

Resurgam

Soli, Chorus and Orchestra

Henry Hadley

Oliver Ditson Company

Boston

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Resurgam

For Soli, Chorus and Orchestra

Text by

Louise Ayres Garnett

Music by

Henry Hadley

Opus 98



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SOLO VOICES: SOPRANO, ALTO, TENOR AND BASS

TIME OF PERFORMANCE: ABOUT ONE HOUR AND A HALF

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TO THE
MEMORY OF MY DEAR FATHER

2/17/32 11:00 AM B135

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Resurgam

PART I — BIRTH

No. 1 — *Out of the dust Thou hast raised me*

OUT of the dust Thou hast raised
me, God of the living;
Out of the dust Thou hast raised me,
and brought me to the light of the
morning.
Mine eyes are full of the wonders of
creation,
And my spirit leaps within me.
I behold Thy glory lifted into moun-
tains,
Thy kindness deepened into valleys,
Thy hospitable mercies poured unmeas-
ured in the seas.
In plenteous ways thou hast devised the
telling of Thy dreams,
Entreating beauty from the clay,
And quickening man from out his dusty
silence.
Thou floatest flakes of color in the air,
and, breathing on them,
Wingest them to life;

Thou callest forth the dazed leviathan
up from the watery reaches,
And summonest vasty creatures who
come lumbering past,
Astonished at their being.
Who am I, Lord of Creation, that Thou
shouldst think upon me?
Beside a mountain or a soaring bird,
what am I that Thou shouldst give
me place?

I can praise Thee, O my God!
I can praise Thee to the summit of my
singing;
With the flesh of me, with the breath
of me, with the height of me!
Increase my stature until I pass the oak
and glimpse the towers of heaven!
With the waters of gratitude I brim my
cup and pour it at Thy feet;
For thou hast shared the gift of life, and
my spirit sings within me!

No. 2 — *Love supreme and light of light*

Love supreme and light of light,
All creation's very God,
Who hast summoned man from sleep,
Raised him living from the sod:
Thou who gavest life to me,
Take the gift I bring to Thee.

Valley-deepened is my heart,
Greenly decked with gratitude;
Mountain-lifted is my soul,
Striving toward infinitude.
With the dawn of waking things
Mounts the song my spirit sings.

Resurgam

As the waters of the earth
Spread the reaches of my thought,
Where with white and swelling sails
Ride the dreams my hope has wrought.
Out of silence into birth
Thou hast brought me, God, to earth.

To Thy use I consecrate
This, my being's sacred cup,
And to Thee, O Lord of Birth,
Joyously I lift it up.
Make me pleasing in Thy sight,
O God of love and light of light.

INTERLUDE — SCHERZO

No. 3 — *Over the hills of the sky they come dancing*

Over the hills of the sky they come
dancing,
Children—Children!
Their feet are white as water-lilies,
Staining the night with petals of snow.
Their hair throws nets of beauty to the
moon,
Catching a tangle of stars.
The bells of heaven are in their laughter,
And they ring, ring, ring,
Ring till all the skyey casements open,
Open to their chiming.

Play, children!
Play your fleetest!
Play in a passion of joy
On the hills of delight!
Join your hands as you frolic
And make a garland of gladness.
Circle around and around and around,
Till planets speed their spinning
In airy rivalry.
And find a baby-angel,
His wings still moist with blossoming,
And dance about him,
Singing as you go:

*Ring-a-ring-a-rosie,
Pocketful o' posie.
We have found an angel-boy,
Caught him in a loop of joy,
Wings a-shimmering,
Smile a-glimmering,
Digging toes
In clouds of rose.
See him shake his chubby fist,
Dimpled where it has been kissed!
Ring-a-ring-a-rosie,
Pocketful o' posie,
We have found an angel-boy,
Caught him in a loop of joy.*

Dance, children!
Dance in the sun!
Fling your hearts like balls in the air
And catch with eager hands!
Run through the heavenly orchard,
And gather the golden fruits!
See the baby-angel,
His pretty wings a-quiver;
He has seized a yellow apple,
And tossed it with his might.
Over it rolls,

Resurgam

Down, down, down—
The children plunge after it,
Laughing and shouting,
Shouting and laughing,
The children plunge after it,
The baby-angel, unafraid,
Trying out his wings.
Down to earth
In a flock they go tumbling,

And the earth-folk,
Seeing the golden fruit,
Think a star is falling.

Haste, children!
Haste with runaway footsteps!
Find your yellow plaything
And hurry back to heaven!

