

SAUNDER
CHOI

TO IMAGINE
CREATION

for SATB chorus and orchestra

-FULL SCORE-

SAUNDER CHOI *music*



PROGRAM NOTES:

From the tranquil beauty of a motet to the dramatic intensity of an oratorio, and the modern harmonies of contemporary works, choral music has a unique ability to express powerful emotions and tell captivating stories.

Written for the 60th anniversary of the Choral Arts Society of Washington, I partnered with writer Brian Sonia-Wallace to craft a work that aligns with the organization's mission and vision: to reawaken the human capacity for awe through the power of choral music in a world where profound human experiences ignite shared passion and collective action.

To Imagine Creation, for SATB chorus and orchestra, celebrates the power of collective singing in underscoring narratives of resilience, strength, and empowerment. It highlights how the choral art form has been a vessel for unity and progress—a means to give voice to the voiceless, with each generation creating new stories with every note. At its core, this work is about the courage to imagine a future beyond the present, choosing to create something new despite uncertainty. It calls us to continue striving, singing, and transforming, no matter the challenges faced.

This work was commissioned through the generous support of Anne B. Keiser, Douglas M. Lapp, and Laura S. Pruitt. Amidst all the instability, this work premiered at the Kennedy Center on June 15, 2025.

TEXT:

To Imagine Creation

Brian Sonia-Wallace

Our voices rise
to blaze horizon's honey
from one dawn to the next
we see the future, open -

behind us stretch a sea of sages,
our ancestors still among us
remind us to trust that we are rising
toward the glow

where everyone
who's faced the silence
will sing
will sing at last
demanding more:

We are the song
and generations pass our lips
with every breath
we are our song:
an endless transformation, new stories
in every step. It takes courage to imagine
oneself incomplete, but enough
to face the mystery
till each heartache turns to majesty.
Bold enough to believe
beyond what exists.
Bold enough to imagine
creation.

Our voices sing
For those who cannot be heard
The dispossessed and nameless
Their power stolen and dreams unspoken

Our melodies hum
To heal each splintered soul
Draw halos above every heartbreak
Cry a breathless now, allow

our hands to do their quiet work,
Til we can no longer be quiet
and, when we can no longer be quiet,
we'll sing — we'll choose to sing.

INSTRUMENTATION:

2 Flutes (2nd doubling Piccolo)
2 Oboes
2 Clarinets in B \flat
2 Bassoons

4 Horns in F
3 Trumpets in B \flat
3 Trombones
Tuba

Timpani

Percussion (2 players):

I. Clash Cymbals, Suspended Cymbal, Triangle, Glockenspiel
II. Xylophone, Chimes, Mark Tree

Harp

Piano

SATB Chorus

Strings

Full Score in C

To Imagine Creation

Brian Sonia-Wallace

for SATB chorus and orchestra

Saunder Choi

Joyfully ♩ = 96

The musical score is arranged in systems for various instruments and voices. The instruments listed on the left are: Flute (1, 2), Oboe (1, 2), Clarinet in Bb (1, 2), Bassoon (1, 2), Horn in F (1, 2, 3, 4), Trumpet in Bb (1, 2, 3), Trombone (1, 2, 3), Tuba, Timpani, Percussion 1 (Tri., Xyl.), Percussion 2, Piano, Soprano, Alto, Tenor, Bass, Harp, Violin (1, 2), Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f*, *mp*, and *mf*, and performance instructions like *pizz.*, *arco*, *Glock.*, and *Tri.*. The score is divided into six measures, numbered 1 through 6 at the bottom. A large watermark 'PERUSAL SCORE' is overlaid diagonally across the page.

A

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

1 Cl. in Bb *mp*

2 Cl. in Bb *mp*

1 Bsn *p*

2 Bsn *mp*

1 Hn in F *mf*

2 Hn in F *mf*

1 Tpt in Bb

2 Tpt in Bb

3 Tpt in Bb

1 Tbn

2 Tbn

3 Tbn

Tba

1 Timp.

Perc. 1 *mp*

Perc. 2 *mf* *mp* *Mark Tree*

Pno *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Hp

1 Vln *mp* *unis.*

2 Vln *mp*

Vla *mp*

Vc. *mp* *pizz.* *arco*

D. B. *mp* *pizz.*

14 15 16 17 18 19

PREMIER GIGAL SCORE

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

1 Cl. in Bb *mf*

2 Cl. in Bb *mf*

1 Bsn *mp*

2 Bsn *mf*

1 Hn in F *mp warmly*

2 Hn in F *mf*

3 Hn in F *mf*

1 Tpt in Bb *mp warmly*

2 Tpt in Bb *mf*

3 Tpt in Bb *mf*

1 Tbn *mf*

2 Tbn *mf*

3 Tbn *mf*

Tba *mf*

Timp.

