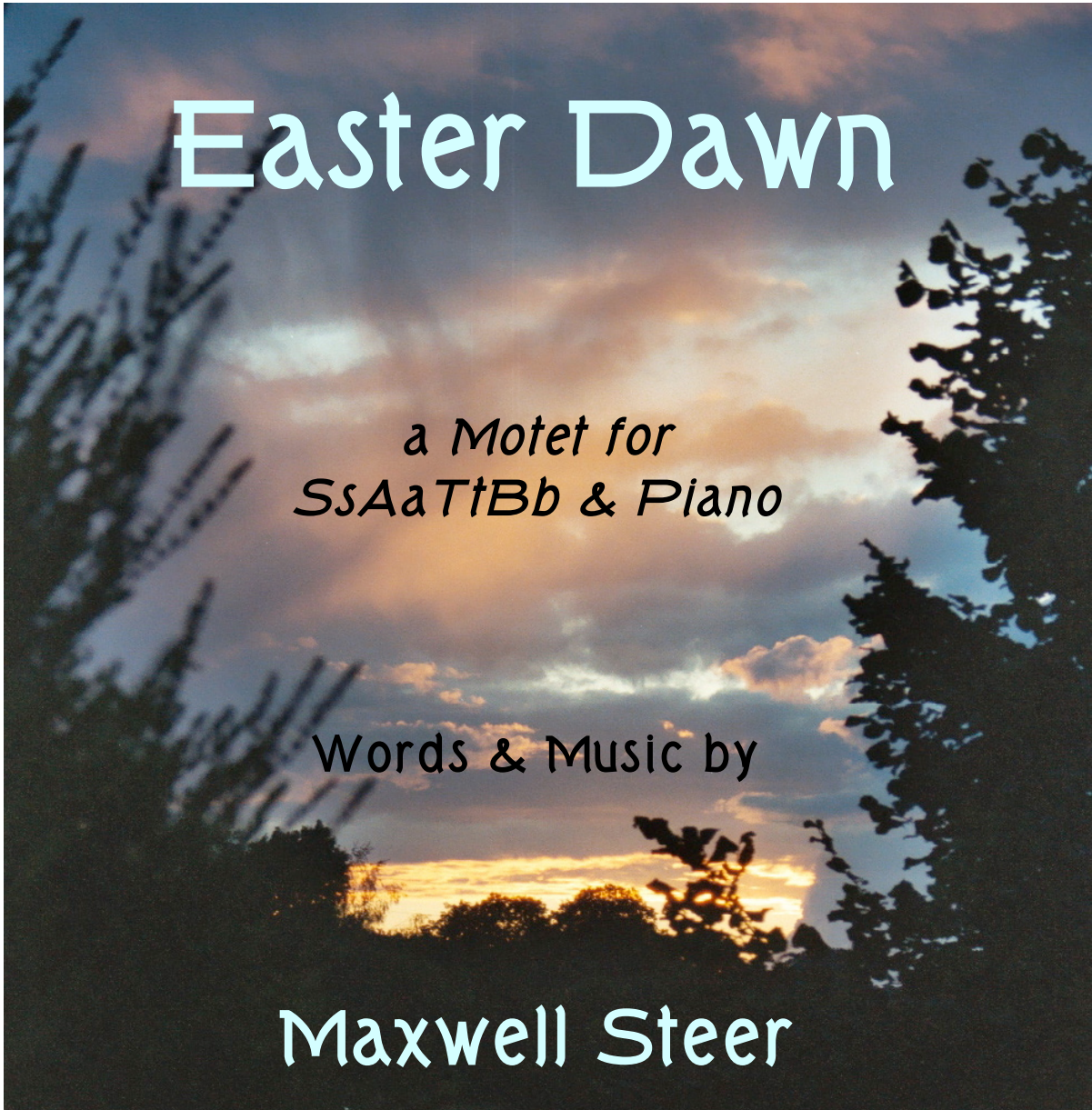




Easter Dawn

*a Motet for
SsAaTtBb & Piano*

Words & Music by

Maxwell Steer

125 Duck St, Tisbury SP3 6LJ, UK

m@msteer.co.uk 01747 870070

Introduction

The poem came to me in the early hours of Easter Sunday, 11th April 2004, and later that morning I read it to my fellow Quakers at Shaftesbury Meeting. About a month later, the idea of setting it to music began to nag at me, and I chanced to hear The Monteverdi Choir sing Brahms' *Geistliches Lied* on BBCr3. The idea of choir and piano clicked, and I began to compose the music on 23rd May in Tisbury, continuing a week later in Findhorn (Scotland), where I encountered the blackbird quoted in b336, and concluded it on Sunday 4th July after visiting the Cathar fortress of Montségur near Carcassonne (S France).

