

To our lovely daughter, Paula, of whom we are very proud

NEW DAWN
AN ORATORIO IN TWO PARTS

Opus 70

ANDREW DOWNES

**Commissioned by Birmingham Conservatoire
to celebrate the coming of the year 2000**

LYNWOOD MUSIC

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NEW DAWN An Oratorio in Two Parts Opus 70 (1999)

Duration 90'

Oratorio for SATB soloists, SATB chorus and symphony orchestra including guitar ensemble.

Six movements: 'A Spirit is Departing'; 'Journey' (Orchestral Tone Poem); 'Awaiting Dawn' (Song for unaccompanied chorus); 'Sumner Dawn'; 'Kitchi-Manitou'(Orchestral Tone Poem); 'Invocation'.

The texts are 19th century translations of traditional poetry from various tribes of North American Indians, predominantly of the New Mexico area. Together the poems form a story about the life-cycle of the Earth from the death to the re-birth of a soul.

The Oratorio is a celebration of this natural cycle, and is dedicated to all those societies and individuals who are content to see themselves as part of Mother Earth, rather than seeking to own and, eventually, destroy her.

Commissioned by Birmingham Conservatoire to celebrate the coming of the year 2000, *New Dawn* was first performed on 18th February 2000 in the Adrian Boult Hall, Birmingham, by soloists Debbie Bennet (soprano), Louise Brownbill (alto), Tom Solomon (tenor), Lawrence Broomfield (baritone), the Birmingham Conservatoire Symphony Orchestra and the University of Central England Chorus conducted by Steven Lloyd.

'Andrew Downes... is a prolific composer as well as a popular Head of the Conservatoire's School of Composition and Creative Studies. His musical style which often embraces traits from non European cultures, has an appealing immediacy and considerable attractiveness. "It's very modern, but so beautiful", was a remark I heard during the interval.

'The performance was certainly a triumph...'

THE BIRMINGHAM POST

The second performance of the work took place in King's College Chapel, Cambridge, on 27th October 2001. Soloists Paula Downes, Timothy Mead, Richard Butler and William Gaunt, with the Millennium Scholars Chorus and Orchestra and the Birmingham Conservatoire Guitar Ensemble, were conducted by Stephen Cleobury.

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Published by:-

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ISMNs (M) 57019 138 3 (full score)
(M) 57019 139 0 (vocal score)
(M) 57019 140 6 (orchestral parts)

NEW DAWN

An Oratorio in Two parts
Music by Andrew Downes

Commissioned by Birmingham Conservatoire to celebrate the coming of the year 2000

Composed between 1997 and 1999, the Oratorio "New Dawn" contains six movements including two orchestral Tone Poems. The texts are 19th century translations of traditional poetry from various tribes of North American Indians, predominantly of the New Mexico area. Together, the poems form a story about the life-cycle of the Earth from the death to the re-birth of a soul. The Oratorio is a celebration of this natural cycle, and is dedicated to all those societies and individuals who are content to see themselves as a part of Mother Earth, rather than seeking to own and, eventually, destroy her.

PART ONE

1. A Spirit is Departing -----Page 1

The opening of the work describes the yearning of the spirit to join his ancestors in "the south-west". He asks the "eagle-clouds" to bear him there, and the people left behind are asked to remember him and to think well of him. The music is full of solemnity and pathos, giving a sense of processional ritual, whilst at the same time there are moments of great joy and searing sorrow.

All the white cloud eagles,
Lift me up with your wings and take me.
And also you other eagles.
Come and lift me up with your wings, way up high, all over the
world.
No one can see the place you are taking me.
Way down in the South-west where our fathers and mothers have gone.
Put me there with your wings.

Thanks to Mother Earth, the whole world, and Mother Eagle.
Bless my people.
I am the spirit;
I am leaving for my own place where I shall be happy all my life.
I shall remember you people all the time.
I thank you all.

I am on the way, travelling the road to where the spirits live,
I look at the road, far ahead, down that way.
Nothing happens to me, as I am a spirit.
I am a spirit, as I go on the road my spirit meets the others
come towards me.
I am glad to see them and be with them.
I have a right to be there.

I cannot help it; I must leave because the spirit has called me back.
I must go, I must obey.
I go direct to my spirit.

Now I cannot say what they will make of me.
I may take the form of a cloud;
I wish I could be a cloud.
When a cloud comes this way, you will say. "That, that is he!"
When I get to the place of spirits, I will hear everything you ask.
You must always remember me.

I am a spirit, and I bless you.
I am a spirit, and I bless you.
And I bless you.

2. Orchestral Tone Poem -----Page 28 Journey

This Tone-Poem gives an impression of the journey of the soul towards his ancestors, and on to re-birth and new life. The music is full of vitality, vigour, optimism and warmth, but ends with a sense of unsureness as to what awaits him at journey's end.

3. Song: Awaiting Dawn -----Page 54

As the soul awaits re-birth, his future mother seeks the son of a god to become the father of the child she wishes for. She discovers his dwelling place in which he sits, silently waiting for her. The unaccompanied choral music depicts the yearning passion of the mother wanting to create new life with her chosen partner.

With the dawn will I seek, seek my child,
Among the Children seek
One the Gods shall make;
My offspring, my own child.

Where is he, the Son?
Where his dwelling place that I seek?
Which can be his lodge, where he sits
Silent, waiting, waiting there for me?

Here is he, the Son,
Here his dwelling place that I seek;
This here is his lodge where he sits
Silent, waiting, waiting here for me.

