

CLOSER TO THE FLAME

for S.A.B. voices and piano
with optional SoundTrax CD*

Words by
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Music by
DAVID LANTZ III (ASCAP)

Joyfully (♩ = ca. 88)

SOPRANO
ALTO

BARITONE

PIANO

Joyfully (♩ = ca. 88)

(pedal harmonically)

4

mp

New day dawn - ing, _____

* Also available for S.A.T.B. (37913) and S.S.A. (37915). SoundTrax CD available (37916).

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7

life be - fore us un - ex - plored.

Musical notation for measures 7-8. The vocal line starts with a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The piece then changes to a 4/4 time signature, with a dotted quarter note G4 followed by a whole rest. The piano accompaniment in the bass clef has a whole rest in measure 7 and a whole note G3 in measure 8.

Piano accompaniment for measures 7-8. The right hand has a treble clef, key signature of two sharps, and a 3/4 time signature. The left hand has a bass clef, key signature of two sharps, and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The piece then changes to a 4/4 time signature, with a dotted quarter note G4 followed by a whole rest.

9

Morn - ing sun on fire a - bove us lights the

Musical notation for measures 9-10. The vocal line starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The piece then changes to a 4/4 time signature, with a dotted quarter note G4 followed by a whole rest. The piano accompaniment in the bass clef has a whole rest in measure 9 and a whole note G3 in measure 10.

Piano accompaniment for measures 9-10. The right hand has a treble clef, key signature of two sharps, and a 3/4 time signature. The left hand has a bass clef, key signature of two sharps, and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The piece then changes to a 4/4 time signature, with a dotted quarter note G4 followed by a whole rest.

11

way.

Musical notation for measures 11-12. The vocal line starts with a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of a whole note G4. The piece then changes to a 4/4 time signature, with a dotted quarter note G4 followed by a whole rest. The piano accompaniment in the bass clef has a whole rest in measure 11 and a whole note G3 in measure 12.

13

New worlds call - ing,

Musical notation for measures 13-14. The vocal line starts with a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The piece then changes to a 4/4 time signature, with a dotted quarter note G4 followed by a whole rest. The piano accompaniment in the bass clef has a whole rest in measure 13 and a whole note G3 in measure 14.

14

mp

New worlds call - ing, _____

_____ feel the wind be - neath your

16

feel the wind be - neath your wings Fly in - to the prom - ise of

wings. Fly in - to the prom - ise of the

18

the bright new day. _____

bright new day.

21

mf

Like a moth drawn to the can - dle, I am drawn to fu - ture's fire.

mf

mf

23

cresc. poco a poco

Lift my wings and let me fly, lift my wings and let me fly, _____

cresc. poco a poco

Lift my wings and let me fly, _____

cresc. poco a poco

25

_____ let me fly clos - er to the

_____ let me fly clos - er to the



28

29

f

f

flame.

I'll fly clos - er to the

30

flame,

ev - er clos - er to the

32

flame.



34

mf

Soar - ing up - ward, _____

with a pas - sion for the

mf

37

day. _____

Lov - ing my life and fly - ing clos - er

39

to the flame. _____

42

Like a moth drawn to the can - dle, I am drawn to fu - ture's fire.

44 *cresc. poco a poco*

Lift my wings and let me fly, lift my wings and let me fly, _____

cresc. poco a poco

Lift my wings and let me fly, _____

cresc. poco a poco

46

let me fly clos - er to the flame.

let me fly clos - er to the flame. _____

49

mf

Like a moth drawn to the can - dle, I am drawn to fu - ture's fire.

mf

51

cresc. poco a poco

Lift my wings and let me fly, lift my wings and let me fly, _____

Lift my wings and let me fly, _____

*cresc. poco a poco**cresc. poco a poco*

53

let me fly clos - er to the

let me fly clos - er to the

56

57

f

flame. _____

I'll fly clos-er to the flame,

f

59

ev - er clos - er to the flame. _____

62

mp

Face the fu - ture _____

*mp**mp*

63

fly-ing clos-er to the flame,

66

ev - er clos - er to the flame, ev - er clos - er

69

to the flame. — *rit.*

rit.