



BEYOND THESE VOICES THERE IS PEACE



by
C. Hubert H. Parry

Composed for the
Three Choirs Festival (Worcester)
September 9, 1908

FULL SCORE



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ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Royal College of Music, London MS 4202

Vocal Score:

Novello Octavo Edition No. 12824

Royal College of Music Library

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Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

*They took her to themselves; and she, still hoping, fearing 'is it too late?', dwelt with them,
Till in time their Abbess died. Then she, for her good deeds and her pure life,
And for the power of ministration in her, and likewise for the high rank
She had borne, was chosen Abbess, there, an Abbess, lived for
Three brief years, and there, an Abbess, passed to where
Beyond these voices there is peace.*

from

IDYLLS OF THE KING
Alfred, Lord Tennyson (1859)

ORCHESTRAL INTRODUCTION

CHORUS - *Ecclesiastes 1:3-9*

What profit hath man of all his labour wherein he laboureth under the sun?

One generation goeth, and another generation cometh; and the earth abideth for ever.

The sun also riseth, the sun goeth down, and hasteth to his place where he ariseth.

The wind goeth toward the south, and turneth about unto the north; it turneth about continually, and the wind returneth again to its circuits.

All the rivers run into the sea, yet the sea is not full; unto the place from whence the rivers come, thither they return again.

All things are full of weariness; the eye is not satisfied with seeing, nor the ear filled with hearing.

That which hath been is that which shall be, and that which hath been done is that which shall be done; and there is no new thing under the sun.

BASS SOLO - *Ecclesiastes 2:1-7, 10-11*

I said in mine heart, Go to now, I will prove thee with mirth; I said of laughter: It is mad, and of mirth, what doeth it?

I sought in mine heart how I might cheer my flesh with wine, mine heart yet guiding me with wisdom, and how to lay hold on folly, till I might see what it was good for the sons of men that they should do under heaven all the days of their life.

I made me great works; I builded me houses; I planted me vineyards; I made me gardens and orchards; I made me pools of water, to water therefrom the wood that bringeth forth trees.

I got me servants and maidens, I gathered me silver and gold. And whatsoever mine eyes desired I keep not from them: I withheld not my heart from any joy.

Then I looked on all the works my hands had wrought, and on the labours that I had laboured to do: And, behold, all was vanity, vanity and vexation of spirit, and there was no profit under the sun.

CHORUS - *Ecclesiastes 3:1-8, 14-15*

To everything there is a season, a time to every purpose under heaven;

A time to be born, a time to die;

A time to plant, and a time to pluck up that which is planted;

A time to kill, and a time to heal;

A time to weep, a time to laugh, a time to mourn, and a time to dance;

A time to embrace, and a time to refrain from embracing;

A time to seek, and a time to lose;

A time to rend, and a time to sew;

A time to keep silence, and a time to speak;

A time to love, and a time to hate;

A time for war, a time for peace.

Whatsoever God doeth, it shall be for ever.

God hath done it that men should fear before Him.

That which is hath been already; that which is to be hath already been; God seeketh again that which is passed away.

BASS SOLO - *Ecclesiastes 11:7-8, 10; 12:2-7*

Truly the light is sweet, and a pleasant thing it is to behold the sun.

Yea, if a man live many years, let him rejoice in them all;

Let him remember the days of darkness, for they shall be many.

Therefore remove sorrow from thy heart, and put away evil from thy flesh: Or ever the sun, and the light, and the moon, and the stars be darkened.

In that day when the keepers of the house shall tremble, and the strong men shall bow themselves, and the doors be shut in the street;

They shall be afraid of that which is from on high, and terrors shall be in the way;

Because man goeth to his long home, and the mourners go about the streets;

Or ever the pitcher be broken at the fountain, or the wheel be broken at the cistern.

The dust shall return to earth as it was, and the spirit to God Who gave it.

SOPRANO SOLO - *Isaiah 55:1-2, 7, 12-13*

Ho! every one that thirsteth, come ye to the waters.

Come ye, buy and eat; yea, come, buy wine and milk, without money and without price.

Wherefore do ye spend money for that which is not bread? and your labour for that which satisfieth not?

Let the wicked forsake his way, and the unrighteous man his thoughts; and let him return unto the Lord, and He will abundantly pardon.

And ye shall go out with joy, and be led forth with peace;

The mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands.

Instead of the thorn shall come up the fir tree; instead of the briar shall come up the myrtle tree;

It shall be for an everlasting sign that shall not be cut off.

CHORUS - *Isaiah 40:12-15, 18, 28*

Who hath measured the waters in the hollow of His hand, and meted out the heavens with the span, and comprehended the dust of the earth in a measure, and weighed the mountains in scales, and the hills in a balance?

Who hath directed the Spirit of the Lord; or, being His counsellor, hath taught Him?

With whom took he counsel, and who instructed Him, and taught Him in the path of judgment, and showed Him the way of understanding?

All the nations are as nothing before Him. They are counted to Him as less than nothing, and vanity.

To whom will ye liken God? or what likeness will ye compare unto Him?

Have ye not known? Have ye not heard? Hath it not been told you from the beginning? Have ye not understood from the foundations of the earth?

It is He that sitteth upon the circle of the earth; that stretcheth out the heavens as a curtain, and spreadeth them out as a tent to dwell in.

Hast thou not known? hast thou not heard? the everlasting God, the Creator of the ends of the earth fainteth not, neither is weary, there is no searching of His understanding.

SOPRANO SOLO and CHORUS - *Isaiah 40:29-31*

He giveth power to the faint; and to him that hath no might He increaseth strength.

Even the youths shall be faint and weary.

But they that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary, they shall walk and not faint.

THE CLUE - *Isaiah 26:3*

Thou wilt keep him in perfect peace, whose mind is stayed on Thee.

Energico $\text{♩} = 72$

Flute

Oboe

English Horn

Clarinet in B \flat

Bass Clarinet B \flat

Bassoon

Contrabassoon

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in F

Trombone

Bass Trombone & Tuba

Timpani

Organ

Soprano Solo

Bass Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Solo Cello

Violoncello

Double Bass

f *cresc.* 1908

f *cresc.*

f *cresc.*

f *cresc.*

f

f *cresc.*

f

f

f

f *cresc.*

f *cresc.*

Divisi *pp*

Divisi *pp*

Divisi *pp*

Divisi *pp*

Divisi *pp*

Divisi *pp*

Divisi *pp*

This musical score page covers measures 6 through 11. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinets in Bb (Bb Cl.) and Bb (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpets in F (F Tpt.), Trombones (Tbn.), Bass Trombone and Tuba (B. Tbn. & Tuba), Timpani (Timp.), Organ (Org.), Bass Solo (B Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Woodwinds:** The Bb Clarinet and Bb Clarinet parts are active in measures 6-9. The Bb Clarinet has a *pp* dynamic marking in measure 6. The Bb Clarinet has a first-octave (*1^o*) marking in measure 9.
- Strings:** The Violin I and II parts feature long, sustained notes with *dim.* (diminuendo) markings in measures 9 and 10. The Solo Violoncello part has a *p* (piano) marking in measure 6 and a triplet in measure 8. The Violoncello and Double Bass parts have *sf* (sforzando) markings in measure 11, with *a2* (second octave) markings above the notes.
- Other:** The Organ part is present in measures 6-11. The vocal soloist part (B Solo) is present in measures 6-11.

The score is written in a key signature of one flat (Bb) and a common time signature (C). The measures are numbered 6, 7, 8, 9, 10, and 11 at the bottom of the page.

This musical score page contains the following parts and measures:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Clarinet in B (B. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.).
- Brass:** Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), French Trumpet (F Tpt.), Trombone (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba).
- Percussion:** Timpani (Timp.).
- Keyboard:** Organ (Org.).
- String Soloist:** B Solo.
- Vocal Soloist:** Soloist (S), Alto (A), Tenor (T), and Bass (B).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Solo Viola (S. Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is divided into measures 12 through 17. Key performance instructions include *f* (forte), *p* (piano), and *pp* (pianissimo). The timpani part has a specific instruction: *(E♭ to E♮)*. The string and vocal parts have a *Divisi* instruction in measure 16.