4. Summer Dawn -----Page 58

The poetry of "Summer Dawn" is a highly sensual description of the erotic fantasies and exotic lovemaking which take place prior to the re-birth of souls. The music has a passionate romanticism, at one with the sensuality of the poetry, but at the same time there is a sense of religious divinity and a concentration on the beauty of earthly rituals and acts.

She comes, the maiden who has known love!
Last Night Love touched her in the house of waiting.
Love hid the seeds of life in her garments,
In the wind of her walking they are scattered;
All the sod will bloom with them!
None shall be lost: because of her gladness, the gladness of love known.

She sees the earth not as we see it.
We who were not overtaken by Love in the house of waiting.

Wake, women, maidens, wives!
Greet the maiden!
Greet her with feet dancing,
With songs of the heart and lips trembling to silence,
Hands that lift their wonder to the breast
Yet touch not the flesh.

Wake, sons, lovers, young chiefs, hunters with arrows!
Sharpen the darts, make strong, bend the bow;
Keen as light, and clear as the wind be your eyes!
The women await you in secret places
They have hidden themselves in leafy shelters:
All the green leagues of the forest are ashake with invitation.

The quick beating of their hearts is the whisper along the bending grass.
The sod grows warm, O men, Summer-dawn is the spirit of the women!

They have washed their hearts with prayer,
And their bodies with juices of cedar:
Perfumed and dried by the wind they have come up from the shore -
The great hosts of the women -
Unwrapping themselves from the mists of the morning.
They have entered the forest with the footfalls of muted music,
With light tossing steps like the spray on long beaches.
The swinging trees drip dew:
With lines of sparkling rain they point the way the women have gone,
Leaving all the paths to them open.

Harken! They follow the maiden, singing:
"Come, come, O swift and strong!
We are the women: seek us!
Our hearts, like little swallows, nest above the secret pools.
O say, shall not the winged dart pierce?
And the shadow of the bended bow
Stir the still, deep pools?
O the waters shall sparkle and leap and mingle,
And brim at your lips, O men!
They shall be poured out and dip upon a chief's feet;
They shall fill the hollows of his house with children!
Flowing in laughter and whispers and little cries
As smoke through the smoke-hole at evening!
Women! Waken the soil with freshets;
Bear joy upward as a canoe with sails, swifter than paddles.
O men, hunters of life,
We are the harborers, the fosterers - the women:
Seek us!"

It was the women, the harborers, the fosterers, who rose first,
And followed the maiden,
They called to the men.

The men go forth like one!
Lightening and heat are their weapons, hurled crashing before
them.
Their hair, spreading wide, gives black wings to the sun,
As a cloud filled with eagles blown up from the sea.

They enter the forest;
And the song of women is stilled.
The cry of offering ascends, it passes the swooping shadows;
There is a sigh through the forest of winds sinking -
Then the hush

On the leaves is a sweet whisper of rain,
Whispered sweetness of pangs past.
The warm soil drinks the coolness of tears -
Tears that are dropping melodies.
The skies part, the black wings fold;
The Sun chief's canoe rides on the upper blue with furled sails
The maiden, laughing, is at the paddle,
Our village is drenched with light.
The maiden is glad because love has overtaken us;
Because now we see the earth as she sees it.
Two by two, they come from the forest, the men and the women.
The women's smiles are the little suntipped clouds.
Floating across the face of the mountain:
The look in their eyes is deeper than seas.
High in the light the men lift their heads.
On their clear brows is the mystic mark
Of those from whom a great dream has gone forth.
Firmly they hold the hands of the women,
Who have giv'n peace to their strength,
Together, together, the race-makers enter the lodges.

End of Part One

PART TWO

5. Orchestral Tone Poem

Kitchi-Manitou

-----Page 115

This describes the feeling of undisturbed, strong continuity often associated with Kitchi-Manitou, the chief god of many native-American societies. The music depicts an idea of mystery and quiet grandeur, but becomes warm, comforting and welcoming as the soul is purified prior to his re-birth in the earthly plane.

6. Invocation

-----Page 153

The finale invites the people to thank their god for the continuous cycle of life and nature, and for all the life-giving beauties of the living Earth all around them. The Sun-Father (Kitchi-Manitou) appears, far off, to give blessing to all who belong to his wonderful creation. The music is warm and giving, dedicated to all who remain an integral part of the living Earth, but who have ceased their pointless, destructive quest to own and control it.

Come you, ascend the ladder, all come in, all sit down.
We were poor, ... poor
When we came to this world through the poor place,
Where the body of water dried for our passing.
Banked up clouds cover the earth.
All come four times with your showers,
Descend to the base of the ladder and stand still;
Bring your showers and great rains.
All come, all ascend, all come in, all sit down.

I throw out to you my sacred meal that you may all come.
Hold your gaming-stick; throw it forwards; all come.
Give us your showers and great rains; all come,
That the seeds may be strong and come up, that all seed plants
may come up,
That all the seed plants may come up and be strong.
Come you that all trees and seeds may come up and be strong.
Come you hither; all come.

Cover my earth mother four times with many flowers.
Let the heavens be covered with banked up clouds.
Let the earth be covered with fog; cover the earth with rains.
Great waters, rains, cover the earth. Lightening cover the earth.
Let thunder be heard over the earth; let thunder be heard;
Let thunder be heard over the six regions of the earth.

Rain-makers, come out from all roads that great rivers may
cover the earth;
That stones may be moved by the torrents;
That trees may be uprooted and moved by the torrents.
Great rain-makers, come out from all roads, carry the sands of
our earth mother of the place.