It is a devotional work; but I share Brahms' view that music, even when speaking specifically of an iconic figure, addresses a far wider constituency than merely the adherents of that faith. In fact, the way Christ's name appears at the end of the poem was as much of a surprise to me as it may be to the reader. As a Christian who has received enlightenment from Sai Baba and currently finds meaning in Tibetan Buddhism, I feel that to acknowledge the role of Jesus Christ in the world's evolution demands that Christians take account not only of the love and empowerment they attribute to his name, but also the bigotry and genocide His followers have indulged in. In the experience of many –those who were placed in the 'care' of the 'Christian' Brothers for instance– the imagery of the cross can only be a negative symbol. In the 21stC we have to comprehend and integrate both the darkness and the light that is interwoven within the history of Christianity. I was never so conscious of this as when visiting the 13thC sites where the church militant exterminated Catharism – a faith whose tenets included simplicity, vegetarianism and -fatally for them- anti-clericalism. Today unscrupulous leaders continue to arouse the fear and the darkness inherent within the dualistic nature of credal Christianity: while others see that it will never be dispelled until Christians can embrace the validity -and wisdom- of other faiths, and thus no longer fear what is unknown within their own hearts. It is to them that *Easter Dawn* is dedicated.

Musical Notes

The motet's duration is approximately 22'.

The piano is written to include top C, C7, but on shorter pianos it will be perfectly acceptable to play A6 instead of C7.

The opening section should be the sort of sustained *andante religioso* found in renaissance polyphony. Altho the voices grow loud, the piano should remain *sotto voce* so that §2 (from b72.3) sounds quite different and will link to the motifs that occur towards the end.

After the climax on pp13-16, there is then a reflective passage (b109-125) before the return of the opening. A solo section follows (b151) which becomes *a cappella* as the full choir reenters (b172). B188 is essentially a developed form of the opening music, while b202 returns to the music of the b151 solo section. The opening music is heard again at b247. B270 is an echo of b72.3>. Thereafter it grows to the climax of the piece before sinking to b286.

B286 is meant to sound like an incoherently pitched shout, initially almost a growl, which grows into fully-toned sound at b290. I have imagined it as a *fp* but it could also be done the other way round. In b296 the pause should not be long, despite the return of the opening motif as the sense of words carries forwards from the previous section.

In b308.3 the bird song which has been hinted at earlier becomes a principal motif, leading to the Findhorn blackbird *obligato* during the *fugato* section – the other birds in this passage were transcribed in my own garden. From b359 the various strands are integrated, and in b393 there is a sense of returning to the beginning. After the final climax (b375-383), similar music returns at b399 transformed. B422 to the end should feel as if it's floating on the clouds

Easter Dawn

It is that time of night
when the silence is alive with possibilities –
That time when solar tides turn
without a murmur –
When our bodies quicken unconsciously –
When the minute hand steps unheard onto the hour.
Can we be present at our own birth?

Here is something you cannot eat,
something you cannot fill your belly with,
something you cannot buy, cannot wear,
something that offers no hiding place
from whom you truly are.

It is cleverer than air,
clearer than sound,
faster than quicksilver,
simpler than sight ...

Here is the echo of your heartbeat
in the moonlit amphitheatre.

Here is the cataract of your blood
pulsing beneath mountains.

Here what you cannot control
governs the destiny of nations.

Here a teardrop is louder than thunder,

Here a sigh is more potent than a tornado,
a wish more persuasive than a tv commercial.

Here is intention laid bare,
its sleeping body a devastating prize
for all who dare approach their inmost –

Seeing such beauty
who would consider themselves worthy
to touch /hold /enjoy?

Is there any more intimate, more precious, more dangerous love-making
than the engagement between our waking self and our dream self?

High
beautiful
voluptuous –
our dream self turns,
its perfume cascading like may blossom,
healing the crescent dawn with careless brilliance.

So it is that we approach this most sacred love of our lives
with deepest fear – that, if after years of distant adoration,
we should dare to awaken this dream self of ours
only to find it would not recognize us as its carcase and carapace –
could not see in us the beauty it seeks in a mate?

How the heart quails as it approaches
the vision of its own otherness –
the glistening mirror than records
all love's transactions.

In this Easter dark, now, it is available
to see,
to embrace,
to transform.

“You are the enemy I killed, my friend.”

Your darkest part is the source of your greatest light.
Release the trapped energy
and your black hole becomes the sun of a new galaxy.

The birdsong of every resurrection morning
chants the implicate order of all exuberant nature.

Life itself full-throttle. Purged of sleep and dark,
each counterpoint is a new colour in the world's thought.

What has been transformed by death is nothing other than what you always were.