This musical score page contains parts for various instruments and voices across measures 18 to 23. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Clarinet in Bb (B. Cl.), Clarinet in C (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpets in F (F Tpt.), Trombones (Tbn.), Bass Trombone and Tuba (B. Tbn. & Tuba), Timpani (Timp.), Organ (Org.), Bass Solo (B Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Measures 18-20:** The B. Cl. part features a triplet marked *pp.* and a first ending bracket labeled *1°*. The Bsn. part has a *pp.* marking.
- Measure 21:** The B. Cl. part has a *dim.* marking. The Vln. I, Vln. II, and Vla. parts also have *dim.* markings.
- Measures 22-23:** The E. Hn., Hn. 3 & 4, and Bsn. parts feature a *f* marking. The Bsn. part also includes a *cresc.* marking. The Vc. and D.B. parts have *sf* markings.

18

19

20

21

22

23

2

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

24 25 26 27 28 29 30

Fl. — — — —

Ob. — — — —

E. Hn. — — — —

B♭ Cl. — — — — *pp* 1°

B. Cl. — — — —

Bsn. *p* — — — —

C. Bn. *pp* — — — —

Hn. 1 & 2 — — — —

Hn. 3 & 4 *p* — — — — *pp* a2

F Tpt. — — — —

Tbn. *p* — — — — *pp*

B. Tbn. & Tuba *p* — — — — *dim.*

Timp. — — — —

Org. — — — —

B Solo — — — —

S — — — —

A — — — —

T — — — —

B — — — —

Vln. I *p* — — — — *dim.* — — — — *pp*

Vln. II *p* — — — — *dim.* — — — — *pp*

Vla. *p* — — — — *dim.* — — — — *pp*

Vc. *p* — — — — *dim.* — — — — *pp*

D.B. *p* — — — — *dim.* — — — — *pp*

31

32

33

34

35

rit.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

f

p

f

f

f

f

36

37

38

39

40

41

This page of the musical score covers measures 42 to 47. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Clarinet in B (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns (Hn. 1 & 2, Hn. 3 & 4), French Trumpet (F Tpt.), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), Timpani (Timp.), Organ (Org.), Bass Solo, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 42: The woodwinds and bassoon begin with various rhythmic patterns. The Flute and Oboe play sixteenth-note figures. The Bassoon has a melodic line with accents. The French Trumpet and Horns 1 & 2 play dotted rhythms. The Bass Solo part is silent. The vocal parts (Soprano, Alto, Tenor, Bass) are also silent.

Measure 43: The woodwinds continue their patterns. The Bassoon has a melodic line with accents. The French Trumpet and Horns 1 & 2 play dotted rhythms. The Bass Solo part is silent. The vocal parts are silent.

Measure 44: The woodwinds continue their patterns. The Bassoon has a melodic line with accents. The French Trumpet and Horns 1 & 2 play dotted rhythms. The Bass Solo part is silent. The vocal parts are silent.

Measure 45: The woodwinds continue their patterns. The Bassoon has a melodic line with accents. The French Trumpet and Horns 1 & 2 play dotted rhythms. The Bass Solo part is silent. The vocal parts are silent.

Measure 46: The woodwinds continue their patterns. The Bassoon has a melodic line with accents. The French Trumpet and Horns 1 & 2 play dotted rhythms. The Bass Solo part is silent. The vocal parts are silent.

Measure 47: The woodwinds continue their patterns. The Bassoon has a melodic line with accents. The French Trumpet and Horns 1 & 2 play dotted rhythms. The Bass Solo part is silent. The vocal parts are silent.

Vocal Lyrics:

- Soprano (S): What pro - fit hath
- Alto (A): What pro - fit hath man of all his
- Tenor (T): What pro - fit hath man of all his la - bour,
- Bass (B): What pro - fit hath man of all his la - bour

Fl.

Ob.

E. Hn.

B⁺ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S
man of all his la - bour where-in he la - bour-eth

A
la - bour, what pro - fit, what pro - fit of all his la - bour, what pro - fit of all his la - bour

T
what pro - fit of all his la - bour where - in he la - bour-eth un - der the sun? what

B
where-in he la - bour-eth un - der the sun? what pro - fit,

Vln. I

Vln. II

Vla.

Vc.

D.B.

48

49

50

51

52

53

Fl. (a2)
 Ob. (a2)
 E. Hn.
 B♭ Cl. (a2)
 B. Cl.
 Bsn.
 C. Bn.
 Hn. 1 & 2
 Hn. 3 & 4
 F Tpt.
 Tbn.
 B. Tbn. & Tuba
 Timp.
 Org.
 B Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

un - der the sun? what pro - fit, what pro - fit, what pro - fit?
 where - in he la - bour - eth un - der the sun, what pro - fit?
 pro - fit of all his la - bour, what pro - fit, what pro - fit, what pro - fit?
 what pro - fit of all his la - bour, what pro - fit, what pro - fit?

f cresc.
f cresc.
f
f
f

54

55

56

57

58

59

3

Allargando a tempo

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

f

f

f

f

f

f

f

f

f

f

f

One gen - er - a - tion go - eth, and an - o - ther gen - er - a - tion com - eth;

One gen - er - a - tion go - eth, and an - o - ther gen - er - a - tion

60

61

62

63

64

65

Fl. *f* *a2*

Ob. *f* *a2*

E. Hn.

B♭ Cl. *mp* *cresc.*

B. Cl. *f* *mp* *cresc.*

Bsn. *f*

C. Bn.

Hn. 1 & 2 *(a2)*

Hn. 3 & 4 *f* *(a2)* *mp*

F Tpt.

Tbn. *mf* *a2* *p*

B. Tbn. & Tuba *p*

Timp.

Org.

B Solo

S *f* *mf*
 One gen - er - a - tion go - eth, and an - o - ther gen - er - a - tion com - eth; and the earth a -

A *mf*
 and the earth a -

T *mf*
 com - eth; and the earth a -

B *f* *mf* *cresc.*
 One gen - er - at - tion go - eth, and an - o - ther gen - er - a - tion com - eth; and the earth a -

Vln. I *f* *mp* *cresc.*

Vln. II *f* *mp* *cresc.*

Vla. *f* *mp* *cresc.*

Vc. *f* *mp*

D.B. *f* *mp*

66

67

68

69

70

71

Più tranquillo

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mp

mf

cresc.

1°

bi - deth for ev - - - -

bi - deth for ev - - - -

bi - deth for ev - - - -

bi - - - deth for ev - - - -

mp

mp

mp

mp

mp

4 Animato

Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1 & 2
Hn. 3 & 4
F Tpt.
Tbn.
B. Tbn. & Tuba
Timp.
Org.
B Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

f
mf
cresc.
mf
cresc.
mf
cresc.
mf
cresc.
mf
cresc.
mf
cresc.
mf
cresc.

(C to A)

er.
The sun al

78 79 80 81 82 83

Fl.

Ob. (a2)

E. Hn.

B♭ Cl. *cresc.*

B. Cl.

Bsn. *f*

C. Bn.

Hn. 1 & 2 *mf cresc.*

Hn. 3 & 4 *mf cresc.*

F Tpt.

Tbn. *mf* *a2*

B. Tbn. & Tuba

Timp.

Org.

B Solo

S
- - so ris - eth,

A *mf cresc.*
The sun al - - - so

T *mf*
The

B *mf cresc.*
The sun al - - - so ris - eth,

Vln. I

Vln. II

Vla.

Vc.

D.B.

84 85 86 87 88

Fl. *f cresc.* *f* *ff*

Ob. *f cresc.* *f* *ff*

E. Hn.

B \flat Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f cresc.* *f* *ff*

C. Bn.

Hn. 1 & 2 *f* *ff*

Hn. 3 & 4 *f* *ff*

F Tpt. *mf* *f*

Tbn. *mf* *f*

B. Tbn. & Tuba *mf cresc.* *f*

Timp. *f*

Org.

B Solo

S *f* *cresc.* ris - - - eth,

A ris - - - eth, *cresc.* ris - - - eth,

T sun al - so ris - - - eth, *cresc.*

B *mf* *cresc.* ris - - - eth,

Vln. I *ff*

Vln. II *ff*

Vla. *cresc. molto* *ff*

Vc. *ff*

D.B. *ff*

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

dim.

p

(E to D)

the sun al - so go - eth

the sun al - so go - eth

the sun al - so go - eth

the sun al - so go - eth

mf

Allargando

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mf

dim.

p

mf

pp

pp

p

sempre dim.

p

sempre dim.

p

p

p

p

down,

and hast - eth to his place

down,

and hast - eth to his place

down,

and hast - eth to his place

down,

and hast - eth to his place

102

103

104

105

106

107

a tempo

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Change to A Clarinet

1°

sf

p

mf

dim.

Where he a - ris - eth.

Where he a - ris - eth.

