

Premiered at the 2010 Missouri Music Educators Association Conference
by the Nixa High School Chamber Choir in Nixa, Missouri.
Jason Huneycutt, director

The Divine Artist and His Creation

SSAATTBB Choir *a cappella*

Adapted from
Genesis 1:1-2:2 (NIV)

Joshua Chism
(b. 1987)

Recitativo, largo

Soprano *p*
A dark void, a deep ex - panse of emp - ti - ness.

Alto *p*
A dark void, a deep ex - panse of emp - ti - ness.

Tenor *p*
A dark void, a deep ex - panse of emp - ti - ness.

Bass *p*
A dark void, a deep ex - panse of emp - ti - ness.

²
S *mp*
Un - formed and o - pen, hol - low, bar - ren.

A *mp*
Un - formed and o - pen, hol - low, bar - ren.

T *mp*
Un - formed and o - pen, hol - low, bar - ren.

B *mp*
Un - formed and o - pen, hol - low, bar - ren.

Moderato

3

S *mf* No - thing, _____
No - thing, _____ no - thing but a

A *mp* No - thing, _____
No - thing, _____ no - thing but a

T *mp* No - thing, _____
No - thing, _____ no - thing but a

B *p* No - thing, _____
No - thing, _____ no - thing but a

6

S *f* *cresc.* *lunga* *mf*
spark _____ of light burn - ing deep, _____

A *f* *cresc.* *lunga* *mf*
spark of light burn - ing deep, _____

T *f* *cresc.* *lunga* *mf*
spark of light burn - ing deep, _____

B *f* *cresc.* *lunga* *mf*
spark of light burn - ing

II *cresc.* *f*

S burn - ing deep, burn - ing deep.

A burn - ing deep, burn - ing deep.

T burn - ing deep, burn - ing deep.

B deep, burn - ing deep, burn - ing deep.

Recitativo, largo

16 *mp*

S The hope of life. His hands as tools, hold - ing the

A The hope of life. His hands as tools, hold - ing the

T The hope of life. His hands as tools, hold - ing the

B The hope of life. His hands as tools, hold - ing the

17

S dust and clay. With on - ly His im - age. And He said, "Let there be

A dust and clay. With on - ly His im - age. And He said, "Let there be

T dust and clay. With on - ly His im - age.

B dust and clay. With on - ly His im - age.

Majestic ♩ = 120

19

S light."

A light."

T *mf* la la la la la la la la la la la la la la la la la la

B *mf* la la la la la la la la la la la la la la la la la la

25 *f*

S And the light was bright, Sep-a-rate from the dark, — so

A

T la la la la la la la la la la la la la la la la la la la

B la la la la la la la la la la la la la la la la la la la

30

S bas - ic. Per - fect. The bound-a-ries of the new-est — cre - a - tion.

A *f* Pull-ing

T la la la la la la la la la la la la la la la la la la la

B la la la la la la la la la la la la la la la la la la la

35

S

A

T

B

blue from blue, Sep-a-rat - ing the wa - ter from wa - ter. Form - ing two

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

40

S

A

T

B

The — sol - id dry-ness from the deep, green

fer-tile beds, thirst - y for life. — The — sol - id dry-ness from the deep, green

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

f

45

S lush - ness, the shapes of fruit. Sweet - ness - es from the mind of the

A lush - ness, the shapes of fruit. Sweet - ness - es from the mind of the

T la la la la la la la la la la la la la la la la la la la

B la la la la la la la la la la la la la la la la la la la

50

S *mp* One. — la la la la la la la la la la la la la la la

A *mp* One. — la la la la la la la la la la la la la la la

T la la la la la la

B *f* la la la la la He ig - nites the keep - ers

54

S
la la la la la la la la la la la la la la la la la la

A
la la la la la la la la la la la la la la la la la la

T
8

B
of the light. Burn-ing spheres of His pow - er, sym-bols and signals. The two Greats

59

S
la la la la la la la la la la la la la la la la la la

A
la la la la la la la la la la la la la la la la la la

T
8
f
And the deep-est of blue teem-ing with new life from the

B
gov - ern o - ver all. — And the deep-est of blue teem-ing with new life from the

64

S
la la la la la la la la la la la la la la la la la And the

A
la la la la la la la la la la la la la la la la la And the

T
8 art - ist. Paint - ing wings a - cross the ex - panse of the sky. —

B
art - ist. Paint - ing wings a - cross the ex - panse of the sky.

69

$\text{♩} = 66$ *molto rit.* *cresc.*

S
land _____ had liv - ing crea - tures. _____ And in His im - age, Man _____ came

A
cresc.
land _____ had liv - ing crea - tures. _____ And in His im - age, Man _____ came

T
8 _____ And in His im - age, Man _____ came _____

B
cresc.
_____ And in His im - age, Man _____ came _____

Slowly ♩ = 60

75 *fff* *mp*

S forth! Be fruit-ful and rule o-ver all.

A forth! Be fruit-ful and rule o-ver all.

T 8 forth! Be fruit-ful and rule o-ver all.

B *fff* *mp* *mp* forth! Be fruit-ful and rule o-ver all. And He was pleased be-cause

80 *mp*

S And on the fi-nal day He rests,

A *mp* com - plet-ed in their vast ar-ray,

T 8 *mp* Thus the heav-ens and the earth were

B it was — good.