It is I, the enemy you killed, who now stands before you
paler than a moon fading into the dawn sky –

I, the dream self with whom you enjoyed the standing instant,
but who dissolved as you tried to shackle me.

It is I, the dream Christ, companion of your utmost wishes,
I who was here, and you knew me not.

Easter Dawn

SsAaTtBb + Piano

words & music by

Michael Maxwell Steer

Piano

Andante – molto sostenuto $\text{♩} = 54$

Delicatiss

p

una

Sop

Legatiss

It is that time of night when si- lence is a- live with

Alto

Legatiss

It is that time of night when si- lence is a- live with

Ten

Legatiss

It is that time of night when si- lence is a- live with

Bass

Legatiss

It is that time of night when si- lence is a- live with

8va

12

Sop
 poss- i- bil- i- ties – That time

Alto
 poss- i- bil- i- ties – That time

Ten
 8 poss- i- bil- i- ties – That time

Bass
 poss- i- bil- i- ties – That time

Lead. *pp* *

17

Sop
 when sol- ar tides turn with-

Alto
 when sol- ar tides turn with-

Ten
 8 when sol- ar tides turn with-

Bass
 when sol- ar tides turn with-

8va *3*

22 **Pocchiss anim** ♩ = 57

Sop
out a mur- mur -

Alto
out a mur- mur -

Ten
out a mur- mur -

Bass
out a mur- mur -

8va

p

Led.

28 ***mp cresc p.a.p.***

Sop
When our bod- ies quick- en

Alto
When our bod- ies quick- en

Ten
When our bod- ies quick- en un-

Bass
When our bod- ies quick- en un-

3

**Led.*

**Led.*

32

Sop

un- con- scious- ly - When the min- ute hand steps

Alto

un- con- scious- ly - When the min- ute hand steps

Ten

con- scious- ly - When the min- ute hand steps

Bass

con- scious- ly - When the min- ute hand steps

* *Led.* * *Led.* *

37

Sop

un- heard on to the hour.

Alto

un- heard on to the hour.

Ten

un- heard on to the hour.

Bass

un- heard on to the hour.

41

f

Sop Can we be pres- ent at our own birth?

Alto *f* Can we be pres- ent at our own birth?

Ten *f* Can we be pres- ent at our own birth?

Bass *f* Can we be pres- ent at our own birth?

pp

ppp

46

Anim e cresc p.a.p.

Sop Here is some- thing you can- not

Alto Here is some- thing you can- not

Ten Here is some- thing you can- not

Bass Here is some- thing you can- not

52 $\text{♩} = 62$

Sop
eat, can- not fill your bell- y with,

Alto
eat, can- not fill your bell- y with,

Ten
eat, can- not fill your bell- y with,

Bass
eat, can- not fill your bell- y with,

sfp *p* *mf* 8va

58 *f cresc sempre* $\text{♩} = 105$ $\text{♩} = 66$

Sop
some- thing you can- not buy, can- not wear,

Alto
some- thing you can- not buy, can- not wear,

Ten
some- thing you can- not buy, can- not wear,

Bass
some- thing you can- not buy, can- not wear,

8va *f*

64

Sop
some- thing that off- ers you no hid- ing place from

Alto
some- thing that off- ers you no hid- ing place from

Ten
some- thing that off- ers you no hid- ing place from

Bass
some- thing that off- ers you no hid- ing place from

69

Sop
whom you tru- ly are. ♩ = 72

Alto
whom you tru- ly are. It

Ten
whom you tru- ly are.

Bass
whom you tru- ly are.

73

Sop
clev- er- er than air,

Alto
is

Ten
clev- er- er than air,

Bass

f

8va

75

Sop
clear- er than sound,

Alto
clear- er than sound,

Ten
clear- er than sound,

Bass
clear- er than sound,

8va

77

Sop

fast-er than quick-silver,

Alto

fast-er than quick-silver,

Ten

fast-er than quick,

Bass

fast-er than quick,

8va

78

Sop

sim-pler than

Alto

sim-pler than

Ten

sim-pler than

Bass

sim-pler than

80 *mf intenso*

Sop
sight ... Here is the ech- o of your

Alto
sight ... Here is the ech- o of your

Ten
sight ... Here is the ech- o of your

Bass
sight ... Here is the ech- o of your

pp *pp* *p*

83

Sop
heart beat in the moon- lit

Alto
heart beat in moon- lit

Ten
heart beat in moon-

Bass
heart beat in moon-

pp *p* *pp* *p*

86

Sop

am- phi- the- a- tre.

Alto

am- phi- the- a- tre.

Ten

am- phi- the- a- tre.

Bass

am- phi- the- a- tre.

