



THE LOVE THAT CASTETH OUT FEAR

“Sinfonia Sacra”



by
C. Hubert H. Parry

Composed for the Three Choirs Festival (Gloucester) - September 7, 1904

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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Michael Mullen, Ass’t. Librarian - michael.mullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

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THE LOVE THAT CASTETH OUT FEAR

PART ONE

Semi-Chorus - p. 10

O My people, what have I done to thee?
Wherein have I wearied thee? Testify
against Me!

Bass Solo - p. 19

A mighty lawgiver and leader,
Wise with the wisdom of one
More than mere mortal,
Chosen to commune with God,
Taught to the tribes of Israel
The law whereby they should live;
And faring for forty years
Through waste and pathless ways
Led them at length
To where across the river's rim
The promised home of homeless folk
Their longing eyes beheld.

Yet he, the wonder-working Seer,
Greatest in governance,
Surest in foresight, sternest in strength,
Now fareth forth alone
To gaze from the grim mountain-side
Upon the fair, yet far-off land,
The land whereto his leadership
Through long, laborious years had led,
To gaze with eyes grown dim
With faithful toil and tears,
To gaze—and die.

Hear the voice of the eternal!

Semi-Chorus - p. 32

Get thee up into the mountain and behold
the land which I give to the children of Israel
for a possession, and die in the mount whither
thou goest up. Because ye sanctified Me not in
the wilderness of Zin, in the midst of the
children of Israel. Yet shalt thou see the land
before thee, but thither shalt thou not go.

Bass Solo - p. 37

So the servant of the Lord died there,
according to the word of the Lord, and no
man knoweth of his sepulchre until this day.

Full Chorus - p. 40

What is man?
A shadow that departeth.
What is our life?
The lifted veil of a vision.

What is the wisdom of the wise?
A few words written in the dust.
What is the strength of them that strive?
Dear-bought achievement and defeat.

The mighty ones mould nations to their will,
They bid the children yet unborn obey,
Their laws control mankind,
They conquer minds and pile memorial
their mastery
Like mountain upon mountain —
But 'tis vain.
Their faltering breath must fail,
And when they pass life's final bourne
The record runs
For chieftain, churl, and king —
Even so, but man!

Of old hath God laid the foundations of
earth, and the heavens are the work of His
hands. They shall perish, but He shall endure.
They all shall wax old as a garment, and like a
vesture shall He change them and they shall
be changed. But He is the same and His
years shall have no end.

Contralto Solo - p. 70

The stripling ward of Jesse's sheep
Who felled the giant foe of Israel,
Called by God to kingship,
Ruled the people righteously;
In war supreme, in council wise,
In deed unmatched, in spirit undaunted,
In song and music's lore supreme.

To him was the Most High
As sward and shield,
As bow and buckler;
He made those to bow that rose against him,
And made his enemies to turn their backs and flee;
A people that he knew not served him,
And strangers yielded up obedience.

Yet he, the kingliest of kings,
He, the sweetest of singers,
Lordliest of leaders,
Stainless may he not be,
Perfect may no mortal!

Hear the words of the eternal!

Semi-Chorus - p. 85

I anointed thee king over Israel, and I gave
thee thy master's house, and the house of Israel
and Judah, and if that had been too little, I
would have given unto thee such and such
things. Wherefore hast thou despised the
words of the Lord to do that which is evil in
His sight?
Now, therefore, the sword shall not
depart from thine house.
I will raise up evil against thee, and the
child that is born to thee shall surely die.

O My people, what have I done to thee?
Wherein have I wearied thee?
Testify against Me!

Full Chorus - p. 98

He is full of compassion and gracious, slow
to anger, plenteous in mercy.
He hath not dealt with us after our sins,
nor rewarded us after our iniquities. Even as
the heavens are high above the earth, so great
is His mercy towards them that fear Him. As
far as the east is from the west, so far hath
He removed our transgressions from us.
For even as a father pitieth his children, so
the Lord pitieth them that fear Him. He
knoweth whereof we are mad, He remembereth
we are but dust!

PART TWO

Bass Solo - p. 116

A simple fisher by the Galilæan sea,
Called by One that passed by
To forsake all and follow Him, and hear
The word that should redeem the world.

Thereafter blest beyond compare,
Fisher no longer save of men, he walked
In presence of that love that passeth knowledge,
Of patience beyond mortal men,
Of purity, perfect and stainless,
Of pity wide as the world,
Of wisdom speaking to unborn millions,
Of meekness made mighty,
Of lowliness made kingly.

Foremost he followed
Gathering in the message of such grace divine
As wrung his soul with wonderment and
gladness,
Till the hour drew near
When the fair message must be fruitful made
And the truth be verified in pain.

And when by hapless and misguided men
The Master, buffeted, reviled, betrayed,
Waited in silence for the final mockery of
judgment
The disciple lingered, lost in helpless dread.

And when the trial of his fealty came,
Vain was the memory of the Master's words,
Vain was the dear delight of comradeship
divine,
The man with him faltered and denied
The pledge that made him peerless in the world.
Hear the words of him that witnessed!

Voices in the Semi-Chorus - p. 134

First Soprano Solo

Then took they Jesus and led Him into the
High Priest's house, and Peter followed afar off.
And a certain maid beheld him and said —

Second Soprano

This man also was with Him.

First Soprano

And he denied, saying —

Bass Solo

I know Him not.

First Soprano

And after a little while another said —

Second Soprano

Of a truth this fellow also was with Him, for
he is a Galilæan.

First Soprano

And Peter said —

Bass Solo

I know not what thou sayest.

First Soprano

And immediately the cock crew. And the
Lord turned and looked upon Peter; and Peter
remembered the word of Jesus, how He said to
him, "Before the cock crow shalt thou deny
Me," and he went out and wept bitterly.

Full Chorus - p. 140

There is none righteous, no not one! There
is none that understandeth, none that doeth
good, no not one!

Semi-Chorus - p. 146

Whosoever exalteth himself shall be abased;
and he that humbleth himself shall be exalted.

Full Chorus - p. 149

Whither shall we go from Thy spirit?
Whither shall we go from Thy presence?
If we ascend into heaven Thou art there,
and if we make our bed in hell Thou art
there also. Darkness hideth not from Thee,
the night shineth as the day. Darkness and
light to Thee are both alike.

Semi-Chorus - p. 154

There is no fear in love. For perfect love
casteth out fear. He that feareth is no made
perfect in love.

Full Chorus - p. 157

What is love?

Semi-Chorus

The one thing that availeth.

Full Chorus - p. 158

What is our hope?

Semi-Chorus

That good through love prevaieth.

Full Chorus - p. 159

What is the comfort of the frail?

Semi-Chorus

That strength of love sustaineth.

Full Chorus - p. 161

What is the wisdom of the simple?

Semi-Chorus

To trust in love that never waneth.

Full Chorus - p. 163

All-conquering love leads nations
to great ends; And bids the children yet
unborn take heart.

Its laws sustain mankind;
It spreads the tokens of its mastery
As ocean flows to ocean.

And when the doors of the eternal spaces
open wide, the record runs for all who will
to read,

E'en so — 'tis love!

Duet - Contralto and Bass - p. 170

He hath shewed us what is good. He is
merciful and gracious, long suffering,
abundant in mercy and truth. Keeping
mercy for thousands, forgiving iniquity and
transgression.

And what doth He require of us? But to
deal justly, to love mercy, and to walk
humbly.

He that doeth these things shall never fall.

Full Chorus - p. 187

The spirit shall be poured out upon us
from on high. The wilderness shall be as
a fruitful field, and the work of righteousness
shall be peace and quietness and assurance
for ever.

A man shall be as a hiding-place
from the wind, and a covert from the tempest,
as a river of waters in a dry place, as a shadow
of a great rock in a weary land.

And the eyes of them that see shall not be dim,
and the ears of them that hear shall hearken.

Semi-Chorus and Full Chorus - p. 207

Who is wise understandeth these things;
for the ways of the Lord are right and the
just shall walk in them.

Sir Hubert Parry's contribution to the Festival of the Three Choirs is a sacred choral work of meditative character that sets forth the frailty of man and the abiding strength of Divine love. The libretto consists of Biblical texts and some original matter written by the composer. The work is divided into two parts - the first dealing with the Old Testament and the second with the New. Contrast is gained by the juxtaposition of man's questionings of the purpose of life, and Divine compassion and omnipotence. The former are given to the *Full* chorus, while the answers and suggestions of the Divine messages are given to a hidden *Semi* chorus; therefore, as will be readily surmised, the spirit of the work is grave, dignified, and solemn. The contrasted sentiments are set forth in the brief instrumental Prologue. The Prologue indeed may be styled an epitome of the entire work, and every bar of the instrumental introduction will, in some form or another, be subsequently found. There are several other themes, but their quotation is scarcely necessary as they only exert a comparatively small influence.

The first semi-chorus - introduced in the course of the Instrumental Prologue - begins *pianissimo* with the words 'O My people, what have I done to thee? wherein have I waried thee?' and this passage is repeated towards the close of the first part. In a bass solo reference is made to Moses and his failure to reach the promised land, 'Because ye sanctified Me not in the wilderness of Zin in the midst of the children of Israel.' Two full choruses of contrasted sentiment succeed the consideration of the frailty of Moses, and then the ways of David are commented upon in a contralto solo, and the consequences of his backsliding from righteousness are announced by the chorus. The close of the first section is a consideration of the infinite compassion of God, the final words being 'He remembereth we are but dust,' delivered as softly as possible.

The second part opens with a bass solo in which the history of Peter is briefly traced down to his betrayal of the Master. In the latter portion of this section a more dramatic style is adopted, a soprano being employed as narrator of the scene in the outer court. Another soprano utters the words of the accusing maid, Peter's denials being sung in the first person by a bass. On this scene the full chorus moralise at some length, and presently the semi-chorus is also employed, uttering consoling words. This number, which becomes the strongest and most important section of the work, is developed considerably: at the words 'All-conquering Love leads nations to great end' is commenced the working-up of an imposing climax.

