



BEYOND THESE VOICES
THERE IS PEACE

by

C. Hubert H. Parry

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

VOCAL 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

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BEYOND THESE VOICES THERE IS PEACE

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.

*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)

BEYOND THESE VOICES THERE IS PEACE.

C. Hubert H. Parry.

Energico. $\text{♩} = 72.$

PIANO.

4

9

13

17

sf

f

pp

pp

sf

pp

pp

22

Musical score for measures 22-25. The piece is in a minor key with a common time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *sf* (sforzando) and *f* (forte). A *cresc. molto* (crescendo molto) marking is present in the right hand.

26

Musical score for measures 26-28. The right hand continues with a melodic line, including a triplet in measure 28. The left hand has a steady accompaniment. A *sf* marking is present in the right hand.

29

Musical score for measures 29-32. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano).

33

Musical score for measures 33-37. The right hand has a melodic line with slurs and accents, including a triplet in measure 35. The left hand has a steady accompaniment. Dynamic markings include *dim.* (diminuendo) and *pp* (pianissimo).

38

Musical score for measures 38-41. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo).

CHORUS.

Soprano.

Alto. *f* > What pro-fit hath

Tenor. *f* > What pro-fit hath man of all his

Bass. *f* > What pro-fit hath man of all his la - bour

44

f > What pro-fit hath man _____ of all his

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

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

wherein he la - - bour-eth

47

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

50

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

53

57

what profit, what profit, what profit?

sun, what profit?

what profit, what profit?

all his la - bour, what profit, what profit?

ff 3

allargando a tempo

f

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

allargando a tempo

f

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

61

sf

f >

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

com-eth;

-o-ther gen-er-a-tion com-eth;

f

One gen-er-a-tion go-eth,

65

mf

-o-ther gen-er-a-tion com-eth; and the earth a -

mf

and the earth a -

mf

and the earth a -

mf cresc.

and an-o-ther gener-a-tion cometh; and the earth a -

68

Più tranquillo.

mf cresc.

- bi - deth for ev - - - -

mf cresc.

- bi - deth for ev - - - -

mf cresc.

- bi - deth for ev - - - -

mf cresc.

- bi - - deth for ev - - -

Più tranquillo.

mf cresc.

72

4

- - - er.

- - - er.

- - - er.

- - - er.

4

cresc.

77

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

mf cresc.
The

mf cresc.
The sun al - - so

82

sun al - - so ris - - - eth, ris -

mf
The sun al - - so ris -

ris - eth, ris -

87

f ris - - - - - eth, 5

cresc. - - - - - eth,

cresc. - - - - - eth,

cresc. - - - - - eth,

92

cresc. *ff sf*

mf < > *dim.* the sun al - so go - eth

mf < > *dim.* the sun al - so go - eth

mf < > *dim.* the sun al - so go - eth

mf < > *dim.* the sun al - so go - eth

96

dim. *p* *dim.*

allargando

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

allargando

a tempo

Where he a-ris-eth.

Where he a-ris-eth.

a tempo

Where he a-ris-eth.

Where he a-ris-eth.

108

a tempo

mf

p **6** *legato*

The wind go-eth toward the south,

The wind go-eth toward the south,

The wind go - eth toward the

The wind go - eth toward the

114

6

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

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

south, and turn - eth a - bout un - to the

south, and turn - eth a - - bout un - to the

119

123

it turn - - eth a -

it turn - - eth a - bout,

north; it turn - - eth a-bout con -

north; it turn - - eth, -

126

- bout in its course,

turn - - eth a - bout con - tin - ual - ly,

-tin-ual - ly,

turn - - eth a - bout con - tin - ual - ly,

127

dim.

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

the

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

the

131

7 animando

cresc.

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

cresc.

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

7 animando

cresc. molto

136

f
All the rivers run in-to the sea,
All the rivers
All the rivers run
All the riv-ers run in-to the

142

8
mf cresc.
yet the sea is
run in-to the sea, yet the sea is
in-to the sea, yet the sea is
sea, yet the sea is

8
mf cresc.