PART II — *LIFE*

No. 4 — *Into the noon of labor I go forth*

Into the noon of labor I go forth that I
may reap my destiny.
Sorrow is my lot, and labor my achievement,
The beauty of God's handiwork my
compensation.
Something within me rushes like a fountain
and urges me to joy;
Sorrow is as beauty, and labor as reward.
Thou art become a greater God, O God,
because of mine endeavor.
Listen through mine ears, Thou of my
singing sanctuary,

Listen through mine ears, that I hear
Thy silent music;
Look through mine eyes, that I vision
the unseen;
Speak through my lips that I utter words
of gladness.
Walk Thou with me, work Thou
through me,
That I may make Thee manifest in all
my ways.
I will praise Thee, God, praise Thee
with the labor of my hands
And with the service of my spirit!

No. 5 — *I know my fires consume too fast*

I know my fires consume too fast,
I know that soon they will have passed,
But oh, the joy of mounting flame,
The gift of warmth to those who came.
Burn, my spirit, in the blast!
These bones to ash must turn at last,
So light the world in beauty's name!
Grief, I have climbed thy heights;

Joy, I have seen thy face;
Work, I have proved thy rights;
Love, I have run thy race;
Youth, I have flown thy kites;
Age, I have learned thy pace.
Each is a friend to me,
True without end to me,
Each doth extend to me
Knowledge and grace.

Resurgam

PART III — DEATH

No. 6— *Into the valley-land my feet descend*

Into the valley-land my feet descend,
and man may not go with me;
But Thou, O God, companion me in
love that I be unafraid.

The dream of death has flowered in my
soul and sounds of earth fall dimly on
my ears.

Slowly the sun goes westering in the
hills, and the crimson pageant of my
passing hour

Flames in their deeps and moves across
the sky.

Something within me reaches back to
birth and fills me with exulting.

As the waters of a river, sweep the won-
ders of creation through my being,
And birth and death are so inseparate I
know not each from each.

And yet a mighty fearing falls upon me.
Shadows descend and blur the crimson
hills.

A wind flung from a womb of ice
Blows from the shores of nothingness.
The shadows shed their shoes of stealth;
They run in naked swiftness from the
hills

Calling the hosts of darkness.

The winds sing a song of fury,
The winds arise and shout their passion
down the world.

Drained in a pitiless draught
Are the splendors of the skies.
Towers of cypress touch the heights;

Yea, in a battlement of gloom
The towers of cypress overwhelm the
heavens.

My peace is perished,
My dreams are fallen from me.
Into the night no planet speeds its glory;
The stars are drowned.
Loneiy the hulk of a broken moon
Lifts its bloody sail.

Why hast Thou hidden Thyself,
O God?

Why hast Thou turned Thy face aside
And burdened me with night?

Where is my dream of death,
And where its sanctuary?
The heat of hell assails me;
I am consumed in bitterness and pain.
Reveal Thyself, O unforgetting Spirit!
Unfold Thyself that I may be enshrined
In the beauty of Thy presence.

Drive forth this mocking counterfeit of
Death,
For it is Thou who art my Death, O
living God,
It is Thou who art my Death, and only
Thou!

My fearing passes from me:
As a heavy mantle falling from tired
shoulders,

My fearing slips away.
Thou hast heard my cry, O Great Be-
stower!

Resurgam

Thou hast heard my cry, Thou hast
 lifted me up,
Thou hast delivered me.
Candles are set at my feet that I be not
 lost forever.
The blight of darkness is resolved into
 tranquil eventide.

Now does the hush of night lie purple
 on the hills.
The moon walks softly in a trance of
 sleep;
Her whiteness cools the passion of the
 skies.
I hang my quiet lute upon her curve

And let the night winds chant my
 requiem.

Waters of peace arise and drift me down
 the spaciousness of silence and of
 song;

God lights His solemn watch-fires over-
 head to keep the vigil of man's mys-
 tery.

In the triumph of surrender I take Thy
 gift of sleep.

Lean low, Thou Shepherd of my
 dreams; lean low to meet me as I lift
 on high

The chalice of my dying.

No. 7 — *When sleeping shall my eyelids close*

When sleeping shall my eyelids close
And I must lay me down at last,
Perils of doubt through which I passed
Shall drift away as twilight goes.
Visions of tasks I should have done,
Passion of grief for deeds of wrong,
All shall merge in the evening song
That marks the setting of my sun.

Song of my passing, song of dust,
Thrown to the winds that swept it hence!
Mortal longing for Why and Whence
Into the urn of silence thrust!
Who shall fathom, in asking why,

The pomp and purpose of man's re-
 nown?

