gra-ti - a, Quae tu cre - a - sti pe-cto - ra. Im -

tes tu - o - rum vi - si - ta,

Im-ple su - per - na gra-ti - a, Quae tu cre - a - sti pe-cto - ra. Im -

Im-ple su - per - na gra-ti - a, Quae tu cre - a - sti pe-cto - ra. Im -

II. The Dance Before Time

Dan Forrest (ASCAP)

Effortlessly floating, with joy ♩ = 84

Keyboard
reduction

Keyboard reduction of the first system of music. The piece is in 4/4 time. The right hand features a continuous eighth-note pattern, while the left hand provides a simple harmonic accompaniment with chords. The dynamic marking is *mp*.

5

TENORS and BASSES
(tenors may omit) *mp*

(Oo)

Second system of music. It includes vocal lines for Tenors and Basses and a keyboard reduction. The vocal lines are mostly rests, with a melodic phrase in the bass line starting at measure 5. The dynamic marking is *mp*. A rehearsal mark (Oo) is placed below the bass line.

9

(Oo)

Third system of music. It includes vocal lines for Tenors and Basses and a keyboard reduction. The vocal lines are mostly rests, with a melodic phrase in the bass line starting at measure 9. The dynamic marking is *mp*. A rehearsal mark (Oo) is placed below the bass line.

SOPRANOS and ALTOS

13 *p* *p*

Vox Do - mi - ni su - per

17 *mp* *mp*

a - quas. Vox

21

Do - mi - ni su - per a -

su - per a -

25

S. *mf* *quas.* Vox Do

A. *mf* *quas.* Vox Do

T. *mf* *quas.* **TENOR 1s** Vox Do - mi -

B. *quas.* Vox Do - mi -

mf

29

- mi - ni, Do - mi - nus su - per

- mi - ni, Do - mi - nus su - per

ni, vox Do mi - ni, Do - mi - nus

33

mf a - quas. Vox Do -

mf a - quas. Vox Do - mi -

TENORS (all) *mf* a - quas. Vox, vox Do - mi -

mf Vox Do -

37

mf - mi - ni, Do - mi - nus su - per

mf ni, Do - mi - nus su - per

mf ni, Do - mi - nus su - per

mf - mi - ni, Do - mi - nus su - per

41

a - quas.

a - quas.

a - quas.

a - quas.

46

molto rit. **Slower** ♩ = c. 72

pp

SOPRANOS and ALTOS (*Soprano 1 may omit*)
dark, mysterious

52

pp

Oo

Oo

Soprano SOLO

distant; sing from above or behind audience if possible

moving forward

Slightly faster ♩ = c. 80

58 *espress. mp* *mf*

Ah _____ In prin - ci - pi-o

S.A.

T.B.

moving forward

Slightly faster ♩ = c. 80

p *mp*

Oo _____

65

De - us _____ Do - mi - nus su - per a - quas _____

p *T1 p*

Oo _____

71

mf

rit.

vox Do mi-

mp

Oo Oo

T.B. *mp*

76 **Faster still** ♩ = c. 92

ni.

Faster still ♩ = c. 92

Soprano SOLO

80

mf

In prin - ci - pi -

S. *mf* De - us,

A. *mf* In prin - ci - pi - o De - us,

T. *mf* In prin - ci - pi - o De - us, De -

B. *mf* In prin - ci - pi - o

84

mf o De - us,

In prin - ci - pi - o De - us,

In prin - ci - pi - o

us, In prin - ci - pi - o

De - us, De - us, In prin - ci - pi - o

14

Musical score for measures 14-19. The top vocal line features a melodic line with lyrics "Ah" and "Aw". The middle vocal line has lyrics "Aw" and "Aw". The piano accompaniment includes a grand staff with an 8va marking. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

20

Musical score for measures 20-24. The top vocal line features a melodic line with lyrics "Ah" and "Ah". The middle vocal line has lyrics "Aw". The piano accompaniment includes a grand staff with an 8va marking. Performance instructions include "SOPRANOS and ALTOS *p* (whisper mysteriously)" and "TENORS and BASSES *p* (whisper mysteriously)". A "loco" marking is present in the piano part. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

Quasi l'istesso tempo, con moto

26

mf

Ah _____ Ah _____

mp

Ah _____ Ah _____

mf

Ah _____ Ah _____

Quasi l'istesso tempo, con moto

32

Ah _____

Ah _____ Ah _____

(whisper mysteriously)