148

ff *p legato*

not full; un-to the

not full; un-to

not full; un-to

not full; un-to the

154

ff *dim.* *p*

poco cresc. *p* *p*

place from whence the rivers come, thi-ther they re - turn a -

poco cresc. *p* *p*

the place from whence the rivers come, thi-ther they re - turn a -

poco cresc. *p* *p*

the place from whence the rivers come, thi-ther they re - turn a -

poco cresc. *p* *p*

place from whence the rivers come, thi-ther they re - turn a -

160

poco cresc. *p*

9

- gain. —

- gain. —

- gain. —

- gain. —

9^{ff}

ff

166

ff

All things are full of wear-i-ness;

ff

All things are full of wear-i-ness;

ff

All things are full of

171

sf

f

sf

ff 10
of wear - - i-ness;
of wear - - i-ness;
All things are full of wear-i-ness, wear - - i-ness;
wear-i-ness, of wear - - i-ness;

175

10
sf *f* *sf* *sf* *poco dim.*

p
The eye is not sa-tis-fied with see-ing,
The eye is not sa-tis-fied with see-ing,
The eye is not sa-tis-fied with
The eye is not sa-tis-fied

180

p

nor the ear fill'd with hear-ing.

nor the ear fill'd with hear-ing.

see-ing, nor the ear fill'd with hear-ing.

with see - ing, nor the ear fill'd with hear-ing.

184

11

That which hath been is that which shall be; and

That which hath been is that which shall be; and

That which hath been is that which shall be; and

That which hath been is that which shall be; and

11

187

allargando a tempo

cresc. *ff*

that which hath been done is that which shall be done;

cresc. *ff*

that which hath been done is that which shall be done;

cresc. allargando a tempo *ff*

that which hath been done is that which shall be done;

cresc. *ff*

that which hath been done is that which shall be done;

allargando a tempo

191

12

f *mf* *p*

and there is no new thing, no new

f *mf* *p*

and there is no new thing, no new

f *mf* *p*

and there is no new thing, no new

f *mf* *p*

and there is no new thing, no new

12

sf *sf* *f* *mf*

194

rit. *dim.* *pp*
 — thing un-der the sun.
dim. *pp*
 — thing un - derthe sun.
 rit. *dim.* *pp*
 — thing un - derthe sun.
dim. *pp*
 — thing un - derthe sun.

199

rit. *dim.* *sf* *f* *sf*
 — thing un - derthe sun.

205

sf *dim.* *pp*

211

Lento. Moderato. Allegretto.
p *p dolcissimo* *pp*

216

— thing un - derthe sun.

Bass Solo 13

221

p

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

226

mf

p *grazioso*

mirth; I said of laughter: It is mad and of

230

mirth, What do-eth it? I sought in mine heart — how I might cheer

234

14

— my flesh with wine, — Mine heart yet guiding me with wis - dom and

dim.

238

how — to lay hold on fol - ly, *mf*
Till I might see

241

what it was good for the sons of men — That they should do un-der

244

heaven all the days — of their life.

rit.

15

248

a tempo *mf*
I made me great

f *mf*

253

works; I build-ed me houses; I plant-ed me vine-yards;

mf

256

I made me gardens and orchards; I made me pools of wa-ter;

f animando *p*

260

to wa-ter there-from the wood that bring-eth forth trees:

cresc.

263

I got me servants and maidens,

16f animando

267

mf

I gath-ered me sil-ver and gold. And what-so-e-ver mine

270

eyes de-sired I kept not from them: I with-held not my

sempre cresc.

274

heart from a-ny joy,

cresc. *rit.* **17** *a tempo*

f *cresc.* *rit.* *a tempo* *f*

279

dim.

283

dim. sf

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

287

P

labours that I had laboured to do;

292

p sf

And, be-hold, all was

297

p cresc. Lento.

And, be-hold, all was

302

va - ni - ty, va - ni - ty, va - ni - ty And vex - a - tion of

spirit, And there was no pro - fit un - der the sun.

p

308

mf *dim.* **19**

313

318

dim. **20**

Allegretto tranquillo, espressivo. ♩ = about 108.