He only knows, when he lays him down,
It was good to live, it is good to die.

Sweet is the music in my ears
That croons the song of life and death.
A prayer of praise with my last breath
I send to Him who spent my years.
Back of the hills where night is deep,
Splendidly sinks my setting sun.
Receive me, God; my day is done;
I only know that I must sleep.

Resurgam

PART IV — RE-BIRTH

No. 8 — *I slept, and now I wake again*

I slept, and now I wake again.
O waking past my dreaming!
O Love Imperious that has called me
forth from out my valley's shadow!
I feel my spirit stir and half awake,
Then look in bright bewilderment at
dawn.

A mighty whirlwind, breath of the liv-
ing God,
Sweeps from beyond the barricades of
night and stooping low
Lifts me from out my dust and sets me
free.
I feel the Power that moors me to Itself;
That keeps the rhythmic pattern of the
stars;

That spins, like a fiery plaything in the
air,
The Earth that was my home.
In the beginning I looked upon crea-
tion,
And my heart grew great within me.
Now that I look upon a life renewed,
And know that man is born again,
My heart is as a forest treed with won-
der,
The cymbals of my joyance make a stir-
ring sound,
My singing shakes the day.
Yea, as the new-born plants sang in ec-
stasy,
So sing the voices of my thankfulness.

No. 9 — *I praise Thee!*

I praise Thee!
I glorify Thee!
My spirit on its summit shouts Thy
name!
Thou art the Singer, man Thy song,
And yet, because Thou art the source
of all my being's music,
I dare to lift my voice and sing of Thee.

O Singer, Who hast sent me forth,
I am returned to Thee!
Home to the voice that sang me,
Home to the breath of birth,
Home to the bells that rang me
From heavenly heights to earth,
Home to the hand that wrought me,
Home to the primal sod,
Home to the mind that thought me,
Home to the breast of God.

RESURGAM

Part I-Birth

No. 1. OUT OF THE DUST

LOUISE AYRES GARNETT

Chorus

HENRY HADLEY, Op. 98

PIANO

Andante misterioso *Strings pizzicato*

Wood *Horns*

rit.

SOPRANO

p *3*

Out of the dust Thou hast raised me, God of the liv-ing;

ALTO

p *3*

Out of the dust Thou hast raised me, God of the liv-ing;

TENOR

p *3*

Out of the dust Thou hast raised me, God of the liv-ing;

BASS

p *3*

Out of the dust Thou hast raised me, God of the liv-ing;

a tempo

mf ³
 Out of the dust Thou hast raised me, and brought me, and brought me—
mf ³
 Out of the dust Thou hast raised me, and brought me
mf ³
 Out of the dust Thou hast raised me, and brought, and brought me—
mf ³
 Out of the dust Thou hast raised me, and brought,— and brought me

f to the light of the morn - ing. *p* Mine eyes are full—
f to the light of the morn - ing.
f to the light of the morn - ing. *p* Mine
f to the light of the morn - ing.

f *p* *Oboe*

of the won-ders of cre - a - - tion,

eyes are full of the won-ders of cre-a - tion, And my spir-it laughs.

And my

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with a triplet of eighth notes and lyrics 'of the won-ders of cre - a - - tion,'. Below it is a piano accompaniment. The second system continues the vocal line with lyrics 'eyes are full of the won-ders of cre-a - tion, And my spir-it laughs.' and 'And my'. The piano accompaniment continues with chords and melodic lines.

I be - hold Thy glo - - ry lift-ed in - to

I - be - hold Thy glo - - ry lift - ed in - to

with-in me. I be - hold Thy glo - ry lift - ed in - to

spir - it laughs with-in me. I - be - hold Thy glo - ry lift - ed in - to

Detailed description: This system contains the second and third systems of the musical score. The top system has lyrics 'I be - hold Thy glo - - ry lift-ed in - to'. The second system has lyrics 'I - be - hold Thy glo - - ry lift - ed in - to'. The third system has lyrics 'with-in me. I be - hold Thy glo - ry lift - ed in - to'. The fourth system has lyrics 'spir - it laughs with-in me. I - be - hold Thy glo - ry lift - ed in - to'. The piano accompaniment features dynamic markings like *p* and *f* and includes a fermata over a chord.

