

Redeemed from the Fall

For Double Choir & Soloists with Violin, Bass Clarinet, Marimba & Organ

by

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## ABSTRACT

*Redeemed from the Fall* is a cantata in five movements for double choir SSAATTBB with Soprano and Baritone soloists and violin, bass clarinet, marimba, and organ. The work's approximate duration is 19 minutes. The text is derived from ancient and modern scriptures including the Bible, the Book of Mormon and the Book of Moses as contained in the Pearl of Great Price. The textual theme addresses the compelling narrative of the redemption of Adam and Eve after the Fall and expulsion from the Garden of Eden. The work begins with an instrumental overture, *In Sorrow*, inspired by the fallen state our first parents entered as consequence for partaking of the forbidden fruit. The second movement, *The First Angel*, is an aria for baritone accompanied by choir a cappella. It sets to music the words of an angel who appeared to Adam proclaiming that animal sacrifice is representative of the future atoning sacrifice of the Son of God. The central movement, *The Baptism of Adam*, is for soprano solo, choir (SSAA) and the ensemble. It depicts the miraculous events surrounding Adam's acceptance of the gospel covenant, with the Holy Spirit baptizing Adam by immersion in water. The subsequent a cappella chorus, *This Is the Plan of Salvation*, further explores the truth that salvation for Adam and Eve and all their posterity was prepared through Christ from the beginning. The full chorus and ensemble perform the finale, *Adam Fell*, declaring that the very purpose of the Fall was that all humans could know the joy of redemption through Christ.

## INSTRUMENTATION

Violin

Bass Clarinet

Marimba

Soprano Solo

Baritone Solo

Double Choir (SSAATTBB)

Organ

## TEXT

### I. In Sorrow

Genesis 3:16-17 (Instrumental)

*Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children... And unto Adam he said, Because thou hast... eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life.*

### II. The First Angel

Moses 5:6-8

*(Spoken) And after many days an angel of the Lord appeared unto Adam, saying: Why dost thou offer sacrifices unto the Lord? And Adam said unto him: I know not, save the Lord commanded me. And then the angel spake, saying:*

“This thing is a similitude of the sacrifice of the Only Begotten of the Father, which is full of grace and truth. Wherefore, thou shalt do all that thou doest in the name of the Son, and thou shalt repent and call upon God in the name of the Son forevermore.”

### III. The Baptism of Adam

Moses 6:64-65

And he was caught away by the Spirit of the Lord, and was carried down into the water, and was laid under the water, and was brought forth out of the water. And thus he was baptized, and the Spirit of God descended upon him, and thus he was born of the Spirit, and became quickened in the inner man.

### IV. This Is the Plan of Salvation

Moses 6:57, 62; 5:57; Mosiah 3:18; 2 Nephi 9:21

This is the plan of salvation unto all men, through the blood of the Only Begotten Son, who shall come in the meridian of time, even Jesus Christ, who was prepared from before the foundation of the world. Salvation was, and is, and is to come, in and through the atoning blood of Christ, the Lord Omnipotent. And he cometh into the world that he may save all men if they will hearken unto his voice; for behold, he suffereth the pains of all men, women, and children who belong to the family of Adam.

### V. Adam Fell

2 Nephi 2:25

Adam fell that we might be; and we are, that we might have joy.

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# REDEEMED FROM THE FALL

## I. In Sorrow

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Extremely Belabored ♩ = 40

The musical score is arranged for Violin, Bass Clarinet, Marimba, and Organ. It consists of three systems of staves. The first system includes staves for Violin, Bass Clarinet, Marimba (with 'soft mallets' instruction), and Organ (with 'Sw. +8' strings (soft)' and 'Pedal: all +16/32' only' instructions). The second system includes staves for Violin (Vln.), Bass Clarinet (B. Cl.), Marimba (Mrb.), and Organ (Org.). The third system includes staves for Violin (Vln.), Bass Clarinet (B. Cl.), Marimba (Mrb.), and Organ (Org.), with specific section markers 'A' and 'B' above the Violin and Bass Clarinet staves. Dynamics such as *p*, *sfz*, *mp*, *f*, *mf*, *cresc.*, and *ff* are used throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

18

Vln. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *f* *mf* *f* *mf* *f* *mf* *f*

B. Cl. *mf* molto espress.

Mrb. *mf* *mf* *sfz* *sfz* *sfz*

Org. *sfz*

23

Vln. *fp* *mf* *fp* *f*

B. Cl. *fp* *mp* *sfz* *fp* *f*

Mrb. *fp* *mp* *fp* *f*

Org. *fp* *mp* *fp* *f*

Gt. +8' solo reed (soft)

(cresc.) Sw.