The Epilogue begins with a duet in canon for contralto and bass, thus providing the necessary calm before the preparations for the final chorus 'The spirit shall be poured out upon us.' But the philosophical conception of the work asserts itself at the close, which ends quietly and impressively with the words 'The ways of the Lord are right and the just shall walk in them.'

Source: *The Musical Times*, Vol. 45, No. 739 (September 1, 1904), p. 588

I always think that the old standing of the Three Choirs Festival has an eloquent testimony in an explanatory note that appears in the general programme each year, not only in its bare statement of fact, but in its quaintly precise wording, which in the case of the recent Festival in Gloucester ran thus: 'Being the One Hundred and Eighty-first Meeting of the Three Choirs of Gloucester, Worcester, and Hereford, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses.' No wonder that there is local pride in an institution by far the oldest of all existing ones of its kind, and little doubt lest it should be suffered to collapse before adverse criticism, though these may do good in keeping up the tone of reverence and earnestness that should be associated with a cathedral Festival.

From an artistic point of view, one that chiefly concerns me, such Festivals do good in their respective localities by setting a high standard of performance, especially as regards the familiar classics, which in their turn may be said to contribute indirectly to the excellence of performance of other works, since these can only be more or less adequately rehearsed by leaving 'The Messiah,' 'Elijah,' and the 'Hymn of Praise' to take their chance, as they had to do in the full rehearsals of the present Festival. It is, however, when we turn to the production of new works and the revival of rarely-heard masterpieces, that we can best test the artistic vitality of a Festival. In this respect Gloucester may be said to have stood the test triumphantly, since no fewer than eight composers were able to introduce new works at the Festival under notice.

The chief novelty of the Festival was, of course, Sir Hubert Parry's important work, 'The Love that casteth out Fear,' or, as it was originally, and, I think, more happily entitled, 'The One Thing that availeth.' Sir Hubert Parry has always been conspicuous for his careful choice of subjects of the highest ideality and of literary distinction, and of this the present work is a striking instance. The poem, for so I incline to call it, consists partly of Scriptural extracts, partly of the composer's own verse, which, in its simple dignity of expression, in its free rhythm, and—save for one striking and effective exception—in the absence of jingling rhymes, is perfectly suited to the purpose.

The subject, man's inherent frailty, made perfect by the force of Divine Love, is an abstract one, illustrated, however, by examples—Moses, David, and Peter—that supply a concrete element in the work. In both character and form the libretto seems to me an almost ideal one. Its lofty idealism is suited to the spirit of the most idealistic of the arts; its simple, logical argument leading to a momentous conclusion, suggests a fine series of crises, along which one proceeds to a strong and forcible culmination. The music is well thought out, absolutely appropriate in its expression, and as earnest, dignified, and, at the same time, tender, as the subject demands. What to me, at least, seems wanting is a touch of the sensuous beauty of melody and colouring that would give it a greater warmth. Without affecting the unrestrained emotionalism which is natural to composers of Latin or Slavonic races, there is the more reticent and deeply felt emotion typical of the Teutonic temperament, of which Brahms, in his German Requiem, affords so noble an example, and one, too, quite in accord with Sir Hubert Parry's own individuality.

'The Love that casteth out Fear' had the advantage of an admirable performance, perhaps the best which any of its composer's works have met with on their introduction. The principals, Miss Muriel Foster and Mr. Plunket Greene, were in perfect sympathy with their task, and while the chorus sang with power, the effect of the semi-chorus—stationed in the Choir at the back of the orchestra was most beautiful, the fine acoustics of the Cathedral lending wonderful charm to the sound. In hardly any other cathedral could such an effect be produced.

Source: *The Musical Times*, October 1, 1904, Vol. 45, No. 740 (Oct. 1, 1904), pp.657-658

THE LOVE THAT CASTETH OUT FEAR

Part I

C. Hubert H. Parry

Adagio

Flute 1
2

Oboe 1
2

English Horn

Clarinet in A 1
2

Bass Clarinet

Bassoon 1
2

Contrabassoon

Horn in F 1
2
3
4

Trumpet in D 1
2

Trombone 1
2

B. Trombone & Tuba

Timpani F - B \flat - D

Triangle

Harp

Organ

Contralto Solo

Bass Solo

Soprano

Alto

SEMI CHORUS

Tenor

Bass

Soprano

Alto

Tenor

Bass

FULL CHORUS

Violin I

Violin II

Viola

Cello

Contrabass

1 2 3 4 5 6

This musical score page covers measures 7 through 12. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- English Horn (E. Hn.)
- Alto Saxophones (A Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1, 2)
- Contrabassoon (C. Bn.)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (D Tpt. 1, 2)
- Trombones (Tbn. 1, 2)
- Bass Trombone and Tuba (B. Tbn & Tuba)
- Timpani (Timp.)
- Harp (Hp.)
- Organ (Org.)
- Vocalists (Soprano, Alto, Tenor, Bass)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

Key musical features include:

- Measures 7-8: Flute 1 and 2 play a sustained chord. Bassoon 1 has a melodic line with a *dim.* (diminuendo) marking.
- Measure 9: Flute 1 and 2 play a sustained chord. Bassoon 1 continues its melodic line.
- Measure 10: Flute 1 and 2 play a sustained chord. Bassoon 1 has a melodic line with a *pp* (pianissimo) marking.
- Measure 11: Flute 1 and 2 play a sustained chord. Bassoon 1 has a melodic line with a *pp* marking.
- Measure 12: Flute 1 and 2 play a sustained chord. Bassoon 1 has a melodic line with a *pp* marking.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts (S, A, T, B) are marked as SEMI CHORUS. The string parts (Vln. I, II, Vla., Vc., Cb.) have melodic lines starting in measure 7.

A

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

SEMI CHORUS

T

B

A

I

Vln. II

Vla.

Vc.

Cb.

mf *espressivo*

mf

pp

p

cresc.

cresc.

cresc.

cresc.

dim.

dim.

dim.

dim.

13

14

15

16

17

18

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
SEMI
CHORUS
T
B

what have I done to thee? where - in have I wear - ed thee?
what Have I done to thee? where - in have I wear - ed thee?
done to thee? where - in have I wear - ed thee?
done to thee? where - in have I wear - ied thee?

con sord. *p* *pp*
con sord. *p* *pp*
con sord. *p* *pp*
p *pp*
p *pp*

25

26

27

28

29

30

B

The musical score is divided into two systems. The first system (measures 31-36) includes the following parts:

- Flutes:** Fl. 1, 2
- Oboes:** Ob. 1, 2
- English Horn:** E. Hn.
- Clarinets:** A Cl. 1, 2; B. Cl.
- Bassoons:** Bsn. 1, 2; C. Bn.
- Horns:** Hn. 1, 2, 3, 4
- Trumpets:** D Tpt. 1, 2
- Trombones:** Tbn. 1, 2
- Bass Trombone & Tuba:** B. Tbn & Tuba
- Timpani:** Timp.
- Percussion:** Hp. (Harp), Org. (Organ)
- Vocal Ensemble (SEMI CHORUS):** S (Soprano), A (Alto), T (Tenor), B (Bass)

The second system (measures 31-36) includes the following parts:

- Violins:** Vln. I, II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

Key performance instructions and dynamics include: *mf*, *pp*, *p*, *ppp*, *cresc.*, *senza sord.*, and *divisi*. The vocal ensemble lyrics are: "tes - ti - fy a - gainst Me!".

31

32

33

34

35

36

cresc. molto

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

SEMI CHORUS

cresc. molto

Vln. I
II

Vla.

Vc.

Cb.

cresc. *f* *cresc.* *f* *cresc.* *f*

37 38 39 40 41 42

Largamente.

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S.

A.

SEMI
CHORUS
T.

B.

Largamente.

I

Vln.

II

Vla.

Vc.

Cb.

43

44

45

46

47

48

C

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org

S

A

SEMI CHORUS

T

B

gainst Me!

C

I

Vln.

II

Vla.

Vc.

Cb.

arco

pizz.

a2

p

arco

dim sempre

dim sempre

pizz.

poco rit.

This musical score page covers measures 55 through 60. The tempo is marked *poco rit.* at the beginning of the section. The score is arranged in systems for various instruments:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, English Horn, Alto Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon.
- Brass:** Horns 1-4, Trumpets in D 1 & 2, Trombones 1 & 2, and Bass Trombone & Tuba.
- Percussion:** Timpani.
- Keyboard:** Harp and Organ.
- Solo:** Bass Solo.
- Strings:** Violin I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Measures 55-56:** The woodwinds and strings play a melodic line with a *dim.* (diminuendo) marking. The bassoon and contrabassoon parts feature a *pp* (pianissimo) dynamic.
- Measure 57:** The woodwinds and strings continue with a *pp* dynamic.
- Measures 58-60:** The music transitions to a new key signature (one flat) and a 3/4 time signature. The dynamics shift to *f* (forte) for the woodwinds and strings, with some *f* markings also appearing in the brass section.

55

56

57

58

59

60

This musical score page covers measures 61 through 66. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- English Horn (E. Hn.)
- Alto Saxophones (A Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1, 2)
- Contrabassoon (C. Bn.)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (D Tpt. 1, 2)
- Trombones (Tbn. 1, 2)
- Bass Trombone & Tuba (B. Tbn & Tuba)
- Timpani (Timp.)
- Piano (Hp.)
- Organ (Org.)
- Bass Solo (B Solo)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

Key features of the score include:

- Measures 61-63: Active woodwind and string parts with various articulations like accents (>) and slurs.
- Measures 64-66: A period of relative rest for most instruments, with a few notes in the Horns (pp) and Bass Solo.
- Dynamic markings: *p* (piano) and *dim.* (diminuendo) are used in measures 64 and 65.
- Tempo/Character: The score is in a key with one sharp (F#) and a common time signature.

61

62

63

64

65

66

Moderato tranquillo.

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

Moderato tranquillo.