Ah _____ cre - a - vit

37 *rit.* **Con moto, deliberately** ♩ = c. 80

(whisper mysteriously) *mf*

cre - a - vit Ah

mf

42 *rit.* **Con moto, deliberately** ♩ = c. 80

Ah

mf

Baritone SOLO

47 *mf*

Ah Ah

Ah Ah

52 *f*

Ah Ah

f Cre - a - vit, cre - a - vit, cre - a -

f Cre - a - vit cre - a - vit, cre - a - vit, cre -

f

57 *rit.* *ff* *a tempo*

Cre - a - - - vit!

vit, cre - a - - - vit, cre -

a - vit,

rit. *a tempo*

60 *f*

Ah Ah

a - vit Ah Ah

63

Musical score for measures 63-65. It features three vocal staves (bass, soprano, and tenor) and a piano accompaniment. The vocal parts are marked with "Ah" and have long, sweeping lines indicating sustained notes. The piano accompaniment consists of a right-hand part with a continuous sixteenth-note pattern and a left-hand part with chords and moving lines. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

66

Musical score for measures 66-68. It features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "Cre - a - vit!". The piano accompaniment continues with the sixteenth-note pattern in the right hand and chords in the left hand. A key signature change to three sharps (F#, C#, G#) and a time signature change to 12/8 are indicated at the end of the section. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

Gently unfolding ♩ = c. 60 (slightly faster than ♩ = ♩)

69 **Baritone SOLO** *mf*

Ah

SOPRANOS *mf*

Ah

ALTOS *mf*

Ah

Gently unfolding ♩ = c. 60 (slightly faster than ♩ = ♩)

mf

72

Ah cre -

SOPRANOS

Ah cre -

ALTOS

Ah cre -

TENORS *mf*

Ah cre -

BASSES *mf*

Ah cre -

75

Solo

con moto

f

a - vit. Ah, cre - a - vit, Ah Ah

a - vit. Ah, cre - a -

a - vit. Ah, cre - a - vit,

a - vit. Ah, cre - a - vit,

a - vit. Ah, cre - a - vit,

con moto

f

rit.

79

Solo

cre - a - vit, cre - a - vit, cre - a -

(Ah)

vit, cre - a - vit, Ah

cre - a - vit, cre - a -

cre - a - vit, cre - a - vit, cre - a -

cre - a - vit, cre - a -

rit.

84

Allegro moderato ♩ = c. 108

S.A.

T.B.

vit!

vit!

vit!

f >

Cre - a - vit!

f >

Cre - a - vit!

Allegro moderato ♩ = c. 108

f accented, spirited

88

Cre - a - vit! Cre - a - vit! Cre - a - vit!

Cre - a - vit!

This system contains measures 88 through 91. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include accents and a *mf* marking.

92

Cre - a - vit! Cre - a - vit De - us!

mf

This system contains measures 92 through 95. The vocal line continues with the lyrics. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. Dynamics include accents and a *mf* marking.

96

mf

Cre - a - vit, cre - a - vit!

f

This system contains measures 96 through 99. The vocal line concludes with the lyrics. The piano accompaniment features a sixteenth-note pattern in the right hand. Dynamics include accents, a *mf* marking, and a *f* marking.

100

mf
Cre - a - vit, cre - a - vit!

mf
Cre - a - vit, cre - a - vit!

104

Cre - a - vit!

108

f
Cre - a - vit! Cre - a - vit! Cre - a - vit!

f
Cre - a - vit!

112

Cre - a - vit! Cre - a - vit! Cre - a - vit! Cre - a - vit De-us!

116 **Meno mosso, ma con spirito** ♩ = c. 100-104

Meno mosso, ma con spirito ♩ = c. 100-104

mf *cresc. poco a poco* *f*

Cre - do in

f

And. *And. harmonically*

120

u - num De - um, Cre - do in u - num De - um, Pa - trem o -

124 mni - po - ten - tem fa - cto - rem,

mni - po - ten - tem fa - cto - rem, — fa - cto - rem —

mni - po - ten - tem fa - cto - rem, coe - li et

mni - po - ten - tem fa - cto - rem, — fa - cto - rem —

128 ter - rae, — vi - si - bi - li - um, —

131 o - mni - um et in - vi - si - bi - li - um.

IV. Light

Dan Forrest (ASCAP)

Energico, gioioso ♩ = c. 160Keyboard
reduction

mp secco
(Drums)

poco a poco cresc.