324

p

CHORUS.

Soprano. *p*
 Alto. *p*
 Tenor. *pp*
 Bass. *pp*

To
 To
 To eve - ry -
 To eve - ry -

327

dolcissimo tranquillo

eve-ry-thing_ there is a sea - son, A time to eve-ry pur - pose un - der

eve - ry-thing there is a sea-son, A time_ to eve-ry

dolcissimo tranquillo

-thing there is a sea - son, A time to eve-ry pur-pose un - der

-thing there is a sea - son, A time to eve-ry pur-pose un - der

329

dolcissimo tranquillo

heaven: *p* A time to be born,

pur- pose un - der heaven: *p* A time to be

heaven: *p* A time to be born,

heaven: *p* A time to be

331

mf cresc. A time to die; *mf cresc.* A time to plant, and a

born, *mf cresc.* A time to die; A time to plant, and a

A time to die; *mf cresc.* A time to plant, and a

born, *mf cresc.* A time to die; A time to plant, and a

333

cresc.

time to pluck up that which is plant-ed; A time to kill, and a time to

time to pluck up that which is plant-ed; A time to kill, and a time to

time to pluck up that which is plant-ed; A time to kill, and a

time to pluck up that which is plant-ed; A time to kill, and a time to

Detailed description: This block contains the first four staves of a musical score. The top three staves are vocal parts with lyrics. The lyrics are: "time to pluck up that which is plant-ed; A time to kill, and a time to". The fourth staff is a bass line. Dynamics include *f* (forte) and *p* (piano). There are accents and slurs over the notes.

335

cresc. *f*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music features a crescendo marked *cresc.* and a forte dynamic *f*. The accompaniment is rhythmic and supports the vocal lines above.

heal; A time to weep, A time to laugh, rit.

heal; A time to weep, A time to laugh, rit.

time to heal; A time to weep, A time to laugh, rit.

heal; A time to weep, A time to laugh, rit.

Detailed description: This block contains the next four staves of the musical score. The lyrics are: "heal; A time to weep, A time to laugh, rit.". The top three staves are vocal parts. The fourth staff is a bass line. Dynamics include *f* and *rit.* (ritardando). There are accents and slurs over the notes.

337

rit.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music features a ritardando marked *rit.*. The accompaniment is rhythmic and supports the vocal lines above.

21 a tempo

p
A time to mourn, and a time to dance;

p
A time to mourn, and a time to

p
A time to mourn, and a time to dance;

p
A time to mourn, and a time to

21 a tempo

p

339

cresc.
A time to embrace, and a time to refrain from embrac-ing;

cresc.
dance; A time to embrace, and a time to refrain from em-

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

cresc.
dance; A time to embrace, and a time to refrain from em -

cresc.

341

Poco animando.

A time to seek, and a time to lose;
 -brac-ing; A time to seek, and a time to lose;
 Poco animando.
 A time to seek, and a time to lose;
 -brac-ing; A time to seek, and a time to lose; A

Poco animando.

343

poco a poco dim.

A time to rend, and a time, a time to sew;
 A time to rend, and a time to sew;
poco a poco dim.
 A time to rend, and a time to sew;
 time to rend, and a time to sew;

poco a poco dim.

sempre dim.

345

poco rit. **22** *p* a tempo

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

P

poco rit. a tempo

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

P

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

poco rit. **22** a tempo

348

cresc. molto animando

time to love, and a time to hate;

cresc. molto

A time to love, _____ animando and a time to hate;

cresc. molto

A time to love, _____ and a time to hate;

cresc. molto **b2**

time to love, and a time to hate;

animando

cresc.

351

ff *es.*
A time for war,
ff *p.*
A time for war,
ff *es.*
A time for war,
ff *p.*
A time for war,

353

355

p rit. *pp* a tempo
A time for peace, for peace.
p *pp*
A time for peace, for peace.
p rit. *pp* a tempo
A time for peace, for peace.
p *pp*
A time for peace, for peace.