Cover the earth with her hearts, that all seeds may develop,
That my children may have all things to eat and be happy;
That the people of the outlying villages may all laugh and be
Happy;
That the growing children may all have things to eat and be happy.
This way our great father wishes you to come.
This way our great mother wishes you to come.
That we may have all kinds of seeds and all things good;
That we may inhale the sacred breath of life;
That our fathers and our mothers may bring us happy days.
Let our children live and be happy.
Send us the good south winds.
Send us your breath over the lakes that our great world
may be made beautiful and our people may live.

There, far off, my Sun Father rises, my Sun Father rises,
my Sun Father rises, ascends the ladder, comes forth from
his place.
May all complete the road of life, may all grow old.
May the children inhale more of the sacred breath of life.
May all my children have corn that they may complete the
road of life.
Here sit down; here remain; we give you our best thoughts.
Hasten over the meal road; we are jealous of you.
We inhale the sacred breath through our prayer plumes.

To our lovely daughter, Paula, of whom we are very proud.

NEW DAWN

AN ORATORIO IN TWO PARTS

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Part 1

1. A Spirit is Departing

SCORE IN C

DURATION 1 HOUR 30 MINUTES

ANDREW DOWNES

Adagio
♩ = 60

The musical score is arranged in a standard orchestral format. It includes staves for the following instruments and voices:

- Flutes 1/2
- Flute 3/piccolo
- Oboes 1/2
- Clarinets 1/2 in B \flat
- Bass Clarinet in B \flat
- Bassoons 1/2
- Contrabassoon
- Horns 1/2 in F
- Horns 3/4 in F
- Trumpets 1/2 in D
- Trumpets 3/4 in B \flat
- Trombones 1/2
- Bass Trombone
- Tuba
- Timpani
- Bass drum
- Guitar group 1 (about five players)
- Guitar group 2 (about five players)
- Soprano solo
- Alto solo
- Tenor solo
- Bass solo
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violins I
- Violins II
- Violas
- Violoncellos
- Double bass

Key performance markings include dynamics such as *mp*, *pp*, *espress*, and *senza vib*. The score is marked with measure numbers 5 and 10.

Fl. 1/2 *mf* *trill*

Fl. 3/Picc *mf* *flute 3*

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2

Hn 3/4

Tpt 1/2 D

Tpt 3/4 B♭ *mp* *tender and solemn solo 1*

Tbn. 1/2

B. Tbn.

Tba

Timp. *mp*

B. D. *pp*

Guit. Op 1 *mf*

Guit. Op 2 *mf*

Sop Solo

All Solo

Ten Solo

Bass Solo

S. *p* All the white cloud eagles,

A. *p* All the white cloud eagles,

T. *p* All the white cloud eagles,

B. *p* All the white cloud eagles,

Vln I *espress.* *p* *appass solo*

Vln II *espress.* *p* *appass solo*

Vla

Vc.

Db. *pp*

Preview File Only

20

Fl. 1/2 *mp* *cresc* *mf* *cresc*

Fl. 3/Picc *piccolo* *mp*

Ob. 1/2

Cl. 1/2 *p cresc* *mp cresc* *mf cresc* *f cresc* *ff cresc* *fff*

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2

Hn 3/4

Tpt 1/2 D

Tpt 3/4 B♭

Tbn. 1/2

B. Tbn.

Tba

Timp. *mp* *mp*

S. D. *pp cresc* *p cresc* *mp cresc* *mf cresc* *f cresc* *ff cresc*

B. D. *pp* *pp*

Quit. Gp 1

Quit. Gp 2

Sop Solo *p* lift me up with your wings and take me. *mf* Come and

Alt Solo *p* lift me up with your wings and take me. *mf* Come and

Ten Solo

Bass Solo

S. *mf* And al so you oth er eag les.

A. *mf* And al so you oth er eag les.

T. *mf* And al so you oth er eag les.

B. *mf* And al so you oth er eag les.

Vln I

Vln II

Vla

Vc.

Db. *pp*

Fl. 1/2 *mp*

Fl. 3/Picc *mf*

Ob. 1/2 *mp*

Cl. 1/2 *mp*

B. Cl. *mf*

Bsn. 1/2 *mf*

Cbsn. *mf*

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2 D

Tpt. 3/4 Bb

Tbn. 1/2 *mf*

B. Tbn. *mf*

Tbn.

Timp. *mf*

B. D.

Guit. Gp 1

Guit. Gp 2

Sop Solo
lift me up with your wings, way up high, all ov - er the world;

Alt Solo
lift me up with your wings, way up high, all ov - er the world;

Ten Solo

Bass Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

30

Fl. 1/2 *fff*

Fl. 3/Picc *fff*

Ob. 1/2 *fff*

Cl. 1/2 *fff*

B. Cl. *fff*

Bsn 1/2 *fff*

Cbsn *fff*

Hn 1/2 *fff* *tutti*

Hn 3/4 *fff* *tutti*

Tpt 1/2 D *fff* *tutti*

Tpt 3/4 Bb *fff* *tutti*

Tbn. 1/2 *fff* *tutti*

B. Tbn. *fff* *tutti*

Tba *fff* *tutti*

Timp. *ff* *fff*

B. D. *ff* *fff*

Quit. Gp 1

Quit. Gp 2

Sop Solo

Alt Solo

Ten Solo

Bass Solo

S. *fff*
no one can see the place where you are tak- ing me. Way down in the south - west where our fath ers and moth - ers have gone,

A. *fff*
no one can see the place where you are tak- ing me. Way down in the south - west where our fath ers and moth - ers have gone,