moun - tains, Thy kind-ness deep - en'd, deep-end in - to val - leys,
 moun - tains, Thy kind-ness deep - en'd, deep-end in - to val - leys,
 moun - tains, Thy kind-ness deep - en'd in - to val-leys,
 moun - tains, Thy kind-ness deep - en'd in - to val-leys,

p *cresc.* *p* *cresc.* *p* *cresc.*

Thy hos-pi - ta-ble mer - cies pour'd un - meas-ured in the
 Thy hos-pi - ta-ble mer - cies pour'd un - meas - ured in the
 Thy hos-pi - ta-ble mer - cies pour'd un - meas - ured in the
 Thy hos-pi - ta-ble mer - cies pour'd un - meas - ured in the

mf *mf* *mf* *mf*

p
seas.

p
seas.

p
seas.

p
seas.

mf
3 3 3 3

In plen-teous ways Thou hast de-vised the tell-ing of Thy

p

p

mf
3 3 3 3

En-treat-ing beau-ty from the clay, _____

mf
3 3 3 3

En-treat-ing beau-ty from the clay, _____

beau - ty from the

mf
3 3 3 3

En-treat-ing beau-ty from the

dreams,

p

cresc.

f

And quick-'ning man from out his dust - - y si-lence.

f

clay, And quick-'ning man from out his dust - - y si-lence.

f

clay, And quick-'ning man from out his dust - - y si-lence.

f

And quick-'ning man from out his dust - y si-lence.

Poco con moto

p

Thou float - est flakes of

Poco con moto

p

p

and, breath - ing on them, Wing - est them to

col - or in the air,

This system contains the first two measures of the piece. The vocal line starts with a rest, followed by the lyrics 'and, breath - ing on them, Wing - est them to'. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The piano part includes a series of triplet eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

This block shows the piano accompaniment for the first system. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note accompaniment. The music is in a key of one sharp (F#).

life:

p

Thou call - est forth — the dazed le -

Thou call - est forth — the dazed le -

This system contains the next two measures. The vocal line begins with the word 'life:' followed by a rest, then 'Thou call - est forth — the dazed le -'. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand.

This block shows the piano accompaniment for the second system. The right hand features a melodic line with some chromaticism, while the left hand maintains the eighth-note accompaniment. The music is in a key of one sharp (F#).

p

vi - a - than up from the wa - ter - y reach - es, And

vi - a - than up from the wa - ter - y reach - es, And

This system contains the final two measures. The vocal line concludes with 'vi - a - than up from the wa - ter - y reach - es, And'. The piano accompaniment features a final chord in the right hand and a few notes in the left hand.

This block shows the piano accompaniment for the third system. The right hand plays a final melodic phrase, and the left hand plays a few final notes. The music is in a key of one sharp (F#).

cresc.

sum-mon-est vast-y crea- tures who come lum- ber-ing past, As-

sum-mon-est vast-y crea- tures who come lum- ber-ing past, As-

p *cresc.*

f

ton- ish'd at their be-ing.

ton- ish'd at their be-ing.

f

***CHORUS I. II.**
Piu moto

ff

Who am I, Lord of Cre- a- tion, that Thou shouldst think up- on —

Who am I, Lord of Cre- a- tion, that Thou shouldst think up- on

Who am I, Lord of Cre- a- tion, that Thou shouldst think up- on —

Who am I, Lord of Cre- a- tion, that Thou shouldst think up- on —

ff

*If a Solo Chorus of at least 12 sopranos, 10 altos, 8 tenors and 8 basses is available this Solo Chorus could sing the part of the Second Chorus whenever this Chorus is divided. 74342-140

CHORUS I

I

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

CHORUS II

II

me? Be-side a moun-tain,

me? Be-side a moun-tain,

me? Be-side a moun-tain,

me? Be-side a moun-tain,

Piano accompaniment for the choruses, showing a flowing arpeggiated pattern in the left hand and block chords in the right hand.

Più lento

I

soar - ing bird, what am I that Thou shouldst give me place?

soar - ing bird, what am I that Thou shouldst give— me place?

soar - ing bird, what am I that Thou shouldst give me place?

soar - ing bird, what am I that Thou shouldst give me place?

Più lento

II

ff what am I that Thou shouldst give me place?

ff what am I that Thou shouldst give me place?

ff what am I that Thou shouldst give me place?

ff what am I that Thou shouldst give me place?

what am I that Thou shouldst give me place?