*(Choir retain pitch from previous movement)***SOPRANOS and ALTOS***"sum": always close to the m quickly*

5 *fp*

mp

E - go - - - - - sum lux mun-di, e - go sum lux mun-di, e - go sum, lu-men vi-tae,

TENORS and BASSES

fp

mp

sub. mp *always poco staccato and accented*

10

lux, mun - di, e - go sum lux mun - di, e - go sum lux mun - di, e - go lux lu - men vi - tae,

14

mf

lux, mun-di e - go_ sum lux mun-di, e - go sum lux mun-di, e - go sum lu-men vi - tae,

mf

mf

18

lu-men vi - tae, Qui se - qui - tur_ me sed ha - be - bit lu - men_ vi - tae, lu-men vi-tae,

ha - be - bit lu - men

3 choir members play handheld percussion,
mm. 23-37 and 55-69. See separate orchestral part.

22

se-qui-tur_ me.

f

sempre simile

28

34

SOPRANOS and ALTOS *mf*

TENORS and BASSES *mf*

E - go

39

Soprano SOLO *mf*

I am the Light of the World, the Light of

S.A. *mp*

T.B. *mp*

sum lux mun-di, e - go sum lux mun-di, e - go sum, lu - men vi - tae, lux, mun-di, e - go

sub. *mp*

43

life, _____ of _____ life _____

sum lux mun - di, e - go sum lux mun - di, e - go lux lu - men vi - tae, lux, mun - di e - go _

47

mf

Who fol - lows me _____ shall

sum lux mun - di, e - go sum lux mun - di, e - go sum lu - men vi - tae, lu - men vi - tae, Qui

mf

Slowly, very calm $\text{♩} = c. 72$

93

mp espress.

S. Et vi - dit De - us lu - cem, quod o - pus

A. Et vi - dit De - us lu - cem, quod o - pus

T. Et vi - dit De - us lu - cem, quod o - pus

B. Et vi - dit De - us lu - cem, quod o - pus

Slowly, very calm $\text{♩} = c. 72$

mp

And. harmonically

99

mf

es - set bo - num. To - ta pul - chra, to - ta

mf

es - set bo - num. To - ta pul - chra, to - ta

mf

es - set, es - set bo - num. To - ta pul - chra, to - ta

mf

es - set bo - num. To - ta pul - chra, to - ta

105

rit.

Slower ♩ = c. 56

mp

es, et ma - cu - la non est in te. Al-le-lu - ia, al-le-

es, et ma - cu - la non est in te. Al-le-lu - ia, al-le-

es, et ma - cu - la non est in te. Al-le-lu - ia, al-le-

es, et ma - cu - la non est in Al-le-lu - ia, al-le-

rit.

Slower ♩ = c. 56

mp

lu - ia.

lu - ia.

lu - ia.

110

dim. poco a poco al fine

Like the beginning ♩ = c. 160

rit.

(te.)

lu - ia.

(te.)

lu - ia.

lu - ia.

Like the beginning ♩ = c. 160

rit.

p

V. Sky

Dan Forrest (ASCAP)

Gently floating ♩ = c. 60-63

Keyboard
reduction

Slightly faster ♩ = c. 66

Soprano SOLO

*mp espress.**(optional notes provided if needed)*

Quo-ni-am vi-de-bo, quo-ni-am vi-de-bo cae-los tu-os.

18

mp

Cae - li

Baritone SOLO *mp espress.*

Cae - li

24

mf

e - nar - rant glo - ri - am De - i. O - pus ma -

e - nar - rant glo - ri - am De - i.

30

mf

nus fir - ma - men -

e - ius ad - nun - ti - at fir - ma - men -

36

tum. _____

tum. _____

SOPRANOS and ALTOS (Alto 2 may omit)

p

Oo _____

p molto legato, floating

42

S.A.

T.B.

poco rit. *a tempo*

Soprano SOLO

48 *mf espress. simile*

Soli

Quo-ni-am vi - de - bo, quo - ni - am vi - de - bo cae - los

Baritone SOLO *mf espress. simile*

Quo-ni-am vi - de - bo quo - ni - am,

SOPRANOS and ALTOS

mp

S.A. Quo-ni-am vi - de - bo, quo - ni - am vi - de - bo cae - los

TENORS and BASSES

mp

T.B. Quo-ni-am vi - de - bo quo - ni - am,

mf

53

Soli tu - os. cae - los tu - os. *mf* Cae -

tu - os. *mp* Cae -

cae - los tu - os.

VI. The Garden

Dan Forrest (ASCAP)

Gently unfolding, unhurried ♩ = c. 56

Musical notation for the first system, consisting of two staves (treble and bass clef) with rests.