T. *fff*
no one can see the place where you are tak- ing me. Way down in the south - west where our fath ers and moth - ers have gone,

B. *fff*
no one can see the place where you are tak- ing me. Way down in the south - west where our fath ers and moth - ers have gone,

Vin I *fff*

Vin II *fff*

Vla *fff*

Vc. *fff*

Db. *fff*

Preview File Only

Fl. 1/2
 Fl. 3/Picc
 Ob. 1/2
 Cl. 1/2
 B. Cl.
 Bsn 1/2
 Cbsa
 Hn 1/2
 Hn 3/4
 Tpt 1/2 D
 Tpt 3/4 B+
 Tbn. 1/2
 B. Tbn.
 Tbn.
 Timp.
 Guit. Grp 1
 Guit. Grp 2
 Sop Solo
 Alt Solo
 Ten Solo
 Bass Solo
 S.
 A.
 T.
 B.
 Vln I
 Vln II
 Vla
 Vc.
 Db.

mp Put me there with your wings —
mf — *mp*
mp Put me there with your wings —
mf — *mp*
mp with your wings.
mp with your wings.
ff

Preview File Only

FL 1/2

Fl. 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2

Hn 3/4

Tpt 1/2 D

Tpt 3/4 Bb

Tbn. 1/2

B. Tbn.

Tba

Timp.

Guit. Gp 1

Guit. Gp 2

Sop Solo

Alt Solo

Ten Solo

Bass Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

piccolo

mf

solo 1

mp

solo 2

solo 1

mp

Thanks to Mo-ther Earth the whole world and Mo-ther Ea - - gle

solos
divis
tenderly

ppp

solos
divis
tenderly

ppp

Preview File Only

Fl. 1/2

Fl. 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2

Hn 3/4

Tpt 1/2 D

Tpt 3/4 Bb

Tbn. 1/2

B. Tbn.

Tba

Timp.

Mar.

Quit. Gp 1

Quit. Gp 2

Sop Solo

Alto Solo

Ten Solo

Bass Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

take flute

molto legato
mp

molto legato
solo 2
p

molto legato
solo 3
p

tenderly
mp
tenderly

warmly and tenderly
mf

Bless my peo - ple.

Bless my peo - ple.

Bless my peo - ple.

Bless my peo - ple.

I am the spi - rit;

I am the spi - rit;

I am the spi - rit;

I am the spi - rit;

I am the spi - rit;

I am lea - ving for my own place

tutti
mp
tutti
mp
tutti
mp

FL. 1/2

FL. 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hr. 1/2

Hr. 3/4

Tpt 1/2 D

Tpt 3/4 Bb

Tbn. 1/2

B. Tbn.

Tba

Timp.

Mar.

Quit. Gp 1

Quit. Gp 2

Sop Solo

Alto Solo

Ten Solo

Bass Solo

S.

A.

T.

B.

Vin I

Vin II

Vla

Vc.

Db.

mf

mf dim.

mp

dim.

poco rall.

divisi

p

pp

pp

pp

p

pp

p

pp

where I shall be happ- y all my life I shall re- mem - ber you peo- ple all the time I thank you all

Preview File Only

65

Fl. 1/2

Fl. 3/Picc *take piccolo*

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2 *pp*

Hn 3/4 *pp*

Tpt 1/2 D *solo!* *p*

Tpt 3/4 Bb

Tbn. 1/2

B. Tbn.

Tba

Timp.

Guit. Gp 1

Guit. Gp 2

Sop Solo

Alto Solo

Ten Solo

Bass Solo

S.

A.

T.

B.

Vln I *pizz* *mp*

Vln II *pizz* *mp*

Vla *arco*

Vc.

Db. *pizz*

Preview File Only

Fl. 1/2

Fl. 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Cbsn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2 D

Tpt. 3/4 Bb

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Guit. Gp 1

Guit. Gp 2

Sop Solo

Alto Solo

Ten Solo

Bass Solo

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

70

piccolo

arco

ff

fff

pizz

fff

Preview File Only

85 90

Fl. I/2 *fff*

Fl. 3/Picc *piccolo fff*

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbss

Hrn 1/2

Hrn 3/4

Tpt 1/2 D

Tpt 3/4 Bb

Tbn 1/2

B. Tbn.

Tba

Timp.

B. D.

Guit. Gp 1

Guit. Gp 2

Sop Solo

Alto Solo

Ten Solo

Bass Solo

S.
spi-rits live, I look at the road, far a head, down that way

A.
spi-rits live, I look at the road, far a head, down that way

T.
spi-rits live, I look at the road, far a head, down that way

B.
spi-rits live, I look at the road, far a head, down that way

Vln I *arco pizz* *fff* *arco*

Vln II *arco pizz* *fff* *arco*

Vla *arco pizz* *fff* *arco*

Vcl. *arco pizz* *fff* *arco*

Db. *arco pizz* *fff* *pizz* *fff*

Preview File Only

FL 1/2

FL 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Obsn

Hrn 1/2

Hrn 3/4

Tpt 1/2 D

Tpt 3/4 Bb

Tbn 1/2

B. Tbn.

Tba

Timp.

Mar.

Quit. Gp 1

Quit. Gp 2

Sop Solo

Alto Solo

Ten Solo

Bass Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

mp

mf

mp

pp

ppp

pizz.

pp

mp

mp

mp

mp

I have a right to be there.