Where he a - ris - eth.

Where he a - ris - eth.

108

109

110

111

112

113

6 *legato*

Fl. *mf* ^{1°}

Ob.

E. Hn.

A. Cl. *mf* ^{1°}

B. Cl.

Bsn. *mf* ^{1°}

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba *p*

Timp. (A to A^b)

Org.

B Solo

S *p* *legato*

A *p*

T *p*

B *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

The wind go - eth t'ward the south, and

The wind go - eth t'ward the south, and

The wind go - eth t'ward the south, and

The wind go - eth t'ward the south,

Fl. ^{1^o} *p*

Ob.

E. Hn.

A Cl. ^{1^o} *p*

B. Cl.

Bsn. *pp*

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn. ^{1^o} *pp*

B. Tbn. & Tuba *pp*

Timp.

Org.

B Solo

S
turn - eth a - bout un - to the north

A
turn - eth a - bout un - to the north *pp* it turn - eth a -

T
turn - eth a - bout un - to the north; *p* it turn -

B
and turn - eth a - bout un - to the north; *p* it

Vln. I

Vln. II

Vla. *Con sord.* *pp*

Vc. *pp*

D.B. *pp*

120

121

122

123

124

Fl. *p*

Ob.

E. Hn.

A Cl. *p* Change to B \flat Clarinet

B. Cl. *p*

Bsn. *p*

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba *pp*

Timp.

Org.

B Solo

S *p*
it turn - eth a - bout in its course,

A *p*
bout, turn - - - eth a - bout con - tin - u - al - ly, *pp*

T *p*
- eth a - bout con - tin - ual - ly,

B *p*
turn - - - eth, turn - - - eth a - bout con - tin - u - al - ly, *pp*

Vln. I *pp* Con sord.

Vln. II *pp* Con sord.

Vla. *pp*

Vc. *p*

D.B. *p*

125

126

127

128

129

130

1°
pp

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S
and the wind re - turn - eth a - gain to its cir - cuits.

A
the wind re -

T
and the wind re - turn - eth a - gain to its cir - cuits.

B
the wind re -

Senza sord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

turn - eth a - gain to its cir - cuits.

turn - eth a - gain to its cir - cuits.

mf

f

cresc.

a2

Fl. ^{a2}

Ob. *f*

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S *f*
All the ri - vers run in - to the sea,

A *f*
All the ri - vers run

T *f*
All the ri - vers run in - to the

B *f*
All the riv - ers run in - to the sea,

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob. *a2*
mf cresc.

E. Hn.

B♭ Cl.
mf cresc.

B. Cl.
mf

Bsn.
mf

C. Bn.
f

Hn. 1 & 2
mf cresc.

Hn. 3 & 4
mf cresc.

F Tpt.
a2
mp cresc.

Tbn.

B. Tbn. & Tuba
p.

Timp.

Org.

B Solo

S
mf cresc.
yet the sea is not

A
mf cresc.
in - to the sea, yet the sea is not

T
mf cresc.
sea, yet the sea is not

B
mf cresc.
yet the sea is not

Vln. I
mf cresc.

Vln. II
mf cresc.

Vla.
mf cresc.

Vc.
mf cresc.

D.B.
mf cresc.

The musical score is arranged in systems. The top system includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The second system includes Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), French Trumpet (F Tpt.), Trombone (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba). The third system includes Timpani (Timp.), Organ (Org.), and Bass Solo (B Solo). The vocal soloist part (S, A, T, B) is in the fourth system. The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key markings and dynamics include *ff*, *f*, *p*, *dim.*, *cresc.*, *legato*, *poco cresc.*, and *dolce*. The timpani part has a marking "(A to C)". The vocal soloist part includes the lyrics: "full; un - to the place from".

155

156

157

158

159

160

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco cresc.

p

pp

dim.

f

p

p

p

p

arco

sf

arco

sf

9

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff *cresc.*

f

ff

f

cresc.

f

cresc.

f

f

ff >

All things are full of

Detailed description: This is a page of a musical score for measures 168 to 172. It features a full orchestral ensemble and a vocal soloist. The woodwind section includes Flute, Oboe, English Horn, B-flat Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, French Trumpet, Trombone, and Bass Trombone & Tuba. The percussion section includes Timpani. The strings section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist (B. Solo) has a line of music with lyrics. Dynamics range from *f* (forte) to *ff* (fortissimo) and include crescendo markings. The score is in a key signature of one flat (B-flat major or F minor) and a common time signature.

168

169

170

171

172

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

sf

ff

mp

mf

dim.

All things are full of wear - i - ness; of wear - i - ness;

wear - i - ness; of wear - i - ness;

All things are full of wear - i - ness, wear - i - ness;

All things are full of wear - i - ness, of wear - i - ness;

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

dim.

p

mp

pizz.

dim.

The eye is not sa - tis-fied with see - ing, nor the ear fill'd with

The eye is not sa - tis-fied with see - ing, nor the ear fill'd with

The eye is not sa - tis-fied with see - ing.

The eye is not sa - tis-fied with see - ing.

Fl. *ff* ^{a2}

Ob. *cresc.* *ff*

E. Hn.

B♭ Cl. *cresc.* *ff*

B. Cl.

Bsn. *cresc.* *ff*

C. Bn. *cresc.* *ff*

Hn. 1 & 2 ^{1°} *mp* *cresc.* *ff* ^{a2}

Hn. 3 & 4 *ff*

F Tpt. *f*

Tbn. *f*

B. Tbn. & Tuba *f*

Timp. *p* *cresc.* *cresc. molto* (D to E)

Org.

B Solo

S *ff*
hear - ing. That which hath been is that which shall be; and

A *ff*
hear - ing. That which hath been is that which shall be; and

T *p poco cresc.* *ff*
nor the ear fill'd with hear - ing. That which hath been is that which shall be; and

B *p poco cresc.* *ff*
nor the ear fill'd with hear - ing. That which hath been is that which shall be; and

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*
arco

Vc. *ff*
arco

D.B. *ff*
arco

Allargando *a tempo*

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S
that which hath been done is that which shall be done; and there is no

A
that which hath been done is that which shall be done; and there is no

T
that which hath been done is that which shall be done; and there is no

B
that which hath been done is that which shall be done; and there is no

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

a tempo

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabass (C. Bn.). The second system includes Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), French Trumpet (F Tpt.), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), and Timpani (Timp.). The third system includes Organ (Org.). The fourth system includes Bass Solo (B Solo). The fifth system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal soloists. The sixth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The vocal soloists' lyrics are: new thing, no new thing un - der the sun. The score includes dynamic markings such as *mf*, *p*, *pp*, *dim.*, and *sf*. Performance instructions include *rit.* (ritardando), *a tempo*, and *Divisi* (divisi).

poco rit.

Fl. *Ob.* *E. Hn.* *B♭ Cl.* *B. Cl.* *Bsn.* *C. Bn.* *Hn. 1 & 2* *Hn. 3 & 4* *F Tpt.* *Tbn.* *B. Tbn. & Tuba* *Timp.* *Org.* *B Solo* *S.* *A.* *T.* *B.* *Vln. I* *Vln. II* *Vla.* *Vc.* *D.B.*

Dynamic markings: *sf*, *f*, *mf*, *mp*, *p*, *pp*, *dim.*

Textual markings: *Change to A Clarinet*

Lento

Moderato

rit.

Musical score for orchestra and voices, measures 209-214. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpets (F. Tpt.), Trombones (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), Timpani (Timp.), Organ (Org.), Bass Solo, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into sections: Lento (measures 209-210), Moderato (measures 211-212), and rit. (measures 213-214). Dynamics include pp, p, and pp. Performance instructions include *dolcissimo* and *Sordini*. The key signature is D major and the time signature is 4/4.

209

210

211

212

213

214

Allegretto

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

D.B.

mf

dolce

pp

p

215

216

217

218

219

220

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

p

a2

p

1°

p

p

pp

mp

p

mp

p

mp

p

pp

mp

p

Sordini

I said in mine heart — Go to now I will prove thee with mirth;

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

I said of laugh - ter: It is mad and of mirth, What do - eth it? I sought in mine heart

Fl. *pp* *a2*

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4 *pp* *3°*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

— how I might cheer — my flesh with wine, — Mine heart yet guid-ing me with wis - dom and how — to lay hold on fol - ly,

S

A

T

B

Vln. I *p* *Sordini*

Vln. II

Vla. *p*

Vc. *p*

D.B.