357

rit. a tempo tranquillo
pp *p*

361

rit. 23

f What-so - ever God doeth, It
f What-so - ever God doeth,
f What-so - ever God doeth,
f What-so - ever God doeth,

365

What-so - ever God doeth,

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

371

cresc.

it shall be — for ev - er.

- er, for ev - er.

— for ev - er, for ev - er.

— for ev - er, for ev - er.

375

ff

379

poco animando.

24 *f* *mf*

God hath done it, that men should fear — before Him.

f *mf*

God hath done it, that men should fear — before Him.

f *mf*

God hath done it, that men should fear — before Him.

f *mf*

God hath done it, that men should fear — before Him.

24

mf *pp*

383

389

p *poco cresc.*
That which is hath

p *poco cresc.*
That which is

p *poco cresc.*
That which is hath

p *poco cresc.*
That which is hath

dim. e rit.
pp *poco cresc.*

394

cresc. molto
been al - ready; That which is to be

cresc. molto
hath been al - ready; That which is to be

cresc. molto
been al - ready; That which is to be

cresc. molto
been al - rea - dy; That which is to be

cresc.

25

— hath al-ready been:

— hath al-ready been:

— hath al-ready been:

— hath al-ready been:

25

398

ff

p
God seeketh again that which is pass-ed a -

p
God seeketh again that which is pass-ed a -

p
God seeketh again that which is pass-ed a -

p
God seeketh again that which is pass-ed a -

402

pp *pp* *dim.*

407

411

415

Bass Solo. 26 *f*

419

pp
- way.

pp
- way.

pp
- way.

pp
- way.

pp
mf
p

cresc.

cresc.

Tru - ly the light is sweet,

f

423

mf *p*

And a pleas - ant thing — it is to be - hold the

427

p

sun. Yea, if a man live many

432

years, let him re - joice — in them all;

437

pp *meno mosso* *molto rit.*

Let him re - member the days of dark -
meno mosso *molto rit.*

27

442

- ness, for they shall be many.

pp *pp*

447

p *a tempo*

Therefore remove sorrow from thy heart, and put a-way e-vil from thy flesh:

a tempo *p*

451

cresc. *rit.*

Or ever the sun, and the light, and the moon, and the stars, be

cresc. *rit.*

28

456

mf *rit.*

darkened, In that day—

pp

462

when the keep - ers of the house shall tremble, And the

p cresc.

467

strong men shall bow themselves, And the doors be shut in the street;

cresc.

29

473

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

f

477

high, and terrors shall be in the way;

mf cresc.

p *Lento.* *mf*

Because man go-eth to his long home, and the

482

mf

mourn-ers go a-bout the streets; or ev-er the pit-cher be

487

bro-ken at the fountain, or the wheel be bro-ken at the

490

30

cistern.

pp *mf* *cresc. appassionato*

493

497

ad lib.
p *colla voce*
 The dust shall re - turn to

502

pp *a tempo*
 earth as it was And the spirit to God who gave it.
a tempo

507

Più mosso.
pp dim. *sf*

512

cresc. *pp* **31**

517

pp

Soprano Solo.

522

mf

Ho! ev-'ry-one that thirsteth, Come— ye to the wa - ters,

pp

526

p

Come ye, buy and eat; yea, come, — buy wine and milk, without

p *pp*

530

poco rit. *Più mosso.* *mf*

money and without price. Where - - fore,

poco rit. *p*

533

f *agitato* *mf*

where - - fore do ye spend money for that which is not

f *mf*

536

bread? and your la - bour for that which sat - is - fi - eth

f *p*

cresc. *p*

540

not?

mf *cresc. molto* *f dim.*

544

p *Allegro. semplice*

Let the wicked for-sake his way, and the un-

p

548

- righteous man his thoughts; and let him re - turn un-to the Lord, and He

p

p espress.

552

— will a-bundantly par-don. And ye shall

556

go out with joy, and be led forth with peace;

560

The moun - tains and the hills — shall break forth before you in to

564

sing-ing, and all the trees of the field shall clap their hands.

