

CATHEDRAL OF THE BLESSED SACRAMENT CHOIR

for William R. Hawkey & the Choir of the Christchurch Harmonic Society

We See Again

Bernard O'Brien

$\text{♩} = 66$

from A Song of Joy 1963

Vernon Griffiths 1963

Soprano

Alto *p con espressione*

Tenor *mp con espressione*

Bass *p con espressione*

Accpt. (for rehearsal only) $\text{♩} = 66$ *p con espressione*

See a - gain, see

We see a - gain re - mem - bered fo - rests, The well - loved

See a - gain, see

3 *p con espressione*

See a - gain tan - gled vines:

a - gain the well - loved bush, tan - gled vines:

bush, the spread - ing, moist - ened ferns, ber - ries and tan - gled vines: the

a - gain tan - gled vines: the

the lu - pins, lu - pins, massed on the sand - dunes: sha - dy

lu - pins, massed and gold - en on the sand - dunes: sha - dy

lu - pins, massed on the sand - dunes: sha - dy

mf the sun-ny glades of a ro-man-tic eu-ca-lypt: the *cresc.*

p elms on green lawns: the sun - ny glades: the *cresc.*

elms And ce-dars on green lawns:

p elms on green lawns: the sun - ny glades: the *cresc.*

mp elms on green lawns: the sun - ny glades: the *p* *cresc.*

mf

firs spark-ling with i - ci cles and capped with snow: the loft - y

mf *mp*

firs spark - - - ling, capped with snow: the

mf *mp*

spark - - - ling and capped with snow: the

mf *mp*

firs - spark - - - ling, capped with snow: the

mf *mp*

mp *rall.* *mf* *f* *mf*

palms, the white mag-no - lia, the scar - let flame - trees.

mf *mf* *f* *mf*

palms, the scar - let flame - trees.

mf *mf* *f* *mf*

loft - y palms, the scar - let flame - trees.

mf *mf* *f* *mf*

palms, the *rall.* scar - let flame - trees.

mf *mf* *f*

4 17 **a tempo** ♩ = 66

♩ = 84 **mf** <

but from

p

mf <

mp **p** si - lent; but from

All this com - pa - ny was si - lent, si - lent; but from

mp **p** **mf** <

All this com - pa - ny was si - lent, si - lent; but from

a tempo ♩ = 66

♩ = 84

mp **p** **mf** <

22

ev - 'ry - where poured out the voic - es of the

ev - 'ry - where poured out the voic - es of the

mf < but from ev - 'ry - where poured out the

ev - 'ry - where, but from

mf <

birds; we heard them sing un - ceas - ing - ly, a tide of

birds; we heard them sing un - ceas - ing - ly, a tide of

voic - es of the birds; a tide of

ev - 'ry-where poured out a tide of

me - lo - dy that rose and ebbed - re - peat - ed

me - lo - dy that rose and ebbed - re - peat - ed

me - lo - dy that rose and ebbed - re - peat - ed

me - lo - dy that rose and ebbed - re - peat - ed

note and trill, whis - tle, and pierc - ing song, and

note and trill, whis - tle and song, and

peat - ed pierc - ing song, and

peat - ed pierc - ing song, and

chime of bells, chime of

chime of bells, chime of

chime of bells, chime of

chime of bells, chime of

37

p *mp*

bells. How sweet, how

p *mp*

bells. How sweet, how

p *mp*

bells. How sweet, how

p *mp*

bells. How sweet,

40

cresc. *mf*

sweet the won - - - der, the

cresc. *mf*

sweet the won - - - der, the

cresc. *mf*

sweet the won - - - der, the

mf

how sweet the

Four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature is 4/4, which changes to 2/4 for the second half of the measures. Dynamics are marked *f* (forte) and *mp* (mezzo-piano). The lyrics are: won - - - - - der and de -

allarg.

45

Four vocal staves and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Dynamics are marked *mf* (mezzo-forte) and *f* (forte). The lyrics are: light of life!