89

Molto accel

$\text{♩} = 61$

Sop

Here is a cat- ar-

Alto

Here is a cat- ar-

Ten

Here is a cat- ar-

Bass

Here is a cat- ar-

molto ped

92

Sop
act

Alto
act

Ten
act

Bass
act

93

Sop
of your

Alto
of your

Ten
of your

Bass
of your

94 ♩ = 78

Sop
own

Alto
own

Ten
own

Bass
own

senza ped

con ped

Sop
blood

Alto
blood

Ten
blood

Bass
blood

mf *cr molto*

97 *ff* =98

Sop
puls- ing be- neath

Alto
ff puls- ing be- neath *fff*

Ten
ff puls- ing be-

Bass
ff puls- ing be-

99 =108 **Più largo**

Sop
mount- ains.

Alto
mount- ains.

Ten
neath mount- ains.

Bass
neath mount- ains.

mf *fff* *Ted.*

110

p

Sop

a sigh more pot- tent than a tor- na- do -

Alto

p

a sigh more pot- tent than a tor- na- do -

Ten

p

a sigh more pot- tent than a tor- na- do -

Bass

p

a sigh more pot- tent than a tor- na- do -

116

$\text{♩} = 70$

Sop

a wish more per-

Alto

a wish more per-

Ten

a wish more per-

Bass

a wish more per-

119

Sop sua- sive than

Alto sua- sive than

Ten sua- sive than

Bass sua- sive than

pp dolciss

una

121

Sop a T V comm-

Alto a T V comm-

Ten a T V comm-

Bass a T V

124

Sop
er- cial.

Alto
er- cial.

Ten
8 er- cial.

Bass

Delicatiss

una

Leg. 3

*

133 *Legatiss*

Sop
Here is in- ten- tion laid bare, its sleep- ing

Alto
Legatiss
Here is in- ten- tion laid bare, its sleep- ing

Ten
8 *Legatiss*
Here is in- ten- tion laid bare, its sleep- ing

Bass
Legatiss
Here is in- ten- tion laid bare, its sleep- ing

8va

137

Sop
bod- y a dev- a- stat- ing prize

Alto
bod- y a dev- a- stat- ing prize

Ten
8 bod- y a dev- a- stat- ing prize

Bass
bod- y a dev- a- stat- ing prize

8va

141

Sop
for those who dare ap-

Alto
for those who dare ap-

Ten
8 for those who dare

Bass
for those who dare ap-

8va

153 *solo*

Sop See- ing such beaut- y who would con-

Alto

Ten

Bass

156

Sop sid- er them- selves worth- y to touch /to hold /to en-

Alto *solo* worth- y to touch /to hold /to en-

Ten *solo* touch /to hold /to en-

Bass *solo* hold /to en-

160

Sop
joy?

Alto
joy?

Ten
8 joy? Is there an- y more int- i- mate, more

Bass
joy? Is there more in- tim- ate,

8

163

Ten
8 pre- cious, more dan- ger- ous

Bass
pre- cious, more dan- ger- ous

8

166

Alto

Ten

Bass

than the en- gage- ment bet- ween the

love- mak- ing than the en- gage- ment bet- ween the

love- mak- ing than bet- ween the

Sop

Alto

Ten

Bass

wak- ing self & the dream self?

wak- ing self & the dream self?

wak- ing self & the dream self?