32

568

p *f*

Instead of the thorn shall come up the

572

mf cresc.

fir tree, Instead of the brier

576

33 *f ad lib.*

shall come up the myr - tie tree: it shall be

580

f *p* *p*

largamente

— for an ev - er - last - - - ing sign that shall not be cut off,

largamente

585

for an ev - er - last - ing sign — that shall not be cut

34 *Allegro maestoso.*

590

off.

mf *cresc.*

CHORUS.

Maestoso.

594

mf Who hath measured the wa - ters in the

mf Who hath measured the wa - ters in the

mf Who hath measured the wa - ters in the

mf Who hath measured the wa - ters in the

Who hath measured the wa - ters in the *Maestoso.*

cresc. *dim.* *p*

hol - low of his hand, and me - ted out the heav'ns with the span

hol - low of his hand, and me - ted out the heav'ns with the span

hol - low of his hand, and me - ted out the heav'ns with the span

hol - low of his hand, and me - ted out the heav'ns with the span

598

poco rit. *a tempo*

and com - pre - hen - ded the dust of the earth in a mea - sure, and

and com - pre - hen - ded the dust of the earth in a mea - sure, and

poco rit. *a tempo*

and com - pre - hen - ded the dust of the earth in a mea - sure,

and com - pre - hen - ded the dust of the earth in a mea - sure, and

poco rit. *a tempo*

602

weigh-ed the mountains in scales, and the hills _____ in a
weigh-ed the mountains in scales, and the hills _____ in a
and weigh - ed the mountains in scales, and the hills in a
weigh-ed the moun - tains in scales, and the hills in a

605

608

This block contains the vocal and piano accompaniment for measures 605 through 608. The vocal part consists of four staves, each with a line of lyrics. The piano part is shown in grand staff notation (treble and bass clefs) with various musical notations including slurs and accents.

35
balance?
balance?
balance?
balance?

35
mf *cresc.*

608

This block contains the vocal and piano accompaniment for measures 609 through 612. The vocal part consists of four staves, each with the word "balance?". The piano part is shown in grand staff notation, starting with a dynamic marking of *mf* and a *cresc.* (crescendo) marking. The piano part features complex rhythmic patterns and slurs.

Poco più animato.

Who hath di -

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

612

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

-rect - ed the spir-it of the Lord, or be-ing his

or be-ing his counsellor hath taught him?

615

36

Lord, or be-ing his counsel-lor. hath
 counsellor hath taught him? Who,
 Who hath taught him, who, who,
 Who hath di-rect-ed the spirit of the Lord,

618

36

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

621

3

623

counsel, and who instructed him, and
 took he counsel, who instructed him,
 whom took he counsel, who in - structed him,
 taught him? With whom took he counsel, and who instructed him,

The piano accompaniment for measures 623-625 features a complex texture with triplets and various rhythmic patterns in both hands.

626

cresc. - taught him in the path of judgment, *marcato* And shewed him the
cresc. - and taught him in the path of judgment, *marcato* And shewed
cresc. - and taught him in the path of judgment, *marcato* And shewed him
cresc. - and taught him in the path of judgment, *marcato* And shew-ed him

The piano accompaniment for measures 626-627 includes a *sf* (sforzando) dynamic marking at the end of the piece.

allargando **ff** 37 a tempo

way of un-der-stand - - ing?

him the way of un-der-stand - ing?

— the way of un-der-stand - - ing?

— the way of un-der-stand - - ing?

allargando **ff** a tempo 37 **f**

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'allargando' (slowed down) and 'a tempo' (return to original tempo). Dynamics include fortissimo (ff) and forte (f). The lyrics are: 'way of un-der-stand - - ing?', 'him the way of un-der-stand - ing?', '— the way of un-der-stand - - ing?', and '— the way of un-der-stand - - ing?'.

