

LUX
THE DAWN FROM ON HIGH
LUX

DAN FORREST

for SATB choir with full orchestra, small orchestra
with organ, or chamber ensemble with organ

INSTRUMENTATION

LUX: The Dawn From On High is available in three different instrumentations (see below). All scores and parts for performance are available on rental only from The Music of Dan Forrest (rentals@danforrest.com). Full scores for all three versions are also available for purchase from Beckenhorst Press (www.beckenhorstpress.com) or through participating music retailers.

1. Full Orchestra

Flute 1, 2 (one doubling on Piccolo)
Oboe 1, 2
Clarinet in B-flat 1, 2
Bassoon 1, 2
Horn in F 1, 2 (or 1-4*)
Trumpet in B-flat 1, 2
Trombone 1, 2
Tuba
Percussion 1, 2**
Harp
Strings***

**If performing with a large choir, horn lines may be doubled by a second player on each part*

***Two players. Perc 1: Vibraphone, Sus. Cym. Perc 2: Sus. Cym, Timpani, Snare Drum, Glock.*

****Suggested minimum 4.4.3.3.2, but larger is preferred*

2. **Small Orchestra** (with organ): combines the flute (doubling on piccolo), oboe, horn, harp, and organ parts from the chamber ensemble version (see below) with the strings and percussion parts from the full orchestral version (see above).

3. **Chamber Ensemble** (with organ): flute (doubling on piccolo), oboe, horn, violin, cello, and harp (all solo players; parts not identical to orchestral parts), percussion 1, 2 (identical to orchestral parts), and organ.

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Duration: c. 35 minutes

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TEXTS

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",
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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 ...)

Commissioned by Sarah and Gordon Herring for the Greenville Chorale
(Greenville, South Carolina), Bingham Vick, Jr., Artistic Director and Conductor

LUX: THE DAWN FROM ON HIGH

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; may be sung by only a portion of the choir)

Soprano 1

Soprano 2

Alto 1

Alto 2

Keyboard reduction

ppp

ppp

ppp

ppp

p
(Sus. Cym.)

8va

8va

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

12

TENOR SOLO
p gently, freely

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

SOPRANOS and ALTOS

pp

Lux lux

TENORS and BASSES

pp

A Adagio misterioso ♩ = c. 58-60

SOPRANO SOLO

18

p gently, freely

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

il-lu-mi-na-re his qui in te-ne-bris et in

lux

23

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

um-bra mor-tis se-dent ad di-ri-gen-dos pe-des nos-tros in vi-am pa-

lux

28

- cis. Lux Lux
 - cis. Lux Lux
 Lux ex al - to, il - lu - mi -
 Lux ex al - to, (ve - ni nos) il - lu - mi -
 rit.

34

S.A. *f* *sub. p* **B** Poco piú mosso ♩ = c. 63

T.B. *f* *sub. p* **B** Poco piú mosso ♩ = c. 63

na - re. na - re.

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

41

II. Lux in Tenebris

*A light will shine on us today, for the Lord is born unto us. (Introit for Christmas Dawn, 10th c.)
The light shines in darkness, and the darkness has not overcome it.*

Keyboard reduction

Andante ♩ = c. 72-76

mp

5

9

13

rit.

A Poco meno mosso ♩ = c. 36-38

p each two-bar phrase should move forward then pull back

a tempo, freely

SOPRANO 2 and ALTO 1 (or Mezzo-Soprano Solo)

p *sempre rubato; semplice-pure, light tone*

Lux ful-ge-bit ho-di-e, ful-ge-bit ho-di-e su-per nos, —
 qui-a na-tus est no-bis, no-bis Do-mi-nus —

qui-a na-tus est no-bis, no-bis Do-mi-nus —

B

Poco più mosso ♩ = c. 72-76

nus. —

mf *marcato e staccato*

41

48

TENORS and BASSES
mp

Lux in te - ne - bris lu - cet, lu -

mf simile

55

SOPRANOS and ALTOS
mp < mf

et lux in te - ne - bris lu - cet, lux in

mf

cet, lux in te - ne - bris lu - cet, lux in

III. The Sun Never Says

Dolce espressivo e molto rubato; never hurried ♩ = c. 60-69

rit.