Gently unfolding, unhurried ♩ = c. 56

Keyboard
reduction

Musical notation for the keyboard reduction, including a piano (*mp*) marking. The notation shows a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

4

SOPRANOS and ALTOS
mp adoringly

Musical notation for the vocal part, including lyrics "Vi - ne - a". The notation shows a melodic line in the treble clef and rests in the bass clef.

Musical notation for the keyboard reduction, including fingerings (2) and a fermata. The notation shows a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

7

me - a, vi - ne - a e - lec - ta,

This system contains measures 7, 8, and 9. The vocal line (treble clef) has lyrics: "me - a, vi - ne - a e - lec - ta,". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

This system shows the piano accompaniment for measures 7-9. The right hand has a melodic line with some grace notes, while the left hand maintains a consistent eighth-note pattern.

10

e - go te plan - ta - vi,

This system contains measures 10, 11, and 12. The vocal line (treble clef) has lyrics: "e - go te plan - ta - vi,". The piano accompaniment (grand staff) continues with the eighth-note bass line and melodic right hand.

This system shows the piano accompaniment for measures 10-12. The right hand has a melodic line with a fermata over the final measure, and the left hand continues with the eighth-note pattern.

13

e - go te plan - ta - vi.

This system contains measures 13, 14, and 15. The vocal line (treble clef) has lyrics: "e - go te plan - ta - vi." and ends with a fermata. The piano accompaniment (grand staff) continues with the eighth-note bass line and melodic right hand.

This system shows the piano accompaniment for measures 13-15. The right hand has a melodic line with a fermata over the final measure, and the left hand continues with the eighth-note pattern.

16 *mp* *espress.*

S. Lo - cus i - ste a De - o, lo - cus i - ste a De-o fa - ctus est,

A. *p* *espress.*
Lo - cus i - ste a De-o fa - ctus est,

T. B.

mp

20 A few SOPRANO 1's *p*

S. Lo - cus i -

SOPRANOS (the rest) *mp*

S. Lo - cus i - ste a De - o, lo - cus i - ste a De - o

A. *p*
Lo - cus i - ste a De - o

T. *p* *espress.*
Lo - cus i - ste, De - o, lo - cus

B.

ste.

fa - ctus est,

fa - ctus est,

i - ste.

Slower, freely, reverently

27

SOPRANOS and ALTOS
mp

in - ae - sti - ma - bi - le sa - cra - men - tum, ir - re - pre - hen - si -

TENORS and BASSES
mp

Slower, freely, reverently

mp

p

30

bi - lis est; in - ae - sti - ma - bi - le sa - cra - men - tum,

33

ir - re - pre - hen - si - bi - lis est; ir - re - pre -

37

rit. **Tempo I** ♩ = c. 56-60

hen - si - bi - lis est.

rit. **Tempo I** ♩ = c. 56-60

p

VII. Music of the Spheres

Dan Forrest (ASCAP)

Slowly, freely ♩ = c. 66

8^{va}

Keyboard reduction

mp *pp*

Leg. (blurry)

9

8^{va}

Molto misterioso, very steady ♩ = 76

loco 3

pp

14

SOPRANOS

p très égal

Mu - si - ca u - ni -

17

ver - sa - lis, vox cae - le - stis, mu - si - ca u - ni - ver - sa - lis

20 SOPRANOS

ALTOS
mp non vibrato, with precise rhythm

Mm Oh

p Piano: maintain 16th notes as top priority
other lines/notes may be omitted as needed

23

SOPRANOS

p très égal

Mu - si - ca u - ni - ver - sa - lis, vox cae -

ALTOS

TENORS
p très égal

Mu - si - ca u - ni - ver - sa - lis, vox cae -

mp

26

le - stis, mu - si - ca u - ni - ver - sa - lis

ALTOS
mp
Ple - ni sunt

le - stis, mu - si - ca u - ni - ver - sa - lis

29

stagger breathing

cae - li et ter - ra glo - ri - a tu - a

(ALTOS)