233

234

235

236

237

238

239

Fl.

Ob.

E. Hn.

A Cl. *pp* 1°

B. Cl.

Bsn. *pp* 1°

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo *mf*

Till I might see what it was good for the sons of men — That they should do un - der heav'n all the

S

A

T

B

Vln. I

Vln. II

Vla. *p* Sordini

Vc. *p*

D.B.

rit.

a2

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

days _____ of their life.

mp

f

f

mp

f

mf

a2

mp

f

f

mp

f

dim.

dim.

Senza sord.

f

mp

f

dim.

Dimisi

f

dim.

Animando

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

f

mp

mp

I made me great works; I build-ed me hou - ses; I plant-ed me vine - yards; I made me gar - dens and

251

252

253

254

255

256

Fl.

Ob. *a2*
mf *cresc.* *f* *cresc.*

E. Hn.

A Cl.

B. Cl.

Bsn. *mf* *cresc.* *f* *cresc.*

C. Bn.

Hn. 1 & 2 *mf* *cresc.* *f* *cresc.*

Hn. 3 & 4 *f*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo
or - chards; I made me pools of wa - ter; to wa - ter there - from the wood that bring - eth forth trees;
cresc.

S

A

T

B

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

257

258

259

260

261

262

Fl. *f* *mf*

Ob. *f* *mf*

E. Hn.

A Cl.

B. Cl.

Bsn. *f* *mf*

C. Bn.

Hn. 1 & 2 *f* *mf*

Hn. 3 & 4 *f* *mf*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo *f* *mf*

S

A

T

B

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

I got me ser-vants and maid-ens, I ga-ther'd me sil-ver and gold. And

(a2)

Fl. *p*

Ob. *p*

E. Hn. *p*

A Cl. *p*, *mp*, *cresc.*

B. Cl.

Bsn. *mp*, *cresc.*

C. Bn. *p*

Hn. 1 & 2 *mp*, *cresc.*

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo
 what - so - ev - er mine eyes de - sired I kept not from them: I with - held not my heart

S

A

T

B

Vln. I *mp*, *pizz.*, *arco*, *cresc.*

Vln. II *mp*, *pizz.*, *arco*, *cresc.*

Vla. *mp*, *pizz.*, *arco*, *cresc.*

Vc. *p*, *pizz.*, *arco*, *cresc.*

D.B. *p*, *pizz.*, *arco*, *cresc.*

rit.

a tempo

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

f

ff

rit.

a2

from any joy.

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

p

sfp

sfp

dim.

dim.

pizz.

mp

pizz.

f

281

282

283

284

285

286

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *espress.*

p *p* *p*

Then I looked on all the works my hands had wrought, And on the labours that I had

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

la - boured to do;

f

cresc.

pizz.

arco

sf

sf

cresc.

cresc.

cresc.

cresc.

cresc.

293 294 295 296 297 298

Lento

Fl.

Ob. *f* *pp*

E. Hn. *f* *pp*

A. Cl.

B. Cl.

Bsn. *sf* *pp*

C. Bn.

Hn. 1 & 2 *sf* *pp*

Hn. 3 & 4 *sf* *pp*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp. (E to F) *sf*

Org.

B Solo *p* *cresc.*
 And, be-hold, all was va - ni - ty, va - ni - ty.

S

A

T

B

Vln. I *arco* *pp* *dim.*

Vln. II *arco* *pp* *dim.*

Vla. *arco* *pp* *Divisi*

Vc. *pizz.* *ff* *arco* *pp*

D.B. *pizz.* *ff* *arco* *pp*

299

300

301

302

303

304

Fl. *a2*
p *pp*

Ob.

E. Hn.

A. Cl. *p* *pp*

B. Cl. *ppp*

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn. *ppp* *p*

B. Tbn. & Tuba *pp* *p*

Timp.

Org.

B Solo
va - ni - ty And vex - a - tion of spi - rit, *mf* And there was *dim.* no pro - fit

S

A

T

B

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

D.B. *pp* *pizz.* *arco* *p*

305 306 307 308 309 310

Fl. *pp* ^{a2}

Ob.

E. Hn.

A Cl. *pp*

B. Cl. *p*

Bsn. *p*

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn. *pp*

B. Tbn. & Tuba *pp*

Timp.

Org.

B Solo
un - der the sun.

S

A

T

B

Vln. I *p*

Vln. II *p* *Divisi*

Vla. *p*

Vc. *p*

D.B. *p*

311

312

313

314

315

316

(a2)

Fl. *pp*

Ob.

E. Hn.

A Cl. *pp* *dim.*

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

317

318


319

320

321

322

20

Allegretto tranquillo, espressivo  about 108

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

espress.

cresc.

1^o

323

324

325

326

327

dolcissimo tranquillo

Fl.

Ob.

E. Hn.

A Cl. ^{1^o}

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2 ^{a2} *mf*

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S *p*
To eve - ry - thing — there is a sea - son A time to eve - ry pur - pose un - der heav'n:

A *p*
To eve - ry - thing there is a sea - son, A time — to eve - ry pur - pose un - der heav'n:

T *pp*
To eve - ry - thing there is a sea - son, A time to eve - ry pur - pose un - der heav'n:

B *pp*
To eve - ry - thing there is a sea - son, A time to eve - ry pur - pose un - der heav'n:

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc.

D.B.

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf cresc.

p

mf cresc.

p

mf cresc.

p

mf cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

cresc.

1^o

cresc.

cresc.

cresc.

cresc.

A time to be born, A time to die; A time to plant, and a time to pluck up that which is plant-ed;

A time to be born, A time to die; A time to plant, and a time to pluck up that which is plant-ed;

A time to be born, A time to die; A time to plant, and a time to pluck up that which is plant-ed;

A time to be born, A time to die; A time to plant, and a time to pluck up that which is plant-ed;

rit.

21

a tempo

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p* *f* *p* *f* *p* *f* *p*

A time to kill, and a time to heal; A time to weep, A time to laugh, A time to mourn,

dim. *dim.* *dim.* *dim.* *p* *p* *p* *p*

Poco animando

Fl.

Ob.

E. Hn.

A. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S
and a time to dance; A time to em-brace, and a time to re-frain from em-brac - ing; A time to seek, and a

A
and a time to dance; A time to em-brace, and a time to re-frain from em - brac - ing; A time to

T
mourn, and a time to dance; A time to em-brace, and a time to re-frain from em-brac - ing; A time to seek,

B
and a time to dance; A time to em-brace, and a time to re-frain from em - brac - ing; A time to

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco a poco dim.

Fl.

Ob.

E. Hn.

A Cl. (a2) *pp*

B. Cl.

Bsn. *pp*

C. Bn.

Hn. 1 & 2 *p*

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S
time to lose; A time to rend, and a time, a time to sew;

A
seek, and a time to lose; A time to rend, and a time to sew;

T
and a time to lose; A time to rend, and a time to sew;

B
seek, and a time to lose; A time to rend, and a time to sew;

Vln. I *dim.*

Vln. II

Vla.

Vc. *dim.*

D.B. *dim.*

poco rit. 22 a tempo

Fl.

Ob.

E. Hn.

A Cl. *p* *a2*

B. Cl.

Bsn. *p* *mf* *cresc.*

C. Bn.

Hn. 1 & 2

Hn. 3 & 4 *a2* *mf*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S *p* *cresc. molto*
 A time to keep si - lence, and a time to speak; A time to love, and a

A *p*
 A time to keep si - lence, and a time to speak; A time to love,

T *p*
 A time to keep si - lence, and a time to speak; A time to love,

B *p*
 A time to keep si - lence, and a time to speak; A time to love,

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *p* *cresc.*

Vc. *Divisi* *cresc.*

D.B. *cresc.*

Animando

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S
time to hate; A time for war,

A
and a time to hate; A time for war,

T
and a time to hate; A time for war,

B
and a time to hate; A time for war,

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

cresc. molto

sf

a2

Unis.

rit. a tempo

Fl.

Ob.

E. Hn.

A. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F. Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

pp

p

pp

f

pp

ff

f

f

f

f

f

f

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

pizz.

p

pizz.

p

dolce

dolce

p

arco

arco

A time for peace, for peace.

A time for peace, for peace.

A time for peace, for peace.

A time for peace, for peace.

rit.