Preview File Only

120 125

Fl. 1/2
Fl. 3/Picc.
Ob. 1/2
Cl. 1/2
B. Cl.
Bsn 1/2
Cbsn
Hn 1/2
Hn 3/4
Tpt 1/2 D
Tpt 3/4 Bb
Tbn 1/2
B. Tbn.
Tbn.
Timp.
B. D.
Guit. Op. 1
Guit. Op. 2
Sop Solo
Alto Solo
Ten Solo
Bass Solo
S.
A.
T.
B.
Vin I
Vin II
Vla
Vc.
Cb.

spi-rit has called me back. I must go. I must obey.
spi-rit has called me back. I must go. I must obey.
spi-rit has called me back. I must go. I must obey.
has called me back.

mp *p* *mp* *p* *mp* *p* *mp* *p*

arco *mp* *arco* *p* *pizz* *mp* *pizz* *p*

poco rall. tempo 1
♩=60

130 135

Fl. 1/2
 Fl. 3/Picc
 Ob. 1/2
 Cl. 1/2
 B. Cl.
 Bsn 1/2
 Cbn
 Hn 1/2
 Hn 3/4
 Tpt 1/2 D
 Tpt 3/4 Bb
 Tbn 1/2
 B. Tbn.
 Tba
 Timp.
 B. D.
 Guit. Gp 1
 Guit. Gp 2
 Sop Solo
 Alto Solo
 Ten Solo
 Bass Solo
 S.
 A.
 T.
 B.
 Vla I
 Vln II
 Vla
 Vc.
 Db.

Preview File Only

go di - rect to my spi - rit.
 go di - rect to my spi - rit.
 go di - rect to my spi - rit.
 go di - rect to my spi - rit.

divisi
 solos
 pp
 arco
 pp
 arco
 senza vib.
 pp

take flute 3
 solo 1
 mp
 pp

140 145

Fl. 1/2
Fl. 3/Picc
Ob. 1/2
Cl. 1/2
B. Cl.
Bsn 1/2
Cbsn

Hr. 1/2
Hr. 3/4
Tpt 1/2 D
Tpt 3/4 Bb
Tbn. 1/2
B. Tbn.
Tba

Timp.
B. D.

Gui. Gp 1
Gui. Gp 1
Gui. Gp 2
Gui. Gp 2

Sop Solo
Alto Solo
Ten Solo
Bass Solo

S.
A.
T.
B.

Vln I
Vln II
Vla
Vc.
Db.

tutti
mf
flute 3
mf

render and solemn solo
mp

espress.
ppp
espress.
ppp

mp
pp

mp
pp

mp
pp

espress.
p

espress.
p

pp
p

pp
p

pp
p

Preview File Only

Fl. 1/2
Fl. 3/Picc
Ob. 1/2
Cl. 1/2
B. Cl.
Bsn 1/2
Cbsn
Hn 1/2
Hn 3/4
Tpt 1/2 D
Tpt 3/4 Bb
Tbn 1/2
B. Tbn.
Tbn
Timp.
B. D.
Guit. Gp 1
Guit. Gp 2
Sop Solo
Alto Solo
Ten Solo
Bass Solo
S.
A.
T.
B.
Vln I
Vln II
Vla
Vcl.
Db.

take piccolo

tutti
mf cresc. *f*
tutti
mf cresc. *f*

mf *p* *f* *mp*

I may take the form of a cloud;
I may take the form of a cloud;
I may take the form of a cloud;
I may take the form of a cloud;

mp cresc. *mf* *cresc.* *f*
Now I can-not say what they will make of me. I wish I could be a cloud.

mp cresc. *mf* *cresc.* *f*
Now I can-not say what they will make of me. I wish I could be a cloud.

mp cresc. *mf* *cresc.* *f*
Now I can-not say what they will make of me. I wish I could be a cloud.

mp cresc. *mf* *cresc.* *f*
Now I can-not say what they will make of me. I wish I could be a cloud.

pp *mf*

Preview File Only

Fl. 1/2
 Fl. 3/Picc
 Ob. 1/2
 Cl. 1/2
 B. Cl.
 Bsn
 Cbsn
 Ha 1/2
 Hn 3/4
 Tpt 1/2 D
 Tpt 3/4 Bb
 Tbn. 1/2
 B. Tbn.
 Tba
 Timp.
 Guit. Gp 1
 Guit. Gp 2
 Sop Solo
 Alto Solo
 Ten Solo
 Bass Solo
 S.
 A.
 T.
 B.
 Vln I
 Vln II
 Vla
 Vc.
 Db.

piccolo
p
tutti
f cresc.
ff
f cresc.
ff
f cresc.
ff
p
f cresc.
ff
mp
mf cresc.
mf cresc.
mf cresc.
f
f
f cresc.
ff
f cresc.
ff
f cresc.
ff
f cresc.
ff

When I get to the place of spi-rits,
 I will hear ever-y-thing you ask.
 When I get to the place of spi-rits,
 I will hear ever-y-thing you ask.
 When I get to the place of spi-rits,
 I will hear ever-y-thing you ask.
 When I get to the place of spi-rits,
 I will hear ever-y-thing you ask.
 You must al-ways re-
 You must al-ways re-
 You must al-ways re-
 You must al-ways re-

Preview File Only

Fl. 1/2 *mp subito*

Fl. 3/Picc

Ob. 1/2 *mp subito*

Cl. 1/2 *p*

B. Cl.

Bsn 1/2

Cbsn

Hr. 1/2

Hr. 3/4

Tpt 1/2 D

Tpt 3/4 B

Tbn 1/2

B. Tbn.

Tba

Tuap.

