



CREATION

Dan Forrest

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) (see Percussion part for details of setup and lists by player and movement):

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

Extra Percussion (optional): three choir members may play handheld percussion (Cabasa, Guiro, and Cowbell) in movements 4 and 12.

Digital Keyboard (uses standard available sounds, movements 3, 5, 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

* Keyboard may also play the keyboard reduction printed in the choral score (not included in Keyboard part) in Mvmt. 2 (all 16th-note figurations on piano or harp setting, doubling or replacing harp if helpful) and Mvmt. 4 (entire movement on piano setting if the additional rhythmic articulation is helpful).

** Handbells add magical effect and brilliance when used. If handbells are not available:

1: Mm. 1-7 include cued options for Bowed Vibes and Strings; remainder (mm. 23-end) is cued in Keyboard part (which is not shown in full score).

3: (No adjustments or cues necessary)

7: Mm. 1-11 include cued notes for Keyboard (shown in full score); no adjustments or cues necessary for the remainder of the movement.

10: Measures 66-end are cued in Keyboard part (which is not shown in full score).

12: (No adjustments or cues necessary)

Also available in two smaller scorings:

Small Orchestra Version (Organ, 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)

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1st ed.

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
(used by permission)

CREATION

1. Introit

Veni, Creator Spiritus,
Mentes tuorum visita,
Imple superna gratia
Quae tu creasti pectora.

*Come, Creator Spirit,
Visit the souls of your devoted,
With your divine grace fill
The hearts which you have
created.*

(from Veni, Creator Spiritus, ancient liturgy)

2. The Dance Before Time

Vox Domini,
Dominus super aquas.
In principio Deus...

*The voice of the Lord,
Lord over the waters.
In the beginning, God...*

(from Psalm 29 and Genesis 1)

3. The Lion Sings

...Creavit.
Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.

*...created.
I believe in one God,
The Father almighty,
maker of heaven and earth,
of all things visible
and invisible.*

(from Genesis 1 and Credo, ancient liturgy)

4. Light

Ego sum lux mundi,
Ego sum lumen vitae.
Qui sequitur me
sed habebit lumen vitae.

*I am the light of the world,
I am the light of life.
Who follows me
shall have the light of life.*

(from John 8)

Refrain

Et vidit Deus
[lucem/caelum/astra/
creaturas/opus],
quod opus esset bonum.
Tota pulchra,
tota es,
et macula non est in te.
Alleluia.

*And God saw the
[light/sky/stars/
creatures/work],
that the work was good.
Wholly beautiful are you,
entirely,
and there is no stain in you.
Alleluia.*

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

5. Sky

Quoniam videbo
caelos tuos...
Caeli enarrant
gloriam Dei.
Opus manus eius
adnuntiat firmamentum.

*When I behold
your heavens...
the heavens are telling
the glory of God.
The firmament declares
the work of his hands.*

(from Psalms 8 and 19)

Refrain

6. The Garden

Vinea mea electa,
ego te plantavi.
Locus iste a Deo factus est,
inaestimabile sacramentum;
irreprehensibilis est.

*My chosen vineyard,
I planted you.
This place was made by God,
a priceless holy place;
it is without fault.*

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

Refrain

7. Music of the Spheres

Pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.

*Heaven and earth are full
of thy glory.
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,
et omnes ad quos
pervenit aqua ista
salvi facti sunt,
et dicent, alleluia!

*I saw water flowing,
and all to whom
this water came
were saved,
and shall say Alleluia!*

(from Vidi Aquam, ancient liturgy)

Refrain

10. Ish Ishah

Digitus Dei dexterarum,
Tu rite
promissum Patris.
Accende lumen
sensibus,
Infunde amorem cordibus.

*Finger of God's right hand,
You are the one
duly promised by the Father.
Enkindle your light
in our minds,
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,
Laudate, caela,
Laudate, horti et ast'res!
Laudate, creaturae,
Laudate, filii!

*Praise him, lights,
Praise him, skies,
Praise him, gardens and stars!
Praise him, creatures,
Praise him, children!*

Refrain

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 67-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.