23

Poco più mosso

Musical score for orchestra and voices, measures 361-365. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpet in F (F Tpt.), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), Timpani (Timp.), Organ (Org.), Bass Solo, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key markings and dynamics include:

- rit.* (ritardando) at the beginning of the page.
- 23* (measure number) in a box at the top center.
- Poco più mosso* (tempo change) at the top right.
- 1°* (first ending) above the A. Cl. staff.
- a2* (second ending) above the Ob. staff.
- Change to B \flat Clarinet* above the A. Cl. staff.
- Dynamics: *f* (forte), *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo).
- Articulation: *dim.* (diminuendo) and accents (*>*).

361

362

363

364

365

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

What - so - ev - er God do - eth, It

What - so - ev - er God do - eth,

What - so - ev - er God do - eth,

What - so - ev - er God do - eth,

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

shall be ___ for - ev - er, it shall be ___ for - ev - er, it shall be ___ for - ev -

It shall be ___ for - ev - er, it shall be ___ for - ev - er, for - ev - - - er.

It shall be ___ for - ev - er, it shall be ___ for - ev - er, for - ev -

It shall be - for - ev - er, it shall be ___ for - ev - er, for - ev -

The musical score is arranged in systems for various instruments and voices. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The brass section includes Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpets (F Tpt.), Trombones (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba). Percussion includes Timpani (Timp.). Keyboard includes Organ (Org.). Strings include Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The score features dynamic markings such as *ff* and *sempre forte*, and includes performance instructions like *Poco animando* and *er.* (entrées). A specific instruction for the timpani reads "(Low F to G - B♭ to C)".

377

378

379

380

381

382

Instrumentation and Dynamics:

- Fl. (Flute): Rest
- Ob. (Oboe): *f*
- E. Hn. (English Horn): *pp*
- B♭ Cl. (Bass Clarinet): *f*
- B. Cl. (Bass Clarinet): *f*
- Bsn. (Bassoon): *f*, *pp*
- C. Bn. (Contrabass): *f*
- Hn. 1 & 2 (Horn): *f*, *cresc.*
- Hn. 3 & 4 (Horn): *f*, *cresc.*
- F Tpt. (Trumpet): *f*
- Tbn. (Trombone): *f*, *mf*
- B. Tbn. & Tuba (Tuba): *f*, *mf*
- Timp. (Timpani): Rest
- Org. (Organ): Rest
- B Solo (Bass Solo): Rest
- S (Soprano): *f*, *mf*
- A (Alto): *f*, *mf*
- T (Tenor): *f*, *mf*
- B (Bass): *f*, *mf*
- Vln. I (Violin I): *mf*, *p*, *pizz.*
- Vln. II (Violin II): *mf*, *p*, *pizz.*
- Vla. (Viola): *mf*, *p*, *Con sord.*
- Vc. (Violoncello): *f*, *mf*, *p*
- D.B. (Double Bass): *f*, *mf*, *p*

Lyrics:

S
 God hath done it, that men should fear be - fore Him.

A
 God hath done it, that men should fear be - fore Him.

T
 God hath done it, that men should fear be - fore Him.

B
 God hath done it, that men should fear be - fore Him.

Fl.
Ob.
E. Hn.
B \flat Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1 & 2
Hn. 3 & 4
F Tpt.
Tbn.
B. Tbn. & Tuba
Timp.
Org.
B Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp dim.
p
pp
p
p
1^o
p
p
p
p
p
p
p
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.
arco
arco
Senza sord.
dim.
dim.
dim.
p
p
cresc.
cresc.
p
p
p

That which is hath been al -
That which is hath been
That which is hath been al -
That which is hath been al -

389 390 391 392 393 394

Fl. *mf* *cresc.* *f* *dim.*

Ob. *mf* *cresc.* *f* *dim.*

E. Hn.

B♭ Cl. *mf* *cresc.* *f* *dim.*

B. Cl.

Bsn. *mf* *f* *dim.*

C. Bn. *mf* *f* *dim.*

Hn. 1 & 2 *f* *dim.*

Hn. 3 & 4 *f* *dim.*

F Tpt. *p* *cresc.* *f*

Tbn. *p* *f* *dim.*

B. Tbn. & Tuba *p* *f* *dim.*

Timp.

Org. *cresc.* *f* *mf*

B Solo

S *cresc. molto*
read - y; That which is to be hath al - read - y been:

A *cresc. molto*
al - read - y; That which is to be hath al - read - y been:

T *cresc. molto*
read - y; That which is to be hath al - read - y been:

B *cresc. molto*
read - y; That which is to be hath al - read - y been:

Vln. I *cresc.* *cresc. molto* *ff* *dim.*

Vln. II *cresc.* *cresc. molto* *ff* *dim.*

Vla. *cresc.* *cresc. molto* *ff* *dim.*

Vc. *cresc.* *ff* *dim.*

D.B. *cresc.* *ff* *dim.*

Fl. *p* *pp*

Ob.

E. Hn.

B> Cl. *pp* *pp* *a2* *p*

B. Cl.

Bsn. *p*

C. Bn.

Hn. 1 & 2 *p* *pp* *p*

Hn. 3 & 4

F Tpt.

Tbn. *pp* *p*

B. Tbn. & Tuba *pp* *pp*

Timp. *pp* *pp*

Org.

B Solo

S *p* *pp*
 God seek - eth a - gain that which is pass - ed a - way.

A *p* *pp*
 God seek - eth a - gain that which is pass - ed a - way.

T *p* *pp*
 God seek - eth a - gain that which is pass - ed a - way.

B *p* *pp*
 God seek - eth a - gain that which is pass - ed a - way.

Vln. I *Sordini* *pp*

Vln. II *Sordini* *pp*

Vla. *Sordini* *pp* *pp*

Vc. *p* *pp* *pp* *pp* *Divisi* *p*

D.B. *pp* *pp*

401

402

403

404

405

406

407

Fl.

Ob.

E. Hn.

B \flat Cl. *a2*

B. Cl. *p*

Bsn.

C. Bn. *2^o* *p*

Hn. 1 & 2 *pp*

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I *pp*

Vln. II

Vla.

Vc.

D.B.

408 409 410 411 412

This musical score page covers measures 413 through 418. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpets (F Tpt.), Trombones (Tbn.), Bass Trombone and Tuba (B. Tbn. & Tuba), Timpani (Timp.), Organ (Org.), Bass Solo (B Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Flute:** Starts in the second octave (2°) with a *pp* dynamic.
- B♭ Clarinet:** Features a *p* dynamic and a triplet in measure 413.
- Horn 1 & 2:** Includes a first octave (a2) marking.
- Trumpets:** Enter in measure 418 with a *mp* dynamic.
- Tuba:** Enters in measure 418 with a *p* dynamic.
- Violins:** Violin I starts in measure 414 with a *p* dynamic, while Violin II starts with a triplet in measure 414. Both reach a *f* dynamic by measure 416.
- Viola and Cello:** Both play triplet patterns throughout the section, reaching a *f* dynamic by measure 416.
- Double Bass:** Plays a steady eighth-note pattern, reaching a *f* dynamic by measure 416.

413

414

415

416

417

418

rit. 26

Fl.

Ob.

E. Hn.

B♭ Cl. *a2*

B. Cl. *Change to A Clarinet*

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *sf* *f* *p*

f *mf*

f *mf* *f* *p* *p*

p *mf* *mf* *f* *p*

p *mf* *mf* *f* *p*

p *mf* *f* *p*

Tru - ly the light is sweet, _____

And a pleas - ant thing _____

Fl. *p* a2

Ob. *p* a2

E. Hn.

A Cl. *p*

B. Cl.

Bsn. *mf* *p*

C. Bn.

Hn. 1 & 2 *p*

Hn. 3 & 4 *p* a2

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo *p*

S

A

T

B

Vln. I *p* 1°

Vln. II *p*

Vla. *p*

Vc. *p* Divisi

D.B. *p*

— it is to be — hold the sun. — Yea, if a

Fl.

Ob.

E. Hn.

A. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

man live man - y years, let him re - joice in them all;

p *a2* *mf* *pp* *p* *mf* *f* *mf* *f* *mf* *mf*

431

432

433

434

435

436

a tempo

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

for they shall be man - y. There - fore re - move sor - row from thy heart,

443

444

445

446

447

448

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

pizz.

pizz.

pizz.

cresc. molto

cresc.

cresc.

a2

3

cresc.

and put a-way e - vil from thy flesh: Or ev - er the sun, and the light, and the moon, and the

449

450

451

452

453

454

rit.

Fl.

Ob.