629

ff *p*

All the na-tions are as nothing be -

ff *p*

All the na-tions are as nothing be -

ff *p*

All the na-tions are as nothing be -

ff *p*

All the na-tions are as nothing be -

cresc. molto **f** **ff** *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with two flats (Bb) and a 3/4 time signature. The lyrics are: 'All the na-tions are as nothing be -', 'All the na-tions are as nothing be -', 'All the na-tions are as nothing be -', and 'All the na-tions are as nothing be -'. The piano accompaniment features a 'cresc. molto' (crescendo molto) section with dynamics ranging from forte (f) to fortissimo (ff) and then piano (p). The system ends with a piano (p) dynamic marking.

633

poco cresc.

p - fore him. They are counted to him as less than nothing!

poco cresc.

p - fore him. They are counted to him as less than nothing!

poco cresc.

p - fore him. They are counted to him as less than nothing!

poco cresc.

p - fore him. They are counted to him as less than

637

38

pp And van - i - ty.

pp And van - i - ty.

pp And van - i - ty.

pp nothing! And van - i - ty.

38

pp *cresc. molto*

641

645

rit. *f*

To whom will ye li - ken God?

To whom will ye li - ken God?

To whom will ye li - ken God?

To whom will ye li - ken God?

cresc. *ff*

648

p rit.

Or what likeness — will ye com - pare un - to Him?

p

Or what likeness — will ye com - pare un - to Him?

p rit.

Or what likeness — will ye com - pare un - to Him?

p *mf* *cresc.*

Or what likeness — will ye com - pare un - to Him?

39 tranquillo.

poco cresc.

Have ye not known? Have ye not heard?
 Have ye not known? Have ye not heard?
 Have ye not known? Have ye not heard?
 Have ye not known? Have ye not

39 tranquillo.

653

hath it not been told you from the be - gin - ning?
 hath it not been told you from the be - gin - ning?
 hath it not been told you from the be - gin - ning?
 heard? hath it not been told you from the be - gin - ning?

657

mf *dim.* **40**

Have ye not un-der-stood from the foundations of the earth?

mf *dim.*

Have ye not un-der-stood from the foundations of the earth?

mf *dim.*

Have ye not un-der-stood from the foundations of the earth?

mf *dim.*

Have ye not un-der-stood from the foundations of the earth?

660

40

dim. *p*

pp *p*

It is He that sit-teth up-on the cir-cle of the

pp *p*

It is He that sit-teth up-on the cir-cle of the

pp *p*

It is He that sit-teth up-on the cir-cle of the

pp *p*

It is He that sit-teth up-on the cir-cle of the

664

668

earth; that stretch-eth out the heav'ns as a
 earth; that stretch-eth out the heav'ns as a
 earth; that stretch-eth out the heav'ns as a
 earth; that stretch-eth out the heav'ns as a

The piano accompaniment consists of two staves. The right hand features a melodic line with several triplet markings (indicated by a '3' over the notes). The left hand provides a harmonic accompaniment with chords and moving lines.

671

cur - tain, and spreadeth them out as a tent to
 cur - tain, and spreadeth them out as a tent to
 cur - tain, and spreadeth them out as a tent to
 cur - tain, and spreadeth them out as a tent to

The piano accompaniment continues with two staves. The right hand has a melodic line with triplet markings. The left hand continues with harmonic support, including some sustained chords.

p cresc.
 dwell in: Hast thou not known?
p cresc.
 dwell in: Hast thou not known?
p cresc.
 dwell in: Hast thou not known?
p cresc.
 dwell in: Hast thou not known?

674

41
 Hast thou not heard?
 Hast thou not heard?
 Hast thou not heard? The
 Hast thou not heard? The ev - er -

41
pp

677

mf cresc. The ev - er - last - ing God, *mf* The Cre-

mf cresc. The ev - er - last - ing God, *mf* The Cre-

cresc. ev - er - last - ing God, *mf* The Cre-

- last - ing God, *mf* The Cre-

680

- a - tor of the ends of the earth,

- a - tor of the ends of the earth,

- a - tor of the ends of the earth,

- a - tor of the ends of the earth,

683

dim.

685

p faint - eth not, nei - ther is wea - ry, there is no
p faint - eth not, nei - ther is wea - ry, there is no
p faint - eth not, nei - ther is wea - ry, there is no
p faint - eth not, nei - ther is wea - ry, there is no

poco rit. *Meno mosso, tranquillo.*
 search - ing of His under - standing.
 search - ing of His under - standing.
poco rit.
 search - ing of His under - standing.
 search - ing of His under - standing.