Più lento

f

ff *Con moto*

I can praise Thee, O my

I can praise Thee, O my

I can praise Thee, O my

I can praise Thee, O my

Con moto

Con moto

Con moto

mf *ff* *Con moto*

ff

I

God! — I can praise Thee,

God! — I can praise Thee,

God! — I can praise Thee,

God! — I can praise Thee,

ff

II

I can praise Thee, — O my God! I can

I can praise Thee, — O my God! I can

I can praise Thee, — O my God! I can

I can praise Thee, — O my God! I can

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and melodic lines, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The music is in a major key with three sharps (F#, C#, G#) and a 4/4 time signature. The dynamic marking is *ff* (fortissimo).

I

to the sum-mit of my

to the sum-mit of my

II

praise ————— Thee, O my God,

praise ————— Thee, O my God,

praise ————— Thee, O my God,

praise ————— Thee, O my God,

praise ————— Thee, O my God,

praise ————— Thee, O my God,

praise ————— Thee, O my God,

I

With the flesh of me, with the breath of me,
sing - ing; With the flesh of me, with the breath of me,
With the flesh of me, with the
sing - ing; With the flesh of me, with the

II

to the sum-mit of my sing - ing; With the flesh and
With the flesh and
to the sum-mit of my sing - ing; With the flesh and
With the flesh and

f *ff* *ff* *ff* *f* *ff* *ff*

I

— with the height of me! In-crease my
 — with the height of me! In - crease my
 breath of me, with the height of me! In - crease my stat - ure e - ven as the
 breath of me, with the height of me! In - crease my stat - ure as the

II

breath of me, with the height of me! In-crease my
 breath of me, with the height of me! In - crease my
 breath of me, with the height of me! In - crease my stat - ure, stat - ure as the
 breath of me, with the height of me! In - crease my stat - ure as the

Piano Accompaniment

breath of me, with the height of me! In-crease my stat - ure as the

mf *cresc.*

stat - ure, in - crease my stat - ure un - til I

stat - ure, in - crease my stat - ure un - til I

oaks, in-crease my stat - ure till I

oaks, in - crease my stat - ure till I

cresc.

cresc.

cresc.

cresc.

stat - ure, in - crease my stat - ure till I

stat - ure, in - crease my stat - ure till I

oaks, in - crease my stat-ure

oaks, in - crease my stat-ure

cresc.

cresc.

cresc.

cresc.

ff *p* *cresc.*

3

3

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

till I pass the oak and glimpse the tow'rs of heav'n! *ff*

till I pass the oak and glimpse the tow'rs of heav'n! *ff*

till I pass the oak and glimpse the tow'rs of heav'n! *ff*

till I pass the oak and glimpse the tow'rs of heav'n! *ff*

Più moderato
meno mosso
f

I

With the wa-ters of
f
With the wa-ters of
f
With the wa-ters of
f
With the wa-ters of
f

Più moderato
meno mosso
f

II

With the
f
With the
f
With the
f
With the
f

Più moderato
meno mosso
f

ff
rit.
f

grat - i-tude I brim my cup, I brim-my_

grat - i-tude I brim my cup, I brim my cup,

grat - i-tude I brim my cup, I brim-my_

grat - i-tude I brim my cup, I brim my cup,

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

cup, I brim my cup and pour it at Thy feet; For

I brim my cup and pour it at Thy feet; For

cup, I brim my cup and pour it at Thy feet; For

I brim my cup and pour it at Thy feet, Thy feet; For

my cup and pour it at Thy feet;

my cup and pour it at Thy feet;

my cup and pour it at Thy feet;

my cup and pour it at Thy feet;

ff

Thou hast shared the gift of life, and my spir - it sings, —

Thou hast shared the gift of life, and my spir - it sings, —

Thou hast shared the gift of life, and my spir - it sings, —

Thou hast shared the gift of life, and my spir - it sings, —

ff For Thou hast shared the gift of life, —

ff For Thou hast shared the gift of life, —

ff For Thou hast shared the gift of life, —

ff For Thou hast shared the gift of life, —

For Thou hast shared the gift of life, —

f

cresc. *ff*

sings, — my spir - it sings, my spir - it

cresc. *ff*

sings, — my spir - it sings, my spir-it sings with

cresc. *ff*

sings, — my spir - it sings, my spir-it sings with

cresc. *ff*

sings, — my spir - it sings, my spir-it sings with

f *ff*

sings, — sings, — my spir - it

f *ff*

sings, — sings, — my spir-it sings,

f *ff*

sings, — sings, — my spir-it sings,

f *ff*

sings, — sings, — my spir-it sings,

f *cresc.* *ff*

ff *rit.*
sings _____ with - in _____ me! _____
ff *rit.*
in _____ me! _____
ff *rit.*
in _____ me! _____
ff *rit.*
in, _____ with - in _____ me! _____

