

Ryan Laney

**i thank You God
for this most amazing**

for SATB Choir and Organ

Text by E. E. Cummings

(2015)

“i thank You God for this most amazing”
by E. E. Cummings

i thank You God for most this amazing
day:for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun’s birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any–lifted from the no
of all nothing–human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

i thank You God for most this amazing

Text by E. E. Cummings

Ryan Laney

Joyful, spirited (ca. ♩. = 92)

SOPRANO *f* i thank You God for most this a - maz - ing

ALTO *f* i thank You God for most this a - maz - ing

TENOR *f* i thank You God for most this a - maz - ing

BASS *f* i thank You God for most this a - maz - ing

Organ *f*

Pedals

4

S. *p* *sweetly* day for the leap - ing - green - ly spi - rits of trees _____ and a blue true dream, _____ and a *mf*

A. *p* *sweetly* day for the leap - ing - green - ly spi - rits of trees _____ and a blue true dream, _____ and a *mf*

T. *mp* *sweetly* day for the leap - ing - green - ly spi - rits of trees _____ and a blue true dream, and a *mf*

B. *mp* *sweetly* day for the leap - ing - green - ly spi - rits of trees _____ and a blue true dream, and a *mf*

Org. *p* *f*

Ped. *mf*

8

Desc. *rit.* *f* *a tempo* *p* *cresc. poco a poco* *(mf)*
 blue true dream of sky; and for ev-'ry thing which is nat-ur-al which is

S. *f* *p* *cresc. poco a poco* *(mf)*
 blue true dream of sky; and for ev-'ry thing which is nat-ur-al which is

A. *f* *p* *cresc. poco a poco* *(mf)*
 blue true dream of sky; and for ev-'ry thing which is nat-ur-al which is

T. *f* *p* *cresc. poco a poco*
 blue true dream of sky; and for ev-'ry thing which is nat-ur-al

B. *f* *p* *cresc. poco a poco*
 blue true dream of sky; and for ev-'ry thing which is nat-ur-al

Org. *rit.* *a tempo* *p*
 Organ accompaniment with dynamic markings *f*, *p*, and *(mf)*.

Ped. *f*
 Pedal accompaniment with dynamic marking *f*.

12 *poco rit.*

Desc. *yes,* *yes,*

S. *in - fin - ite, _____ which is nat - ur - al _____ which is in - fin - ite _____ which is*

A. *in - fin - ite, _____ which is nat - ur - al _____ which is in - fin - ite, _____ which is*

T. *(mf)* *ff*
_____ which is in - fin - ite, _____ which is in - fin - ite, _____ which is nat - ur - al, _____ i

B. *(mf)* *ff*
_____ which is in - fin - ite, _____ which is in - fin - ite, _____ which is nat - ur - al, _____ i

Org. *poco rit.*

Ped.

ff **14**
a tempo

Desc.

yes _____ i

S.

yes _____ i

yes _____ i

A.

yes _____ i thank You God for most this a - maz - ing, i

T.

thank You God for most this a - maz - ing, i thank You God for most this a - maz - ing

B.

thank You God for most this a - maz - ing day _____

14

a tempo

Org.

ff

Ped.

ff

16

S. thank You God for most this a - maz - ing day_____ for the leap - ing,_____

A. thank You God for most this a - maz - ing day_____ for the leap - ing,_____

T. day_____ i thank You God for the leap - ing, leap - ing,

B. _____ i thank You God for the leap - ing,_____

Org.

Ped.

18

S. leap - ing, leap - ing, leap - ing green - ly spi - rits of trees_____ and a *mp* *sweetly*

A. leap - ing, leap - ing, leap - ing green - ly trees, spi - rits of trees and a *mp* *sweetly*

T. leap - ing, leap - ing, leap - ing green - ly trees,_____ and a *mp* *sweetly*

B. leap - ing, leap - ing, leap - ing green - ly trees,_____ spi - rits of trees and a *mp* *sweetly*

Org. top note is most important... omit lower notes if necessary *mp*

Ped.

20 *cresc. poco a poco* *mf* *f*

S. blue true dream, and a blue true dream, and a

A. *cresc. poco a poco* *mf* *f*
blue true dream, blue true dream, and a

T. *cresc. poco a poco* *mf* *f*
blue true dream, blue true dream, and a

B. *cresc. poco a poco* *mf* *f*
blue true dream, blue true dream, and a

Org. *cresc. poco a poco* *mf* *f*

Ped.

24 *molto rit.* *fff* *p* *a tempo*

Desc. blue true dream of sky; and for

S. *fff* *p*
blue true dream of sky and for

A. *fff* *p*
blue true dream of sky; and for

T. *fff*
blue true dream of sky;

B. *fff*
blue true dream of sky;

Org. *molto rit.* *fff* *a tempo*

Ped.