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

pp

p

pp

mf

f

p

p

p

Con sord.

stars, be dark - ened, In

455

456

457

458

459

460

Fl.
 Ob.
 E. Hn.
 A. Cl.
 B. Cl.
 Bsn.
 C. Bn.
 Hn. 1 & 2
 Hn. 3 & 4
 F Tpt.
 Tbn.
 B. Tbn. & Tuba
 Timp.
 Org.
 B Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

that day when the keep - ers of the house shall trem - ble, And the

cresc.
cresc.
p
p *poco cresc.*
 Divisi
 arco *p* *poco cresc.*
 arco *p* *poco cresc.*
 arco *p* *poco cresc.*

461 462 463 464 465 466

Musical score for page 86, measures 467-472. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet in A (A Cl.), Clarinet in B-flat (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), French Trumpet (F Tpt.), Trombone (Tbn.), Bass Trombone & Tuba (B. Tbn. & Tuba), Timpani (Timp.), Organ (Org.), Bass Soloist (B. Solo), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The key signature is three sharps (F#, C#, G#). The score begins at measure 467 and ends at measure 472. The instrumentation is as follows:

- Fl.:
- Ob.:
- E. Hn.:
- A Cl.:
- B. Cl.:
- Bsn.:
- C. Bn.:
- Hn. 1 & 2:
- Hn. 3 & 4:
- F Tpt.:
- Tbn.:
- B. Tbn. & Tuba:
- Timp.:
- Org.:
- B. Solo:
- S:
- A:
- T:
- B:
- Vln. I:
- Vln. II:
- Vla.:
- Vc.:
- D.B.:

The lyrics for the Bass Solo part are: strong men shall bow them - selves, And the doors be shut in the street;

Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The Timpani part includes a roll marked *tr* and *mf*.

Measure numbers: 467, 468, 469, 470, 471, 472

Fl.

Ob. *mf*

E. Hn.

A. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

F Tpt.

Tbn. *mf*

B. Tbn. & Tuba *mf*

Timp.

Org.

B Solo *f*

S

A

T

B

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

They shall be a - fraid of that which is from on high, and

473

474

475

476

477

478

Fl.

Ob. *mf*

E. Hn.

A Cl.

B. Cl.

Bsn. *f*

C. Bn.

Hn. 1 & 2 *mf*

Hn. 3 & 4

F Tpt.

Tbn. *p* *cresc.*

B. Tbn. & Tuba *p* *cresc.*

Timp.

Org.

B Solo
 ter - rors shall be in the way; Be - cause *p*

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. *cresc.*

D.B. *cresc.*

479

480

481

482

483

484

Lento

Fl.

Ob. *a2 espress.*
p

E. Hn.

A Cl. *p* *mf* *mf*

B. Cl.

Bsn. *p* *mf* *p*

C. Bn.

Hn. 1 & 2 *a2*
p

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo *p* *mf* *mf*
man go - eth_ to his long home, and the mourn - ers go a - bout the streets; or ev - er the pit - cher be bro - ken at the foun - tain,

S

A

T

B

Vln. I

Vln. II

Vla. *Divisi* *Unis.*
p *p*

Vc. *p* *pizz.* *arco*

D.B. *p* *pizz.* *arco*

485

486

487

488

489

490

Fl.

Ob. *a2*

E. Hn.

A Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

or the wheel be bro - ken at the cis - tem.

p, *pp*, *espress.*, *1°*, *mf*, *cresc.*, *cresc. molto*, *cresc.*

491

492

493

494

495

496

Fl. *f* *p*

Ob. *f* *p*

E. Hn.

A Cl. *f* *p*

B. Cl.

Bsn. *p*

C. Bn.

Hn. 1 & 2 *p* a2

Hn. 3 & 4

F Tpt.

Tbn. *cresc.* *dim.* *pp*

B. Tbn. & Tuba *cresc.* *dim.* *pp*

(E to Eb - G# to F)

Timp.

Org.

B Solo *p* *ad lib.*
The dust shall re - turn to earth as it

S

A

T

B

Vln. I *f* *p*

Vln. II *p*

Vla. *p*

Vc. *f* *p*

D.B. *f* *p*

497

498

499

500

501

502

a tempo

Fl.

Ob. *a2 espress.*
p < >

E. Hn.

A. Cl. *pp* *p* *dim.* Change to B \flat Clarinet

B. Cl.

Bsn. *pp*

C. Bn.

Hn. 1 & 2 *a2*
pp *p* *dim.* *pp*

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B Solo *pp* Begin Soprano Solo
was And the spi - rit to God who gave it.

S

A

T

B

Vln. I *pp* *dim.*

Vln. II *pp* *dim.*

Vla. *pp* *dim.*

Vc. *pizz.* *p* *dim.* *arco* *sf*

D.B. *p* *ppizz.* *dim.* *arco* *sf*

503 504 505 506 507 508 509

Più mosso

31

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

S. Vla.

Vc.

D.B.

f

sf

f

a2

p

pp

pp

pp

mp

pp

pp

Divisi

Divisi

Divisi

Divisi

Divisi

Divisi

510

511

512

513

514

515

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

S. Vla.

Vc.

D.B.

1°

p

pp dim.

a2

pp

a2

pp

a2

pp

516

517

518

519

520

521

Fl. *p*

Ob.

E. Hn.

B \flat Cl. *p* *p* *pp*

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2 *mf* *dim.*

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo *mf* *p*
 Ho! ev - 'ry-one that thir - steth, Come ye to the wa - ters, Come ye, buy and eat

S

A

T

B

Vln. I *p* *mf* *dim.* *pp* *mp*

Vln. II *p* *dim.* *pp*

Vla. *p* *dim.* *pp*

Vc. *p*

D.B. *p*

522

523

524

525

526

527

poco rit. Più mosso

Agitato

Fl. *dim.*

Ob.

E. Hn.

B♭ Cl. *dim.* *pp*

B. Cl. *p*

Bsn. *pp*

C. Bn.

Hn. 1 & 2 *p*

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo
yea, come, buy wine and milk, with-out mon-ey and with-out price. Where fore, where fore

S

A

T

B

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

528

529

530

531

532

533

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

cresc.

p

cresc. molto

dim.

p

mf

mf

cresc.

dim.

p

mf

dim.

p

p

mf

dim.

p

p

do ye spend mon - ey for that which is not bread? and your la - bour for that which sat - is - fi - eth

534

535

536

537

538

539

Fl. *a2*

Ob. *mf* *cresc.* *f*

E. Hn. *f* *p*

B♭ Cl. *f*

B. Cl.

Bsn. *f*

C. Bn.

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp. *mf* *dim.* *p*

Org.

S Solo *p*
not? Let the

S

A

T

B

Vln. I *f* *dim.*

Vln. II *f* *dim.* *p*

Vla. *f* *dim.* *p*

Vc. *cresc. molto* *dim.* *p*

D.B. *cresc. molto* *dim.* *p*

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

wick-ed for-sake his way, and the un-right-eous man his thoughts; and let him re-turn un-to the Lord, and He

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

546

547

548

549

550

551

Fl.

Ob. *a2*
p

E. Hn.

B♭ Cl. *p*
1°
pp
dolcissimo

B. Cl.

Bsn. *pp*
p

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo
— will a - bun - dant - ly par - don. *p espress.* And ye shall go out with joy, *dim.* and be

S

A

T

B

Vln. I *Tutti*
mf
dolcissimo
p

Vln. II *mf*
p

Vla. *cresc.*
Divisi
p

Vc. *arco*
mf
cresc.
p

D.B. *mf*
cresc.
p

552

553

554

555

556

557

Allargando rit.

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mf

mf

mf

mf

mf

mf

pp

pp

pp

pp

pp

dolce

p

mf

led forth with peace; The moun - tains and the hills shall break forth be - fore you in - to

558

559

560

561

562

563

a tempo

Animando

32

a2

Fl. *f*

Ob. *p*

E. Hn. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

B. Cl. *mf* *cresc.*

Bsn. *p* *mp* *cresc.* *mf*

C. Bn.

Hn. 1 & 2 *p*

Hn. 3 & 4 *p* *mp* *cresc.* *mf* *p*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo *cresc.* *p*
sing - ing, and all the trees of the field shall clap their hands. In - stead of the

S

A

T

B

Vln. I *cresc.* *cresc. molto*

Vln. II *cresc.* *cresc. molto*

Vla. *cresc. molto*

Vc. *cresc.*

D.B. *cresc.*

564

565

566

567

568

569

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

cresc.

a2

f

mf

thorn shall come up the fir tree, In - stead of the brier

570

571

572

573

574

575

33

largamente

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

cresc.

ff

f ad lib.

shall come up the myr - tle tree: it shall be _____ for an ev - er - last - - -

mf

f

mf

f

mf

f

mf

f

mf

f

cresc.

f

576

577

578

579

580

581

largamente

Fl.

