

*Commissioned by The Downtown Minneapolis Churches for their Choral Festival, February 27, 2005*

# Dazzling as the Sun

*for SATB Chorus (divisi) and Organ*

Delores Dufner, OSB\*

Gwyneth Walker

Gently, flowing  $\text{♩} = 120$

*sparkling*

Organ

The musical score consists of two systems of music. The top system is for the organ, featuring two staves in G major (two sharps) and common time. The first staff has a dynamic of **p**. The second system begins with a soprano (S) part in G major, common time, with a dynamic of **p**. This is followed by an alto (A) part also in G major, common time, with a dynamic of **p**. Both vocal parts sing the word "Daz" at the start of their entries. The organ part continues with sixteenth-note patterns. The vocal parts then sing a melodic line with sustained notes and grace notes, ending with a dynamic of **mp** and the instruction *cantabile*. The soprano part ends with a melodic line starting with "5". The alto part continues with a melodic line starting with "5". A large diagonal watermark reading "Copying is illegal" is overlaid across the page.

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10

- zling as the sun, \_\_\_\_\_

- zling as the sun, \_\_\_\_\_

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

13

S

A

T

B

8 the face of Je - sus on the moun - tain, \_\_\_\_\_

mp cantabile

the face of Je - sus on the moun - tain, \_\_\_\_\_

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

16

like the face \_\_\_\_\_ of Mo - ses  
like the face \_\_\_\_\_ of Mo - ses

The musical score for page 16 consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, with the first three measures having a dotted half note followed by a quarter note, and the last three measures having a quarter note followed by a half note. The bottom staff uses a bass clef and has a key signature of one sharp. It contains four measures of music, with the first measure having a half note followed by a quarter note, and the next three measures having a quarter note followed by a half note. The lyrics "like the face \_\_\_\_\_ of Mo - ses" are written below the notes.

19

com - - ing down from Si - nai  
com - - ing down from Si - nai

The musical score for page 19 consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains five measures of music, with the first three measures having a half note followed by a quarter note, and the last two measures having a quarter note followed by a half note. The bottom staff uses a bass clef and has a key signature of one sharp. It contains four measures of music, with the first measure having a half note followed by a quarter note, and the next three measures having a quarter note followed by a half note. The lyrics "com - - ing down from Si - nai" are written below the notes.



32 (accel.) **C** Faster, with energy ♩ = 132 (cresc.) **f** poco rit. Slightly slower,  
to the prom-ised land. more freely  
(cresc.) **f**  
to the prom-ised land.  
(cresc.) **f** Trans - fig-ured for dis-  
to the prom-ised land. Trans - fig-ured for dis-  
(cresc.) **f** Slightly slower,  
to the prom-ised land. more freely  
(accel.) **Faster, with energy ♩ = 132** poco rit.  
(cresc.) **mf**  
**p** — **mf** eyes, God's ser-vant who would suf-fer as I - sai-ah proph-e - sied. Re-  
**p** — **mf** eyes, God's ser-vant who would suf-fer as I - sai-ah proph-e - sied. Re-  
**p** — **mf** ci-ples' eyes, God's ser-vant who would suf-fer as I - sai-ah proph-e - sied. Re-  
**p** — **mf** ci-ples' eyes, God's ser-vant who would suf-fer as I - sai-ah proph-e - sied. Re-

44 **D**

vealed in gar-ments glist'n-ing white, — the glo-rious Son of Man whom Dan-i-el had fore-  
*cresc.*

vealed in gar-ments glist'n-ing white, — the glo-rious Son of Man whom Dan-i-el had fore-  
*cresc.*

vealed in gar-ments glist'n-ing white, — the glo-rious Son of Man whom Dan-i-el had fore-  
*cresc.*

vealed in gar-ments glist'n-ing white, — the glo-rious Son of Man whom Dan-i-el had fore-  
*cresc.*

**E** *a tempo*  $\text{♩} = 132$

told. Then the cloud of pres-ence, then the voice of  
*(cresc.)* *f* *f* >

told. Then the cloud of pres-ence, then the voice of  
*(cresc.)* *f* *f* *div.* >

told. Then the cloud of pres-ence, then the voice of  
*(cresc.)* *f* *f* *unis.* >

told. Then the cloud of pres-ence, then the voice of  
*(rit.)* *a tempo*  $\text{♩} = 132$  *f*