27 *cresc. poco a poco*

S. *(mf)*
ev - 'ry thing which is nat - ur - al which is

A. *cresc. poco a poco* *(mf)*
ev - 'ry thing which is nat - ur - al which is

T. *mp* *cresc. poco a poco*
and for ev - 'ry thing which is nat - ur - al

B. *mp* *cresc. poco a poco*
and for ev - 'ry thing which is nat - ur - al

Org. *mp*

Ped.

29 *poco rit.*

Desc. *(mf)*
yes, yes, yes

S. *ff*
in - fin - ite, which is in - fin - ite, which is nat - u - ral, which is in - fin - ite, which is yes

A. *ff*
in - fin - ite, which is in - fin - ite, which is nat - u - ral, which is in - fin - ite, which is yes

T. *(mf)* *ff*
which is in - fin - ite, which is in - fin - ite, which is nat - u - ral, which is in - fin - ite, yes

B. *(mf)* *ff*
which is in - fin - ite, which is in - fin - ite, which is nat - u - ral, which is in - fin - ite, yes

Org. *poco rit.* *ff*

Ped. *mf* *ff*

Warmly (ca. ♩. = 84)

32

S. *p* (i who have died am a - live a - gain to - day, and this is the sun's birth - day; *mp*)

A. *p* (i who have died am a - live a - gain to - day, and this is the sun's birth - day; *mp*)

T. *p* (i who have died am a - live a - gain to - day, and this is the sun's, this is the sun's *mp*)

B. *mp* this is the sun's

Org. *p*

Ped. *p*

Warmly (ca. ♩. = 84)

32

S. *mf* this is the birth - day of life and of love.

A. *mf* this is the birth - day of life and of love.

T. *mf* birth day— this is the birth - day of life and of love, this is the

B. *mf* birth day— this is the birth - day of life and of love this is the

Org. *mf*

Ped.

38

S. Musical staff for Soprano (S.) in treble clef. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A long slur covers the remaining notes: a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, and a quarter note B3. The lyrics are: "this is the birth - day of love,"

Musical staff for Alto (A.) in treble clef. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A long slur covers the remaining notes: a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, and a quarter note B3. The lyrics are: "this is the birth - day of life and of love, of life and of love and"

A. Musical staff for Alto (A.) in treble clef. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A long slur covers the remaining notes: a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, and a quarter note B3. The lyrics are: "this is the birth - day of life and of love, of life and of love and"

T. Musical staff for Tenor (T.) in treble clef. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A long slur covers the remaining notes: a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, and a quarter note B3. The lyrics are: "birth - day of life and of love, of life and of love, of life and of love, and"

B. Musical staff for Bass (B.) in bass clef. The melody begins with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A long slur covers the remaining notes: a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, and a quarter note B2. The lyrics are: "birth - day of life and of love, of life and of love, of life and of love, and"

Org. Organ accompaniment consisting of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The music is in a simple, homophonic style.

Ped. Pedal staff in bass clef, consisting of a single line with a few notes and rests.

41 *p* top line descant only

S.

wings, wings, wings, wings, wings

A.

wings wings wings

T.

wings, wings, wings, wings

B.

wings wings

Org.

p

Ped.

pp

Detailed description of the musical score: The score is for measures 41 through 46. It features six vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part with a Pedal line. The lyrics are 'wings, wings, wings, wings, wings'. The Soprano part has a descant in the final measure. The organ part is marked piano (p) and features a descant in the final measure. The Pedal part is marked pianissimo (pp). The key signature has one flat (B-flat), and the time signature is 4/4. The organ part consists of two staves (treble and bass clef) with chords and moving lines. The vocal parts are in treble clef, and the Bass part is in bass clef. The Pedal part is in bass clef.

45

f *poco rit.* *ff* *A little slower, majestic*

S. — and of the gay great hap-pen-ing il - lim - i - tab - ly earth,

A. — and of the gay great hap-pen-ing il - lim - i - tab - ly earth,

T. — and of the gay, gay great hap-pen-ing il - lim - i - tab - ly earth, earth

B. — and of the gay, gay great hap-pen-ing il - lim - i - tab - ly earth, earth,

Org. *f* *poco rit.* *ff* *A little slower, majestic*

Ped. *ff*

Detailed description of the musical score: The score is for a choral setting with organ and pedal accompaniment. It begins at measure 45. The vocal parts (Soprano, Alto, Tenor, Bass) and the organ part all start with a forte (*f*) dynamic. The tempo is marked 'poco rit.' (slightly ritardando). The organ part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal lines have lyrics: 'and of the gay great hap-pen-ing il - lim - i - tab - ly earth,'. The Soprano and Alto parts end with a fermata over the word 'earth,'. The Tenor and Bass parts have a longer line: 'and of the gay, gay great hap-pen-ing il - lim - i - tab - ly earth, earth'. The organ part has a fermata over the final chord. The pedal part provides a rhythmic accompaniment. The score concludes with a fortissimo (*ff*) dynamic and a tempo instruction 'A little slower, majestic'.