I
Vln.

II
Vln.

Vla.

Vc.

Cb.

con sord. >

pp

con sord. >

pp

con sord. >

pp

con sord. >

pp

con sord. >

pp

pp

67

68

69

70

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

I
Vln.

II

Vla.

Vc.

Cb.

mf

A might - y law - giv - er and lead - er, wise with the wis - dom of one, more than mere

71 72 73 74 75 76

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

mor - tal, chosen to com - mune with God, taught to the tribes of Is - ra - el the

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

78

79

80

81

82

allargando

D

mf a tempo

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

law _____ where - by _____ they should live, _____ and far - ing for for - ty years through

allargando

D

a tempo

I
Vln.

II

Vla.

Vc.

Cb.

senza sord.

mf

83

84

85

86

87

88

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

waste and path - less ways, Brought them at length to where a - cross the riv - er's rim the

I
Vln.

II

Vla.

Vc.

Cb.

mf

poco cresc.

p

divisi

poco cresc.

dim.

dim.

dim.

poco cresc.

89

90

91

92

93

94

rit. E *a tempo*

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

dim.

pro - mised home of home-less folk their long - ing eyes be - held.

rit. E *a tempo*

I
Vln.

II

Vla.

Vc.

Cb.

95 96 97 98 99 100

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

I
Vln.

II

Vla.

Vc.

Cb.

101 102 103 104 105 106 107

f

mf

p

mf

f

mf

dim.

mf

p

mf

p

dim.

dim.

dim.

dim.

senza sord.

Yet he the won - der work - ing seer

animando ***ff***

Fl. 1
2

Ob. 1
2

E. Hn.

Begin Clarinet in B \flat

B \flat Cl.

B. Cl. *cresc.* *cresc. molto*

Bsn. 1
2 *cresc.* ***f***

C. Bn.

Hn. 1
2 ***f***

3
4 ***f***

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo *cresc.*
— great - est in gov - ern-ance, sur - est in fore - sight, stern - est in strength, —

animando ***mf*** *cresc.*

I
Vln. ***mf*** *cresc.*

II ***mf*** *cresc.*

Vla. *p* ***mf*** *cresc.*

Vc. ***mf*** *cresc.*

Cb.

108

109

110

111

112

113

114

meno mosso

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

mp Now far - eth forth _____ a - lone _____ *p* to gaze _____

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

meno mosso

115

116

117

118

119

120

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

I
Vln.

II

Vla.

Vc.

Cb.

pp

p

cresc.

p

pizz.

cresc.

pizz.

— from the grim moun - tain-side, up - on the fair, yet far - off land; The land where-to his lead - er-ship, through

121

122

123

124

125

126

G *meno mosso*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

long la-bor - ious years had led, To gaze with eyes grown dim with faith - ful toil and

G *meno mosso*

I
Vln. *p espressivo*

II *p*

Vla. *a2 p*

Vc. *arco p*

Cb. *arco p*

127

128

129

130

131

132

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

I
Vln.

II

Vla.

Vc.

Cb.

p

To gaze and die.

pp *dim.*

arco *dim.*

pizz.

pizz.

divisi

divisi

139

140

141

142

143

144

145

H

rit.

a tempo

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

SEMI CHORUS

mf
Get thee up

mf
Get thee up

mf
Get thee up

mf
Get thee up

mf
Get thee up

H

rit.

a tempo

I
Vln.

II

Vla.

Vc.

Cb.

f
f
f
f
f

p

p

152

153

154

155

156

Fl. 1
2

Ob. 1
2

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2

Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

SEMI CHORUS

T

B

I

Vln.

II

Vla.

Vc.

Cb.

mf

f

mf

pp

p

f

mf

p

mf

p

mf

mf

p

mf

p

Begin Trumpet in F

in - to the moun - tain And be - hold the land which I gave to the chil - dren of

in - to the moun - tain And be - hold the land which I gave to the chil - dren of

in - to the moun - tain And be - hold the land which I gave to the chil - dren of

in - to the moun - tain And be - hold the land which i gave to the chil - dren of

157 158 159 160 161 162

rit. *a tempo* **K**

Fl. 1
2

Ob. 1
2

B. Cl.
1
2

B. Cl.
1
2

Bsn. 1
2

C. Bn.

Hn. 1
2

Hn. 3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B
SEMI CHORUS

Is - ra-el, for a pos - ses - sion, And die in the mount whi-ther thou go - est

rit. *a tempo* **K**

Vln. I
II

Vla.

Vc.

Cb.

163 164 165 166 167 168

1. *pp* *pp* *ppp* *pp* *ppp* *pp* *pp* *pp*

Fl. 1 2

Ob. 1 2

B♭ Cl.

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

3 4

Begin Trumpet in D

D Tpt. 1 2

Tbn. 1 2

B. Tbn & Tuba

Timp. *pp*

Hp.

Org.

S

A

SEMI CHORUS T

B

I

Vln. II

Vla.

Vc. *pizz.*

Cb. *pizz.*

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

SEMI
CHORUS

Vln. I
II

Vla.
Vc.
Cb.

mf Yet shalt thou see the land be - fore thee: *pp* But thi - ther shalt thou not go.

mf Yet shalt thou see the land be - fore thee: *pp* But thi - ther shalt thou not go.

mf Yet shalt thou see the land be - fore thee: *pp* But thi - ther shalt thou not go.

mf Yet shalt thou see the land be - fore thee: *pp* But thi - ther shalt thou not go.

p

p

p
arco

p

p
pizz.
p
pizz.

p

174 175 176 177 178 179 180

Fl. 1
2

Ob. 1
2

B♭ Cl. *pp*>

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo *mf*

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla. *pizz.*

Vc. *p*

Cb.

181

182

183

184

185

L *rit.* *a tempo*

Fl. 1
2

Ob. 1
2

B. Cl. 1
2

B. Cl. 1
2

Bsn. 1
2

C. Bn.

Hn. 1
2

Hn. 3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

B Solo

S

A

FULL CHORUS

T

B

L *rit.* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

p *divisi* *arco* *pizz.* *p*

And no man know-eth of his se - pul-chre Un - til this day.

186 187 188 189 190 191

Fl. 1
2

Ob. 1
2

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S.

A.

FULL CHORUS
T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf *dim.*

dim.

mf *dim.*

p

f

dim.

sempre dim.

pp

dim.

sempre dim.

pp

dim.

sempre dim.

pp

dim.

sempre dim.

pp

192

193

194

195

196

Lento

Fl. 1 2

Ob. 1 2

B♭ Cl.

B. Cl. *pp*

Bsn. 1 2 *pp*

C. Bn.

p *dim.*

p *dim.*

p *dim.*

1 2

Hn. *pp*

3 4

D Tpt. 1 2

Tbn. 1 2

B. Tbn & Tuba

Timp. *pp*

Hp.

Org.

S *p*
What is man? A sha - dow that de - part - eth.

A *p*
What is man? A sha - dow that de - part - eth.

T *p*
What is man? A sha - dow that de - part - eth.

B *p*
What is man? A sha - dow that de - part - eth.

FULL CHORUS

Lento

I

Vln. II

Vla.

Vc. *p* *pp* *a2 pizz.*

Cb. *p* *pizz.*

pp

arco

arco

divisi

Fl. 1 2

Ob. 1 2

B♭ Cl.

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

3 4

D Tpt. 1 2

Tbn. 1 2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

FULL CHORUS

T

B

I

Vln.

II

Vla.

Vc.

Cb.

p *cresc.* *p* *pp* *mf* *pp* *dim.* *p* *f* *pp* *mf* *dim. sempre* *pp* *dim.* *con sord.* *senza sord.* *arco* *pizz.* *arco* *pizz.*

What is our life? The lift-ed veil of a vi-sion.

What is our life? The lift-ed veil of a vi-sion.

What is our life? The lift-ed veil of a vi-sion.

What is our life? The lift-ed veil of a vi-sion.

203 204 205 206 207 208

M

Fl. 1 2

Ob. 1 2

B♭ Cl.

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

3 4

D Tpt. 1 2

Tbn. 1 2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

FULL CHORUS

T

B

What is the wis - dom of the wise? A few words writ-ten in the dust. What is the strength of them that

M

I

Vln. II

Vla.

Vc.

Cb.

O Più mosso. Alla marcia.

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

FULL CHORUS

strive? Dear-bought a - chieve-ment, and de - feat. The

p *p* *mf*

O Più mosso. Alla marcia.

I
Vln.

II

Vla.

Vc.

Cb.

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

arco

arco

213 214 215 216 217 218

Fl. 1
2

Ob. 1
2

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

FULL CHORUS

I
Vln.

II

Vla.

Vc.

Cb.

might-y ones mould na - tions to their will, They bid the chil - dren yet un -

might-y ones mould na - tions to their will, They bid the chil - dren yet un -

might-y ones mould na - tions to their will, They bid the chil - dren yet un -

might-y ones mould na - tions to their will, They bid the chil - dren yet un -

mf

f

cresc.

mf

f

mf

mf

mf

f

f

f

f

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba
mf
G to G♯ and D to E

Timp.

Hp.

Org.

S.
A.
T.
B.

FULL CHORUS

Vln. I
II

Vla.

Vc.

Cb.

born o - bey Their laws con-trol man-kind They con-quer minds and pile me-mor-ials of their mas-ter-y Like moun -

f

cresc.

f

mf

cresc.

f

f

ff

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S.
A.
T.
B.

FULL CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

P

ff *dim.* *pp* *pp*

ff *dim.* *pp* *pp*

ff *dim.* *p* *pp*

ff *dim.* *p* *pp*

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

ff *mf* *p*

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

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

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

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

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

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

230

231

232

233

234

235

Più lento

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

f dim. p

f dim. p

f dim. 3 3

f dim. p

mf

p poco cresc.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

mf

mf

pp

p

B♭ to C

Hp.