D

Passionately

Vln. *f*

B. Cl. *f*

Mrb. *f*

Org. *f*

Gt. +8'/4/2' reeds/flutes

32 **E** Quiet yet insistent

Vln. *mp*

B. Cl. *mp*

Mrb. *mp* *mf* *mp* *mf* *mp* *mf*

Org. *p* *p*

Gt. + 8/2' flutes

Sw. + 8/2' strings

38 **rit. non dim.**

Vln. *mf* *mp* *sfz*

B. Cl. *sfz*

Mrb. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *sfz*

Org. *ff*

*Baritone speaking as narrator between movements:*  
 And after many days an angel of the Lord appeared unto Adam, saying:  
 "Why dost thou offer sacrifices unto the Lord?"  
 And Adam said unto him:  
 "I know not, save the Lord commanded me."  
 And then the angel spake, saying:



## II. The First Angel

With Hushed Rapture ♩ = 66

*mp mp mp mp mp*

Soprano Solo Ah Ah Ah Ah Ah

Baritone Solo *mp* *express.*  
This thing is a si - mil-i-tude, a si - mil-i-tude of the sa-crifice, the sac-ri-fice, of the

Soprano *p* mm...

Alto *p* mm...

Tenor *p* mm...

Bass *p* mm...

**8** *mp mp mp rit. a tempo cresc. mf rit.*

Sop. Ah Ah Ah Ah

Bar. On - ly, On - ly Be - got - ten, the On - ly Be - got - ten of the Fa - ther, which is full of grace, of grace, and truth.

S. *cresc. mf*

A. *cresc. mf*

T. *cresc. mf*

B. *cresc. mf*

**A** *a tempo mf mf mf mf mf mf*

Sop. Ah Ah Ah Ah Ah Ah

Bar. *mf*  
Where - fore, thou shalt do, do all that thou do - est in the name, the name of the

S. *p mf*

A. *p mf*

T. *p mf*

B. *mp mf*

23 *mp cresc.* *f rit.* **B** *a tempo mp* *mp*

Sop. Ah Ah Ah Ah

Bar. *cresc.* Son, the Son, and thou shalt re-pent, re-pent and call up-pon God, up-on

S. *cresc.* Ah Ah Ah *f subito p* *mf* mm.

A. *cresc.* Ah Ah Ah *f subito p* *mf* mm.

T. *cresc.* Ah Ah Ah *f subito p* *mf* mm.

B. *cresc.* Ah Ah Ah mm.

30 *mf* *mf* *mf* *cresc.* *f* **C** *p* *fp* *f*

Sop. Ah Ah Ah Ah Ah

Bar. *cresc.* God in the name, the name of the Son, the Son for ev-er more, for

S. *cresc.* Ah mm. *f* *p* *fp* *f*

A. *cresc.* Ah mm. *f* *p* *fp* *f*

T. *cresc.* Ah mm. *f* *p* *fp* *f*

B. *cresc.* Ah mm. *f* *p* *fp* *f*

38 *mf* *molto rit.* *p*

Sop. Ah Ah

Bar. ev-er more.

S. *mf* *p*

A. *mf* *p*

T. *mf* *p*

B. *mf* *p*

### III. The Baptism of Adam

Ecstatic ♩ = 100

Violin *mf*

Bass Clarinet  
Soft yarn mallets *mf*

Marimba  
*p cresc.* *mf* *mf*

Soprano Solo  
And he was

Soprano  
*mf*  
And he was

Alto  
*mf*  
And he was

Organ  
*mf* legato throughout

Sw. +8' flutes (R.H.)  
Gt. +8' solo reed (L.H.)  
Ped. +16  
Registration may be subtly altered ad lib. at any rehearsal letter



7

Vln. *mf*

B. Cl. *mf*

Mrb. *mf*

Sop.  
caught a - way \_\_\_\_\_  
by the Spir - it of the

S.  
caught a - way \_\_\_\_\_  
by the Spir - it of the Lord, \_\_\_\_\_

A.  
caught a - way \_\_\_\_\_  
by the Spir - it of the Lord, \_\_\_\_\_

Org. *mf*

13 A

Vln. *mf*

B. Cl. *mf*

Mrb. *f* *f* *p* *cresc.*

Sop. *non. dim.*  
Lord,

S. *non. dim.*

A. *non. dim.*

Org.



