

A WORLD REQUIEM

FOR
SOPRANO, CONTRALTO, TENOR AND BARITONE SOLI,
SMALL CHORUS OF BOYS AND YOUTHS,
FULL CHORUS,
ORCHESTRA AND ORGAN.

JOHN FOULDS.

OPUS 60

5/-
NET.

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15180.

A WORLD REQUIEM.

Part One.

§ I. REQUIEM.

Chorus

Requiem æternam.
Lord, grant them rest eternal.

Baritone

All those who have fallen in battle—

Chorus

Grant them rest.

Baritone

All who have perished by pestilence and famine—

Chorus

Lord, grant them rest.

Baritone

Men of all countries who died for their cause—

Chorus

Lord, grant them Thy rest eternal, and Thy light perpetual shine down upon them.

Baritone

Yea, though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me.

Chorus

Requiem æternam.
Lord, grant them rest eternal. Amen.

§ II. PRONUNTIATIO.

Chorus

The heathen raged; the kingdoms were moved: He uttered His voice—the earth melted.

He maketh wars to cease unto the ends of the earth; He breaketh the bow and cutteth spear in sunder; He burneth the chariot with fire. God is our refuge and strength.

Baritone

He saith:- *Be still and know that I am God.*

Chorus

The earth mourneth; the world languisheth: but the Lord will destroy the face of the covering cast over all people and the veil that is spread over all nations. He will swallow up death in victory.

Baritone

He saith:- *Be still and know that I am God.*

Chorus

He has scattered the nations that delight in war. Nation shall not lift up sword against nation, neither shall they learn war any more. Violence shall no more be heard in thy land: wasting nor destruction within thy borders.

But thou shalt call thy walls Salvation, and thy gates, Praise.

Baritone

He saith:- *Be still and know that I am God.*

§ III. CONFESSIO.

Baritone

Lo! This is God! This is the Lord God! Omnipotent, immutable, omniscient, eternal, Alpha and Omega, creator, almighty!

He is knowledge and wisdom and power: He is justice and truth; He is faithfulness and mercy.

God is Light.

He is gracious and gentle: the Comforter: He is vision and magic and beauty.

God is Love.

We have waited for Him. We have come out of great tribulation, and have endured grievous distress.

Many have been led away captive: many have fallen. For these things, I weep.

Yet the Lord delivered us; yea, the Lord delivered us. He will wipe away tears from all faces. We will be glad and rejoice in His salvation.

§ IV. JUBILATIO.

Boys' Chorus (distant)

Blessed art Thou, O Lord the God of our fathers! Blessed is the holy name of Thy glory!

Blessed art Thou on the throne of Thy kingdom, and exceedingly to be praised, and exceedingly glorious forever!

Thou that beholdest the depths! Thou that sittest upon the Cherubim!

Blessed forever!—

First Chorus

Praise Him.

Blessed art Thou in the firmament of heaven! Blessed the holy name of Thy glory!

Blessed art Thou on the throne of thy kingdom, and exceedingly glorious forever!

Thou that sittest upon the Cherubim!

Blessed forever!—

Boys' Chorus

Praise Him.

Praise and exalt Him above all forever!

First Chorus and Boys' Chorus

O ye stars of heaven! O ye spirits! O all ye powers! O ye angels! O ye sun and moon! Every shower and dew! Fire and heat! Ice and cold! Light and darkness! Nights and days!—

Second Chorus

Praise and exalt Him above all forever.

Full Chorus

O ye mountains! O ye rivers! O ye fountains! O ye priests! O ye servants of the Lord!—
Praise Him.

Praise and exalt Him above all forever and ever.

Now proclaim ye His words. Cry aloud unto all. The God of glory thundereth: hear ye His words and obey. Make proclamation unto all His peoples.

Hear ye His words, and do them.

§ V. AUDITE.

Baritone

Give ear, all ye nations of the world! Give ear, all ye peoples of the earth!

Ye people of North:— (*fanfare to North*)

You Greenlander, Kamschatkan, Laplander — you Norwegian, Russian, Icelander —

Let the peace of God rest in your hearts.

Ye people of South:— (*fanfare to South*)

You Australian, New Zealander, Tasmanian— you African, Roman, Abyssinian, Greek—

Have peace with one another. Follow peace with all men.

Ye people of West:— (*fanfare to West*)

You Canadian, Californian, Brazilian — you Missourian, Texan, Kentuckian, Mexican—

Be of one mind; live in peace, and the God of love and peace shall be with you.

Ye people of East:— (*fanfare to East*)

You Hindu, Buddhist, Parsi, Mohammedan— you Chinaman, Tartar, Armenian, Japanese—

Live peaceably with all men. Keep the unity of the Spirit in the bond of peace.

You men of all continents! (*fanfare to the four quarters*)

Be at peace among yourselves. Follow peace with all men; for the Prince of Peace cometh, and He will speak peace to His people. He will give light to them that sit in darkness and in the shadow of death: He will guide our feet into the way of peace.