Ob. *mf* *a2* *mf*

E. Hn.

B \flat Cl. *mf* *a2* *mf* *3*

B. Cl.

Bsn. *mf*

C. Bn.

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo *p*
 - ing sign that shall not be cut off, for an ev - er - last - ing sign

S

A

T

B

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz. arco

D.B. *mf* pizz. arco

582

583

584

585

586

587

rit.

34

Allegro maestoso

588

589

590

591

592

593

Maestoso

Fl. *a2*

Ob. *mf*

E. Hn.

B \flat Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn.

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf* *a2*

F Tpt.

Tbn. *p*

B. Tbn. & Tuba *p*

Timp.

Org.

Soft 32 ft.

S Solo

S *mf*

A *mf*

T *mf*

B *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Who hath mea-sured the wa - ters in the hol - low of his hand, and

Who hath mea-sured the wa - ters in the hol - low of his hand, and

Who hath mea-sured the wa - ters in the hol - low of his hand, and

Who hath mea - sured the wa - ters in the hol - low of his hand, and

poco rit.

a tempo

Fl.

Ob.

E. Hn.

B^b Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

me - ted out the heav'ns with the span and com-pre-hend - ed the dust of the earth in a mea - sure, and weigh - ed the moun - tains in

me - ted out the heav'ns with the span and com-pre-hend - ed the dust of the earth in a mea - sure, and weigh - ed the moun - tains in

me - ted out the heav'ns with the span and com-pre-hend - ed the dust of the earth in a mea - sure, and weigh - ed the

me - ted out the heav'ns with the span and com-pre-hend - ed the dust of the earth in a mea - sure, and weigh - ed the moun - tains in

600

601

602

603

604

605

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.^{a2}

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *cresc.*

scales, and the hills in a bal - ance?

scales, and the hills in a bal - ance?

moun-tains in scales, and the hills in a bal - ance?

scales, and the hills in a bal - ance?

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

Poco più animato

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Who hath di -

Who hath di - rect - ed the spir - it of the Lord,

Who hath di - rect - ed the spir - it of the Lord, or be - ing his coun sel - lor hath

612

613

614

615

616

Fl.

Ob. *a2*

E. Hn.

B \flat Cl. *a2*

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

F Tpt. *mf*

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S
rect - ed the spir - it of the Lord _____ or be - ing his coun - sel - lor hath

A
or be - ing his coun - sel - lor hath taught him? Who,

T
taught him? Who hath taught him, who, who,

B
f
Who hath di - rect - ed the spir - it of the Lord,

Vln. I

Vln. II

Vla.

Vc.

D.B.

617

618

619

620

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

taught him? With whom took he coun - sel, and who in - struct - ed him,

— who hath taught him? With whom took he coun - sel,

who hath taught him? With whom took he coun - sel, who in -

or be - ing his coun - sel - lor hath taught him? With whom took he coun - sel, and

621

622

623

624

Fl. a2

Ob. a2

E. Hn.

B♭ Cl. a2

B. Cl.

Bsn. (a2)

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn. a2

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

cresc.

marcato

and taught him in the path of judgment, And shew-ed him the way of

who in-struct-ed him, and taught him in the path of judgment, And shew-ed him the way of

struct-ed him, and taught him in the path of judgment, And shew-ed him the way of

who in-struct-ed him, and taught him in the path of judgment, And shew-ed him the way of

625

626

627

628

629

Allargando

(a2)

a tempo

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

mf

cresc.

un - der - stand - ing?

All the

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

32 ft.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

poco cresc.

a2

32 ft.

p

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

mf

mf

mf

mf

mf

mf

635

636

637

638

639

38

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

mp

p

p

cresc.

cresc.

mf

cresc.

p

cresc.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

p

p

poco cresc.

p

pp

pp

mf

cresc.

S Solo

S

A

T

B

noth - ing!

noth - ing!

noth - ing!

noth - ing!

him as less than noth - ing!

pp

pp

pp

pp

And

And

And

And

And

van - i - ty.

van - i - ty.

van - i - ty.

van - i - ty.

van - i - ty.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

p

p

p

cresc.

cresc.

cresc.

rit.

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. *mf* *cresc.* *a2* *f* *p*

B. Cl. *mf* *f* *p*

Bsn. *mf* *f* *p*

C. Bn. *f*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

F Tpt. *mf*

Tbn. *mf* *a2* *f* *pp* *a2*

B. Tbn. & Tuba *f* *cresc.* *p*

Timp.

Org.

S Solo

S *f* *p*
To whom will ye li - ken God? Or what like - ness will ye com -

A *f* *p*
To whom will ye li - ken God? Or what like - ness will ye com -

T *f* *p*
To whom will ye li - ken God? Or what like - ness will ye com -

B *f* *p*
To whom will ye li - ken God? Or what like - ness will ye com -

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

D.B. *ff* *p*

rit.

39 tranquillo

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pare un - to Him? Have ye not known?

pare un - to Him? Have ye not known?

pare un - to Him? Have ye not known?

pare un - to Him? Have ye not

p

pp

mp

p

p

Tutti

arco

Tutti

p

650 651 652 653 654

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

pp

poco cresc.

arco

p

p

p

p

Have ye not heard? hath it not been told you _____ from the be - gin - ing?

Have ye not heard? hath it not been told you _____ from the be - gin - ing?

Have ye not heard? _____ hath it not been told you _____ from the be - gin - ing?

known? Have ye not heard? hath it not been told you _____ from the be - gin - ing?

poco cresc.

p

p

p

p

p

655

656

657

658

659

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

dim.

pp

p

pp

mf

mf

mf

mf

mp

mp

mp

mp

Have ye not un - der - stood _____ from the foun - da - tions of the earth? It is

Have ye not un - der - stood _____ from the foun - da - tions of the earth? It is

Have ye not un - der - stood _____ from the foun - da - tions of the earth? It is

Have ye not un - der - stood _____ from the foun - da - tions of the earth? It is

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

a2

poco cresc.

3

He that sit - eth up - on the cir - cle of the earth; that stretch - eth out the

He that sit - eth up - on the cir - cle of the earth; that stretch - eth out the

He that sit - eth up - on the cir - cle of the earth; that stretch - eth out the

He that sit - eth up - on the cir - cle of the earth; that stretch - eth out the

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

heav'ns as a cur - tain, and spread - eth them out as a tent to dwell in:

heav'ns as a cur - tain, and spread - eth them out as a tent to dwell in:

heav'ns as a cur - tain, and spread - eth them out as a tent to dwell in:

heav'ns as a cur - tain, and spread - eth them out as a tent to dwell in:

Fl. *pp*

Ob. *mp* *cresc.* *f*

E. Hn.

B♭ Cl. *f* *ff*

B. Cl.

Bsn. *p* *f* *pp* a2 *p*

C. Bn.

Hn. 1 & 2 *p* *f*

Hn. 3 & 4 *f* *pp*

F Tpt. a2 *p* *f*

Tbn. *p* *pp* a2

B. Tbn. & Tuba *mp*

Timp.

Org.

32 ft.

S Solo

S *p cresc.*
Hast thou not known? Hast thou not heard?

A *p cresc.*
Hast thou not known? Hast thou not heard?

T *p cresc.*
Hast thou not known? Hast thou not heard? *p* The

B *p cresc.*
Hast thou not known? Hast thou not heard? *p* The ev - er -

Vln. I *pp* Divisi

Vln. II *pp* Divisi

Vla. *pp*

Vc. *p* *pp*

D.B. *p* *pp*

Fl. *pp* *cresc.* *p*

Ob. *pp* *p*

E. Hn.

B♭ Cl. *mp* *cresc.* *mf* *a2* *mp*

B. Cl. *mf*

Bsn. *(a2)* *cresc.* *mf*

C. Bn.

Hn. 1 & 2 *a2* *pp* *cresc.* *mf*

Hn. 3 & 4 *pp*

F Tpt.

Tbn. *(a2)* *mf*

B. Tbn. & Tuba

Timp.

Org.

S Solo

S *mf cresc.* The ev - er - last - ing God, *mf* The Cre - a - tor of the ends of the earth,

A *mf cresc.* The ev - er - last - ing God, *mf* The Cre - a - tor of the ends of the earth,

T *cresc.* ev - er - last - ing God, *mf* The Cre - a - tor of the ends of the earth,

B last - ing God, *mf* The Cre - a - tor of the ends of the earth,

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

poco rit.