Meno mosso, tranquillo.
poco rit. *dolce*

688

691 *cresc.* *dim.* *p* *pp*

Soprano Solo.

He giv-eth power to the faint: and to him that hath no might He in-creas-eth strength.

He giv-eth power to the faint: and to him that hath no might He in-creas-eth strength.

He giv-eth power to the faint: and to him that hath no might He in-creas-eth strength.

He giv-eth power to the faint: and to him that hath no might He in-creas-eth strength.

He giv-eth power to the faint: and to him that hath no might He in-creas-eth strength.

696

faint: and to him that hath no might He in-creas-eth strength.

faint: and to him that hath no might He in-creas-eth strength.

faint: and to him that hath no might He in-creas-eth strength.

faint: and to him that hath no might He in-creas-eth strength.

faint: and to him that hath no might He in-creas-eth strength.

698

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

700

42
dim. *p dolce* 3

Solo.

703

p rit.
 E - ven the youths — shall be faint and
 rit.
dim. *pp*

707

dim. a tempo
 wea - ry.
dim. a tempo
f

Animato.
Soprano.

Alto.

Tenor.

Bass.

CHORUS.

But they — that wait —

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

712

Animato.

f

f

But they — that wait — up-on the Lord shall re-

— up-on the Lord shall re - new their strength, — shall re-new their

— they that wait, they that wait shall re-new their

715

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

718

43 *animando*

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

721

f cresc.
 they shall mount up, ——— they shall mount up ———
cresc.
 shall mount — up with
f cresc.
 they shall mount up, they shall
cresc.
 — with wings as ea - gles, they shall —

724

cresc.
 — they shall mount up ——— with wings as ea - gles,
 wings, shall mount up ——— with wings as
 mount up ——— with wings as ea - gles, shall
 — mount up ——— with wings as ea - gles, as

727

730

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

44 animando

ea-gles; *f* They shall
 ea-gles;
 animando
 They shall run, and not be wea-ry; they shall walk, and not faint,
 - gles;

44 animando

733

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

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

f

They shall

737

sf

f

They shall run, and not be wea - ry; they shall walk, _____

run, and not be wea - ry; they shall walk, _____ and not

741

3

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

744

run, and not be wea - ry; they shall walk, and not
 they shall run, and not be wea - ry; they shall walk, and
 wea - ry; they shall run, and not be wea - ry; they shall
 not be wea - ry; they shall walk, and not

747

45

faint.

not faint.

walk, and not faint.

faint.

750

45

Meno mosso, tranquillo.

They that wait — up-on the Lord shall re-

They that wait up-on the Lord shall re-

poco rit.

Meno mosso, tranquillo.

753

mf

p

Soprano Solo.

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

756 *sempre cresc.*

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

759

a tempo
animando

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

762

a tempo
animando

46

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

766

46

f They shall mount up with wings as ea - gles; they shall

f They shall mount up — with wings as ea - - gles;

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

— shall mount — up with wings as ea - gles;

769

run, and not be wea - ry; they shall

They shall run, and not be wea - ry;

run, and not be wea - ry;

They shall run, and not be wea - ry;

773

776

rit. a tempo

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

shall walk, shall walk and not faint, shall walk

shall walk, shall walk and not faint, shall walk

shall walk, shall walk and not faint, shall walk

rit. a tempo

and not faint.

782

poco rit. Tempo I?

and not faint.

and not faint.

poco rit.

and not faint.

and not faint.

poco rit. Tempo I?

mf

Soprano Solo.
mf dolce

Thou wilt keep him in perfect peace, whose

787

rit. \rightrightarrows a tempo

mind is stayed on thee. _____

pp in perfect peace. _____

pp in perfect peace. _____

rit. a tempo *pp* in perfect peace. _____

pp in perfect peace. _____

pp in perfect peace. _____

791

rit. a tempo

p



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