172 *tutti*

Sop High

Alto *tutti* beaut- i- ful

Ten *tutti* vol- up- tu- ous -

Bass

177

Sop turns, its

Alto our dream- self turns, its

Ten our dream- self turns, its

Bass *tutti* our dream- self turns, its

181

Sop

per- fume cas- cad- ing like

Alto

per- fume cas- cad- ing like

Ten

per- fume cas- cad- ing like

Bass

per- fume cas- cad- ing like

183

Sop

may bloss- oms heal- ing the dawn with care- less

Alto

may bloss- oms heal- ing the dawn with care- less

Ten

may bloss- oms heal- ing the dawn with care- less

Bass

may bloss- oms heal- ing the dawn with care- less

187 $\text{♩} = 63$

Sop
brill- iance. So it

Alto
brill- iance. So it

Ten
8 brill- iance. So it

Bass
brill- iance. So it

Murmurando

Lead. *

189

Sop
is we app- roach this most

Alto
is we app- roach this most

Ten
8 is we app- roach this most

Bass
is we app- roach this

Lead. * *Lead.* *

192

Sop
sac- red love

Alto
sac- red love

Ten
sac- red love

Bass
sac- red love of our

3 3 6 6 8va bassa

Leod. * *Leod.* *

194

Sop
of our lives with deep est

Alto
of our lives with deep est

Ten
of our lives with deep

Bass
lives with deep

6 3 3 6 8va bassa

198

Sop
fear –

Alto
fear –

Ten
est fear – *canto*
mf that if aft- er

Bass
est fear – that if aft- er

8

204

Ten
years of dist- ant ad- or- a- tion

Bass
years of dist- ant ad- or- a- tion

8

208

Ten

Bass

we should dare dare to a-wak-en this

we should dare to a-wak-en this

8

rf 3 >

213

Sop

Alto

Ten

Bass

self of ours

dream self of ours

dream self of ours

dream self of ours

8

rf 3 >

218

Sop

Alto

Ten

Bass

221

Sop

Alto

Ten

Bass

on- ly to find it would not re- cog-

on- ly to find it would not re- cog-

on- ly to find it would not re- cog-

on- ly to find it would not re- cog-

225

Sop
nise us as it car- case

Alto
nise us as it car- case

Ten
nise us as it car- case

Bass
nise us as it car- case

229

Sop
& its car- a- pace? don't breathe till here

Alto
& its car- a- pace? could not

Ten
& its car- a- pace? could

Bass
& its car- a- pace? don't breathe till here

Sop

Alto

Ten

8

see in us the beaut- y

not see in us the beaut-

237

Sop

Alto

Ten

8

ires in a mate?

it des- ires mate?

y it des- ires in a mate?

ff p

241

♩ = 70

8

256

Sop

vis- ion

Alto

vis- ion

Ten

vis- ion

Bass

vis- ion

f

una

257

Sop

of its own oth- er- ness -

Alto

of its own oth- er- ness -

Ten

of its own oth- er- ness -

Bass

of its own oth- er- ness -

pp

259

Sop

the glist-

Alto

the glist

Ten

the glist-

Bass

the glist-

p *mp* *mfz*

mf *tre*

Ped.

261

Sop

'ning

Alto

'ning

Ten

'ning

Bass

'ning

ppp

una

262

Sop
mirr- or

Alto
mirr- or

Ten
mirr- or

Bass
mirr- or

cresc

263

Sop
that rec-

Alto
that rec-

Ten
that rec-

Bass
that rec-

mf

Red. * *Red.* *

264

Sop
ords

Alto
ords

Ten
ords

Bass
ords

265

Sop
all
love's trans-

Alto
all
love's trans-

Ten
all
love's

Bass
all
love's

sempre dim

Led. *

267

Sop
act- ions.

Alto
act- ions.

Ten
trans- act- ions.

Bass
trans- act- ions.

3

Animé = 70

270

ff

fff

6

6

3

6

Alto

Ten

Bass

In this East-er dawn,

$\text{♩} = 62$

p *mf* *ff*

275

Alto

Ten

Bass

now, it is a- vail- ble

f *p* *Red.*

*

The musical score is for a piece titled "Easter Dawn". It features four parts: Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as $\text{♩} = 62$. The score is divided into two systems. The first system covers measures 1 to 24, with the lyrics "In this East-er dawn,". The piano accompaniment in the first system includes a sixteenth-note figure in the bass, a sustained chord in the treble, and a more active bass line starting in measure 10. Dynamics range from *p* (piano) to *ff* (fortissimo). The second system covers measures 25 to 32, with the lyrics "a- vail- a- ble" for Alto and Tenor, and "now, it is a- vail- ble" for Bass. Measure 25 is marked with a box containing the number 275. The piano accompaniment in the second system features a sixteenth-note figure in the bass, a sustained chord in the treble, and a more active bass line starting in measure 28. Dynamics range from *f* (forte) to *p* (piano). The score concludes with a *Red.* (Reduction) instruction and an asterisk.

278

mf cresc

Sop

to see, to em-

Alto

mf cresc

to see, to em-

Ten

8

mf cresc

Bass

to see, to em-

mf cresc

3 3 3 3 3

3 3 3

279

Sop

brace, to trans- form, to res-

Alto

brace, to trans- form, to res-

Ten

8

to trans- form, to res-

Bass

brace, to trans- form, to res-

3 3 3 3

3 3

280 *ff*

Sop
pire.

Alto
pire.

Ten
pire.

Bass
pire.

281 *fff*

Sop
"You are the

Alto
"You are the

Ten
molto marcato
You are the en-

Bass
fff
"You are the

282

Sop

en- em- y I

Alto

en- em- y I

Ten

8

em- y I killed,

Bass

en- em- y I

283

Sop

killed, my

Alto

killed, my

Ten

8

killed, killed, I

Bass

killed, killed, I

284

Sop
friend."

Alto
friend."

Ten
8
killed, my friend."

Bass
killed, my friend."