Meno mosso, tranquillo

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim. *p*

a2

1^o *p dolce*

p

pp

p

pp

p faint - eth not, nei - ther is wea - ry, there is no search - ing of His un - der - stand - ing.

p faint - eth not, nei - ther is wea - ry, there is no search - ing of His un - der - stand - ing.

p faint - eth not, nei - ther is wea - ry, there is no search - ing of His un - der - stand - ing.

p faint - eth not, nei - ther is wea - ry, there is no search - ing of His un - der - stand - ing.

8va

dim.

dim.

dim.

Divisi *p*

p

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

1°

p

mp

pp

dim.

3

690

691

692

693

694

Fl. *p* ^{1^o}

Ob. *mp cresc.* ^{1^o}

E. Hn.

B^b. Cl. *p* *cresc.*

B. Cl. *p* *mp cresc.*

Bsn. *cresc.*

C. Bn.

Hn. 1 & 2

Hn. 3 & 4 *p*

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo *p* *cresc.*
He giv - eth pow'r to the faint: and to him that hath no might He in - creas - eth strength.

S *p*
He giv - eth pow'r to the faint: and to

A *p* *mf cresc.*
He giv - eth pow'r to the faint: to

T *p* *mf cresc.*
He give - eth pow'r to the faint: and to him that hath no

B *p* *cresc.*
He giv - eth pow'r to the faint: and to him that hath no might He in -

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *Unis.* *p*

D.B. *p*

695

696

697

698

699

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

3. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

p

1^o

a2

mf

Ist Violin Solo

him that hath no might He in - creas - eth strength.

might He in - creas - eth strength.

creas - eth strength.

rit.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

E - ven the youths shall be faint and wea - - - ry.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

dim.

pp

705

706

707

708

709

Animato

Fl.

Ob.

E. Hn.

B^b Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

But they _____ that wait _____
 up - on the Lord shall re - new their strength, _____

Fl. *a2* *f*

Ob. *a2* *f*

E. Hn.

B \flat Cl. *(a2)*

B. Cl.

Bsn. *a2*

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn. *a2* *mf* *cresc.*

B. Tbn. & Tuba

Timp.

Org.

S Solo

S *f*
But they ___ that wait ___ up-on the Lord shall re - new their strength, ___ shall re - new their

A
___ up-on the Lord shall re - new their strength, ___ shall re - new their ___ they ___ shall re - new ___

T
___ they that wait, they that wait shall re - new their ___ they shall re -

B *f*
But they ___ that wait ___ up-on the Lord shall re -

Vln. I *f*

Vln. II

Vla.

Vc.

D.B.

715

716

717

718

719

43 Animando

Fl.

Ob.

E. Hn.

B♭ Cl. (a2)

B. Cl.

Bsn. (a2)

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn. (a2)

B. Tbn. & Tuba

Timp.

Org.

S Solo

S
strength, shall re - new their strength;

A
— their strength; — they shall mount up — with wings as ea - gles.

T
new their strength;

B
new their strength; — they shall mount up — with wings as

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

cresc.

f *cresc.*

cresc.

f *cresc.*

cresc.

cresc.

they shall mount up, they shall mount up, they shall mount up with wings as ea - gles,

shall mount up with wings, shall mount up with wings as

they shall mount up, they shall mount up with wings as ea - gles, shall

ea - gles, they shall mount up with wings as ea - gles, as

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The second system includes Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), French Trumpet (F Tpt.), Trombone (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba). The third system includes Timpani (Timp.), Organ (Org.), and Soloist (S Solo). The fourth system includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

a2

f

f

f

f

f

f

f

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

735 736 737 738 739

Fl. (a2)

Ob. (a2)

E. Hn.

B♭ Cl. a2

B. Cl.

Bsn. f

C. Bn. f

Hn. 1 & 2

Hn. 3 & 4 mf

F Tpt. a2 mf

Tbn.

B. Tbn. & Tuba mf cresc.

Timp. f

Org.

S Solo

S — and not faint. they shall f

A They shall run, and not be wea - ry; they shall walk, _____ and not faint. f

T — and not faint.

B They shall run, and not be wea - ry; they shall walk, _____ and not faint. f

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

E. Hn.

B \flat Cl. (a2)

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn. (a2) *mf*

B. Tbn. & Tuba

Timp.

Org.

S Solo

S *cresc.*
run, and not be wea - ry; they shall run, and not be wea - ry; they shall walk, and not

A *cresc.*
they shall run, and not be wea - ry; they shall run, and not be wea - ry; they shall walk, and

T *f* *cresc.*
they shall run, and not be wea - ry; they shall run, and not be wea - ry; they shall

B *cresc.*
they shall run, and not be wea - ry; they shall walk, and not

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco rit.

Meno mosso, tranquillo

The musical score is arranged in systems. The top system includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Clarinet (C. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The second system includes Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), French Trumpet (F Tpt.), Trombone (Tbn.), and Bass Trombone & Tuba (B. Tbn. & Tuba). The third system includes Timpani (Timp.) and Organ (Org.). The fourth system includes Soloist (S Solo), Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Lyrics for the vocal parts:

- S: faint.
- A: not faint.
- T: walk, and not faint. They that wait
- B: faint. They that

Performance markings include *p* (piano), *dim.* (diminuendo), and *a2* (second ending).

Fl.

Ob. *a2*
mf

E. Hn.

B♭ Cl. *mf* *cresc.* *cresc.*

B. Cl.

Bsn. *cresc.*
mf

C. Bn.

Hn. 1 & 2 *1^o* *mf*

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp. *cresc.*

Org.

S Solo *p* *cresc.*
They ___ that wait ___ they ___ that wait, ___ they ___ that wait ___

S *p* *cresc.*
They ___ that wait ___ up-on the Lord shall re -

A *p* *cresc.*
They ___ that wait ___ up-on the Lord shall re - new their strength, they that

T *cresc.*
___ up-on the Lord shall re - new their strength, they that wait they that wait shall re -

B *cresc.*
wait up-on the Lord shall re - new their strength, ___ shall re - new their strength, shall re - new their strength, ___

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla.

Vc. *cresc.*

D.B. *cresc.*

Allargando

a tempo Animando

FL. (a2) *f*

Ob. (a2) *f*

E. Hn.

B♭ Cl. *f*

B. Cl. *f*

Bsn. *cresc.* *f*

C. Bn. *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *mf cresc.* *f*

F Tpt. *f* (a2)

Tbn. *mf* *mf*

B. Tbn. & Tuba

Timp. *cresc.*

Org. *f cresc.*

S Solo

S new their strength, shall re - new their strength. they that wait,

A wait shall re - new their strength, they that wait

T new shall re - new their strength, they that wait, they

B shall re - new their strength, they that wait, they that wait

Vln. I *f*

Vln. II *f*

Vla. *cresc.* *f*

Vc. *f*

D.B. *f*

760

761

762

763

764

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

their strength.

they that wait shall re - new their strength. They shall

they that wait shall re - new their strength. They shall mount up

that wait shall re - new their strength. They shall mount up with

shall re - new their strength. They shall mount up shall mount

Fl. *trill* *v*
 Ob. *f*
 E. Hn. *f*
 B♭ Cl. *f*
 B. Cl. *f*
 Bsn. *f*
 C. Bn. *f*
 Hn. 1 & 2 *cresc.* *f*
 Hn. 3 & 4 *f*
 F Tpt. *f*
 Tbn. *f*
 B. Tbn. & Tuba *f*
 Timp.
 Org.
 S Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

mount up with wings as eagles; they shall run, and not be weary;
 — with wings as eagles; They shall run, and not be
 wings, shall mount up with wings as eagles; they shall run, and not be weary;
 — up with wings as eagles; They shall run and not be

770

771

772

773

774

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

a2

a2

they shall walk, shall walk, shall walk and not faint,

wea - ry; shall walk, shall walk and not faint,

shall walk, shall walk and not faint,

wea - ry; shall walk, shall walk and not faint,

a tempo *poco rit.* *Tempo 1°*

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mp* *p* *mf* *ff* *mf* *mf* *mf* *mf*

shall walk and not faint.

shall walk and not faint.

shall walk and not faint.

shall walk and not faint.

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

F Tpt.

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf dolce
Thou wilt keep him in perfect peace, whose

p, *pp*, *dim.*, *a2*

786

787

788

789

790



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