Org.

mf

Diapasons

p

S

A

FULL CHORUS

T

B

But 'tis vain! Their fal - ter - ing breath must fail; And when they

p

p

p

p

Più lento

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f dim. p dim.

f dim. p dim.

pp

mf dim.

pp

mf dim.

Fl. 1
2

Ob. 1
2

B♭ Cl. *mf* *espressivo*

B. Cl. *p* *mf* *cresc.*

Bsn. 1
2 *pp*

C. Bn.

Hn. 1
2 *p* *mf*

3
4 *dim.*

D Tpt. 1
2 **Begin Trumpet in C** *mf*

Tbn. 1
2 *mf* *cresc.*

B. Tbn & Tuba *mf*

Timp. *mf*

Hp.

Org.

S *p*
pass life's fi - nal bourne, The re-cord runs for chief - tain, churl or king,

A *p*
pass life's fi - nal bourne, The re-cord runs for chief - tain, churl or king,

T *p*
pass life's fi - nal bourne, The re-cord runs for chief - tain, churl or king,

B *p*
pass life's fi - nal bourne, The re-cord runs for chief - tain, churl or king,

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf*

Vc. *arco* *mf* *cresc.*

Cb. *arco* *mf* *cresc.*

242 243 244 245 246 247

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

FULL CHORUS
T
B

Vln. I
II

Vla.

Vc.

Cb.

mf

f

loco

cresc.

As to G and E to D

f

Of old hath

254

255

256

257

258

259

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

FULL CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

260 261 262 263 264 265

S

S

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

FULL CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

266

267

268

269

270

271

rit. **T** *a tempo Vivace*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

ff

1
2
Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

cresc.

Org.

S

A

FULL CHORUS

T

B

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

rit. **T** *a tempo Vivace*

I
Vln.

II

Vla.

Vc.

Cb.

ff

ff

272

273

274

275

276

277

poco allargando *a tempo animando*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. II

Vla.

Vc.

Cb.

G to F#

ff *f* *ff* *f* *ff* *f*

They shall per - ish, But He shall en - dure

They shall per - ish, But He shall en - dure

They shall per - ish, But He shall en - dure

They shall per - ish, But He shall en - dure

They shall per - ish, But He shall en - dure

ff *ff* *f* *f* *f* *f*

278

279

280

281

282

283

Poco meno mosso.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
— They all shall wax old as a gar - ment, shall wax old,

A
— They all shall wax old as a

FULL CHORUS

T
—

B
— They all shall wax old as a gar - ment, shall wax

Poco meno mosso.

Vln. I
p *poco cresc.*

Vln. II
p *poco cresc.*

Vla.
cresc.

Vc.

Cb.
pizz. *mf*

284

285

286

287

288

289

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. II

Vla.

Vc.

Cb.

V

f

mf

p

p

p

mf

cresc.

mf

cresc.

mf

arco

cresc.

shall wax old, shall wax old as a gar - ment,

gar - ment, shall wax old, shall wax old as a gar - ment,

They all shall wax old as a gar - ment, shall wax old as a gar - ment,

old, shall wax old And like a ves - ture shall He

divisi

a2

290

291

292

293

294

295

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I
Vln.

II

Vla.

Vc.

Cb.

mf

cresc.

f

And like a ves - ture shall He change them, _____ like a

And like a ves - ture shall He change them, _____ and like a ves - ture

And like a ves - ture shall He change them, _____

change — them, like a ves - ture like a ves - ture, like a

allargando

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
ves - ture shall He change them, like a ves - ture shall He change

A
shall He change them, like a ves - ture shall He change

FULL CHORUS

T
like a ves - ture, like a ves - ture shall He change

B
ves - ture, like a ves - ture, like a ves - ture shall He change

allargando

Vln. I

Vln. II

Vla.

Vc.

Cb.

302 303 304 305 306 307

allargando *a tempo*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

— them And they shall be chang - ed.

allargando *a tempo*

I

Vln.

II

Vla.

Vc.

Cb.

308

309

310

311

312

313

W

largamente

loco

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

Hn. 3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

314 315 316 317 318 319

314

315

316

317

318

319

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. II

Vla.

Vc.

Cb.

cresc.

ff

X *poco animando*

f

cresc.

F# to G and D to E♭

years shall have no end, and His years shall have no end.

His years shall have no end, His years shall have no end, His years shall have no end. He is the

years shall have no end, and His years shall have no end.

years shall have no end, and His years, His years shall have no end.

ff

X *poco animando*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S.

A.

FULL CHORUS

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

326

327

328

329

330

331

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. II

Vla.

Vc.

Cb.

Y

same and His years shall have no end, and His

the same and His years shall have no end

He is the same shall have no end and His

He is the same and His years shall have no end

Y

ff

ff

ff

332

333

334

335

336

337

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

338 339 340 341 342 343

338

339

340

341

342

343

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. II

Vla.

Vc.

Cb.

same, He is the same and His

same, He is the same and His

same, He is the same and His

same, He is the same and His

344

345

346

347

348

349

rit. Z *a tempo animato.*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. Z *a tempo animato.*

350 351 352 353 354 355

The musical score for page 67, measures 356-361, features a variety of instruments and a full chorus. The score is written in a key signature of one sharp (F#) and a common time signature. The tempo is marked *allargando*. The instruments and their parts are:

- Flutes (Fl. 1, 2):** Flute 1 has a melodic line starting in measure 357, while Flute 2 plays a sustained note.
- Oboes (Ob. 1, 2):** Oboe 1 has a melodic line, and Oboe 2 plays a sustained note.
- Horns (Hn. 1, 2, 3, 4):** Horns 1 and 2 play sustained notes, while Horns 3 and 4 have melodic lines.
- Clarinet (Cl.):** Both Bb and Bb Clarinets play sustained notes.
- Bassoons (Bsn. 1, 2):** Bassoon 1 has a melodic line, and Bassoon 2 plays a sustained note.
- Trumpets (Tpt. 1, 2):** Trumpet 1 has a melodic line, and Trumpet 2 plays a sustained note.
- Trombones (Tbn. 1, 2):** Trombone 1 has a melodic line, and Trombone 2 plays a sustained note.
- Timpani (Timp.):** The timpani part consists of a series of sustained notes.
- Organ (Org.):** The organ part consists of a series of sustained notes.
- Chorus (S, A, T, B):** The full chorus is present but has no vocal lines in this section.
- Violins (Vln. I, II):** Violin I has a melodic line, and Violin II plays a sustained note.
- Viola (Vla.):** The viola part consists of a series of sustained notes.
- Cello (Cb.):** The cello part consists of a series of sustained notes.

The score includes dynamic markings such as *f* (forte), *sf* (sforzando), and *sfz* (sforzando). The tempo marking *allargando* is present at the top and bottom of the page.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *p molto espressivo*

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp. *E♭ to D*

Triangle

Hp.

Org.

CAlt. Solo

Vln. I

II

Vla.

Vc.

Cb.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

I
Vln.

II

Vla.

Vc.

Cb.

368

369

370

371

372

373

rit. *p* **Andantino**

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *pp* *p*

B. Cl.

Bsn. 1
2 *pp*

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle *mf*

Hp. *p*

Org.

CAlt. Solo *mf* *semplice*

The strip - ling ward of

rit. **Andantino**

Vln. I

Vln. II

Vla. *pizz.* *p*

Vc.

Cb.

374

375

376

377

378

379

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

I
Vln.

II

Vla.

Vc.

Cb.

f

p

Jes - se's sheep, Who felled the gi - ant foe of Is - ra-el, Call - ed by God to king - ship rul - ed the peo - ple

380

381

382

383

384

385

AA

poco animando

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *dolce*

B. Cl.

Bsn. 1
2 *dolce*

C. Bn.

poco cresc.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

p

Timp.

Triangle

Hp.

Org.

CAlt. Solo *mf* *cresc.*

right - eous-ly. In war su-preme, in coun-cil wise: In deed un-matched, in spi-rit un-daunt - ed,

AA

poco animando

Vln. I

Vln. II

Vla. *pizz.* *pp*

Vc. *p* *pizz.*

Cb. *p*

386

387

388

389

390

391

BB *largamente*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

mf

mf

mf

f

p

cresc.

mf

mf

f

p

cresc.

In song and mu - sic's lore _____ su - preme.

BB *largamente*

I
Vln.

II

Vla.

Vc.

Cb.

p

cresc.

arco

p

arco

p

arco

p

cresc.

392

393

394

395

396

397

largamente

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

To him was the most High, As sword and

f *cresc.*

largamente

f *poco cresc.* *poco cresc.*

398 399 400 401 402 403

rit. CC *a tempo*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

shield, as bow and buck-ler; he made those to bow that rose a -

rit. CC *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

404 405 406 407 408 409

rit.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *mf*

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

gainst him, *f* And made his en - e - mies to turn their backs and flee: *f* A

rit.

I
Vln.

II

Vla.

Vc.

Cb.

410

411

412

413

414

415

DD

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

peo - ple that he knew not serv - ed him And stran - gers yield - ed up o -

I
Vln.

II

Vla.

Vc.

Cb.

416 417 418 419 420 421

DD

EE

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org

CAlt. Solo

be - dience. *p* Yet

EE

I
Vln.

II

Vla.

Vc.

Cb.

422

423

424

425

426

427

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *3*

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo
he the king - li - est of kings, he the sweet - est of

I
Vln.

II

Vla.

Vc. *p*

Cb. *p*

428 429 430 431 432 433

Detailed description: This is a page of a musical score for orchestra and vocal soloist, covering measures 428 to 433. The score is written in a key signature of two flats (Bb and Eb) and a common time signature. The instruments listed on the left include Flute 1 and 2, Oboe 1 and 2, English Horn, B♭ Clarinet (with a triplet of eighth notes), Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horns 1-4, French Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone and Tuba, Timpani, Triangle, Harp, Organ, Vocal Soloist (CAlt. Solo), Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist part has lyrics: "he the king - li - est of kings, he the sweet - est of". The strings (Vc. and Cb.) play a melodic line starting in measure 430, marked with a piano (*p*) dynamic. The woodwinds and brass parts are mostly silent, with some rests and occasional notes. The flute part has a triplet of eighth notes in measures 428-433. The bassoon part has a triplet of eighth notes in measures 428-433. The horn part has a triplet of eighth notes in measures 428-433. The trumpet part has a triplet of eighth notes in measures 428-433. The trombone part has a triplet of eighth notes in measures 428-433. The timpani part has a triplet of eighth notes in measures 428-433. The triangle part has a triplet of eighth notes in measures 428-433. The harp part has a triplet of eighth notes in measures 428-433. The organ part has a triplet of eighth notes in measures 428-433.

rit.