285

Sop

Alto

Ten
8

Bass

Semi-pitched shout – See Intro

286

Sop *f* *>* *6* Your dark- est

Alto *f* *>* Your dark- est

Ten *f* *>* Your dark- est

Bass *f* *>* Your dark- est

287

Sop *>* *6* part is the

Alto *>* part is the

Ten *>* part is the

Bass *>* part is the

288

Sop

source of your

Alto

source of your

Ten

source of your

Bass

source of your

289

Sop

great- est light.

Alto

great- est light.

Ten

great- est light.

Bass

great- est light.

291 pocchiss accel

Sop

Alto

Ten

Bass

*

292

Sop

Alto

Ten

Bass

f

Red.

293

Sop

Alto

Ten

Bass

294

294

Sop

Alto

Ten

Bass

$\text{♩} = 72$

fff

296 *mf cr* ♩ = 70

Sop Re- lease the trapt

Alto *mf cr* Re- lease the trapt

Ten *mf cr* Re- lease the trapt

Bass *mf cr* Re- lease the trapt

pp

*

298

Sop en- er- gy

Alto en- er- gy

Ten en- er- gy

Bass en- er- gy

8va

ff

3

299

Sop

& your black hole be-

Alto

& your black hole be-

Ten

8 & your black hole be-

Bass

& your black hole be-

8va

3

3

3

3

Leo.

*

Leo.

*

Leo.

*

301

Sop

comes the sun of a

Alto

comes the sun of a

Ten

comes the sun of a

Bass

comes the sun of a

ff cr

ff cr

ff cr

ff cr

p

3

5

8va

8va

3

3

3

3

Leo.

*

304

Sop
new gal-

Alto
new gal-

Ten
new gal-

Bass
new gal-

ff *Red.* *f* *ditto cresce* *8va*

307

Sop
ax- y. **tratt~**

Alto
ax- y.

Ten
ax- y.

Bass
ax- y.

fff *f* *9* *3* *3*

ad lib

310

313 $\text{♩} = 64$ **Con slancio - jauntily**

315

f *p* *fp*

Sop bird- res-

Alto O the song this

Ten of

Bass res- urr-

316

Sop

urr- ect- ion

Alto

fp 3

morn-

Ten

f 3 *p* *fp*

-e- ctio- -n morn-

Bass

p *fp* 3

e- ctio- -n morn-

317

Sop

f 3 *tr* *tr* *tr* *tr*

morn- ing

Alto

3

ing

Ten

ing

Bass

3

ing

318

Sop *ff* ord- er

Alto *f* *p* im- pli- cate

Ten *f* *p* chants the im- pli- cate

Bass *p* chants the ord-

319

Sop *f* ex- ah

Alto *f* of the ex-

Ten *f* of the ex- u- ber-

Bass *fp* er ex- u- ber-

320

Sop *ff* *mp cr*
ex- u- ber- ant ah

Alto *ff* *f cr*
ex- u- ber- ant nat- ure

Ten *ff* *f cr*
ant nat- ure

Bass *ff* *mf cr*
ant ex- u- b'rant nat- ure.

321

Sop *f cr*
ex- u- b'rant nat- ure.

Alto *ff cr*
ex- u- b'rant nat- ure.

Ten *f cr*
ex- (u-re.)