Ple - ni sunt cae - li et ter - ra glo - ri -

BASSES
p non vibrato, with precise rhythm *stagger breathing*

Ple - ni sunt cae - li et ter - ra glo - ri -

mp sempre legato, floating

a tu - a Ple - ni sunt cae - li et

TENORS
p non vibrato, with precise rhythm *stagger breathing*

Ple - ni sunt cae - li et

mp

a tu - a, glo - - -

SOPRANOS

mp non vibrato, with precise rhythm

38

Ple - ni -

ter - ra glo - ri - a tu - a Ple - ni sunt

ter - ra glo - ri - a tu - a Ple - ni sunt

ri - a tu - a, Ple - ni sunt cae -

41

stagger breathing

sunt cae - li et

cae - li et ter - ra glo - ri - a tu - a

cae - li et ter - ra glo - ri - a tu - a

- li et ter - ra glo - ri - a tu - a,

44

ter - ra glo - ri - a tu -

mf
Ple - ni sunt cae - li et ter - ra glo - ri -

mf
Ple - ni sunt cae - li et ter - ra glo - ri -

glo - ri - a

mf

47

mf
- a, Ple - ni sunt cae -

a tu - a Ple - ni sunt cae - li et

mf
a tu - a Ple - ni sunt cae - li et

mf
tu - a, Ple - ni sunt cae - li et

mf

50

li et terra terra gloria tua Ple ni sunt terra gloria tua, glo

53

glo ri a tu a, cae li et terra glo ri a tu a cae li et terra glo ri a tu a ri a tu a

With reverence

56

p *poco a poco cresc.*

Ho - san - na, ho - san - na in ex -

p *très égal* *poco a poco cresc.*

Mu - si - ca u - ni - ver - sa - lis, vox cae - le - stis, mu - si - ca u - ni - ver - sa - lis

p *poco a poco cresc.*

Ho - san - na, ho - san - na in ex -

p *poco a poco cresc.*

Ho - san - na, ho - san - na in ex -

61

f

cel - sis, in ex - cel - sis, — Ple - ni —

f

vox cae - le - stis, mu - si - ca u - ni - ver - sa - lis Ple - ni sunt —

f

cel - sis, in ex - cel - sis, — Ple - ni sunt —

f

cel - sis, in ex - cel - sis, Ple - ni sunt cae -

VIII. Wings

Dan Forrest (ASCAP)

Gently floating ♩ = c. 56-60

Keyboard reduction

4

7

Soprano SOLO
mp *espress.*

Oh, _____ that I had

10 *always shape phrases simile*

wings, that I had wings, that I had

13 wings like a dove, like a

16 dove, wings of the morn - ing,

19 that I had wings.

21

Soprano SOLO

24

*mp**mf*

Oh that I had wings, that I had

SOPRANOS and ALTOS*p**mp*

Oh, that I had

mf
roll chords as needed

27

wings, that I had wings like a

espressivo simile, but always under soloist

wings, that I had wings, wings like a

mf
roll chords as needed

30

Solo

dove, _____ like _____ a dove, _____

dove, _____ that I had _____ wings like a dove, _____ that I had _____

33

wings of _____ the morn - ing, _____ that I had _____

wings, _____ the morn - ing, of the morn - ing. _____

36

Moving forward ♩ = c. 76

Solo

wings.

S.

A.

T.

B.

mf shape phrases expressively

Wings of the

mf shape phrases expressively

Wings of the

mf shape phrases expressively

Wings,

mf shape phrases expressively

Wings,

Moving forward ♩ = c. 76

39

poco a poco cresc.

morn - ing, wings, the

poco a poco cresc.

morn - ing, If I had wings I would,

poco a poco cresc.

If I had wings of the

poco a poco cresc.

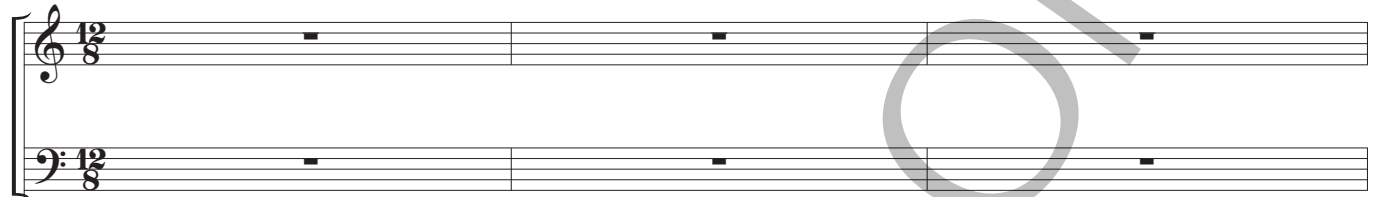
morn - ing, if I had wings of the

poco a poco cresc.