I. Introit

Dan Forrest (ASCAP)

Freely, senza misura

Flute 1, 2

Oboe 1, 2

Clarinet in B \flat 1, 2

Bassoon 1, 2

Horn in F 1, 2

Trumpet in B \flat 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Percussion 1

Percussion 2

Percussion 3

Handbells

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Waterphone
bow 1-2 pitches, then shake

Bowed Vibes
(Play mm. 1-6 only if handbells are not used)

If waterphone not available, replace throughout with bowed crotale on largest timpani, with pedal glisses.

bow around many pitches, then shake

mp

bow crotale (A, E, or D) on largest timpani, then pedal gliss.

Singing Bell: do not strike bell first; fade in from silence, a halo of sound without scrapes or "zings". Continue singing bell until choir enters.

p

(Bells/Vibes)

bisbigliando

(Bells/Vibes)

bisbigliando

(play when fourth pitch emerges from handbells/vibes)

(play when top note [E] emerges from handbells/vibes)

Freely, senza misura

(Cue-size notes heard in handbells or vibes/strings)

(play if handbells are not used)

(always play)

sul tasto

p

pp

(Cue-size notes heard in handbells or vibes/strings)

(play if handbells are not used)

sul tasto

p

(Cue-size notes heard in handbells or vibes/strings)

(play if handbells are not used)

sul tasto

p

(Cue-size notes heard in handbells or vibes/strings)

sul tasto

p

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

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tuba

Perc. 1

Perc. 2 (always play) soft mallet *p*

Perc. 3

H.B.

release dowel, let fade

Hp.

F#

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

SOPRANOS and ALTOS

pp dark, mysterious

S. A.

Oo

T. B.

TENORS *pp* dark, mysterious

Oo

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

Vln. I

p *mp*

Vln. II

V (always play) *p* *mp*

Vla.

V (always play) *mp*

Vc.

V (always play) *mp*

D.B.

mp

II. The Dance Before Time

Dan Forrest (ASCAP)

Effortlessly floating, with joy ♩ = 84

I.

Flute 1, 2 *mf*

Oboe 1, 2

Duduk
May be played by Ob. 2 player on English Horn (optional transposed part included) if Duduk is not available.

Clarinet in B \flat 1, 2
I. *mp* II. *p* I. *mp* II. *p*

Bassoon 1, 2 *p*

Horn in F 1, 2

Trumpet in B \flat 1, 2

Trombone 1, 2

Bass Trombone
Tuba

Percussion 1
Waterphone (shake) *mp*

Percussion 2
Sus. Cym. L.V. *mp*

Percussion 3

Harp *mf*

Conductor Note: Keyboard may be asked to play all 16th note figurations in this movement from the keyboard reduction printed in the choral score, if doubling or replacing harp is helpful.

Soprano SOLO

Soprano Alto

Tenor Bass

Violin I

Violin II

Viola *mp*

Cello *mp*

Double Bass *mp* pizz.

II.

5

Fl. 1, 2

Ob. 1, 2

Duduk

B♭ Cl. 1, 2

I. *mp* II. *mp* I. *mp*

Bsn. 1, 2

mp

Hn. 1, 2

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tuba

Perc. 1

Tam-Tam L.V. *mf*

Perc. 2

scrape *mf*

Perc. 3

Hp.

LH LH (simile)

5

S. A.

TENORS and BASSES *mp*

T. B.

(tenors may omit) (Oo)

5

Vln. I

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

arco *mp*

III. The Lion Sings

Dan Forrest (ASCAP)

rit.

Flute 1, 2

Oboe 1, 2
May be played by Ob. 2 player on English Horn (optional transposed part included) if Duduk is not available.

Duduk

Clarinet in B \flat 1, 2

Bassoon 1, 2

Horn in F 1, 2
p a 2

Trumpet in B \flat 1, 2

Trombone 1, 2
p

Bass Trombone
Tuba
p

Percussion 1
Tam-Tam metallic scrape *mf*
strike with wire brush *>*
rub with medium-size superballet mallet *L.V.*
Triangle *mp*

Percussion 2
Small Wind Chimes
faint rustling *p*
Sus. Cym. *mp*
airy hits near edge with chopstick or triangle beater

Percussion 3
22" Cymbal on largest Timpani
mf bow upside-down cymbal then pedal glisses

Handbells

Keyboard

Harp
(D C# B \flat E F G# A)
Mysterious glisses, ad lib. *p*

Baritone SOLO
If feasible, mm. 2-24 may be sung offstage or behind audience for more mystery
Baritone SOLO
mp *espress.*
Ah Ah

Soprano
Alto
rit.