21

Vln.

B. Cl.

Mrb. *mf*

Sop. *mf*  
and was car - ried down

S. *mf*  
and was car - ried down in

A. *mf*  
and was car - ried down in

Org.

27

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

in - to the wa - ter.

to the wa - ter.

to the wa - ter.

*non. dim.*

*f*

*non. dim.*

*non. dim.*



34

B

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

*mf*

*mf*

*f* *p* *cresc.* *mf*

and was

and was

and was

41

Vln. *mf*

B. Cl. *mf*

Mrb. *f*

Sop. *mf*  
laid un - der the wa

S. *mf*  
laid un - der the wa - ter.

A. *mf*  
laid un - der the wa - ter.

Org. *f*

47

Vln. *mf*

B. Cl. *mf*

Mrb. *f* *f* *p* *cresc.*

Sop. *non. dim.*  
ter.

S. *non. dim.*

A. *non. dim.*

Org. *f*

C

55

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

*mf* and was brought forth

*mf* and was brought forth out

*mf* and was brought forth out



61

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

out of the wa-ter.

of the wa-ter.

of the wa-ter.

*non. dim.*

*f*

*non. dim.*

*non. dim.*

68 D

Vln. *mp* *cresc.*

B. Cl. *mp* *cresc.*

Mrb. *f* *p* *cresc.*

Sop.

S.

A.

Org.



75

Vln. *f* *mp* *cresc.*

B. Cl. *f* *mp* *cresc.*

Mrb. *f subito p* *cresc.* *mp* *mf* *cresc.*

Sop. *mp* *cresc.*  
And thus he was bap - tized.

S. *mp* *cresc.*  
And thus he was bap - tized.

A. *mp* *cresc.*  
And thus he was bap - tized.

Org.



81 E

Vln. *non. dim.*

B. Cl. *f* *mf*

Mrb. *f* *f* *f* *p* *cresc.* *mf*

Sop. *f* *f* *f* *p* *cresc.* *mf*

S. *f*

A. *f*

Org.



89

Vln.

B. Cl.

Mrb. *mf*

Sop. *mf*

S. *mf*

A. *mf*

Org.

the Spir - it of God de -

and the Spir - it of God de -

and the Spir - it of God de - scend -

95

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

scend ed up on him,

scend ed up on him,

ed up on him,

*non. dim.*

*f*

*non. dim.*

*non. dim.*



102

[F]

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

*mp* *cresc.* *f* *mf*

*mp* *cresc.* *f* *mf*

*f* *p* *cresc.* *mf* *f* *mf* *mf*

and

*mf*

and

*mf*

and thus

109

Vln. *mf*

B. Cl. *mf*

Mrb. *mf*

Sop. *mf*  
 thus he was born of the Spir - it,

S. *mf*  
 thus he was born of the Spir - it,

A. *mf*  
 he was born of the Spir -

Org. *mf*



115

Vln. *mf*

B. Cl. *mf*

Mrb. *f* *p* *cresc.*

Sop. *non. dim.*

S. *non. dim.*

A. *non. dim.*

Org. *mf*

G

122

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

*mf* and be - came quick - ened in

*mf* and be - came quick - ened in the

*mf* and be - came quick - ened



128

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

the in - ner man.

in - ner man.

in the in - ner man.

*non. dim.*

*non. dim.*

*non. dim.*

134 **H** rit.

The musical score consists of seven staves. The Violin staff (Vln.) begins with a whole note chord, followed by a whole note, and then a half note. The B. Clarinet staff (B. Cl.) follows a similar pattern with a whole note chord, a whole note, and a half note. The Maracas staff (Mrb.) features a rhythmic accompaniment of eighth notes, with dynamics *f*, *f*, *p* *cresc.*, and *mf non. dim.* indicated. The Soprano staff (Sop.) has a whole note chord. The Alto staff (A.) has a whole note chord. The Organ staff (Org.) has a rhythmic accompaniment of eighth notes, with dynamics *s* indicated. The bottom staff (bass) has a whole note chord.