ff *rit.*
sings _____ with - in _____ me! _____
ff rit.
my spir - it sings with-in _____ me! _____
ff rit.
my spir - it sings with-in _____ me! _____
ff rit.
my spir - it sings with-in _____ me! _____

ff *rit.* *rall.*
3
7

No. 2. LOVE SUPREME AND LIGHT OF LIGHT

Alto Solo

Andante tranquillo

PIANO

p 'Cello Solo

2 Fl.

2 Fag.

'Cello Solo

Horns

2 Fl.

2 Ob.

2 Cl.

2 Fag.

Love su-preme— and

p

Cello

Cl. & Fag. sustain

light of light, — All cre-a-tion's ver-y God, — Who hast sum-mor'd

f

man from sleep, — Raised him liv-ing from — the sod: Thou who gav-est life to me, —

mf

Take the gift I bring to Thee.

Horn *p*

Valley-deep end is my heart, Greenly deck'd with

pp

grat - i - tude; Moun-tain-lift - ed is my soul, Striv-ing toward in -

cresc.

cresc.

fin - i - tude. With the dawn of wak-ing things Mounts the song my spir-it

p *mf*

p *mf*

sings. — As the wa-ters of the earth spread the reach-es of my thought,

Ob. Horn

p *p*

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a fermata and then singing. The piano accompaniment is in the bottom two staves. The woodwinds, Oboe and Horn, have short melodic lines. Dynamics include piano (*p*) and piano-pedal (*p*).

Where with white and swell - ing sails Ride the dreams my hope has wrought.

(Cl.) Horn

esp. p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues. The piano accompaniment features a more active bass line. The Clarinet and Horn have melodic parts. Dynamics include piano (*p*) and piano-pedal (*esp. p*).

Out of si - lence in - to birth Thou hast brought me,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues. The piano accompaniment has a more rhythmic feel. Dynamics include piano (*p*).

rall. God, — to earth. —

rall. Celli

Detailed description: This system contains the seventh and eighth lines of music. The vocal line ends with a fermata. The piano accompaniment is marked *rall.* and features a cello part. Dynamics include piano (*p*).

p

To Thy use — I con-se-crate This, my be-ing's sa - cred cup, —

a tempo

mf *f*

And to Thee, — O Lord of Birth, Joy - ous - ly I lift it — up.

mf *f*

mf *f*

Make me pleas - ing in Thy sight, O — God of — love — and

mf

light, — — — of light. — — —

p *pp*

Interlude (Scherzo)

№ 3. OVER THE HILLS OF THE SKY THEY COME DANCING

Chorus of Children's Voices

Allegretto giocoso

PIANO

The piano accompaniment consists of five systems of music. The first system is marked *f* and features a melody with triplets and an eighth-note pattern. The second system is marked *mf* and includes a section with a dotted quarter note. The third system is marked *mf* and includes a section marked *f Bells*. The fourth system is marked *cresc.* and *ff*. The fifth system continues the *ff* section with a melodic line in the right hand.

ALL THE SOPRANOS

SOPRANO I

The vocal line for Soprano I begins with the lyrics: "O - ver the hills of the sky they come dan-cing, Chil - dren,". The piano accompaniment is marked *p* and features a steady accompaniment with chords and moving lines in both hands.

mf SOPRANO II *p* ALTO

chil - dren! O - ver the hills _____ of the sky they come _____

f SOPRANO II *mf* ALTO *p*

dan - cing, Chil - dren, chil - dren! Their feet are white as wa - ter -

SOPRANO I & II

Stain - ing the night with pet - als of snow. Their hair throws nets of beau - ty to the moon,

ALTO

lil - ies. Their hair throws nets of beau - ty to the moon,

Catch - ing a tan - - - gle of stars. _____

Catch - ing a tan - - - gle of stars. _____

And they ring, ring, ring, The bells of heav'n are their
The bells of heav'n are their laugh - ter, ring, ring, And they

Bells

mf

8

laugh - ter, Ring till all the sky - ey
ring, ring, ring, Ring till all the sky - ey

cresc.

mf

cresc.

f

8

case-ments o - pen, O - pen to their chim -
case-ments o - pen, O - pen to their chim -

Bells

f

f

ing. _____ *f* Play, chil-dren!

ing. _____ *f* Play, chil-dren!

f

Play your fleet - est! Play in a pas-sion of joy — On the hills of de - light! —

Play your fleet - est! Play in a pas-sion of joy — On the hills of de - light! —

f

And make a gar - land of glad - ness.