Poco meno mosso.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *pp*

B. Cl.

Bsn. 1
2 *p* *pp*

C. Bn.

Hn. 1
2 *p*

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo *p*

sin - gers, Lord - li - est of lea - ders! Stain - less may he

rit.

Poco meno mosso.

I

Vln. *pp* *pizz.*

II *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pizz.*

Cb. *pizz.*

434

435

436

437

438

439

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

I
Vln.

II

Vla.

Vc.

Cb.

not be, Per - fect shall no mor - - - tal!

dim.

pp

dim.

dim.

440

441

442

443

444

445

animando

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc.

animando

arco

espressivo

446 447 448 449 450 451

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Triangle

Hp.

Org.

CAlt. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

f

452

453

454

455

456

457

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
SEMI
CHORUS
T
B

I
Vln.
II

Vla.

Vc.

Cb.

mf *cresc.*

mf

f

p

p

p

p

divisi

I a - noint - ed thee king

I a - noint - ed thee king

I a - noint - ed thee king

I a - noint - ed thee king

I a - noint - ed thee king

464

465

466

467

468

469

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

SEMI
CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

p

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

o - ver Is - rael;

o - ver Is - rael;

o - ver Is - rael;

o - ver Is - rael;

o - ver Is - rael;

o - ver Is - rael;

o - ver Is - rael;

o - ver Is - rael;

o - ver Is - rael;

o - ver Is - rael;

And |

And |

And |

And |

And |

And |

And |

And |

HH

Fl. 1
2

Ob. 1
2

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

SEMI CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

476

477

478

479

480

481

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

SEMI CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

482 483 484 485 486 487

482

483

484

485

486

487

Lento

Fl. 1
2

Ob. 1
2

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

SEMI CHORUS

T

B

I

Vln.

II

Vla.

Vc.

Cb.

such and such things;

Where - fore hast thou des - pis - ed the word of the

such and such things;

Where - fore hast thou des - pis - ed the word of the

such and such things;

Where - fore hast thou des - pis - ed the word of the

such and such things;

Where - fore hast thou des - pis - ed the word of the

488 489 490 491 492 493

KK rit.

Più animato.

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

SEMI CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

494 495 496 497 498 499

Lord? To do that which is e - vil in His sight! Now there - fore the sword shall not de - part from thine

Lord? To do that which is e - vil in His sight! Now there - fore the sword shall not de - part from thine

Lord? To do that which is e - vil in His sight! Now there - fore the sword shall not de - part from thine

Lord? To do that which is e - vil in His sight! Now there - fore the sword shall not de - part from thine

KK rit. *Più animato.*

Allegro

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

sure-ly die.
sure-ly die.
sure-ly die.
sure-ly die.

mf >
mf >
mf >
mf >

Allegro

I
Vln.

II

Vla.

Vc.

Cb.

mf
cresc. molto
cresc.
p
mf *cresc.*
cresc. molto
cresc. molto
p
cresc. molto
ff
ff
ff
ff
ff
ff

divisi

3

506 507 508 509 510 511

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
SEMI
CHORUS
T
B

Vln. I
II

Vla.

Vc.

Cb.

mf

dim.

pizz.

pp

ff

p

dim.

pp

512

513

514

515

516

517

Lento

Fl. 1
2

Ob. 1
2

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

SEMI CHORUS

T

B

pp espress.

pp espress.

p espress.

p

p espress.

p

O my peo - ple what have I done to thee? Where - in have I

O my peo - ple what have I done to thee? Where - in have I

O my peo - ple what have I done to thee? Where - in have I wea - ried thee?

O my peo - ple what have I done to thee? Where - in have I wea - ried thee?

Lento

I

Vln.

II

Vla.

Vc.

Cb.

arco

p

pp

p

pp

518

519

520

521

522

523

This page of a musical score covers measures 530 to 535. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet, Clarinet in B-flat, Bassoon 1 & 2, Contrabassoon, Horns 1-4, Trumpets in F 1 & 2, Trombones 1 & 2, Bass Trombone & Tuba, Timpani, Harp, Organ, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Violoncello, and Contrabass. The score is in the key of D major (two sharps) and 4/4 time. The woodwinds and strings have active parts, while the brass and vocalists are silent. Performance markings include *p* *espressivo*, *mp*, *pp*, and *dim.* in the woodwinds, and *p* in the Viola. The vocal parts are labeled 'FULL CHORUS' and include Soprano (S), Alto (A), Tenor (T), and Bass (B).

530

531

532

533

534

535

Andante grazioso

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S.

A.

FULL CHORUS
T.

B.

Vln. I
II

Vla.

Vc.

Cb.

536 537 538 539 540 541

senza sord.

senza sord.

pizz.

senza sord. arco

pp

p

cresc.

poco rit. **MM** *a tempo*

Fl. 1
2

Ob. 1
2

E. Hn.
espressivo
mf

B♭ Cl.
p

B. Cl.
cresc.

Bsn. 1
2
f → *p*

C. Bn.

Hn. 1
2
mf

3
4
mf

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
p He is full of com - pas - sion, He is full of com - pas - sion, and *f*

A
p He is full of com - pas - sion, He is full of com - pas - sion, and *f*

FULL CHORUS
T
p He is full of com - pas - sion, He is full of com - pas - sion, and *f*

B
p He is full of com - pas - sion, He is full of com - pas - sion, and *f*

poco rit. **MM** *a tempo*

I
Vln.
p

II
p

Vla.
p

Vc.
divisi

Cb.

animando

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

cresc.

pp

p

dolce

dim.

a2

p cresc. molto

cresc.

p

cresc.

548 549 550 551 552 553

548

549

550

551

552

553

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S.

A.

FULL CHORUS

T.

B.

I.

Vln. II

Vla.

Vc.

Cb.

OO

f > *p*

f > *p*

p

f > *p*

p

pp

pp

mf *p* >

mf *p* >

mf *p* >

mf *p* >

He hath not dealt with us

He hath not dealt with us

He hath not dealt with us

He hath not dealt with us

He hath not dealt with us

f *p*

f *p*

p

p

mf

554 555 556 557 558 559

PP

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln.

II

Vla.

Vc.

Cb.

af - ter our sins Nor re - ward - ed us af - ter our in - iq - ui - ties.

af - ter our sins Nor re - ward - ed us af - ter our in - iq - ui - ties.

af - ter our sins Nor re - ward - ed us af - ter our in - iq - ui - ties.

af - ter our sins Nor re - ward - ed us af - ter our in - iq - ui - ties.

pp

mf

mf

dim.

p

mf

dim.

pp

p

p

pp

PP

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.
mf

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4
mf

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
cresc. *f* *mf* *f*
Even as the heavens are high a - bove the earth So great is His mer - cy to - wards

A
cresc. *f* *mf* *f*
Even as the heavens are high a - bove the earth So great is His mer - cy to - wards

T
cresc. *f* *mf* *f*
Even as the heavens are high a - bove the earth So great is His mer - cy to - wards

B
cresc. *f* *mf* *f*
Even as the heavens are high a - bove the earth So great is His mer - cy to - wards

I
Vln.

II

Vla.

Vc.
cresc.

Cb.
cresc.

566

567

568

569

570

571

RR

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. II

Vla.

Vc.

Cb.

572 573 574 575 576 577

RR

allargando *a tempo* *largamente*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2

Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

S

A

FULL CHORUS

T

B

I

Vln.

II

Vla.

Vc.

Cb.

578 579 580 581 582 583

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

584

585

586

587

588

589

animando

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2

Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S.

A.

FULL CHORUS

T.

B.

S.

A.

FULL CHORUS

T.

B.

gres - sions, so far hath He re - mov - ed our trans - gres - sions,
 from us, so far, so far hath He re - mov - ed our trans -
 so far hath He re - mov - ed our trans - gres - sions, our trans - gres - sions
 — hath He re - mov - ed our trans - gres - sions, hath He re - mov - ed our trans - gres - sions

animando

I

Vln.

II

Vla.

Vc.

Cb.

590

591

592

593

594

595

SS

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. II

Vla.

Vc.

Cb.

f

mf

dim.

mf

dim.

F to G

hath He re - mov - ed our trans - gres - sions, hath He re -

gres - sions from us, so far hath He re - mov - ed our trans - gres - sions

from us, so far, so far hath He re - mov - ed our trans - gres - sions,

from us, so far, so far hath He re - mov - ed our trans - gres - sions,

SS

596

597

598

599

600

601

poco rit.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

mov - ed our trans - gres - sions, our trans - gres - sions from

from us, our trans - gres - sions from

so far, so far hath He re - mov - ed our trans - gres - sions from

so far hath He re - mov - ed our trans - gres - sions from

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

602 603 604 605 606 607

TT

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

us. For even as a fa - ther pi - ti - eth his chil - dren, So the Lord

us. For even as a fa - ther pi - ti - eth his chil - dren, So the Lord

us. For even as a fa - ther pi - ti - eth his chil - dren, So the Lord

us. For even as a fa - ther pi - ti - eth his chil - dren, So the

pp *p* *mf* *dim.*

pp *p* *mf* *dim.*

pp *p* *mf* *dim.*

pp *p* *mf* *dim.*

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

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

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

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

p *p*

608 609 610 611 612 613

UU

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

614 615 616 617 618 619

pi - tieth them that fear Him; He know - eth where-of we are made, He re - mem - bereth, He re - mem - bereth, He re -

pi - tieth them that fear Him; He know - eth where-of we are made, He re - mem - bereth, He re - mem - bereth, He re -

pi - tieth them that fear Him; He know - eth where-of we are made, He re - mem - bereth, He re - mem - bereth, He re -

Lord pi - tieth them that fear Him; He know - eth where-of we are made, He re - mem - bereth, He re - mem - bereth, He re -

pp mf cresc. f dim. pp mf cresc. f dim. pp mf cresc. f dim. pp cresc. f p

poco rit.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

S

A

FULL CHORUS

T

B

mem - bereth we are but dust, He re - mem - bereth we are but dust,

mem - bereth we are but dust, He re - mem - bereth we are but dust,

mem - bereth we are but dust, He re - mem - bereth we are but dust,

mem - bereth we are but dust, He re - mem - bereth we are but dust,

poco rit.