Bass

322

Sop

Alto

Ten

Bass

323

Sop

Alto

Ten

Bass

Life full throt- tle

Life

Life

Life

Life

325

Sop

Life full thro- tle purged of sleep & dark

Alto

Life purged each

Ten

Life purged

Bass

Life purged

327

Sop

-ic chor- ist- er's harm- on- ious

Alto

-di- -du- list- chor- ist- er's harm- on- ious

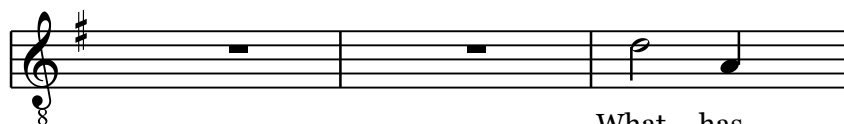
Ten

-a- chor- ist- er's harm- on- ious

Bass

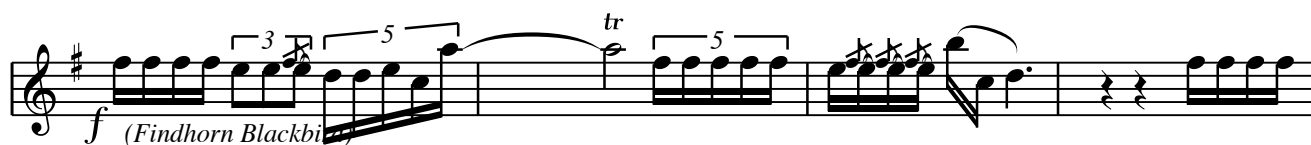
in- -vi- chor- ist- er's harm- on- ious

Ten

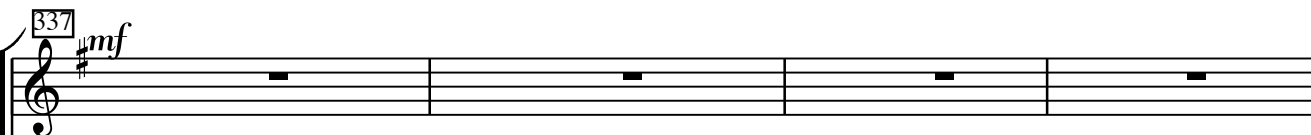


What has

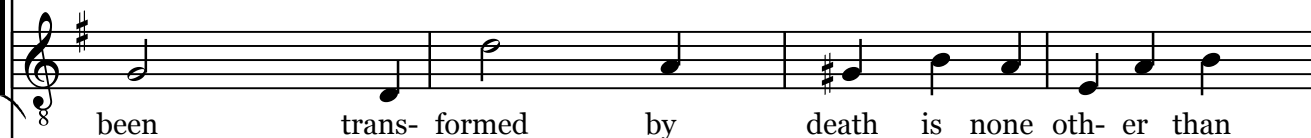
NB Tempo change, much more relaxed & sunny



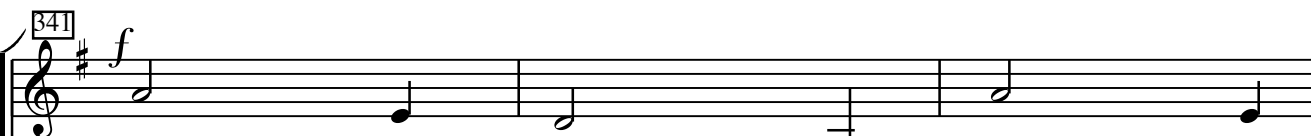
Alto



Ten

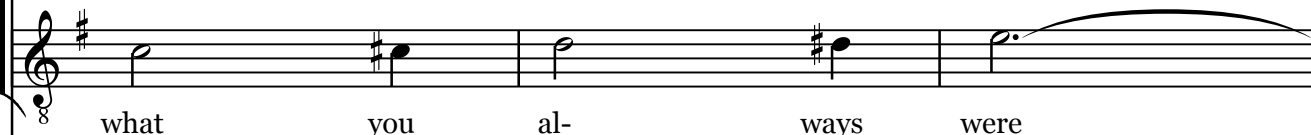


Alto

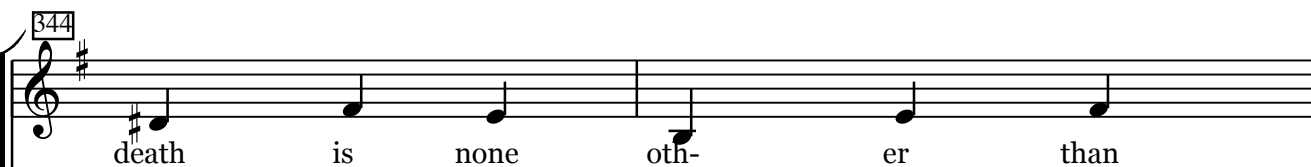


What has been trans- formed by

Ten



Alto



death is none oth- er than

Ten



346

Sop

Alto

Ten

8

What has

what you al- ways were

what you al- ways were

p *mf* *f*

8va

3 *3*

349

Sop

Alto

Ten

8

been trans- formed by death is none

What has been trans- formed by death is none

What has been trans- formed by death is none

Bass

mf

5 *tr* *5* *8va*

3 *3*

352

Sop
oth- er than what you

Alto
oth- er than what you

Ten
8 oth- er than what has

Bass
ff What has

8va
p f 3 3

354

Sop
al- ways were

Alto
al- ways were

Ten
8 been trans- formed by

Bass
been trans- formed by

8va
p f 3 3 f

356

Sop none oth- er what you

Alto none oth- er what you

Ten 8 death is none oth- er than what you

Bass death is none oth- er than what you

Detailed description: This block contains the musical score for measures 356 through 358. It features four vocal staves: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a melodic line in measure 356, followed by a rest in 357 and a continuation in 358. The Alto part follows a similar pattern. The Tenor part has a more active line, starting with an octave sign (8) in measure 356. The Bass part provides a steady accompaniment. The lyrics are: 'none oth- er what you' for Soprano and Alto; 'death is none oth- er than what you' for Tenor and Bass. A piano accompaniment is shown at the bottom, featuring chords and some melodic fragments.

359

Sop al- ways were.

Alto al- ways were.

Ten 8 al- ways al- ways were.

Bass al- ways were.