Quit. Gp 1 *mp subito*

Quit. Gp 2 *mp subito*

Sop Solo *mp subito*
I am a spi - rit, and I bless you.

Alt Solo *mp subito*
I am a spi - rit, and I bless you.

Ten Solo

Bass Solo

S. *mp*
_mem - ber me. I am a

A. *mp*
_mem - ber me. I am a

T. *mp*
_mem - ber me. I am a

B. *mp*
_mem - ber me. I am a

Vln I

Vln II

Vla

Vc.

Db.

2. Journey

Andante
♩ = 70

Flutes 1/2
Flute 3/Piccolo
Oboes 1/2
Clarinets 1/2 in B♭
Bass Clarinet in B♭
Bassoons 1/2
Contrabassoon
Horns 1/2 in F
Horns 3/4 in F
Trumpets 1/2 in D
Trumpets 1/2 in B♭
Trombone 1/2
Bass Trombone
Tuba
Timpani
Marimba
Guitar group 1
Guitar group 2
Violins I
Violin II
Viola
Violoncello
Double bass

5

tutti
mp
piccolo
mp
tutti
mp
tutti
mp
tutti
p
p
mp
mp
p
legato
p
legato
p

Preview File Only

Fl. 1/2
Fl. 3/Picc
Ob. 1/2
Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn.
Hn. 1/2
Hn. 3/4
Tpt. 1/2
Tpt. 3/4
Ton. 1/2
B. Ton.
Tba.
Timp.
Mar.
Mar.
Guit. 1
Guit. 2
Vln. I
Vln. II
Vla.
Vc.
Db.

p cresc.
mp
mp
mp
p cresc.
mp
p
pp
pp
pp
p
p
p cresc.
mp
legato
mp
pp
legato
mp
legato
mp
pp

15

Fl. 1/2 *tutti* *mp*

Fl. 3/Picc *piccolo* *mp*

Ob. 1/2 *tutti* *mp*

Cl. 1/2 *tutti* *mp*

B. Cl. *p cresc.*

Bsn 1/2 *tutti*

Cbsn *p cresc.*

Hn 1/2

Hn 3/4 *tutti* *p*

Tpt 1/2

Tpt 3/4 *tutti* *p*

Tbn. 1/2

B. Tbn.

Tba *p cresc.*

Timp.

Mar. *mp*

Guit. 1 *mp*

Guit. 2 *mp*

Vln I

Vln II

Vla

Vc. *legato* *p*

Db. *legato* *p*

Fl. 1/2 *mp*

Fl. 3/Picc *mp*

Ob. 1/2 *mp*

Cl. 1/2 *mp*

B. Cl. *mp*

Bsn. 1/2 *mp*

Cbsn. *mp*

Hn. 1/2 *p* *pp*

Hn. 3/4 *p* *pp*

Tpt. 1/2 *pp*

Tpt. 3/4 *pp*

Tbn. 1/2

B. Tbn.

Tba. *mp*

Timp.

Mar.

Guit. 1 *mp*

Guit. 2 *mp*

Vln. I *legato* *mp* *pp*

Vln. II *legato* *mp* *pp*

Vla. *legato* *mp*

Vc.

Db.

20

Preview File Only

Fl. 1/2

FL.3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsu

Hn 1/2

Hn 3/4

Tpt 1/2

Tpt 3/4

Tbn. 1/2

B. Tbn.

Tba

Timp.

Guit. 1

Guit. 2

Vln I

Vln II

Vla

Vc.

Db.

solo 2
mp

solo 1
mp

solo 3
mp

solo 4
mp

solo 3
mp

solo 4
mp

legato
p

legato
p

pizz
pp

pp

pp

pizz
p

Fl. 1/2 *mp cresc*
 Fl. 3/Picc *mp cresc*
 Ob. 1/2 *mp cresc*
 Cl. 1/2 *p*
 B. Cl. *p*
 Bsn 1/2
 Cbsn
 Hrn 1/2 *p*
 Hrn 3/4 *p*
 Tpt 1/2 *solo 2 mp*
 Tpt 3/4 *solo 3 mp*
 Tbn 1/2 *p*
 B. Tbn. *p*
 Tba *p*
 Timp. *p*
 S. D. *p*
 Guit. 1 *mp*
 Guit. 2
 Vln I *mp*
 Vln II *pp pizz*
 Vla *pp*
 Vc. *pp*
 Db. *pizz p*

tutti
mp cresc
tutti
mp cresc
solo 1 mp
legato p cresc
legato p cresc

Preview File Only

Fl. 1/2
Fl. 3/Picc.
Ob. 1/2
Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn.
Hn. 1/2
Ha. 3/4
Tpt. 1/2
Tpt. 3/4
Tbn. 1/2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
Guit. 1
Guit. 2
Vln. I
Vln. II
Via.
Vc.
Db.

30
tutti
f
ff
f
ff
f
ff
solo 3
mp
solo 4
ff
mf cresc
f
cresc
mp cresc
mf
mf
ff
divisi
ff
mp cresc
f
ff
divisi
ff

Preview File Only

Fl. 1/2

Fl. 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn. 1/2

Cbsn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3/4

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Glock.

Tub. B.

B. D.

Guit. 1

Guit. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

fp

mf

fff

espress.
natu

1st

2nd

1st

2nd

legato

mf

pizz

mf

Preview File Only

45

Fl. 1/2

Fl. 3/Picc.

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2

Hn 3/4

Tpt 1/2

Tpt 3/4

Tbn. 1/2

B. Tbn.

Tba

Timp.

Glock.

Tub. B.