I

Vln.

II

Vla.

Vc.

Cb.

p

p

p

pizz. arco

pizz. arco

pp

pp

pp

p

p

cresc.

cresc.

620 621 622 623 624

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

FULL CHORUS

T

B

I
Vln.

II

Vla.

Vc.

Cb.

625 626 627 628 629

pp *dim.* *ppp*

but dust! dust!

pp *dim.* *ppp*

but dust! dust!

pp *dim.* *ppp*

but dust! dust!

pp *dim.* *ppp*

but dust! dust!

pp *pp* *pp* *pp*

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

THE LOVE THAT CASTETH OUT FEAR

Part II

Adagio

Flute 1
2

Oboe 1
2

English Horn

Clarinet in A 1
2

Bass Clarinet

Bassoon 1
2

Contrabassoon

Horn in F 1
2
3
4

Trumpet in F 1
2

Trombone 1
2

B. Trombone & Tuba

Timpani

Triangle

Organ

Bass Solo

Violin I

Violin II

Viola

Cello

Contrabass

630 631 632 633 634 635

rit.

Andante

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Alto Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1-4, French Trumpets 1 & 2, Trombones 1 & 2, and Bass Trombone & Tuba. The tempo is marked *rit.* and *Andante*. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The woodwinds and brass parts feature various dynamics including *p*, *pp*, and *dolce*. The Bass Solo part includes the lyrics "A sim - ple" with a *p* dynamic marking.

rit.

Andante

Musical score for string instruments: Violin I & II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The tempo is marked *rit.* and *Andante*. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The string parts feature various dynamics including *pp* and *sempre dim.*. Measure numbers 648, 649, 650, 651, 652, and 653 are indicated at the bottom of the score.

poco rit.

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

poco cresc.

fish - er by the Ga - li - le - an sea, call - ed by one that pass - ed by, to for - sake all and fol - low Him, and hear _____

poco rit.

I

Vln. II

Vla.

Vc.

Cb.

pp

dolce

pp

654 655 656 657 658 659

B *a tempo*

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

— the word that should re - deem the world. There - af - ter blest be - yond com- pare,

B *a tempo*

I
Vln.

II

Vla.

Vc.

Cb.

660 661 662 663 664 665

allargando e cresc. *rit.* *a tempo* *animando*

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

p *f.* *p*

Fish-er no long-er save of men, he walked in pre-sence of that love that pass-eth know-ledge. Of pa-tience be-yond

allargando e cresc. *rit.* *a tempo* *animando*

I
Vln.

II

Vla.

Vc. arco

Cb. arco

f *p* *p* *p*

666 667 668 669 670 671

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2

Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

I

Vln.

II

Vla.

Vc.

Cb.

p

mf

mf

f

cresc.

cresc.

cresc.

cresc.

poco cresc.

cresc.

cresc.

cresc.

cresc.

mor-tal ken, of pu-ri-ty, per-fect and stain-less, Of pi-ty wide as the world, of wis-dom speak-ing to un-born mil-lions,

672 673 674 675 676 677

C *rit. colla voce* *a tempo f* *animando*

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

of meek-ness made might - y, of low - li-ness made king - ly.

C *rit. colla voce* *a tempo* *animando*

I

Vln. *f cresc.*

II *f cresc.*

Vla. *f cresc.*

Vc. *f*

Cb. *f*

678 679 680 681 682 683

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

I
Vln.

II

Vla.

Vc.

Cb.

684 685 686 687 688 689

mf *p* *f* *f* *p* *pizz.* *pizz.*

Fore - most he fol - lowed, gath - er - ing in the mes - sage of such grace di - vine, as

Più mosso.

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

B Solo

mes - sage must be fruit - ful made, and truth be ve - ri-fied in pain.

I
Vln.

II

Vla.

Vc.

Cb.

696 697 698 699 700 701

p espressivo

mf

mf

mf

sf

sf

p

Più mosso.

f

sf

f

mf

mf

E Più allegro.

Fl. 1
2

Ob. 1
2
cresc.

E. Hn.

A Cl. 1
2
cresc.

B. Cl.

Bsn. 1
2
p.
cresc.

C. Bn.

Hn. 1
2
sf

3
4
sf

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

B Solo

E Più allegro.

I
Vln.

II

Vla. *p*

Vc. *pizz.* *p*

Cb. *f* *arco*

702 703 704 705 706 707

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

I
Vln.

II

Vla.

Vc.

Cb.

pp

p

cresc.

cresc. molto

f

mf cresc.

p poco cresc.

p poco cresc.

p poco cresc.

And when by hap-less and mis-guid-ed men The Mas-ter buf-fet-ed, re-viled be-trayed, —

708 709 710 711 712 713

Fl. 1
2

Ob. 1
2

E. Hn.

B \flat Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

B Solo

I
Vln.

II

Vla.

Vc.

Cb.

F

p

f

p

p

p

p

p

p

wait - ed in si - lence for the fin - al mock - e - ry of judge - ment,

714

715

716

717

718

719

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

I
Vln.

II

Vla.

Vc.

Cb.

p

dim.

The dis - ci - ple lin - gered, lost in help - less dread.

720

721

722

723

724

725

allargando **G**

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

And when the tri - al of his feal - ty came, Vain was the me - mo-ry of the

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

allargando **G**

I
Vln.

II

Vla.

Vc.

Cb.

726 727 728 729 730 731

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

Mas - ter's words, Vain was the dear de-light of come - rade - ship di-vine

I
Vln.

II

Vla.

Vc.

Cb.

732 733 734 735 736 737

poco agitato

rit.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *mf* *cresc. molto*

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2 *mf* *dim.*

Hn. 3
4 *mf* *dim.*

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo *f*

The man with - in him fal-tered and de - nied the pledge that made him peer - less in the

poco agitato

rit.

I Vln. *cresc.* *sf* *p*

II Vln.

Vla. *cresc.* *sf* *p*

Vc. *cresc.* *sf* *p*

Cb. *cresc.* *sf* *p*

738

739

740

741

742

743

H

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *cresc.*

B. Cl.

Bsn. 1
2 *cresc.*

C. Bn.

Hn. 1
2 *p*

3
4 *cresc.*

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

world.

H

I *dolce*

Vln. *mf* *cresc.*

II

Vla. *p*

Vc. *p*

Cb. *p*

744

745

746

747

748

749

rit. *ad. lib.*

Fl. 1 2 *mf*

Ob. 1 2 *f dim.*

E. Hn.

B♭ Cl. *f dim. pp*

B. Cl.

Bsn. 1 2 *dim. pp*

C. Bn.

Hn. 1 2 *mf pp*

3 4 *p dim. pp*

F Tpt. 1 2

Tbn. 1 2

B. Tbn & Tuba

Timp.

Org.

B Solo *p*
Hear the words _____ of him that

Vln. I *f pp*

Vln. II *f pp*

Vla. *f pp*

Vc. *f pp*

Cb. *f pp*

750 751 752 753 754 755

Lento

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2

Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

B Solo

S I

wit-nessed!
* To be sung by a member of the Semi-Chorus *p*

Then took they Je - sus and led Him in - to the High Priest's house, And Pe - ter fol - lowed a - far off.

S II

B

* To be sung by a member of the Semi-Chorus

Lento

I

Vln.

II

Vla. *divisi*

Vc.

Cb.

756

757

758

759

760

761

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

S I
And a cer - tain maid be-held him and said

S II
This man al - so was with Him

B
I know Him not

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

pp

mf

f

pp

762

763

764

765

766

767

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

S I

S II

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

p

And af-ter a lit-tle while an-o-ther said

f

Of a truth this fel-low al-so was with Him, for he is a Ga-li-le-an

mf

And Pe-ter

pp

pp

pp

pp

divisi

768

769

770

771

772

773

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

S I
said
And im-me-diate-ly the cock crew
And the Lord turn - ed and look - ed up - on

S II

B
I know not what thou say-est

Vln. I
II

Vla.

Vc.

Cb.

f *mf* *p* *pp* *fp* *ppp*

774

775

776

777

778

779

Meno mosso

Meno mosso

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

Hn. 3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

S I

Pe-ter; and Pe-ter re-mem-bered the word of Je-sus how He said to Him Be-fore the cock crow, shalt thou de-ny me And he went out and

S II

B

Meno mosso

Meno mosso

Vln. I

Vln. II

Vla.

Vc.

Cb.

780

781

782

783

784

785

K

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

B Solo

S I
wept, wept bit - ter-ly.

S II

B

K

I
Vln.

II

Vla.

Vc.

Cb.

786 787 788 789 790 791 792 793

Lento

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl. *p*

B. Cl.

Bsn. 1
2 *pp*

C. Bn.

Hn. 1
2 *p* *pp*

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S *p*
There is none right - eous no not one,

A *p*
There is none

T

B *p*
There is none right - eous no not

FULL CHORUS

Vln. I *pp* *espressivo* *p*

Vln. II

Vla.