IX. Deep Blue

Dan Forrest (ASCAP)

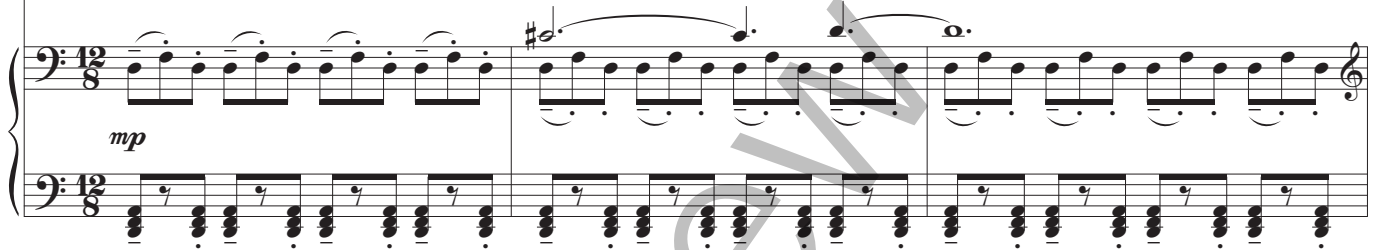
With fluid motion, *grazioso* ♩ = c. 56-60



Two staves of piano introduction notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 12/8 time. The music consists of whole notes with stems pointing down, indicating a slow, steady accompaniment.

With fluid motion, *grazioso* ♩ = c. 56-60

Keyboard reduction



Keyboard reduction notation for the piano introduction. It features a bass line in the lower staff and a treble line in the upper staff. The bass line consists of eighth notes with stems pointing down, while the treble line consists of eighth notes with stems pointing up. The tempo marking *mp* is present.

SOPRANOS and ALTOS

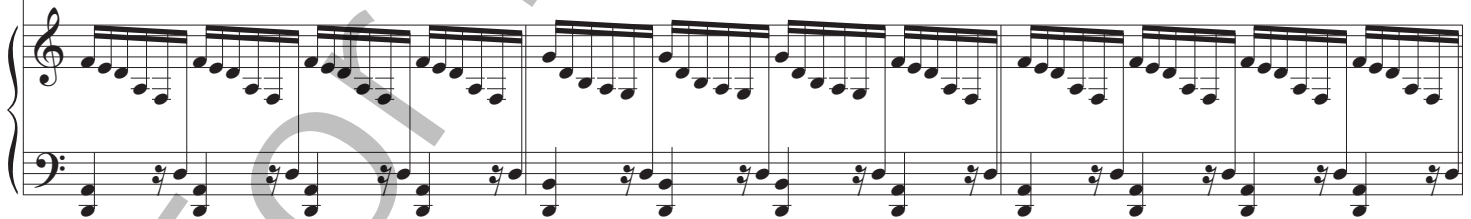


Vocal line for Sopranos and Altos. The staff is in treble clef. The music begins with a measure rest, followed by a half note G4, a half note A4, and a half note B4. The lyrics "Vi - di a - quam," are written below the notes. Dynamics markings *mp*, *mf*, and *p* are indicated above the staff.

TENORS and BASSES



Vocal line for Tenors and Basses. The staff is in bass clef. The music begins with a measure rest, followed by a half note G2, a half note A2, and a half note B2. The lyrics "Vi - di a - quam," are written above the notes. Dynamics markings *mp*, *mf*, and *p* are indicated below the staff.



Piano accompaniment for the vocal entry. It features a treble staff with a continuous eighth-note accompaniment and a bass staff with a steady quarter-note accompaniment.

7 *mp* *mf* *p*

vi - di a - quam.

mp *mf* *p*

9 *mp* *p*

Ah Ah

mp *simile*

12 *mf* *with strength, but not too loud*

Vi - di a - quam e - gre-di-en - tem et o-mnes ad quos per - ve - nit

16

p 2

a - qua i - sta, *p* 2 2 per - ve - nit a - qua i - sta

mf *mp*

a - qua, sal - vi fa - cti sunt. sal -

legato

(con Ped.)

