

i thank you God

for Dawn Coulter

e.e. cummings ♩ = 62

mf (all grace notes on the beat) Jeff Enns

i thank You God for

most this a-maz-ing day: for the leap - ing green-ly spi-rits of trees and a

blue true dream of sky; and for ev-ery-thing which is nat - ur-

14 *f*

al_ which is in³ - fi - nite_ which³ is yes

14 *f* *mp* ♩ = 96

14

Detailed description: This system contains the first three measures of music. The vocal line starts with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a triplet of eighth notes followed by a quarter note. The piano accompaniment consists of two staves: the right hand has a treble clef and plays chords and moving lines, while the left hand has a bass clef and plays a steady bass line. Dynamics include fortissimo (f) and mezzo-piano (mp). A tempo marking of quarter note = 96 is present.

20 *f* slower

(i who have died³_____

20

20

Detailed description: This system contains measures 4 through 6. The vocal line continues with a treble clef and a common time signature. It features a triplet of eighth notes. The piano accompaniment continues with two staves. Dynamics include fortissimo (f) and a tempo change to 'slower'.

25 *f*

am a - live a - gain to - day,

25 *f* *mf* *f*

25

Detailed description: This system contains measures 7 through 9. The vocal line continues with a treble clef and a common time signature. It features a triplet of eighth notes. The piano accompaniment continues with two staves. Dynamics include fortissimo (f), mezzo-forte (mf), and fortissimo (f).

30 rit. *mf* light

birth - day; this is the birth - day, this is the birth - day of life, of

30 rit. *mf* ♩. = 66

36 *f*

life and of love and of love and wings:

36 *f*

42

and of the gay — great hap-pen-ing il - lim - it - ab - ly, il - lim - it - ab - ly earth)

42

49 *p*

49 *p* hypnotic

54 *f*

should tast - ing touch - ing hear - ing see - ing breath - ing,

54 *f*

59 *mp* = 66 *p*

see - ing breath - ing an - y - lift - ed from the no of all no-thing - hu-man mere - ly

59 *p*

65 *f*

be- ing — doubt un-im - ag-ine - a - ble You? (now the ears of my ears — a -

71 *mf*

wake and now the eyes — of my eyes — are op - ened, the eyes of my

76 *mp* rit.

eyes — are op - ened, are op - ened, — op - ened)