Vc. *p*

Cb. *p*

794 795 796 797

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

p

mf

poco cresc.

p

798 799 800 801 802 803

there is none right - eous, there is none right - eous, no not
 right - eous no not one, there is none right - eous, none right - eous, no not
 There is none right - eous, no not one, no not one, no not one, there is none
 one, there is none right - eous, no not one, no not one, no not one,

L

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

FULL CHORUS

one, none right - eous, no not one, no, not one,
 one, none right - eous, none right - eous, none right - eous, There is none that un - der - stand - eth,
 right - eous, no not one, no not one, There is none that un - der - stand - eth, none that do - eth
 no not one, there is none right - eous, not one, There is none that un - der -

L

I

Vln. II

Vla.

Vc.

Cb.

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

FULL CHORUS

none that do - eth good, no, not one, no, not one, no, not one, there is
stand - eth, none that do - eth good, no, not one, no, not one there is none that
one that do - eth good, no, not one, no, not one, no, not one, not
one, not one, no, not one, no, not one, there is none that un - der -

816

817

818

819

820

821

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

M *allargando* **Vivace**

ff *ff* *ff* *ff* *ff* *ff*

f *f* *f* *f* *f* *f*

none that un - der - stand - eth, none that do - eth good, no, not one!

un - der - stand - eth, none that do - eth good, no, not one!

one, not one that do - eth good, not one, no, not one!

stand - eth, none that do - eth good, none, no, not one!

822 823 824 825 826 827

Lento

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

SEMI CHORUS

BEGIN SEMI-CHORUS

pp Who - so - ev - er ex -

pp Who - so - ev - er ex -

pp Who - so - ev - er ex -

pp Who - so - ev - er ex -

Who - so - ev - er ex -

Lento

I
Vln.

II

Vla.

Vc.

Cb.

828 829 830 831 832 833

sf *dim.* *pp*

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
A
T
B

SEMI CHORUS

I
Vln.

II

Vla.

Vc.

Cb.

alt - eth him - self shall be a - bas - ed; And he that hum - bleth him - self

alt - eth him - self shall be a - bas - ed; And he that hum - bleth him - self

alt - eth him - self shall be a - bas - ed; And he that hum - bleth him - self

alt - eth him - self shall be a - bas - ed; And he that hum - bleth him - self

p

p

p

dim.

dim.

834 835 836 837 838 839

Fl. 1
2

Ob. 1
2

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

P

ff

f

mf

dim.

f cresc.

heaven Thou art there, and if we make our bed in hell Thou art there al - so.

858 859 860 861 862 863

Fl. 1/2: *f* *p*

Ob. 1/2: *p*

E. Hn.

B♭ Cl. *p*

B. Cl. *p* *mf*

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

D Tpt. 1/2

Tbn. 1/2

B. Tbn & Tuba *pp*

Timp.

Org.

S. *p*

A. *p*

T. *p*

B. *p*

FULL CHORUS

I. *p* *pp*

II. *p*

Vla. *p*

Vc. *p*

Cb. *dim.* *p*

Dark - ness hi - deth not from Thee, The

Dark - ness hi - deth not from Thee, The

Dark - ness hi - deth not from Thee, The

Dark - ness hi - deth not from Thee, The

864

865

866

867

868

869

Lento espressivo ♩ = ♩

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
A
T
B

SEMI CHORUS

BEGIN SEMI-CHORUS

S
A
T
B

FULL CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

p *mf* *pp*

G to F# and E to F#

There is no fear in

There is no fear in

There is no fear in

There is no fear in

to Thee are both a - like.

to Thee are both a - like.

to Thee are both a - like.

to Thee are both a - like.

mf *espressivo* *p*

mf *pp*

p *pp*

876

877

878

879

880

881

Fl. 1
2

Ob. 1
2

B♭ Cl.
B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

S
A
T
B

SEMI CHORUS

S
A
T
B

FULL CHORUS

Vln. I
II

Vla.

Vc.

Cb.

882

883

884

885

886

887

rit.

Poco più mosso

Fl. 1
2

Ob. 1
2

B♭ Cl.

B. Cl.

Bsn. 1
2

C. Bn.

p

pp

p

pp

Begin Clarinet in A

1
2

Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

mf

Timp.

SEMI CHORUS

S

A

T

B

pp

pp

pp

pp

fear - eth is not made per - fect in love.

fear - eth is not made per - fect in love.

fear - eth is not made per - fect in love.

fear - eth is not made per - fect in love.

FULL CHORUS

S

A

T

B

rit.

Poco più mosso

I

Vln.

II

Vla.

Vc.

Cb.

p

p

p

cresc. molto

cresc. molto

cresc. molto

p

888

889

890

891

892

893

S

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

S
vail - eth; That

A
vail - eth; That

T
vail - eth; That

B
vail - eth; That

S
What is our hope?

A
What is our hope?

T
What is our hope?

B
What is our hope?

Vln. I
mf poco cresc. dim.

Vln. II
mf cresc. dim.

Vla.
p dim.

Vc.
p

Cb.
p

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

S
A
T
B

SEMI CHORUS

S
A
T
B

FULL CHORUS

I
II

Vln.

Vla.

Vc.

Cb.

The score is for measures 906 through 911. It includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani), strings (Violin, Viola, Violoncello, Contrabass), and vocal ensembles (Soprano, Alto, Tenor, Bass). The woodwinds and strings play melodic lines with dynamic markings like *p*, *mf*, *cresc.*, and *dim.*. The vocal ensembles sing the lyrics: "good through love pre - vail - eth;" and "What is the com - fort of the".

906 907 908 909 910 911

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

S

A

T

B

SEMI CHORUS

S

A

T

B

FULL CHORUS

I

Vln. II

Vla.

Vc.

Cb.

p

dim.

p

dim.

p

dim.

p

dim.

p

cresc.

p

p

That strength of love sus - tain - eth;

That strength of love sus - tain - eth;

That strength of love sus - tain - eth;

That strength of love sus - tain - eth;

That strength of love sus - tain - eth;

frail?

frail?

frail?

frail?

frail?

912 913 914 915 916 917

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

S

A

T

B

SEMI CHORUS

S

A

T

B

FULL CHORUS

I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

cresc.

mf

poco cresc.

f

mf

p

f

mf

f

f

f

mf

mf

mf

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

p

p

What is the wis - dom of the sim - ple?

What is the wis - dom of the sim - ple?

What is the wis - dom of the sim - ple?

What is the wis - dom of the sim - ple?

To trust in

To trust in

To trust in

To trust in

To trust in

918 919 920 921 922 923

T Allegro moderato alla marcia

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

S
A
T
B

SEMI CHORUS

S
A
T
B

FULL CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

love love that nev that nev - er wan wan - eth!
eth!

love that nev - er wan - eth!

love that nev - er wan - eth!

love that nev - er wan - eth!

mf *poco cresc.*

mf *poco cresc.*

mf *poco cresc.*

mf

mf

924 925 926 927 928 929

U

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf

mf

p

p

p

p

cresc.

mf

mf

All con - quering Love

All con - quering Love

All con - quering Love

All con - quering Love

All con - quering Love

U

930

931

932

933

934

935

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

FULL CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

mf

mf

cresc.

cresc.

936

937

938

939

940

941

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
o - cean; And when the doors of the e - ter - nal spa - ces o - pen wide,

A
o - cean; And when the doors of the e - ter - nal spa - ces o - pen wide,

T
o - cean; And when the doors of the e - ter - nal spa - ces o - pen wide,

B
o - cean; And when the doors of the e - ter - nal spa - ces o - pen wide,

Vln. I
II

Vla.

Vc.

Cb.

948 949 950 951 952 953

rit. *a tempo* *ff* *f* *ff*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S
A
T
B

FULL CHORUS

The re-cord runs for all who will to read,
The re-cord runs for all who will to read,
The re-cord runs for all who will to read,
The re-cord runs for all who will to read,

rit. *a tempo*

Vln. I
II

Vla.

Vc.

Cb.

954

955

956

957

958

959

rit. **Moderato**

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S.

A.

T.

B.

I.

Vln. II

Vla.

Vc.

Cb.

F# to E

sf *p* *p* *p* *p*

FULL CHORUS

E'en so 'tis love!
E'en so 'tis love!
E'en so 'tis love!
E'en so 'tis love!

sf *p* *p* *p* *p*

rit. **Moderato**

sf *p* *p* *p* *p*

960 961 962 963 964 965

Lento espressivo

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

Lento espressivo

I

Vln. II

Vla.

Vc.

Cb.

966

967

968

969

970

971

poco rit.



a tempo

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2

Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

poco rit.



a tempo

I

Vln.

II

Vla.

Vc.

Cb.

972

973

974

975

976

977

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

I

Vln.

II

Vla.

Vc.

Cb.

978

979

980

981

982

983

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

T

B

FULL CHORUS

Vln. I

Vln. II

Vla.

Vc.

Cb.

Long - suf - er - ing, a - bun - dant in mer - cy and truth.

mer - ci - ful and gra - cious, Long - suf - er - ing, a - bun - dant in mer - cy and truth.

p

poco cresc.

mf

984

985

986

987

988

989

Y *animando*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

Keep - ing mer - cy for thou - sands, for - giv - ing i - ni - qui - ty and trans -
 - cy and truth. Keep - ing mer - cy for thou - sands, for - giv - ing i -

Y *animando*

I

Vln. II

Vla.

Vc.

Cb.

pizz.

pp

990 991 992 993 994 995

This musical score page contains measures 996 through 1001. It features a full orchestra and vocal soloists. The orchestral parts include Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (A Cl. 1, 2, B. Cl.), Bassoon (Bsn. 1, 2), Contrabassoon (C. Bn.), Horns (Hn. 1, 2, 3, 4), Trumpets (D Tpt. 1, 2), Trombones (Tbn. 1, 2), Bass Trombone & Tuba (B. Tbn & Tuba), Timpani (Timp.), Organ (Org.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists include a Contralto Soloist (CAlt. Solo) and a Bass Soloist (B Solo). A Full Chorus (Soprano, Alto, Tenor, Bass) is also present. The score includes various musical notations such as dynamics (f, dim., pp, mf), articulation (>), and performance instructions (arco). A rehearsal mark 'Z' is placed above measure 1000. The lyrics for the vocal soloists are: CAlt. Solo: gres - sion, for - giv - ing i - ni - qui - ty; B Solo: ni - qui - ty and trans - gres - sion, for - giv - ing i - ni - qui - ty.