Detailed description: This block contains the musical score for measures 359 through 361. It features the same four vocal staves. The Soprano part has a melodic line in 359 and 360, ending with a fermata in 361. The Alto part follows. The Tenor part has a more active line, starting with an octave sign (8) in measure 359. The Bass part provides a steady accompaniment. The lyrics are: 'al- ways were.' for Soprano and Alto; 'al- ways al- ways were.' for Tenor and Bass. A piano accompaniment is shown at the bottom, featuring chords and some melodic fragments, including a triplet in measure 360 and a quintuplet in measure 361.

361

Sop

Alto

Ten

Bass

ff

ff

ff

ff

molto marcato

ff

meno f

It is I, the

It is I, the

It is I, I am the en-em-y you

It is I, the

ff

meno f

365

Sop

Alto

Ten

Bass

en-em-y you killed, who now

en-em-y you killed, who now

killed, the en-em-y you killed, who now

en-em-y you killed, who now

ff

meno f

368

Sop stands be- fore you - pale as a *pp*

Alto stands be- fore you - pale as a *pp*

Ten stands be- fore you -

Bass stands be- fore you -

dim *p* *mp*

372

Sop moon fad- ing in- to the dawn

Alto moon fad- ing in- to the

Ten

Bass

mf

376 *ppp*

Sop sky -

Alto

Ten

Bass

ff **Più allarg** 6

It is

It is

p

3 3

379 =71

Sop I the dream self with whom

Alto I the dream self with whom

Ten I the dream self with whom

Bass I the dream self with whom

3

3 3

3

Easter Dawn 65 16 Jun 2009

382

Sop

you en- joyed the

Alto

you en- joyed the

Ten

you en- joyed the

Bass

you en- joyed the

8

384

Sop

stand- ing in- stant,

Alto

stand- ing in- stant,

Ten

stand- ing in- stant, bu(t)

Bass

stand- ing in- stant, bu(t)

8

LH RH

RH

p

Easter Dawn 66

16 Jun 2009

388 =69 6

Sop
but who dis- solved as you

Alto
but who dis- solved as you

Ten

Bass

8va bassa
Led.

* =57

392

Sop
tried to shack- le me.

Alto
tried to shack- le me.

Ten

Bass

8va bassa
Led.

Andante =57 com'al inizio

Delicatiss

pp

una

* =57

8va

397

399

8va

8va echo

402 =57 6 Legatiss

Sop

Alto

Ten

Bass

It is I, the dream Christ,

It is I, the dream Christ,

It is I, the dream Christ,

It is I, the dream Christ,

8va

Leg.

Leg.

Leg.

406

Sop

com- pan- ion of your ut- most

Alto

com- pan- ion of your ut- most

Ten

com- pan- ion of your ut- most wish-

Bass

com- pan- ion of your ut- most

8va

pp

Reds

3

3

411

Sop

wish-

Alto

wish- es

Ten

wish-

Bass

8va

pp

3

3

3

3

414 ♩ = 61

Sop
I who was here,

Alto
I who was here,

Ten
I who was

Bass
I who was

417

Sop
I was

Alto
I was

Ten
here, was here,

Bass
here, was here,

419

Sop
here,

Alto
here, I was here,

Ten
& you

Bass
& you

Piano accompaniment includes triplets (3) and sixteenth notes in both hands.

421

Sop
& you

Alto
& you

Ten
8 knew

Bass
knew

Piano accompaniment includes sixteenth notes and a nonet (9) in the right hand.

422

Sop
knew me

Alto
knew me

Ten
me

Bass
me

424

Sop
not.

Alto
not.

Ten
not.

Bass
not.

425 **Coda**

Sop It is

Alto Ah—

Ten

Bass

pp *ppp*

426

Sop I the dream Christ

Alto the dream

veloce mp *8va* *loco* *pp* *8va*

Red. *

429

Sop

Alto

Christ

8va 3 5 3

5

5

who was

431

Sop

Alto

Ten

Bass

here

&

you

knew

me

&

you

knew

me

8

8

you knew me

8va 3 3 3

3 6

f

434 *ff dim* *mfcr*

Sop not. Ah

Alto not. Ah

Ten not. Ah

Bass not. Ah

8va 3 *mp* 3 8va 3 3

mf 3

436

Sop

Alto

Ten

Bass

5

440

Sop

Alto

Ten

Bass

12

The image shows a musical score for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one sharp (F#). They feature long melisma lines (horizontal lines with a wavy line underneath) that span across the first two measures of the system. The piano part is written in grand staff (treble and bass clefs) with a key signature of one sharp. It includes a 12-measure melisma in the first measure, followed by a series of chords and a final chord in the last measure. The score is numbered 440 in the top left corner.