Perc. 1 [Sus. Cym.]

Perc. 2

Pno

S. an - ces - tors still a - mong us re - mind us to trust that we are ri - sing toward the

A. an - ces - tors still a - mong us re - mind us to trust that we are ri - sing toward the

T. an - ces - tors still a - mong us re - mind us to trust that we are ri - sing toward the

B. an - ces - tors still a - mong us re - mind us to trust that we are ri - sing toward the

Hp *mf*

1 Vln *sost.*

2 Vln *sost.*

Vla *sost.*

Vc. *arco*

D. B. *arco*

20 21 22 23 24 25

This page contains the musical score for measures 32 through 37. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn in F), Trumpet in Bb (Tpt in Bb), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Harp (Hp), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

The score features various musical notations including dynamics (poco f, mf, mp, cresc.), articulation (accents), and phrasing (slurs). The vocal parts (S., A., T., B.) include lyrics such as "will sing at last de-mand-ing" and "si-lence will sing will sing at last de-mand-ing". The piano part has a complex rhythmic pattern with many sixteenth notes. The harp part has a melodic line in the right hand. The string parts (Vln, Vla, Vc., D. B.) provide harmonic support with various articulations and dynamics.

Measure numbers 32, 33, 34, 35, 36, and 37 are indicated at the bottom of the page.

32

33

34

35

36

37

1 Fl.
2 Fl.
1 Ob.
2 Ob.
1 Cl. in Bb
2 Cl. in Bb
1 Bsn
2 Bsn
1 Hn in F
2 Hn in F
3 Hn in F
1 Tpt in Bb
2 Tpt in Bb
3 Tpt in Bb
1 Tbn.
2 Tbn.
3 Tbn.
Tba
Timp.
Perc. 1
Perc. 2
Pno
S.
A.
T.
B.
Hp
1 Vln
2 Vln
Vla
Vc.
D. B.

pass our lips with ev - 'ry breath, we are our song:... an end - less trans - for - ma - - - tion, new sto - ries in ev - 'ry step. It takes
pass our lips with ev - 'ry breath, we are our song:... we are our song: an end - less trans - for - ma - - - tion, new sto - ries in ev - 'ry step. It takes
pass our lips with ev - 'ry breath, we are our song:... we are our song: an end - less trans - for - ma - - - tion, new sto - ries in ev - 'ry step. It takes
pass our lips with ev - 'ry breath, we are our song:... we are our song: an end - less trans - for - ma - - - tion, new sto - ries in ev - 'ry step. It takes

43 44 45 46 47 48 49

1 Fl. *ppp, f*

2 Fl. *ppp, f*

1 Ob. *mf*

2 Ob. *mf*

1 Cl. in Bb

2 Cl. in Bb

1 Bsn *mf*

2 Bsn *mf*

1 Hn in F

2 Hn in F

3 Hn in F

1 Tpt in Bb

2 Tpt in Bb

3 Tpt in Bb

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

Tba

Timp.

Perc. 1 *Glock.* *mf*

Perc. 2

Pno *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Hp

1 Vln *mp*

2 Vln *mp*

Vla *mp*

Vc. *mp*

D. B. *mp* *pizz.*

50 51 52 53 54 55

1 Fl. *mf* 3 *f* *piu f*

2 Fl. *mf* 3 *f* *piu f*

1 Ob. *f* *piu f*

2 Ob. *f* *piu f*

1 Cl. in Bb *mf* 3 *f* *piu f*

2 Cl. in Bb *mf* 3 *f* *piu f*

1 Bsn *f* *piu f*

2 Bsn *f* *piu f*

1 Hn in F *mf* *poco f*

2 Hn in F *mf* *poco f*

3 Hn in F *mf* *poco f*

1 Tpt in Bb *mf* 3 *poco f*

2 Tpt in Bb *mf* 3 *poco f*

3 Tpt in Bb *mf* 3 *poco f*

1 Tbn *mf* *poco f*

2 Tbn *mf* *poco f*

3 Tbn *mf* *poco f*

Tba *mf* *poco f*

Timp. *poco f*

Perc. 1 *poco f* Cl. Cym. *f* Sus. Cym.