49

Desc. *fff* *poco rall.*
earth, earth, hap - pen - ing il - lim - it - ab - ly

S. *fff* *f*
earth, earth, hap - pen - ing il - lim - it - ab - ly

fff *f*
earth, hap - pen - ing il - lim - i - tab - ly earth, hap - pen - ing il - lim - it - ab - ly

A. *fff* *f*
earth, earth, hap - pen - ing il - lim - it - ab - ly

fff *f*
earth, hap - pen - ing il - lim - i - tab - ly earth, hap - pen - ing il - lim - it - ab - ly

T. *fff* *f*
earth, earth, hap - pen - ing il - lim - it - ab - ly

fff *f*
earth, hap - pen - ing il - lim - i - tab - ly earth, hap - pen - ing il - lim - it - ab - ly

B. *fff*
earth,

Org. *fff* *poco rall.*

Ped.

52 *pp* rit. A little faster, building excitement

S. earth

A. earth

T. earth

B. *p* mmm

Org. *pp* *mp*

Ped. *mp* *pp*

how should

how should

55 *(mf)*

S. lif - ted from the no of all

A. *cresc poco a poco* *(mf)* tast - ing touch - ing hear - ing see - ing breath - ing an - y lif - ted from the no of all

T. *cresc poco a poco* *(mf)* tast - ing touch - ing hear - ing see - ing breath - ing an - y lif - ted from the no of all

B.

Org. *mf*

Ped.

58

Desc. *f*

S. *cresc poco a poco* *f* doubt

A. *f*

T. *f*

B. *(mf)* *f*

Org.

Ped.

no-thing - hu - man mere - ly be - ing lif - ted from the no of all

tast - ing touch - ing hear - ing see - ing lif - ted from the no of all

no-thing - hu - man mere - ly be - ing lif - ted from the no of all

tast - ing touch - ing hear - ing see - ing lif - ted from the no of all

61

S. *f*

A. *f*

T. *f*

B. *f*

Org.

Ped. *ff*

noth-ing hum-an how can tast-ing touch-ing hear ing see - ing breath-ing how can an-y hum-an

noth-ing hum-an how can tast-ing touch-ing hear ing see - ing mere - ly be ing an-y hu-man

noth-ing mere-ly be ing see - ing tast-ing touch-ing mere - ly be ing an-y hu-man

noth-ing mere-ly be ing see - ing tast-ing touch-ing breath-ing how can an-y hum-an

64 *ff*

Desc. *ff* doubt doubt

S. *ff* doubt lif - ted from the no of all noth - ing hu - man

A. *ff* lif - ted from the no of all doubt

T. *ff* doubt lif - ted from the no of all noth - ing hu - man

B. *ff* lif - ted from the no of all doubt

Org. *ff*

Ped.

67

Desc. how can an - y hum - an how can an - y hu - man, how can an - y hu - man

S. how can an - y hum - an how can an - y hu - man, how can an - y hu - man

A. how can an - y hum - an how can an - y hu - man, how can an - y hu - man

T. how can an - y hum - an how can an - y hu - man, how can an - y hu - man

B. how can an - y hum - an how can an - y hu - man, how can an - y hu - man

Org.

Ped. *f*

70 *fff* *poco rit.* *Tempo I*

Desc. *fff* doubt _____ doubt _____ you _____

S. *fff* doubt _____ doubt _____ un-i-mag-i-na-ble you _____

A. *fff* doubt _____ un-i-mag-i-na-ble you _____ un-i-mag-i-na-ble you _____

T. *fff* doubt _____ doubt _____ un-i-mag-i-na-ble you _____

B. *fff* doubt _____ doubt _____ un-i-mag-i-na-ble you _____

Org. *fff* *poco rit.* *Tempo I*

Ped. *fff*

75

Desc.

S.

A.

T.

B.

75

Org.

Ped.

78

Org.

Ped.

81

Org.

Ped.

p

84

Org.

Ped.

rit.

87 Slower, reverent and peaceful

88

S.

A.

T.

B.

Org.

Ped.

p

rit.

a tempo

rit.

ppp

88

(now the ears of my ears a-wake and now the eyes of my eyes are o pened)_____

(now the ears of my ears a-wake and now the eyes of my eyes

(now the ears of my ears a-wake the eyes of my eyes

(now the ears of my ears a-wake the eyes of my eyes—