Tenor
Bass
BASSES
pp (bass drone optional mm. 1-23)
Aw Aw

Violin I
mp *harmonic glissandi, sul A*
sul tasto, free bowing

Violin II
mp bow freely
port.
always emphasize portamenti

Viola
mp bow freely
port.
always emphasize portamenti

Cello
mp bow freely
colla voce (omit top notes mm. 2-20 if not workable with baritone offstage or out of sight)

Double Bass
mp bow freely

10

Fl. 1, 2
Ob. 1, 2
Duduk
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
B♭ Tpt. 1, 2
Tbn. 1, 2
B. Tbn. Tuba
Perc. 1
Perc. 2
Perc. 3
HB
Kbd.
Hp.
Baritone
S. A.
T. B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

7

SOLO

mp

espress.

SOLO

mp

p

p

p

Tam-Tam
rub with medium-size
superball mallet

Small Wind Chimes
p faint rustling

bow, then pedal glisses
p

phrasing sempre simile
Ah

Aw

7

harmonic glissandi, sul D

IV. Light

Dan Forrest (ASCAP)

Energico, gioioso ♩ = c. 160
2+2+3+2+2

5

Flute 1, 2

Oboe 1, 2

Clarinet in B♭ 1, 2

Bassoon 1, 2

Horn in F 1, 2

Trumpet in B♭ 1, 2

Trombone 1, 2

Bass Trombone
Tuba

Percussion 1

Percussion 2

Percussion 3

Percussion 4
(3 choir members)

Guitar
(optional)

Harp

Conductor Note: Keyboard may be asked to play entire movement from the keyboard reduction printed in the choral score if the additional rhythmic articulation is helpful.

Soprano SOLO

Soprano Alto

Tenor Bass

(Choir)

Conductor Note: Keyboard may be asked to play entire movement from the keyboard reduction printed in the choral score if the additional rhythmic articulation is helpful.

Energico, gioioso ♩ = c. 160
2+2+3+2+2

SOPRANOS and ALTOS
fp

E
TENORS and BASSES
fp

Energico, gioioso ♩ = c. 160
2+2+3+2+2

Violin I

Violin II

Viola

Cello

Double Bass

heavy spiccato throughout (except tenutos)
mp poco a poco cresc.

heavy spiccato throughout (except tenutos)
p poco a poco cresc.

heavy spiccato throughout (except tenutos)
p poco a poco cresc.

heavy spiccato throughout (except tenutos)
p poco a poco cresc.

6

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4
(choir)

Gr.

Hp.

Sop. Solo

S.
A.

T.
B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

sempre staccato

mp

mp

mp

go

mf

mp

mp

f mp

f mp

f mp

f mp

f mp

heavy spiccato throughout (except tenutos)

f mp

"sum": always close to the m quickly

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

V. Sky

Dan Forrest (ASCAP)

Gently floating ♩ = c. 60-63

Flute 1, 2

Oboe 1
(Ob. 2 TACET)

Clarinet in B \flat 1
(Cl. 2 TACET)

Horn in F 1
(Hn. 2 TACET)

Keyboard

Harp
mp
E \flat F \sharp B \flat A \flat D \flat G \flat C \flat F \flat F \sharp

SOLI

Soprano
Alto

Tenor
Bass

Gently floating ♩ = c. 60-63

Violin I
pp \rightarrow *mp*

Violin II
pp \rightarrow *mp*

Viola
mp

Cello
mp

Double Bass
mp

8

Slightly faster ♩ = c. 66

(Choir) **SOLO** *sempre espress.*

Fl. 1, 2

Ob. 1

B♭ Cl. 1

Hn. 1

Kbd.

Hp.

SOLI

S. A.

T. B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

Piano (warm intimate sound)

A *C* *G* *D*

mp *espress.*

Quo - ni - am vi

Quo-ni-am vi - de - bo,

mf

mp

VI. The Garden

Dan Forrest (ASCAP)

Gently unfolding in slow motion ♩. = c. 50-52

Piccolo *mp*

C Soprano Irish Whistle (sounding 8va) *mf* *sempre espressivo*

Clarinet in B \flat 1 (Cl. 2 TACET) *pp* *sempre espressivo*

Percussion 1 *pp* Small windchime, tiny rustles, always L.V.