Perc. 2 *f*

Pno *poco f* *f*

S. *poco f* *f*

A. *poco f* *f*

T. *poco f* *f*

B. *poco f* *f*

Hp *mf* *poco f* *f*

1 Vln *mf* *poco f* *f*

2 Vln *mf* *poco f* *f*

Vla *mf* *poco f* *f*

Vc *mf* *poco f* *f*

D. B. *mf* *poco f* *f*

56 57 58 59 60 61 62

ma - jes - ty. Bold e - nough to be - lieve be - yond what e - xists. Bold e - nough to i - ma - gine cre - a - - - - tion.

D

1 Fl. *f* *meno f*

2 Fl. *f* *meno f*

1 Ob. *f* *meno f*

2 Ob. *f* *meno f*

1 Cl. in Bb *f* *meno f*

2 Cl. in Bb *f* *meno f*

1 Bsn *f* *meno f*

2 Bsn *f* *meno f*

1 Hn in F *mf*

2 Hn in F *mf*

3 Hn in F *mf*

1 Tpt in Bb *mp* *st. mute*

2 Tpt in Bb *mp* *st. mute*

3 Tpt in Bb *mp* *st. mute*

1 Tbn. *mp* *st. mute*

2 Tbn. *mp* *st. mute*

3 Tbn. *mp* *st. mute*

Tba. *mp* *st. mute*

Timp.

Perc. 1 *Tri.* *poco f* *dim.* *mf*

Perc. 2 *Xyl.* *f* *mf*

Pno. *f* *mf*

S. *poco f* *mf*
Our voi - ces rise! We are the

A. *poco f* *mf*
Our voi - ces rise! We are the

T. *poco f*
We are the song!

B. *poco f*
We are the song!

Hp. *f* *mf*

1 Vln. *unis.* *f* *mf*

2 Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *pizz.* *mf*

D. B. *f* *mf*

63 64 65 66 67 68

1 Fl. *mf* 3

2 Fl. *mf* 3

1 Ob. *mf* 3

2 Ob. *mf* 3

1 Cl. in Bb *mf* 3

2 Cl. in Bb

1 Bsn *mf*

2 Bsn *mf*

1 Hn in F *mp*

2 Hn in F *mp*

3 Hn in F

1 Tpt in Bb

2 Tpt in Bb

3 Tpt in Bb

1 Tbn. *mp* st. mute

2 Tbn. *mp* st. mute

3 Tbn.

Tba

Timp. *mf*

Perc. 1 [Sus. Cym.] *p* *mf*

Perc. 2

Pno *mf*

S. *mf*
 ha - los a - bove ev - 'ry heart - break. Cry a breath - less now, al - low our hands to do their qu - iet work 'till we can no lon - ger be

A. *mf*
 ha - los a - bove ev - 'ry heart - break. Cry a breath - less now, al - low our hands to do their qu - iet work 'till we can no lon - ger be

T. *mf*
 ha - los a - bove ev - 'ry heart - break. Cry a breath - less now, al - low our hands to do their qu - iet work 'till we can no lon - ger be

B. *mf*
 ha - los a - bove ev - 'ry heart - break. Cry a breath - less now, al - low our hands to do their qu - iet work 'till we can no lon - ger be