Vln.

B. Cl.

Mrb.

Sop.

S.

A.

Org.

# IV. This Is the Plan of Salvation

With Profound Reverence ♩ = 80

*p mp mf f >mp f non. dim. f*

Soprano  
This, this, this is the plan, the plan of sal - va - tion, sal - va - tion

Alto  
This, this, this is the plan, the plan of sal - va - tion, sal - va - tion

Tenor  
This, this, this is the plan, the plan of sal - va - tion, sal - va - tion

Bass  
This, this, this is the plan, the plan of sal - va - tion, sal - va - tion

12

*mp mp f >p p <fp fp >p <mf p <mf p <mf*

S. un-to all men, through the blood, the blood, the blood of the On-ly Be-got-ten Son,

A. un-to all men, through the blood, the blood, the blood of the On-ly Be-got-ten Son,

T. un-to all men, through the blood, the blood, the blood of the On-ly Be-got-ten Son,

B. un-to all men, through the blood, the blood, the blood of the On-ly Be-got-ten Son,

22

*p p <fp f p <mf p <mf >p p mp mf*

S. who shall come in the me-rid-i-an of time, e-ven Je-sus, Je-sus, Je-sus, Je-sus

A. who shall come in the me-rid-i-an of time, e-ven Je-sus, Je-sus, Je-sus, Je-sus

T. who shall come in the me-rid-i-an of time, e-ven Je-sus, Je-sus, Je-sus, Je-sus

B. who shall come in the me-rid-i-an of time, e-ven Je-sus, Je-sus, Je-sus, Je-sus

33 *<f* *>mp* *fp* *fp* *mf* *>mp* **C** *a tempo*

S. Christ, who was pre - pared from be - fore the foun - da - tion of the world. Sal - va - tion was, and sal -

A. Christ, who was pre - pared from be - fore the foun - da - tion of the world. Sal - va - tion was, and

T. Christ, who was pre - pared from be - fore the foun - da - tion of the world. Sal - va - tion was, and

B. Christ, who was pre - pared from be - fore the foun - da - tion of the world. Sal - va - tion was, and

41 *fp* *f* *Meno mosso* ♩ = 70 *ff* *cresc.* *rit.* *sfz* *fff*

S. va - tion is, and is to come, in and through the a - ton - ing blood, in and through the a - ton - ing blood of Christ, the Lord, Christ, the Lord

A. and sal - va - tion is, and is to come, in and through the a - ton - ing blood, in and through the a - ton - ing blood of Christ, the Lord, Christ, the Lord

T. and sal - va - tion is, and is to come, in and through the a - ton - ing blood, in and through the a - ton - ing blood of Christ, the Lord, Christ, the Lord

B. and sal - va - tion is, and is to come, in and through the a - ton - ing blood, in and through the a - ton - ing blood of Christ, the Lord, Christ, the Lord

50 *f* *non. dim.* *mp* **E** *Tempo I* ♩ = 80 *f* *non. dim.* *f* *mp* *mp* *f* *p* *mp*