Percussion 2 *p* Small Triangle, Crotales

Percussion 3 *mp* Sus. Cym., L.V. to Rainstick, soft, dark

Keyboard

Harp *mp* E \flat , A \flat , B \flat

Soprano Alto

Tenor Bass

Gently unfolding in slow motion ♩. = c. 50-52

Violin I *p* minimal vibrato throughout

Violin II *p* minimal vibrato throughout, *simile*

Viola *p* minimal vibrato throughout, *simile*

Cello *mp* SOLO *sempre molto espressivo*, *simile*

Double Bass *mp* the rest, pizz.

6

4 *sempre espressivo*

Picc. *mf*

Whistle

B♭ Cl. 1 *mp*

Perc. 1

Perc. 2

Perc. 3 *mp* Large Rainstick

Kbd.

Hp.

S. A. *SOPRANOS and ALTOS* *adoringly mp*

T. B.

Vi - ne - a - me - a,

Vln. I

Vln. II

Vla.

Vc.

D.B.

VII. Music of the Spheres

Dan Forrest (ASCAP)

Slowly, freely ♩ = c. 66

Flute 1, 2

Oboe 1, 2
May be played by Ob. 2 player on English Horn (optional transposed part included) if Duduk is not available.

Duduk

Clarinet in B \flat 1, 2

Bassoon 1, 2

Horn in F 1, 2

Trumpet in B \flat 1, 2

Trombone 1, 2

Bass Trombone
Tuba

Percussion 1
Tam-Tam

Percussion 2
Vibes
pedal down (fairly blurry), motor on slow

Percussion 3
Crotales
Sus. Cym.
scrape
mp
mp
Timpani
mp

Handbells
Handchimes if available (or handbells, or vibes)
Singing Bell
allow sound to blossom before cueing beats 3-4
LV
mp

C5 continue through m.40
C4 continue through m.28

Harp
B \flat
If Handbells are not used, play measures 1-11 on a Handbell sound or the "galaxy" sound for m.12

Keyboard
p
mp
Pedal very generously

Slowly, freely ♩ = c. 66

Soprano

Alto

Tenor

Bass

Slowly, freely ♩ = c. 66

Violin I
p non vib.
bow freely

Violin II
p non vib.
bow freely

Viola
p non vib.

Cello

Double Bass

12

9

Molto misterioso, very steady ♩ = 76

Fl. 1, 2

Ob. 1, 2

Duduk

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tuba

Perc. 1

Perc. 2

Perc. 3

HB

Hp.

Kbd.

Glock.

Crotales

2 Triangles (two different sizes and sounds)

Electric Keyboard, on "galaxy" or other ethereal digital piano sound

Pedal very generously

9

Molto misterioso, very steady ♩ = 76

S.

A.

T.

B.

9

Molto misterioso, very steady ♩ = 76

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp (div.)

mp (sounding pitches) (div.) (sounding pitch)

mp (sounding 15va)

mp non vib.

VIII. Wings

Dan Forrest (ASCAP)

Gently floating ♩ = c. 56-60

I.

Flute 1, 2 *mp*

Oboe

Clarinet in B \flat 1, 2

Bassoon 1, 2

Percussion 2 (Perc 1, 3 tacet this movement)

Keyboard *mp* Piano (warm clear tone)

Harp *mp* (F#)

Soprano Solo

Soprano Alto

Tenor Bass

Violin I

Violin II

Viola *pizz.* *mp*

Cello *pizz.* *mp*

Double Bass *mp* (Celli remain unmuted throughout this movement, so pizz. can resonate)

5

Fl. 1, 2 *mp*

Ob.

B \flat Cl. 1, 2 *mp* I.

Bsn. 1, 2

Perc. 2

Kbd. *mp*

Hp.

Sop. Solo

S. A.

T. B.

Vln. I *mp* \vee con sordino, sul tasto

Vln. II *mp* \vee con sordino, sul tasto

Vla. *mp* (mute) \vee con sordino, sul tasto

Vc. *mp* pizz.

D.B.