Senza misura *

84 *decresc.* ***p***
 S And He rests, Oh,
 84 *decresc.* ***p***
 S 2 Oh,
decresc. ***p***
 A Oh,
 84 *decresc.* ***p***
 A 2 Oh,
decresc. ***p***
 T Oh,
 84 *decresc.* ***mp***
 T 2 A. B.
 And on the final day He rests, Thus the heavens and the earth are completed,
 B *decresc.* ***mp***
 Oh,

* Each singer chooses an order of the fragments A, B, or C different from the others in their section. They are to sing the fragments independently and expressively moving straight from one to the next without pause. Each voice is to repeat their three fragments over and over until the end of the section. The basses should maintain a steady drone. Each successive entrance (tenors, altos, and then sopranos) will be cued from the conductor.

88

S

S 2

A

A 2

T

T 2

B

A.

The di-vine — work — fin - ished,

A. B. C.

Pleased and proud, perfect and ho - ly, So ho - ly and in-fi-nite in ev-er-lasting love, The earth makes its be-gin - ning,

C.

He — blessed the seventh day,

Detailed description: This is a page of a musical score for a choral or vocal ensemble. It features seven staves labeled S, S 2, A, A 2, T, T 2, and B. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score begins at measure 88. The vocal parts (S, S 2, A, A 2, T, T 2) have long, sustained notes with ties across measures. The tenor part (T) has a melodic line with lyrics: 'Pleased and proud, perfect and ho - ly, So ho - ly and in-fi-nite in ev-er-lasting love, The earth makes its be-gin - ning,'. The tenor 2 part (T 2) has lyrics: 'He — blessed the seventh day,'. The bass part (B) has sustained notes. There are three boxed sections labeled A., B., and C. Section A. is a short melodic phrase for the A 2 part with lyrics 'The di-vine — work — fin - ished,'. Section B. is a melodic phrase for the T part. Section C. is a melodic phrase for the T 2 part.

91

S

S 2

A

A 2

T

T 2

B

A. B.

Thus the heav - ens and the earth are com - ple - ted, The sev - enth day, —

B. C.

In their vast ar - ray, And on the fin - al day He rests,

8

8

Detailed description: This is a page of a musical score for a SATB choir. The score is written in G major (one sharp) and 4/4 time. It begins at measure 91. The vocal parts are Soprano (S), Soprano 2 (S 2), Alto (A), Alto 2 (A 2), Tenor (T), Tenor 2 (T 2), and Bass (B). The Soprano and Soprano 2 parts feature long, sustained notes with a fermata. The Alto and Alto 2 parts have more active melodic lines. The Tenor and Tenor 2 parts are mostly sustained notes with a tremolo effect. The Bass part provides a harmonic foundation with sustained notes. The lyrics are: 'Thus the heav - ens and the earth are com - ple - ted, The sev - enth day, —' (Alto) and 'In their vast ar - ray, And on the fin - al day He rests,' (Alto 2). There are two boxed sections labeled A, B, and C. Section A is in the Alto part, section B is in the Alto 2 part, and section C is in the Alto 2 part. The piano accompaniment is indicated by a 'p' and an '8' on the Tenor and Tenor 2 staves.

94

S

A.

So ho - ly and in-fi-nite in ev-er-last-ing love,

94

S 2

A. B. C.

Pleased and proud, per-fect and ho - ly, The sev - enth day, — In their vast ar - ray,

A

C.

He — blessed the sev-enth day,

94

A 2

T

8

94

T 2

8

B

Detailed description: This is a page of a musical score for a SATB choir. The page is numbered 14 and titled "The Divine Artist and His Creation". It contains seven vocal staves: Soprano (S), Soprano 2 (S 2), Alto (A), Alto 2 (A 2), Tenor (T), Tenor 2 (T 2), and Bass (B). The music is in the key of D major (two sharps) and begins at measure 94. The Soprano part has a melodic line with a fermata over measures 94-95. The Soprano 2 part has three phrases labeled A, B, and C. The Alto part has a phrase labeled C. The Alto 2, Tenor, and Tenor 2 parts have a wavy line indicating a sustained or humming sound. The Bass part has a simple harmonic accompaniment with a fermata over measures 94-95. The lyrics are: "So ho - ly and in-fi-nite in ev-er-last-ing love," for Soprano; "Pleased and proud, per-fect and ho - ly, The sev - enth day, — In their vast ar - ray," for Soprano 2; and "He — blessed the sev-enth day," for Alto.

97 B. C.

S The earth makes its be - gin - ning, The di - vine work fin - ished,

S 2

A

A 2

T

T 2

B

8

8

Detailed description: This is a page of a musical score for a SATB choir. The score is written in G major (one sharp) and 4/4 time. It begins at measure 97. The vocal parts (Soprano, Soprano 2, Alto, Alto 2, Tenor, Tenor 2) are in treble clef, and the Bass part is in bass clef. The Soprano line features two phrases: 'B.' (beginning) and 'C.' (continuation). The lyrics are: 'The earth makes its be - gin - ning, The di - vine work fin - ished,'. The piano accompaniment consists of chords in the left hand, with some measures containing a '8' (octave) marking. The score is presented on a grand staff with seven staves.

101 * Sustain final note of fragment in all voices. [Conductor: allow moving parts to settle on final note.] *ppp* (short)

S

S 2

A

A 2

T

T 2

B

The image shows a musical score for seven voices: Soprano (S), Soprano 2 (S 2), Alto (A), Alto 2 (A 2), Tenor (T), Tenor 2 (T 2), and Bass (B). The score is for measure 101. Each voice part begins with a fermata over a note, followed by a final note with a fermata. The dynamics are marked *ppp*. The key signature has three sharps (F#, C#, G#). The Soprano part has a '(short)' marking. The Tenor and Bass parts have an '8' below the staff, indicating an octave. The conductor's instruction is to sustain the final note of the fragment in all voices and to allow moving parts to settle on the final note.