20

p 2 2

per - ve - nit a - qua i - sta

vi fa - cti sunt.

f

(more distinct phrase shape now, like waves)

24 *mp* 2 *simile*

Vi - di a - quam e - gre - di - en - tem et o - mnes ad quos per - ve - nit

(more distinct phrase shape now, like waves)

mp 2 *simile*

mf

28

mp 2

a - qua, a - qua i - sta, per - ve - nit a - qua i - sta

mf

sal - vi fa - cti sunt. sal -

32

per - ve - nit a - qua i - sta et di - cent,

vi fa - cti sunt. et di - cent,

Con moto ♩ = c. 63

35 *f*

S. Al - le - lu - ia, Al - le -

A. Al - le - lu - ia, Al - le -

T. Al - le - lu - ia, Al - le -

B. Al - le - lu - ia, Al - le -

Con moto ♩ = c. 63

f

38

lu - ia, Al - le - lu -

lu - ia, Al - le - lu -

lu - ia, Al - le - lu -

lu - ia, Al - le - lu -

14

Moving forward ♩ = c. 72

Ah _____ (Solo resumes in m. 43)

shah, Ah.

Moving forward ♩ = c. 72

p tenderly expressive

20

rit. into new tempo

rit. into new tempo

25 **SOPRANOS and ALTOS** **Slower** ♩ = c. 63
p tenderly expressive

Di-gi - tus De - i dex - te - rae, Tu ri - te pro-mis-sum Pa - tris, Ac - cen - de lu-men

Slower ♩ = c. 63

mp

31 **TENORS and BASSES** **A bit faster** ♩ = c. 69
mp

sen - si - bus, In - fun-de a - mo - rem cor-di-bus Ah Ah

mp **TENORS** *mp*

A bit faster ♩ = c. 69 **Ah**
mf (orchestra prominent)

37 **+BASSES** *mp* **rit. into new tempo**

Ah Ah

Ah Ah

rit. into new tempo

Tempo I, maestoso ♩ = c. 63-66

Soprano SOLO

43

mf

Ah

Ah

Ah

Baritone SOLO

mf

Ah

Ah

Ah

S.A.

mf

Ish

I - shah,

Ish

I - shah,

T.B.

mf

Tempo I, maestoso ♩ = c. 63-66

f

Moving forward ♩ = c. 76

49

Ah

Ah

Ah.

Moving forward ♩ = c. 72

mf poco a poco cresc.

XI. Do It Again

Dan Forrest (ASCAP)

Narration should be delivered with wonder, warmth, and deep feeling, gradually gaining intensity as the movement progresses.

Begin each new phrase at the place shown in the music, giving special emphasis to italicized words.

Narrator must be heard, via amplification and/or by choir and orchestra holding back.

Eloquent translation is recommended for use with non-English-speaking audiences.

Slowly, with wonder ♩ = c. 63

If something goes on endlessly repeating itself, it might feel like mere clockwork.

Keyboard
reduction

6 We might feel that if the universe was personal, it would vary - that if the sun were alive, it would *dance*.

But perhaps...the sun rises every morning because he *never gets tired* of rising. His routine might be due *not* to lifelessness, but to a *rush of life*.

13 Children, with their endless energy, always want things repeated and unchanged...they always say, "*Do it again*".

What if *God* has this eternal vitality, and is *strong* enough to *exult* in repetition?

XII. Boundless

Dan Forrest (ASCAP)

With limitless joy ♩. = c. 120

(Unpitched drums mm. 1-4; may be tapped loudly on piano or played)

Keyboard reduction

Musical notation for measures 1-4, keyboard reduction. The score is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 12/8. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

5

Musical notation for measures 5-8, keyboard reduction. The score continues with the same rhythmic pattern in treble and bass clefs.

9

Musical notation for measures 9-12, keyboard reduction. The score continues with the same rhythmic pattern in treble and bass clefs. Dynamics include *f* (forte).

13

Musical notation for measures 13-16, including vocal line and keyboard reduction. The score is in treble and bass clefs with a key signature of one sharp (F#). The vocal line is for Tenors and Basses, marked *f* (forte) and *boisterous, dancing*. The lyrics are: "Lau - da - te, lu - ces, lau - da - te, cae - la, — lau - da - te, hor - ti et as - tres! Lau-". The keyboard reduction continues with the same rhythmic pattern. Dynamics include *f* (forte) and *simile* (simile).

17

da - te, cre - a - tu - rae, lau - da - te, fi - li - il

21 **SOPRANOS and ALTOS**
f boisterous, dancing

Lau - da - te, lu - ces, lau - da - te, cae - la, lau - da - te, hor - ti et as - tres! Lau -

25

da - te, cre - a - tu - rae, lau - da - te, fi - li - il

29

mp legato

Al - le - lu - ia!

RH poco staccato

mf

33

ALTOS *mp legato*

Al - le -

Al - le - lu - ia! Al - le -

37

+SOPRANOS *mp* **Slightly slower** ♩. = c. 108 *mp*

lu - ia! Al - le - lu - ia! Oo -

lu - ia! Al - le - lu - ia!