3 4

Fl. 1, 2

Ob. 1, 2

B^b Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

B^b Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tuba

Perc. 1

Perc. 2

Perc. 3

Celesta (sounding 8va)

Kbd.

Hp.

SOPRANOS and ALTOS
mp *mf* *p*
 Vi - di a - quam,

TENORS and BASSES
mp *mf* *p*

Vln. I

Vln. II

Vla.

Vc. unis.

D.B.

X. Ish Ishah

Dan Forrest (ASCAP)

With innocent wonder, warmly expressive ♩ = c. 63-66

I. Solo, prominent
mp

Flute 1, 2
II. *p*

Oboe 1, 2
mp SOLO

Clarinet in B \flat 1, 2
I. *pp*

Bassoon 1, 2
I. *p* II.

Horn in F 1, 2

Trumpet in B \flat 1, 2

Trombone 1, 2

Bass Trombone
Tuba

Percussion 1

Percussion 2

Percussion 3

Handbells

Harp
F# G#
B \flat C#
p

With innocent wonder, warmly expressive ♩ = c. 63-66

SOLI

SOPRANOS and ALTOS
whispered, expressively
mp

Soprano
Alto
(h)I - sh I - shah (h)I - sh I - shah

Tenor
Bass

With innocent wonder, warmly expressive ♩ = c. 63-66

SOLO

Violin I
p SOLO

Violin II
p SOLO SOLO

Viola
p SOLO

Cello
p SOLO

Double Bass
p

8

Fl. 1, 2

Ob. 1, 2

B \flat Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

B \flat Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tuba

Perc. 1

Perc. 2

Perc. 3

HB

Hp.

SOLI

Baritone SOLO *mp*
sotto voce; gentle, expressive

Ah _____ Ah _____ Ah _____

S. A. SOPRANOS and ALTOS *p*

Ish I - shah, _____ Ish I - shah,

T. B. TENORS and BASSES *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

9

p

mp

II. *p*

mp

mp

mp

mp

ALL

ALL

ALL

ALL

ALL

ALL

ALL

XI. Do It Again

Dan Forrest (ASCAP)

Slowly, with wonder ♩ = c. 63

SOLO Alto Flute (sounding a fourth lower)

Flute 1, 2 *mp*

Oboe 1, 2

Clarinet in B \flat 1, 2

Bassoon 1, 2

Horn in F 1, 2

Trumpet in B \flat 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Percussion 1

Percussion 2

Percussion 3

*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, either via amplification or by choir and orchestra holding back.
Artful translation is recommended for use with non-English-speaking audiences.*

Slowly, with wonder ♩ = c. 63

Soprano Solo

Soprano Alto

Tenor Bass

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*.

Slowly, with wonder ♩ = c. 63

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Double Bass *p*

8

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tuba

Perc. 1

Perc. 2

Perc. 3

8

Sop. Solo

S.
A.

T.
B.

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

II

SOLO

mp

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*.

mp

mp

mp

mp

mp

mp

XII. Boundless

Dan Forrest (ASCAP)

With limitless joy ♩. = c. 120

I. take piccolo
II. take D whistle

Bassoon 1, 2 *a 2*
mf

Horn in F 1, 2

Trumpet in B \flat 1, 2

Trombone 1, 2

Bass Trombone
Tuba

Percussion 1

Percussion 2 *f*
Bodhran or similar large hand drum, played with hand or beater (4-bar pattern)
(recommend mounting on snare stand unless experienced player)
(4-bar pattern)

Percussion 3 *mf*
Floor Tom (or whichever low drum is nearest in Perc. 2 setup)
(join as soon as feasible)

Handbells

Keyboard

Guitar

Harp
F \sharp , G \sharp
C \sharp

SOLI

Soprano
Alto

Tenor
Bass

Violin I

Violin II

Viola

Cello *f*

Double Bass *f*

5

Fl. 1, 2

Ob. 1, 2

B \flat Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

B \flat Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tuba

Perc. 1

Perc. 2

Perc. 3

HB

Kbd.

Gtr.

Hp.

S.
A.

T.
B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Wooden Spoons

mp

mp (be sure string melody can be heard)

Shaker (one-shot may be helpful)

mp (be sure string melody can be heard)

heavy spiccato

f

heavy spiccato

heavy spiccato