Join your hands — as you frolic

mf *f*

GROUP I

SOPRANO I

Cir-cle a-round and a-round and a -

Cir-cle a-round and a-round and a -

GROUP II

SOPRANO I

SOPRANO I & II

mf

round, _____ Till plan - ets speed their spin - ning,

round, _____ Till plan - ets speed their spin - ning,

ALTO

mf

SOPRANO I & II

mf

Cir - cle a - round and a - round and a - round, Till

Cir - cle a - round and a - round and a - round, Till

ALTO

mf

SOPRANO I
And find a ba - by -

SOPRANO II
And find a ba - by -

plan-ets speed their spin-ning In air - y ri - val - ry.

plan-ets speed their spin-ning In air - y ri - val - ry. And

ff an - - - - - *mf* gel And dance a - bout him,

ff an - - - - - gel, His wings still moist with blos - som - ing,

SOPRANO I & II
ff His ti - ny wings still moist with blos - som - ing, And dance a - bout him,

find a ba - by - an - - - - - gel, And dance a - bout him,

cresc.

Sing - ing as you go: _____

Sing - ing as you go: _____

Sing - ing as you go: _____

GROUP I
ALL THE SOPRANOS

f

GROUP II
ALL THE ALTOS

f

Pock - et - ful o' po - sie.

Ring - a - ring - a - ro - sic, We have found an an - gel -

f

Caught him in a loop of joy, —

boy,

GROUP I
SOPRANO I&II

f Smile a-glim-mer-ing, In

f Smile a-glim-mer-ing, In

GROUP II
SOPRANO I&II

f Wings a-shim-mer-ing, Dig-ging toes

f Wings a-shim-mer-ing, Dig-ging toes

f

f clouds of rose.— See him shake his chub-by fist,—

clouds of rose.— See him shake his chub-by fist,—

Dim-pled where it has been kiss'd! —

Dim-pled where it has been kiss'd! —

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are marked with a forte (*f*) dynamic. The lyrics are "Dim-pled where it has been kiss'd! —". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The key signature has one sharp (F#) and the time signature is 3/4.

f Pock-et-ful o' po-sie, We have found an an-gel -

f Pock-et-ful o' po-sie,

The second system continues the vocal and piano parts. The vocal lines are marked with a forte (*f*) dynamic. The lyrics are "Pock-et-ful o' po-sie, We have found an an-gel -". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a crescendo (*cresc.*).

f Ring-a-ring-a-ro-sie, We have found an an-gel -

f Ring-a-ring-a-ro-sie,

The third system continues the vocal and piano parts. The vocal lines are marked with a forte (*f*) dynamic. The lyrics are "Ring-a-ring-a-ro-sie, We have found an an-gel -". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a crescendo (*cresc.*).

cresc.

The fourth system shows the piano accompaniment continuing. The right hand has a melodic line with a crescendo (*cresc.*) marking. The left hand has a bass line. The key signature and time signature remain the same as in the previous systems.

ff
boy, — Caught him in a loop — of joy. —

ff
We have found an an-gel - boy, — Caught him in a loop — of joy. —

ff
boy, — Caught him in a loop — of joy. —

ff
We have found an an-gel - boy, — Caught him in a loop — of joy. —

ff

mf
Dance, chil-dren, Dance in the sun!

mf
Dance, chil-dren, Dance in the sun!

ff

mf

mf
Dance, chil-dren, Dance in the sun!

mf
Dance, chil-dren, Dance in the sun!

f
Fling your hearts like balls in the air

f
Fling your hearts like balls in the air

The first system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both starting with the lyrics "Dance, chil-dren, Dance in the sun!" in a mezzo-forte (*mf*) dynamic. The bottom two staves are piano accompaniment. The first two measures of the piano part feature a rhythmic pattern of eighth notes with accents. The third measure begins a new section with a forte (*f*) dynamic, featuring a triplet of eighth notes and a dotted quarter note, with the lyrics "Fling your hearts like balls in the air".

unis.
f
And catch with ea-ger hands! Run thro' the heav'n-ly or - chard,

mf
Run thro' the heav'n-ly or - chard,

mf
And

mf
And

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line starts with the lyrics "And catch with ea-ger hands! Run thro' the heav'n-ly or - chard," in a forte (*f*) dynamic, marked *unis.* (unison). The second vocal line continues with "Run thro' the heav'n-ly or - chard," in a mezzo-forte (*mf*) dynamic. The bottom two staves are piano accompaniment. The first two measures feature a triplet of eighth notes and a dotted quarter note. The third measure begins a new section with a mezzo-forte (*mf*) dynamic, featuring a triplet of eighth notes and a dotted quarter note, with the lyrics "And".