§ VI. PAX.

Boys' Chorus (in the distance with harps)

Peace I leave with you. My peace I give unto you. Let not your hearts be troubled.

Love one another as I have loved you.

And the peace of God which passeth all understanding shall keep your hearts and minds through Christ Jesus.

Orchestra

Meditation: Peace and War.

§ VII. CONSOLATIO.

Contralto

The Lord is nigh unto them that are of a broken heart, and none of them that trust in Him shall be desolate.

Blessed are the dead which die in the Lord, for they rest from their labours.

The Lord gave: the Lord taketh away. Blessed be the name of the Lord!

Weeping may endure for a night, but joy cometh in the morning.

Weep ye not for the dead, neither bemoan him. Sorrow not concerning them which are asleep; for the hour is coming, and now is, when the dead shall hear the voice of the Son of God, and they that hear shall live.

He saith:— *I will not leave you comfortless: I will come to you. Lo! I am with you alway; even unto the end of the world.*

Yea, the Lord is nigh unto them. O why mourn ye? Weep ye not for the dead; sorrow not concerning them.

Weep not! Sorrow not! Lo! He is with them alway, even unto the end of the world.

§ VIII. REFUTATIO.

Baritone

O Death! Where is thy sting? O Grave! Where is thy victory?

Awake! Thou that sleepest; and arise from the dead! And Christ shall give thee light.

§ IX. LUX VERITATIS.

Boys' Chorus (in the distance with harps)

I am the Light of the world: the Light that lighteth every man that cometh into the world: the Resurrection and the Life.

He that believeth in Me, though he were dead, yet shall he live.

Contralto with Baritone.

Blessed are the dead which die in the Lord, for Christ shall give them light. Though they were dead, yet shall they live. They rest from their labours.

Boys' Chorus (distant)

I am the Light of the world. I will come to you.

§ X. REQUIEM.

Chorus.

Lord, Thy light perpetual shine down upon them.

Contralto with Baritone

They rest from their labours.

Chorus

Requiem æternam.

Lord, grant them rest eternal. Amen.

Part Two.

§ XI. LAUDAMUS.

*Orchestra**Synthetic Melody.**Soprano*

Compass me about with songs of deliverance:
praise the Lord with a loud noise.

Blow upon the trumpet!

Let the sea make a noise!

Let the floods clap their hands!

O! let the hills be joyful!

Praise the Lord with harp and shawm: with
tabret and lute.

Chorus

Alleluia! The Lord God reigneth!

Let us be glad and rejoice!

He healeth the broken heart: He hath delivered
our souls from death and our feet from
falling.

Great is the Lord our God alike in earth
and heaven.

Soprano

(It is like the voice of a great multitude: it is
like the sound of many waters, and, as it were,
a great thunder.)

Praise Him upon the strings and pipes!

Praise Him upon the loud cymbals!

Sing a new song before the Throne!

Shout unto God!

Chorus

Praise ye Him, all ye angels!

Praise ye Him, all His hosts!

Shout unto God with voice of triumph, for He
is King of Kings.

§ XII. ELYSIUM.

Female Chorus

Holy! Holy! Holy! Elysium!

Tenor

There is a land where no sorrow nor doubt have
rule, where the terror of death is no more.

Female Chorus

Holy! Holy! Holy!

Soprano and Tenor

There the woods are abloom, and fragrant scent
is borne on the wind.

All the gardens and groves and bowers are
abounding in blossom.

Sorrow is no more.

The terror of death is no more.

The sea of blue spreads in the sky: the air
breaks forth into ripples of joy: a million suns
are ablaze with light.

Female Chorus

Holy! Holy! Holy! Elysium!

Soprano and Tenor

The fever of life is stilled: all stains are
washed away.

Female Chorus

Holy! Holy! Holy! Elysium!

Soprano and Tenor

It is the land of Beulah beyond the Delectable
Mountains: the abode of the blessed—Elysium.

Female Chorus

Holy! Holy! Holy! Holy!

§ XIII IN PACE.

Tenor

I hear the voice of the dead speaking from be-
fore the Throne of God.

Their ears are deaf to sounds of earthly sor-
row: from their eyes the tears are wiped away.

They look upon the Throne of God.

They have stepped into the sea of glass like un-
to crystal, and behold the radiance of a million wings.

They hear the eternal music of a million suns.

Absent from the body, they are present with the
Lord; for underneath are the Everlasting Arms.

Soprano

These are they which came out of great tribula-
tion. They have washed their robes and made
them white in the Blood of the Lamb.

Therefore are they before the Throne of God,
and serve him day and night in the Temple.

*Male Chorus**(Hymn of the Redeemed)*

The Father hath redeemed us. He hath delivered
us from the power of darkness, and hath
translated us into the kingdom of His dear Son.

Jesus our Saviour hath ransomed us: we take
our rest.

Be not afraid: fear not. He giveth His beloved
rest; and underneath are the Everlasting Arms.

§ XIV. ANGELI.

Tenor.