Soprano

E - ven Af - ter, E - ven Af - ter All this time

Alto

E - ven Af - ter, E - ven Af - ter All this time

Tenor

E - ven Af - ter All this time

Bass

All this time

Keyboard reduction

Dolce espressivo e molto rubato; never hurried ♩ = c. 60-69 **rit.**

mp (prominent over voices)

Mm. 1-6 are optional for choir; mm. 7-39 are optional doubling/accompaniment in all three scorings, although a cappella is preferred. Note that solo cello always plays mm. 20-39, whether or not the optional string doubling is used.

a tempo

p gently, with wonder

E - ven Af - ter All this time

p gently, with wonder

E - ven Af - ter All this time

p gently, with wonder

E - ven Af - ter All this time

p gently, with wonder

E - ven Af - ter All this time

a tempo

p

15

The sun nev - er says to the earth, _____
 The sun nev - er says to the earth, "You owe Me." _____
 The sun nev - er says to the earth, _____ "You
 The sun nev - er says to the earth, "You owe _____

mf *sub. p* *mf* *sub. p* *mf* *sub. p* *mf* *sub. p*

22

The sun nev - er says Look What
 The sun nev - er says Look
 owe Me." The sun nev - er says, "You owe Me." _____
 Me." The sun nev - er says _____

A Poco piú mosso *p* **A** Poco piú mosso *p*

IV. Gloria in Excelsis

Glory to God in the highest, and on earth, peace.

With great joy ♩ = c. 80-88

Keyboard
reduction

p lightly; sparkling

First system of musical notation (measures 1-3) for the keyboard reduction. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a harmonic accompaniment with chords and eighth-note patterns.

4 *simile*

Second system of musical notation (measures 4-7). The upper staff continues the melodic line with slurs and accents. The lower staff features a rhythmic accompaniment of chords and eighth notes. A *simile* marking is present in the first measure.

8 *con* *And.*

Third system of musical notation (measures 8-10). The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment of chords and eighth notes. A *con And.* marking is present in the first measure.

11

Fourth system of musical notation (measures 11-13). The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment of chords and eighth notes.

14 A

TENORS and BASSES
p

Glo - ri - a,

A

sub. mp

18

SOPRANOS and ALTOS
p ("eh-kshehl-sees" pronunciation is recommended)

glo - ri - a in ex - cel -

22

mp smoothly (not accented)

sis. glo - ri -

mp smoothly (not accented)

Glo - ri - a,

sub. mp

B

mp

26

a

Glo -

mp

B

*mf**sub. mp*

30

ri - a, glo - ri - a

glo - ri - a

34

in ex - cel - sis De - o.

in ex - cel - sis De - o.

V. Creator of the Stars of Night

Slowly unfolding, *con molto rubato* ♩ = c. 32-38

Piano introduction in B-flat major, 3/2 time. The music is marked *mp* and features a slow, unfolding texture with sustained chords and moving lines in both hands.

9

TENOR SOLO
p

*espressivo; each two-bar phrase should push and pull
shape phrases according to melodic contour, not metric accent*

Cre - a - tor of the stars of night, Thy peo-ple's ev - er - last - ing

10

Piano accompaniment
mp

Vocal line for Tenor Solo, starting at measure 9. The piano accompaniment continues from the previous page, marked *mp*. The lyrics are: "Cre - a - tor of the stars of night, Thy peo-ple's ev - er - last - ing".

14

SOPRANO OR ALTO SOLO
mp

O Christ, Thou Sav - ior of us all, now hear Thy ser - vants when we

Light, O Christ, Thou Sav - ior of us all, now hear Thy ser - vants when we

15

Piano accompaniment

Vocal line for Soprano or Alto Solo, starting at measure 14. The piano accompaniment continues, marked *mp*. The lyrics are: "O Christ, Thou Sav - ior of us all, now hear Thy ser - vants when we Light, O Christ, Thou Sav - ior of us all, now hear Thy ser - vants when we".

18 **moving forward...**

call. A - men. _____

call. A - men. _____

SOPRANOS
pp *gently*

SOPRANOS and ALTOS
mp

A - men. _____ Cre -

moving forward...

B **a tempo**
each two-bar phrase should push and pull

22 S.A. a - tor al - me si - de - rum _____ ae - ter - na lux cre - den - ti - um _____

a tempo
mp

27

Chris - te re - demp - tor om - ni - um _____ ex - au - di vo - ces sup - pli -

SOPRANOS and ALTOS



Upper text may be used for Advent/Christmas;
lower text may be used for other performances

32

mf

cum. _____

When the whole world drew on toward
O Blest Cre - a - tor of the

TENORS and BASSES

mf When
O

36

night,
light,

Thou cam - est not in splen - dor bright _____ as
Who made the day with ra - diance bright _____ and

(Slur and breath for upper text only)

the whole world drew on toward night,
Blest Cre - a - tor of the light,

Thou cam - est not in splen - dor
Who made the day with ra - diance

mf

39

sov - 'reign, but the hum - ble Child
o'er the new - born world did call

of Ma - ry, vir - gin moth - er
the light from dark - ness first of

bright as sov - 'reign but the hum - ble Child of _____
bright and the o'er the new - born world did call the _____