Quit. 1

Quit. 2

Vln I

Vln II

Vla

Vc.

Db.

tutti

f

tutti

tutti

espress.

espress.

1st

2nd

1st

2nd

mp

mp

mp

ff

ff

legato

f

legato

f

legato

f

espress.

pizz

mf

Preview File Only

50 *tutti* *ff* 55 *ff*

Fl. 1/2

Fl. 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsa

Hn 1/2 *tutti* *f* *ff*

Hn 3/4 *tutti* *f* *ff*

Tpt 1/2

Tpt 3/4

Tbn 1/2

B. Tbn.

Tba

Timp.

Cym.

Gui. 1

Gui. 2

Vln I *leg* *ff*

Vln II *leg* *ff*

Vla *leg* *ff*

Vc. *leg* *ff*

Db. *arco* *leg* *ff*

poco meno mosso

85

90

FL 1/2

FL 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2
fff cresc

Cbsn
fff cresc

Hn. 1/2
fff cresc

Hn. 3/4
fff cresc

Tpt 1/2

Tpt 3/4

Tbn. 1/2
fff cresc

B. Tbn.
fff cresc

Tba
fff cresc

Timp.

Cym.

Glock.
mp

Guit. 1
mp

Guit. 2
mp

Vln I
pp subito

Vln II
pp subito

Vla
pp *2 players only* *ppp* *2 players only* *divisi*

Vc.
ppp *2 players only* *divisi*

Db.
solo pizz *p*

Preview File Only

110

Fl. 1/2 *p*

Fl. 3/Picc

Ob. 1/2 *p*

Cl. 1/2

B. Cl.

Bsn. 1/2

Cbsn.

Hn 1/2 *mp*

Hn 3/4 *mp*

Tpt 1/2

Tpt 3/4 *solo 3 mp* *solo 4 mp*

Tbn. 1/2

B. Tbn.

Tba.

Timp. *p*

Guit. 1 *p*

Guit. 2 *p*

Vln I *2 players only divisi fpp*

Vln II *2 players only divisi fpp*

Vla. *legato p*

Vc. *legato p*

Db. *pizz mp*

Fl. 1/2
Fl. 3/Picc
Ob. 1/2
Cl. 1/2
B. Cl.
Bsn. 1/2
Cbsn
Hn 1/2
Hn 3/4
Tpt 1/2
Tpt 3/4
Tbn. 1/2
B. Tbn.
Tba
Timp.
Guit. 1
Guit. 2
Vln I
Vln II
Vla
Vc.
Db.

solo 1
solo 2
solo 3
solo 4
mf
mf
f
f

Preview File Only

FL.1/2
Fl.3/Picc
Ob.1/2
Cl.1/2
B. Cl.
Bsn.1/2
Cbsn
Hrn 1/2
Hrn 3/4
Tpt 1/2
Tpt 3/4
Tbn. 1/2
B. Tbn.
Tbn.
Timp.
Gui. 1
Gui. 2
Vln I
Vln II
Vla
Vc.
Db.

solo 3
mp

solo 4
mp

solo 3
f

solo 4
f

mf

mf

ff

ff

tutti
mf

tutti
mf

Fl. 1/2 *mf* *ff*

Fl. 3/Picc *ff*

Ob. 1/2 *mf* *ff*

Cl. 1/2 *mf* *ff*

B. Cl. *ff*

Bsn. 1/2 *ff*

Cbsn. *ff*

Hn. 1/2 *mp* *fff subito*

Hn. 3/4 *mp* *fff subito*

Tpt. 1/2 *solo 1* *f* *solo 2* *f* *fff subito*

Tpt. 3/4 *solo 3* *ff*

Tbn. 1/2

B. Tbn.

Tba.

Timp. *ff subito*

Cym. *ff*

B. D. *ff*

Guit. 1

Guit. 2

Vln. I

Vln. II

Vla. *f subito*

Vc. *f subito*

Db. *ff subito*

20

flute 3

Preview File Only

poco meno mosso

135

FL 1/2

FL 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2

Hn 3/4

Tpt 1/2

Tpt 3/4

Tbn 1/2

B. Tbn.

Tba

Timp.

Cym.

Glock.

Guit. 1

Guit. 2

Vln I

Vln II

Vla

Vc.

Db.

fff cresc

fff cresc

fff cresc

fff cresc

fff cresc

fff cresc

fff cresc

fff cresc

mp

mp

pp subito

pp subito

pp

pp

2 players only

3. Song: Awaiting Dawn

(a little slower than ending of Part 2)

Andante e molto espressivo

$\text{♩} = 57$

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

With the dawn I will seek my

With the dawn I will seek my

S

A

T

B

With the dawn will I seek, seek my child,

With the dawn will I seek, seek my child,

Sop.Solo

Alt.Solo

Ten.Solo

Bass Solo

child, A - mong the Child - ren My

child, A - mong the Child - ren My

A - mong the Child - ren My

A - mong the Child - ren My

S.

A.

T.