Slightly slower ♩. = c. 108

41

(9)

Oo—

mf

45

(9)

Ah—

49

Ah—

53

Ah

Meno mosso, ma con spirito ♩ = c. 104

57

Soprano SOLO

f

Baritone SOLO

f

SOPRANOS and ALTOS *f*

TENORS and BASSES *mf*

Meno mosso, ma con spirito ♩ = c. 104

cresc.

S.A.

T.B.

60 *ff*

Soli

Cre - do in u - num De - um, Cre - do in u - num De - um,

Cre - do in u - num De - um, Cre - do in u - num De - um,

S.

Cre - do in u - num De - um, Cre - do in u - num De - um,

A.

Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us,

T.

Cre - do in u - num De - um, Cre - do in u - num De - um,

B.

Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us,

ff

64 *legato*

Soli

Pa - trem o - mni - po - ten - tem fa - cto - rem,

Pa - trem o - mni - po - ten - tem fa - cto - rem,

Pa - trem o - mni - po - ten - tem fa - cto - rem,

Pa - trem o - mni - po - ten - tem, Pa - trem o - mni - po - ten - tem,

Pa - trem o - mni - po - ten - tem fa - cto - rem,

Pa - trem o - mni - po - ten - tem, Pa - trem o - mni - po - ten - tem,



68 Soli

coe - li et ter - rae, vi - si - bi - li - um,

coe - li et ter - rae, vi - si - bi - li - um,

coe - li et ter - rae, vi - si - bi - li - um,

Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us,

coe - li et ter - rae, vi - si - bi - li - um,

Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us,

Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us, Cre - a - vit, De - us,

72

Soli

(Soli resume at m.112)

(Soli resume at m.112)

o - mni - um et in - vi - si - bi - li - um.

o - mni - um et in - vi - si - bi - li - um.

o - mni - um et in - vi - si - bi - li - um.

legato

o - mni - um et in - vi - si - bi - li - um.

o - mni - um et in - vi - si - bi - li - um.

legato

o - mni - um et in - vi - si - bi - li - um.

The piano accompaniment consists of two staves. The right-hand part (treble clef) features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The left-hand part (bass clef) provides a steady bass line with quarter and eighth notes, often playing a simple harmonic progression. The overall texture is light and accompanimental.

FOR PREVIEW ONLY

Poco più mosso ♩ = c. 108

Homage to FJH

77

S. _____

A. _____

T. _____

B. *f* but always dancing
 Cre - do in u - num De - um Pa - trem o - mni-po - ten - tem, o - mni - po -

f but always dancing
 Cre - do in u - num De - um

Poco più mosso ♩ = c. 108*eighth notes sempre staccato; quarter notes receive full value*

f

80

S. _____

A. _____

T. *f* but always dancing
 Cre - do in u - num De - um Pa - trem o - mni-po -

f but always dancing
 Pa - trem, o - mni-po - ten - tem, o - mni-po - ten - tem, in De - um

eighth notes sempre staccato; quarter notes receive full value

ten - tem, De - um Pa - trem, o - mni-po - ten - tem, De - um Pa - trem.

83 *f* but always dancing

Cre - do in u - num De - um Pa - trem o - mni - po - ten - tem, Pa - trem.

eighth notes sempre staccato; quarter notes receive full value

ten - tem, cre - do in u - num De - um Pa - trem, Pa - trem.

eighth notes sempre staccato; quarter notes receive full value

pa - trem, in u - num De - um Pa - trem o - mni - po - ten -

f Cre - do in u - num De - um

86 *eighth notes sempre staccato; quarter notes receive full value*

Cre - do in u - num De - um Pa - trem o - mni - po -

Cre - do in u - num De - um Pa - trem o - mni - po - ten - tem, De - um pa -

tem, in u - num De - um Pa - trem o - mni - po - ten - tem, De - um pa -

Pa - trem, Pa - trem.

89

ten - tem. Cre - do in u - num De - um Pa - trem, Pa -
 trem, o - mni - po - ten - tem. Cre - do in u - num De - um
 trem, o - mni - po - ten - tem. Cre -
 Cre - do in u - num De - um pa -

92

- trem, Cre - do in u - num De - um, Cre -
 Pa - trem o - mni - po - ten - tem De - um, Cre - do in
 do in u - num De - um Pa - trem in De - um o - mni - po - ten - tem,
 trem o - mni - po - ten - tem, De - um.