See the ba-by-an - gel,
See the ba-by-
gath - er the gold - en fruits! See the ba-by-an - gel,
gath - er the gold - en fruits! See the ba-by-

ALL THE SOPRANOS

His pret-ty wings a - quiv - er; He has seized a yel - low ap-ple,
an - gel, His pret-ty wings a - quiv - er; And

toss'd it with his might.

O-ver it rolls, O-ver it rolls,
O-ver it rolls, O-ver it rolls,

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "O-ver it rolls, O-ver it rolls," and "O-ver it rolls, O-ver it rolls,". The piano part features a complex, flowing accompaniment with triplets and various rhythmic patterns.

Down, down, down, - - -
Down, down, down, - - - The chil-dren plunge

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Down, down, down, - - -" and "Down, down, down, - - - The chil-dren plunge". The piano part features a complex accompaniment with triplets and various rhythmic patterns.

The chil-dren plunge af - ter it,
af - ter it, Laugh-ing and shout-ing,

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "The chil-dren plunge af - ter it," and "af - ter it, Laugh-ing and shout-ing,". The piano part features a complex accompaniment with triplets and various rhythmic patterns.

Shout - ing and laugh - ing, The chil - dren plunge af - ter it,

The

ff

ff

ff

ff

Try - ing out his wings.

ba - by - an - gel, ún - a - fraid, Try - ing out his wings.

ff

ff

ff

ff

Down to earth—

Down to earth—

f

f

f

f

In a flock they go tum-bling, tum - bling, *II cresc.*

In a flock they go tum-bling, tum - bling, *cresc.*

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics "In a flock they go tum-bling, tum - bling,". The first vocal line is marked "II cresc." and the second is marked "cresc.". The piano accompaniment is on the bottom staff, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, marked "cresc.".

tum - bling, *p* And the earth - folk,

p And the earth - folk,

The second system of the musical score consists of three staves. The top two staves are vocal lines. The first vocal line has the lyrics "tum - bling," and "And the earth - folk," with a piano (*p*) dynamic marking. The second vocal line has the lyrics "And the earth - folk," also with a piano (*p*) dynamic marking. The piano accompaniment is on the bottom staff, featuring a triplet of eighth notes in the right hand and a bass line in the left hand, with dynamics of *ff* and *fp*.

See-ing the gold - en fruit, *f* Think a star *p* is

See-ing the gold - en fruit, *f* Think a star *p* is

The third system of the musical score consists of three staves. The top two staves are vocal lines with lyrics "See-ing the gold - en fruit, Think a star is". The first vocal line has a forte (*f*) dynamic marking for the first phrase and a piano (*p*) dynamic marking for the second phrase. The second vocal line also has a forte (*f*) dynamic marking for the first phrase and a piano (*p*) dynamic marking for the second phrase. The piano accompaniment is on the bottom staff, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

fall - ing. —

fall - ing. —

mf *cresc.*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics 'fall - ing. —' are written below each staff. The piano accompaniment is in G major and 4/4 time. The first system shows the piano's introduction with a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, with dynamics marked *mf* and *cresc.*

mf *cresc.* $\overbrace{\quad\quad\quad}^3$

Haste, chil-dren! Haste with run - a - way foot - steps!

mf *cresc.*

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines. The lyrics 'Haste, chil-dren! Haste with run - a - way foot - steps!' are written below the first staff. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *cresc.*, and a triplet of eighth notes in the vocal line.

f $\overbrace{\quad\quad\quad}^3$ *ff* $\overbrace{\quad\quad\quad}^3$

Find your yel - low play-thing, Find your yel - low

f $\overbrace{\quad\quad\quad}^3$ *ff* $\overbrace{\quad\quad\quad}^3$

Find your yel - low play-thing, Find your yel - low

f *ff*

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines. The lyrics 'Find your yel - low play-thing, Find your yel - low' are written below the first staff, and 'Find your yel - low play-thing, Find your yel - low' are written below the second staff. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *ff*, and triplets of eighth notes in the vocal lines.

GROUP I

play - thing, hur - ry back

play - thing, hur - ry back

GROUP II

play - thing, And hur - ry back

play - thing, And hur - ry back

ff

rit. *a tempo*

to heav'n!

rit. *a tempo*

to heav'n!

rit. *a tempo*

to heav'n!

rit. *a tempo*

to heav'n!

rit. *a tempo*

8