56

wit - ness: "This is my be - lov-ed Son \_\_\_\_ on whom my fa-vor  
 wit - ness: "This is my be - lov-ed Son \_\_\_\_ on whom my fa-vor  
 wit - ness: "This is my be - lov-ed Son \_\_\_\_  
 wit - ness: "This is my be - lov-ed Son \_\_\_\_

62

rests." F

rests." **p unis.**

List-en to him, list-en to him." **p** Hear him! Hear him! Hear him! Hear him!  
 List-en to him, list-en to him." **p** Hear him! Hear him! Hear him! Hear him!

67

*mf*

Hear him! Hear him!

*mf*

Hear him! Hear him!

Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him!

Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him!

*p*

*tr*

*mf*

*p*

*p* (p)

72 rit.

**G Slower, more freely**

*p*

by ra-diant light trans-fig-ured,

Gaz-ing on the Lord by ra-diant light trans-fig-ured,

*p*

Hear him! Hear him! Gaz-ing on the Lord by ra-diant light trans-fig-ured,

*p*

Hear him! Hear him! Gaz-ing on the Lord by ra-diant light trans-fig-ured,

rit.

**Slower, more freely**

*tr*

*p*

H *mf*  
*div.*

77 *mp*

see the pat-tern of our lives: cross em-braced to Eas-ter splen-dor. Claim the Gos-pel vi - sion won - drous:  
*mp*

see the pat-tern of our lives: cross em-braced to Eas-ter splen-dor. Claim the Gos-pel vi - sion won - drous:  
*mp*

see the pat-tern of our lives: cross em-braced to Eas-ter splen-dor. Claim the Gos-pel vi - sion won - drous:  
*mp*

see the pat-tern of our lives: cross em-braced to Eas-ter splen-dor. Claim the Gos-pel vi - sion won - drous:

80 *mf*

we are God's be - lov - ed ones. Claim the trans - for - ma - tion prom - ised: des - ti - ny \_\_\_\_\_ of glo -

we are God's be - lov - ed ones. Claim the trans - for - ma - tion prom - ised: des - ti - ny \_\_\_\_\_ of glo -

we are God's be - lov - ed ones. Claim the trans - for - ma - tion prom - ised: des - ti - ny, ah! \_\_\_\_\_

we are God's be - lov - ed ones. Claim the trans - for - ma - tion prom - ised: des - ti - ny, ah! \_\_\_\_\_  
*rit.*

\* Crescendo hairpins were added in 2014.

*f*

**I** a tempo ( $\text{♩} = 132$ )

89

“This is my be - lov - ed Son,

“This is my be - lov - ed Son,

a tempo ( $\text{♩} = 132$ )

94 rit. to end

“This is my be - lov - ed,

“This is my be - lov - ed,

this is my be - lov - ed Son,

this is my be - lov - ed Son,

“This is my be -

“This is my be -

rit. to end

\* Forte dynamics were added in 2014.

99 (rit.)

my be-lov-ed Son."

my be-lov-ed Son."

lov-ed, lov-ed Son."

lov-ed, lov-ed Son."

(rit.)

June 14, 2004

### Dazzling as the Sun

Dazzling as the sun,  
the face of Jesus on the mountain,  
like the face of Moses  
coming down from Sinai  
ready, strong to lead his people  
out of bondage into freedom,  
to the promised land.

Transfigured for disciples' eyes,  
God's servant who would suffer  
as Isaiah prophesied.  
Revealed in garments glist'ning white,  
the glorious Son of Man  
whom Daniel had foretold.

Then the cloud of presence,  
then the voice of witness:  
"This is my beloved Son  
on whom my favor rests.  
Listen to him." Hear him!

Gazing on the Lord  
by radiant light transfigured,  
see the pattern of our lives:  
cross embraced to Easter splendor.  
Claim the Gospel vision wondrous:  
we are God's beloved ones.  
Claim the transformation promised:  
destiny of glory!