B.

seek one the gods shall make;

seek one the gods shall make;

A - mong the Child - ren seek

A - mong the Child - ren seek

10 *mp* 15

Sop.Solo off - spring, Where his dwell - ing

Alt.Solo off - spring, Where his dwell - ing

Ten.Solo off - spring,

Bass Solo off - spring,

S. *f* my own child.

A. *f* my own child.

T. *f* my own child. *mf* Where is he, the Son? *mp* Where his

B. *f* my own child. *mf* Where is he, the Son? *mp* Where his

Sop.Solo *mf* *p* place that I seek? Which can be his lodge, Sil - ent,

Alt.Solo *mf* *p* place that I seek? Which can be his lodge, Sil - ent,

Ten.Solo *mf* *p* Which can be his lodge, Sil - ent,

Bass Solo *mf* *p* Which can be his lodge, Sil - ent,

S. *mf* where he sits

A. *mf* where he sits

T. *mf* dwell - ing place that I seek? where he sits

B. *mf* dwell - ing place that I seek? where he sits

piu mosso

20 *pp* *ppp* 25

Sop.Solo wai - ting, wai - ting there for me? —

Alt.Solo wai - ting, wai - ting there for me? —

Ten.Solo wai - ting, wai - ting there for me? —

Bass Solo wai - ting, wai - ting there for me? —

S. — — — — —

A. — — — — —

T. *f* Here is he, the Son, — — —

B. *f* Here is he, the Son, — — —

a tempo

p subito 30

Sop.Solo This here is his lodge where he

Alt.Solo *p subito* This here is his lodge where he

Ten.Solo *p subito* This here is his lodge where he

Bass Solo *p subito* This here is his lodge where he

ff

S. Here his dwell - ing place that I seek; —

A. *ff* Here his dwell - ing place that I seek; —

T. *ff* Here his dwell - ing place that I seek; —

B. *ff* Here his dwell - ing place that I seek; —

poco rall.

SEGUE NO 4

Sop.Solo
sits _____
wai - ting here for me. _____

Alt.Solo
sits _____
wai - ting here for me. _____

Ten.Solo
sits _____
wai - ting here for me. _____

Bass Solo
sits _____
wai - ting here for me. _____

S.
wai - - ting,
pp

A.
wai - - ting,
pp

T.
Sil - ent,
pp

B.
Sil - ent,
pp

35

Preview File Only

4. Summer Dawn

Poco adagio
♩ = 70

5 10

Flutes 1/2

Flute 3/Piccolo

Oboes 1/2

Clarinets 1/2 in B♭

Bass Clarinet in B♭

Bassoons 1/2

Contrabassoon

Horns 1/2 in F

Horns 3/4 in F

Trumpets 1/2 in D

Trumpets 3/4 in B♭

Trombones 1/2

Bass Trombone

Tuba

Timpani

Guitar group 1

Guitar group 2

Soprano solo

Alto solo

Tenor solo

Bass solo

S

A

T

B

Violins I

Violins II

Violas

Violoncellos

Double bass

legato tongued

p

pp

mp

FL 1/2

FL 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2

Hn 3/4

Tpt 1/2

Tpt 3/4

Tbn. 1/2

B. Tbn.

Tba

Timp.

Quit. 1

Quit. 2

Sop solo

Alt solo

Ten solo

Bass solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

legato

ppp

p

She comes the mai - den

Preview File Only

Fl. 1/2

Fl. 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2

Hn 3/4

Tpt 1/2

Tpt 3/4

Tbn. 1/2

B. Tbn.

Tba

Timp.

Guit. 1

Guit. 2

Sop solo

Alt solo

Ten solo

Bass solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

mp

ppp

molto legato solo

legato

ppp

who has known love! Last Night Love touched her in the house of wai - ting. Love hid the seeds of life in her

Fl. 1/2
 Fl. 3/Picc
 Ob. 1/2
 Cl. 1/2
 B. Cl.
 Bsn 1/2
 Cbsn

Hn 1/2
 Hn 3/4
 Tpt 1/2
 Tpt 3/4
 Tbn 1/2
 B. Tbn
 Tba

Timp.
 Guit. 1
 Guit. 2
 Sop solo
 Alt solo
 Ten solo
 Bass solo

S.
 A.
 T.
 B.

ff bloom with them! *mf subito* None shall be lost: *p* be-cause of her glad-ness, the

Vln I
 Vln II
 Vla
 Vc.
 Db.

legato
ritati
ff
legato
mp
legato
mp
legato
mp

Preview File Only

Fl. 1/2 *tutti* *as* *p* *50*

Fl. 3/Picc *piccolo* *p*

Ob. 1/2

Cl. 1/2 *tutti* *p*

B. Cl.

Bsn 1/2

Cbsn

Hn 1/2 *espress* *solo I* *p*

Hn 3/4

Tpt 1/2

Tpt 3/4

Tbn. 1/2

B. Tbn.

Tba

Timp.

Cym.

Guit. 1

Guit. 2

Sop solo

Alt solo

Ten solo *espress* *mf* She sees the earth not as we see it,

Bass solo

S. *pp* glad - ness of love known.

A. *pp* glad - ness of love known.

T. *pp* glad - ness of love known.

B. *pp* glad - ness of love known.

Vln I *trem.* *pp*

Vln II *trem.* *pp*

Vla *trem.* *pp*

Vc. *espress* *mp*

Db. *pizz* *p*

FL 1/2

FL 3/Picc

Ob. 1/2

Cl. 1/2

B. Cl.

Bsn 1/2

Cbss

Hn 1/2

Hn 3/4

Tpt 1/2

Tpt 3/4

Tbn. 1/2

B. Tbn.

Tba

Timp.

Cym.

S. D.

mp cresc

Guit. 1

p cresc mp cresc mf cresc f cresc

Guit. 2

p cresc mp cresc mf cresc f cresc

Sop solo

All solo

Ten solo

We who were not over-taken by love in the house of waiting.

Bass solo

S.

A.

T.

B.

Vln I

pp cresc

Vln II

pp cresc

Vla

pp cresc

Vc.

pizz

f cresc

Db.

p

Preview File Only