996

997

998

999

1000

1001

rit. *a tempo*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2

Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

and trans - gres - sion,

and trans - gres - sion,

rit. *a tempo*

I

Vln.

II

Vla.

Vc.

Cb.

pp

dim.

pp

pp

dim.

p

p

1002 1003 1004 1005 1006 1007

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

dolce

p

pp

mf

cresc.

pizz.

p

and what doth He re-quire of us? But to deal

1008

1009

1010

1011

1012

1013

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

T

B

FULL CHORUS

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

cresc.

arco

But to deal just - ly, To love mer - cy and to walk

just - ly, To love mer - cy and to walk

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

CAlt. Solo

B Solo

S

A

T

B

FULL CHORUS

Vln. I

Vln. II

Vla.

Vc.

Cb.

1020

1021

1022

1023

1024

1025

mf

p

dim.

pp

p

hum - bly, hum - bly.

hum - bly, hum - bly.

AA

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

AA

I Vln.

II Vln.

Vla. con sord.

Vc. con sord.

Cb.

He that do - eth

He that do - eth

1026 1027 1028 1029 1030 1031

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

1
2
Hn.

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

I
Vln.

II

Vla.

Vc.

Cb.

these things,

these things,

con sord.

con sord.

p

cresc.

1032

1033

1034

1035

1036

1037

rit. *a tempo* *animando*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

CAlt. Solo

B Solo

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf* *f*

er fall. er fall.

1050 1051 1052 1053 1054 1055

BB

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

mf *cresc.* *f*

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

poco cresc. *f* *cresc.*

F# A E

Hp.

Org.

S.

A.

T.

B.

FULL CHORUS

BB

I.

Vln. II

Vla.

Vc.

Cb.

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

1056

1057

1058

1059

1060

1061

Allegro

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

T

B

FULL CHORUS

Vln. I

Vln. II

Vla.

Vc.

Cb.

1062 1063 1064 1065 1066 1067

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Hp.

Org.

S

A

FULL CHORUS

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p dolce

f dim. pp

p

f dim. pp

dim.

s

1068

1069

1070

1071

1072

1073

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

FULL CHORUS

p *pp* *dim.* *p*

The
The
The
The
The

p *p*

1074

1075

1076

1077

1078

1079

CC

Fl. 1 2

Ob. 1 2

A Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

3 4

D Tpt. 1 2

Tbn. 1 2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

FULL CHORUS

spi - rit shall be pour - ed out up - on us from on high,

spi - rit shall be pour - ed out up - on us from on high,

spi - rit shall be pour - ed out up - on us from on high,

spi - rit shall be pour - ed out up - on us from on high, shall be

mf cresc.

CC

I

Vln. II

Vla.

Vc.

Cb.

p

poco cresc.

p

1080 1081 1082 1083 1084 1085

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

FULL CHORUS

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

cresc.

cresc. molto

p

shall be pour - ed out up - on us, be pour - ed, be

shall be pour - ed out, be pour - ed out up - on us from on

shall be pour - ed out up - on us, be pour - ed out up - on us, be pour - ed out up -

pour - ed out up - on us, be pour - ed out, shall be pour - ed out up - on us from on

1086

1087

1088

1089

1090

1091

Fl. 1 2 *f cresc.* **EE**

Ob. 1 2 *f cresc.* *dim.*

A Cl. 1 2 *f>* *dim.*

B. Cl.

Bsn. 1 2 *cresc.*

C. Bn.

Hn. 1 2 *dim.*

3 4 *dim.*

D Tpt. 1 2 *dim.*

Tbn. 1 2 *mf* *dim.*

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

Timp. *mf*

Org.

S *cresc.* be pour - ed out up - on us from on high, from on high;

A *cresc.* on us, be pour - ed out up - on us from on high;

T *cresc.* on us, be pour - ed - ed out, be pour - ed on us from on high, from on high;

B *cresc.* pour - ed out up - on us from on high, be pour - ed out from on high;

FULL CHORUS

Vln. I *cresc.* *dim.* **EE**

Vln. II

Vla. *pizz.*

Vc. *p*

Cb. *pizz.* *p*

1098

1099

1100

1101

1102

1103

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp. F# to A - A to Bb

Org.

S

A

T

B

I
Vln.

II

Vla.

Vc.

Cb.

p

dolce

mf

p

p

p

p

p

dim.

dim.

The wil - der-ness shall be as a fruit - ful field,

The wil - der-ness shall be as a fruit - ful field, the

The wil - der-ness

The wil - der-ness shall be as a

1104

1105

1106

1107

1108

1109

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

poco cresc.

mf

cresc.

f

p

cresc.

cresc.

cresc.

cresc.

the wil - der - ness shall be as a fruit - ful field; And the work of

wil - der - ness shall be as a fruit - ful field, shall be as a fruit - ful field; The work of

— shall be as a fruit - ful field, a fruit - ful field; And the work of

fruit - ful field, shall be as a fruit - ful field; The work of

1110

1111

1112

1113

1114

1115

FF

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
A
T
B

right - eous-ness shall be peace and qui - et-ness, Peace and qui - et - ness

dim. *p*

dim. *p*

dim. *p*

dim. *p*

FF

I
Vln.

II

Vla.

Vc.

Cb.

sempre dim.

sempre dim.

sempre dim.

p *dim.*

p *dim.*

1116

1117

1118

1119

1120

1121

rit. *p* **GG** *a tempo*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
A
T
B

FULL CHORUS

rit. *p* **GG** *a tempo*

senza sord.

p

p

p

divisi

1122

1123

1124

1125

1126

1127

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

A man shall be as a hid - ing place from the

A man shall be as a hid - ing place from the

A man shall be as a hid - ing place from the

A man shall be as a hid - ing place from the

1128

1129

1130

1131

1132

1133

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
A
T
B

I
II

Vln.

Vla.

Vc.

Cb.

mf

cresc.

p

f

pp

E to D

D B \flat A

p

wind, _____

And a co - vert _____ from the

wind, _____

And a co - vert _____ from the

wind, _____

And a co - vert _____ from the

wind, _____

And a co - vert _____ from the

cresc.

cresc.

cresc.

f

f

cresc.

cresc.

1134

1135

1136

1137

1138

1139

HH

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

pp

p

f

dim.

tem - pest as a riv - er of wa - - - - - ters, as a

tem - pest as a riv - er of wa - - - - - ters, as a

tem - pest as a riv - er of wa - - - - - ters, as a

tem - pest as a riv - er of wa - - - - - ters, as a

HH

a2

1140

1141

1142

1143

1144

1145

Fl. 1 2 *mf*

Ob. 1 2 *dim.*

A Cl. 1 2

B. Cl.

Bsn. 1 2 *pp*

C. Bn. *dim.* *p*

Hn. 1 2 *dim.*

3 4 *dim.*

D Tpt. 1 2

Tbn. 1 2 *dim.*

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

Timp.

Org.

S *> dim.*
riv - er of wa - ters in a dry place,

A *> dim.*
riv - er of wa - ters in a dry place,

T *> dim.*
riv - er of wa - ters in a dry place,

B *> dim.*
riv - er of wa - ters in a dry place,

I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.* *divisi*

Cb. *dim.*

1146 1147 1148 1149 1150 1151

Fl. 1 2
Ob. 1 2
A Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
Hn. 1 2 3 4
D Tpt. 1 2
Tbn. 1 2
B. Tbn & Tuba
Timp.
Org.
S
A
T
B
FULL CHORUS
I
Vln. II
Vla.
Vc.
Cb.
1164 1165 1166 1167 1168 1169

f *cresc.* **MM**
f *cresc.*
f *cresc.*
f *cresc.*
f
cresc. *mf* *f*
f
f
f
f
f **MM** *ff* *ff* *ff* *ff*
ff *ff* *ff* *ff* *ff* *ff*

And the eyes of them that
And the eyes of them that
And the eyes of them that
And the eyes of them that
And the eyes of them that

allargando

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
A
T
B

FULL CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

see shall not be dim, And the ears of them that

see shall not be dim, And the ears of them that

see shall not be dim, And the ears of them that

see shall not be dim, And the ears of them that

allargando

1170

1171

1172

1173

1174

1175

a tempo

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S
A
T
B

FULL CHORUS

hear _____ shall heark - en.

a tempo

I
Vln.

II

Vla.

Vc.

Cb.

1176 1177 1178 1179 1180 1181

mf *cresc.* *f* *ff*

Fl. 1
2

Ob. 1
2

E. Hn.

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org.

S.

A.

FULL CHORUS

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1182

1183

1184

1185

1186

1187

Fl. 1
2

Ob. 1
2

A Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

D Tpt. 1
2

Tbn. 1
2

B. Tbn & Tuba

Timp.

Org

S
A
T
B

SEMI CHORUS

S
A
T
B

FULL CHORUS

I
Vln.
II

Vla.

Vc.

Cb.

1206

1207

1208

1209

1210

This page of a musical score covers measures 1211 to 1215. The orchestration includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Clarinets (A Cl. 1, 2; B. Cl.)
- Bassoons (Bsn. 1, 2; C. Bn.)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (D Tpt. 1, 2)
- Trombones and Tubas (Tbn. 1, 2; B. Tbn & Tuba)
- Timpani (Timp.)
- Organ (Org.)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The vocal parts consist of a Soprano (S), Alto (A), Tenor (T), and Bass (B) for both a Semi Chorus and a Full Chorus. The lyrics for the vocal parts are: "shall walk in them." The score features various musical markings such as *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *rit.* (ritardando). The key signature has two sharps (F# and C#), and the time signature is common time (C). The page number 210 is located at the top left.

1211

1212

1213

1214

1215



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