S. — Om - nip - o - tent. And he com - eth in - to the world that he may save, save all men

A. — Om - nip - o - tent. And he com - eth in - to the world that he may save, save all men

T. — Om - nip - o - tent. And he com - eth in - to the world that he may save, save all men

B. — Om - nip - o - tent. And he com - eth in - to the world that he may save, save all men

**F** they will heark - en un - to his voice. *fp* < *ff* **G** *f*

S. *mp* if they will heark - en un - to his voice, of all men,

A. *mp* if they will heark - en un - to his voice, of all men,

T. *mp* if they will heark - en un - to his voice, for be - hold, he suf - fer - eth the pains of all men, he

B. *mp* if they will heark - en un - to his voice, for be - hold, he suf - fer - eth the pains of all men, he

70 *f* *f* *rit.* *ff* **H** *p* a tempo

S. of all wo - men, of all chil - dren, who be - long

A. of all wo - men, of all chil - dren, n. who be - long.

T. suf - fer - eth the pains of all wo - men, he suf - fer - eth the pains of all chil - dren, who be - long

B. suf - fer - eth the pains of all wo - men, he suf - fer - eth the pains of all chil - dren, who be - long.

80 *mf* *f* *mp* *f* *p* *ff non. dim.*

S. to the fam - i - ly, the fam - i - ly of A - - - dam.

A. to the fam - i - ly, the fam - i - ly of A - - - dam.

T. to the fam - i - ly, the fam - i - ly of A - - - dam.

B. to the fam - i - ly, the fam - i - ly of A - - - dam.



V. Adam Fell

Momentously ♩ = 116

Violin *f* *mf*

Bass Cl. in B♭ *mf*

Marimba *mf* medium yarn mallets

Soprano

Alto

Tenor

Bass

Organ *p*  
Registration ad lib. throughout according to dynamics  
Ped. +16' throughout

7 **A**

Vln.

B. Cl.

Mrb.

S. *mf* A - dam

A. *mf* A - dam fell,

T. *mf* A - dam fell,

B. *mf* A - dam fell,

Org.

**B**

15

Vln. *cresc.* *f* *dim.*

B. Cl. *cresc.* *f* *dim.*

Mrb. *cresc.* *f* *dim.*

S. *fell.* A - dam fell,

A. A - dam fell,

T. A - dam fell, A - dam fell, A - dam fell

B. A - dam fell, A - dam

Org.

**C**

23

Vln. *mp* *mf* *p*

B. Cl. *mp*

Mrb. *mp* *mf p* *mf p* *mf p* *mf p* *mf p* *p* *mf p*

S. *mp* A - dam fell that we might be; *mp*

A. *p* A - dam fell (ooh) that *mp*

T. *mp* that we might be; *mp*

B. *p* fell (ooh) that *mp*

Org. *mp*

30 rit. **D** faster ♩ = 174

Vln. *mf*

B. Cl. *p* *mf*

Mrb. *f p fp fp fp fp*

S. *p* (ooh) *p*

A. *p* we might be; *mf* that we might be;

T. (ooh) *p* that we might be; *mf*

B. *p* we might be; *mf* that we might

Org. *mf*

**E**

Vln. *mf*

B. Cl. *mf*

Mrb. *p f p f p f p f p f*

S. *mf* that we might be;

A. *mf* that we might be; and we are;

T. that we might be; and we

B. be; that we might be;

Org. *mf*

42 rit.

Vln.

B. Cl.

Mrb.

S.

A.

T.

B.

Org.

**F** slower, tempo 1 ♩ = 116

48

Vln.

B. Cl.

Mrb.

S.

A.

T.

B.

Org.

55 **G**

Vln. *fp* *fp* *fp* *fp* *fp*

B. Cl. *sfz* *sfz* *sfz* *sfz* *sfz*

Mrb. *cresc.*

S. Joy! Joy! we are that

A. *mf* that we might have, *cresc.*

T. that we might, that we might, that we might, that we

B. *mf* that we might have, *cresc.* we are that

Org. *cresc.*

*sfz* *sfz* *sfz* *sfz* *sfz*

62 **H**

Vln. *fp* *mf* *fff* *mf*

B. Cl. *fp* *ff*

Mrb. *ff*

S. we might have joy! Joy!

A. that we might have joy! Joy!

T. might have joy! Joy!

B. we might have joy! Joy!

Org. *ff*

*sfz* *sfz* *sfz* *sfz* *sfz*

68

Vln. *fff* *mf* *fff*

B. Cl.

Mrb.

S. Joy!

A. Joy!

T. Joy!

B. Joy!

Org.

I

Vln. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

B. Cl.

Mrb. *ff*

S. Joy! that we might have joy! that we might have

A. Joy! that we might have joy! that we might have

T. A - dam fell, A - dam fell,

B. A - dam fell, A - dam fell,

Org. *ff*

79 J *rit.*

Vln. *mf* *ff* *mf* *ff* *mf* *ff* *non. dim.*

B. Cl. *fp* *ff* *non. dim.*

Mrb. *fp* *mf* *ff* *non. dim.*

S. *non. dim.*  
joy! that we might have joy!

A. *non. dim.*  
joy! that we might have joy!

T. *non. dim.*  
A - dam fell, Joy!

B. *non. dim.*  
A - dam fell, Joy!

Org. *fff* *non. dim.*