

The Dark Enclosing Tomb of Night

Genevieve Glen, OSB

Timothy R. Smith

INTRO *Moderately* (♩ = ca. 116)

Keyboard

Em D/E Cmaj7 D Em

Am9 D Em9 D/E C

G Am Dsus2

VERSE 1

1. The dark en-clos - ing tomb of night Is pierced by morn - ing's

Em D/E C/E Em Cmaj7 D/C

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1. prom - ised light; _____ Fire bursts a-side _____ the chill, dark stone: _____

C G D/F# D

1. _____ A sin - gle flame _____ burns all a - lone. _____

C Am G/B C D

Soprano **REFRAIN**

Alto

Tenor

Bass

_____ The torch is passed from hand to hand _____ Un - til it

Em Cmaj7 D

burns in ev - 'ry land _____ To break the stran - gle - hold of death _____

And warm cold clay with burn - ing breath. _____

G G/B C C/E D Am Am/C

D C D

The image shows a musical score for a song. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system contains the lyrics 'burns in ev - 'ry land' and 'To break the stran - gle - hold of death'. The second system contains the lyrics 'And warm cold clay with burn - ing breath.'. Chord symbols are provided below the piano parts: G, G/B, C, C/E, D, Am, Am/C in the first system; D, C, D in the second system. A large 'PREVIEW' watermark is overlaid on the score.

VERSE 2, 3

Descant

2. The earth a - fire — shouts back its praise To
 3. O Christ, strike from — our clay new song That

2. The earth a - fire — shouts back its praise To
 3. O Christ, strike from — our clay new song That

Em D/E C/E Em

2. you, the flint — who strikes our days —
 3. we may praise — you all life long —

2. you, the flint — who strikes our days —
 3. we may praise — you all life long —

Cmaj7 D/C C G

2. _____ From the un - yield - ing heart of rock _____ Im -
 3. _____ In al - le - lu - ias ring - ing free _____ To

2. _____ From the un - yield - ing heart of rock _____ Im -
 3. _____ In al - le - lu - ias ring - ing free _____ To

D/F# Dsus4 C

2. pris - oned un - der the an - cient lock. _____
 3. God, our God, the One in Three. _____

2. pris - oned un - der the an - cient lock. _____
 3. God, our God, the One in Three. _____

Am G/B C D

REFRAIN (Descant last time)

2. _____
3. _____

passed from hand to hand _____ Un-til it

2. _____ }
3. _____ }

The torch is passed from hand to hand _____ Un-til it

Em Cmaj7 D

burns in ev-'ry land _____ To break the stran- gle - hold of death _____

burns in ev-'ry land _____ To break the stran- gle - hold of death _____

G G/B C C/E D Am Am/C

And warm cold clay with burn - ing breath.

And warm cold clay with burn - ing breath.

D C

D.S. 2

3.0 breath. The torch is breath.

Final rit.

D.S. 2

3.0 breath. The torch is breath.

rit.

D.S. 2

Final D

rit.

Performance Notes

When the Easter candle flames in a darkened church, one knows that the stone that sealed the tomb has been rolled back. Fire, that awe-inspiring symbol of a powerful, elusive, uncontrollable God, burns and spreads as the risen Savior breathes life-giving Spirit through the entire body of humanity, giving life to what would otherwise remain only lumps of cold clay (see Genesis 2:7). Freed from the cold stone prison of death, we rejoice in the light of Christ. Alleluia!

—Genevieve Glen, OSB, textwriter

The Dark Enclosing Tomb of Night is a story about the Easter fire spreading across the world. There is a contrast of tension and release between the verses and the refrain. The verses, tense with anticipation, lead to the release of the refrain which speaks of the torch being passed. Verse 1 may be sung by unison choir or, alternatively, by men or women only. If preferred, the descant may be sung only on verse 3.

Be careful not to accent each and every syncopation, which can make it sound very mechanical. Rather, look to the iambic pentameter as your guide to accents; this will produce a more natural, flowing style. For example:

“The **dark en-clos-ing tomb of night**”
(Don’t accent “-ing” and “of”)

“The **torch is passed from hand to hand**”
(Don’t accent “from” and “to”)

For added variety, an instrumental interlude between verses 2 and 3 (play one verse with refrain) may feature flute, violin, harmonica, or any instrumental improvisation.

Suggested use: Easter Vigil, Easter Octave, Easter Season

—Timothy R. Smith, composer

The Dark Enclosing Tomb of Night

(Guitar/Vocal)

Genevieve Glen, OSB

Timothy R. Smith

INTRO Moderately (♩ = ca. 116)

Em D/E C/E Em

(Keyboard)

VERSES

Em D/E C/E Em

1. The dark en - clos - ing tomb of night Is
 2. The earth a - fire — shouts back its praise To
 3. O Christ, strike from — our clay new song That

Cmaj7 D/C C G

1. pierced by morn - ing's prom - ised light;
 2. you, the flint — who strikes our days
 3. we may praise — you all life long

D/F# D C

1. — Fire bursts a - side — the chill, dark stone: — A
 2. — From the — un - yield - ing heart of rock — Im -
 3. — In al - le - lu - ias ring - ing free — To

Am G/B C D

1. sin - gle flame — burns all a - lone.
 2. pris - oned un - der an - cient lock.
 3. God, our God, — the One in Three.

REFRAIN

Em Cmaj7 D

1. — The torch is passed from hand to hand — Un - til it
 2. —
 3. —

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G G/B C C/E D Am Am/C

burns in ev - 'ry land To break the stran - gle - hold of death

D C 1, 2 D D.S.

And warm cold clay with burn - ing breath.

3 D Final D rit.

breath. The torch is breath.




Assembly Edition

THE DARK ENCLOSING TOMB OF NIGHT

Genevieve Glen, OSB Timothy R. Smith


Verses



1. The dark en - clos - ing tomb of night Is pierced by morn-
 2. The earth a - fire shouts back its praise To you, the flint
 3. O Christ, strike from our clay new song That we may praise



1. - ing's prom - ised light; Fire bursts a - side
 2. who strikes our days From the un - yield -
 3. you all life long In al - le - lu -



1. the chill, dark stone: A sin - gle flame burns all a - lone.
 2. - ing heart of rock Im - pris - oned un - der an - cient lock.
 3. - ias ring - ing free To God, our God, the One in Three.


Refrain



1-3. The torch is passed from hand to hand Un - til it



burns in ev - 'ry land To break the stran - gle - hold of death



And warm cold clay with burn - ing breath.

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