Hp

1 Vln *mf*

2 Vln *mf*

Vla *mf*

Vc. *mf*

D. B. *mf*

85 86 87 88 89 90 91 92 93

1 Fl. *mf* *poco f* *f* *Picc.*

2 Fl. *mf* *poco f*

1 Ob. *poco f* *cresc.*

2 Ob. *poco f* *cresc.*

1 Cl. in Bb *mf* *poco f* *cresc.*

2 Cl. in Bb *mf* *poco f* *cresc.*

1 Bsn. *poco f* *cresc.*

2 Bsn. *poco f* *cresc.*

1 Hn in F

2 Hn in F

3 Hn in F

1 Tpt in Bb *mf* *open* *fp* *poco f*

2 Tpt in Bb *mf* *open* *fp* *poco f*

3 Tpt in Bb *mf* *open* *fp* *poco f*

1 Tbn. *open* *mf* *poco f*

2 Tbn. *open* *mf* *poco f*

3 Tbn. *mf* *poco f*

Tba. *mf* *poco f*

Timp. *mf* *poco f*

Perc. 1

Perc. 2 *[Xyl.]*

Pno. *poco f* *fp* *poco f*

S. *mf* *fp* *poco f*

A. *mf* *fp* *poco f*

T. *mf* *fp* *poco f*

B. *mf* *fp* *poco f*

Hp. *poco f*

1 Vln. *poco f*

2 Vln. *poco f*

Vla. *poco f*

Vc. *poco f*

D. B. *poco f*

qu - iet. And when we can no lon - ger be qui - et, we'll sing, we'll choose to

qu - iet. And when we can no lon - ger be qui - et, we'll sing, we'll choose to

qu - iet. And when we can no lon - ger be qui - et, we'll sing, we'll choose to

qu - iet. And when we can no lon - ger be qui - et, we'll sing, we'll choose to

This page contains a full orchestral score for the piece 'To Imagine Creation- Full Score in C'. The score is arranged in a standard format with multiple staves for each instrument and voice part. The instruments listed include Flute 1, Piccolo, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1, 2, and 4, Trumpet in Bb 1, 2, and 3, Trombone 1, 2, and 3, Tuba, Timpani, Percussion 1 and 2, Piano, Strings (Violin 1 and 2, Viola, Violoncello, and Double Bass), and a vocal ensemble consisting of Soprano, Alto, Tenor, and Bass. The vocal parts have lyrics: 'pass our lips with ev - 'ry breath, we are our song: an end - less trans - for - ma - - - tion, new sto - ries in ev - 'ry'. The score includes various musical notations such as dynamics (e.g., *fp*, *f*, *piu f*), articulation (accents, slurs), and performance instructions (e.g., *div.*, *unis.*). The page is numbered 110 through 115 at the bottom.

molto rall.

1 FL. *f* *piu f* *ff* 6 6 6 *fff*

2 FL. *f* *piu f* *ff* 6 6 6 *fff*

1 Ob. *mf* *f* *piu f* *ff* 3 3 3 *fff*

2 Ob. *mf* *f* *piu f* *ff* 3 3 3 *fff*

1 Cl. in Bb *mf* *f* *piu f* *ff* 6 6 6 *fff*

2 Cl. in Bb *mf* *f* *piu f* *ff* 6 6 6 *fff*

1 Bsn. *mf* *f* *piu f* *ff* *fff*

2 Bsn. *mf* *f* *piu f* *ff* *fff*

1 Hn in F *mf* *piu f* *ff* 3 a2 3 3 *fff*

2 Hn in F *mf* *piu f* *ff* 3 a2 3 3 *fff*

4 Hn in F *mf* *piu f* *ff* 3 a2 3 3 *fff*

1 Tpt in Bb *mf* *piu f* *fp* 3 *ff* 3 *fff*

2 Tpt in Bb *mf* *piu f* *fp* 3 *ff* 3 *fff*

3 Tpt in Bb *mf* *piu f* *fp* 3 *ff* 3 *fff*

1 Tbn. *mf* *piu f* *ff* *fff*

2 Tbn. *mf* *piu f* *ff* *fff*

3 Tbn. *mf* *piu f* *ff* *fff*

Tba. *mf* *piu f* *ff* *fff*

Timp. *mf* *piu f* *ff* *fff*

Perc. 1 *mf* *Cl. Cym.* *ff* *fff*

Perc. 2 *Xyl.* *mf* *f* *ff* *fff*

Pno. *mf* *f* *ff* *fff*

S. *mf* *f* *ff* *fff*

A. *mf* *f* *ff* *fff*

T. *mf* *f* *ff* *fff*

B. *mf* *f* *ff* *fff*

Hp. *mf* *f* *ff* *fff*

1 Vln. *mf* *f* *ff* *fff*

2 Vln. *mf* *f* *ff* *fff*

Vla. *mf* *un.* *f* *ff* *fff*

Vc. *mf* *un.* *f* *ff* *fff*

D. B. *mf* *arco* *f* *ff* *fff*

134 135 136 137 138 139

tion. I - ma - gine cre - a - tion!

tion. I - ma - gine cre - a - tion!

tion. I - ma - gine cre - a - tion!

tion. I - ma - gine cre - a - tion!

tion. I - ma - gine cre - a - tion!

div. unis.

div. unis.

un.

div. unis.

ff