Behold! Under the firmament are the Cherubim
and the Seraphim.

And the noise of their wings is as the noise of great waters.

And I hear the voice of angels round about the Throne,

And the number of them is ten thousand times ten thousand.

And thousands of thousands.

Soprano

They are the angels of the Lord: His elect angels: stewards of the Mysteries of God: His angels that do His commandments.

Boys' Chorus (distant)

And He giveth His angels charge over thee, to keep thee in all thy ways

§ XV. VOX DEI.

Tenor

And behold! Above the firmament is the likeness of a throne—

A brightness as the colour of amber and as the appearance of a rainbow of fire;

And a cloud of glory shineth round about within it.

Soprano

This is the appearance of the likeness of the glory of the Lord, before Whom the Seraphim ever veil their faces.

Tenor

And behold! Out of the fiery cloud a voice, saying:- (*Tenor with Chorus*)

This is My beloved Son, in Whom I am well pleased. Hear ye Him.

Chorus

Hear, O heavens! And give ear, O earth! For the Lord hath spoken.

§ XVI. ADVENTUS.

Tenor

And behold! Hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of Man.

And there shall be signs in the sun and in the moon and in the stars, and upon earth distress of nations with perplexity and great tribulation, and the sea and the waves roaring.

And the powers of heaven shall be shaken.

Chorus

Then shalt thou see the Son of Man coming in the clouds of the heavens with power and great glory, and all the holy angels with Him: His holy angels that excel in strength, that do His commandments.

Contralto

Every eye shall see Him. Yea, thine eyes shall see the King in His beauty.

Be ye patient, for the coming of the Lord draweth nigh.

§ XVII. VIGILATE.

Baritone

Watch ye therefore, lest coming suddenly He find you sleeping. Watch!

For the Son of Man cometh at an hour when ye think not.

Be ye therefore ready: be ye patient. Watch!

For blessed are those servants whom the Lord when He cometh shall find watching. Yea, blessed are they!

Watch ye therefore, for the Lord hath said:-

§ XVIII. PROMISSIO ET INVOCATIO.

Tenor

Surely I come quickly! And thou shalt know that I the Lord am thy Saviour and thy Redeemer. I am the bright and morning Star. Behold! I make all things new.

I will come to you, and your hearts shall rejoice. Your sorrow shall be turned into joy.

I will receive you.

Soprano, Contralto and Baritone

Our Saviour Christ will receive us.

Tenor

And I, if I be lifted up, will draw all men unto Me. I will ransom them. I will redeem them.

O grave! I will be thy destruction.

Soprano, Contralto and Baritone

Our Saviour hath abolished death.

Tenor

Yea! Because I live ye shall live also. Ye shall have eternal life, for I have overcome the world.

I am the Light of the world

Soprano, Contralto, Baritone and Chorus

Through Him we have eternal life.

Out of Zion God hath shined.

Praise the Lord! Praise His holy Name!

He is the Way, the Truth and the Life:

He is the Light of the World.

From out the holy chalice of His heart wells forth love divine. For this is the promise He hath promised us from the foundation of the world:-

Tenor

I will pour out of My Spirit upon all flesh.

Soprano, Contralto and Baritone

Amen! This is the promise he hath promised us.

Blessed be the King! Praise Him! Praise His holy Name! For He hath said:-

Tenor

Yea, surely I will come to you.

Baritone

Amen! Even so, come Lord Christ!

§ XIX. BENEDICTIO.

Orchestra alone

§ XX. CONSUMMATUS.

Chorus

He hath blessed us from Whom all blessing flows: the living, loving Father, in Whom, with Christ and the Holy Spirit, we are at peace for evermore.

Soprano, Contralto and Tenor

Alleluia!

Chorus

He hath poured out His Spirit upon us, He hath blessed us. Amen.

Soprano, Contralto, Tenor, Baritone and Chorus

Alleluia! Amen! Alleluia!

NOTES FOR PRODUCER.

This work is intended for performance in a cathedral or other consecrated building on a national occasion (such as Armistice Day, November 11th). When performed upon a more private or personal occasion, the words of the Bass in § I may be altered and others more suitable substituted.

Advantage is taken of the architecture of a cathedral or large church in § IV, § V, § VI, § IX, and § X. When the work is performed in this way two additional groups of instruments are required, each consisting of three trumpets, one trombone, side drum, and tenor drum. In § V the first group will play the fanfares at the North and South; the second group, the fanfare in the West. If possible both groups should join the orchestra for the united fanfare on page 52, and should "double" in the *tutti's* throughout part 2. When the performance takes place in a concert room, or if the extra instruments are not available, the fanfares will be played in the orchestra in a slightly altered version as shown in the score and parts.

In part 1 the Boys and Youths, together with the Harps, Celeste, and four Solo Violins, are situated in a gallery at some distance from the main body. In part 2 they join the main body.

SOLO VOICES: Soprano, Contralto, Tenor, Baritone.

CHORUS OF BOYS AND YOUTHS: About 8 boys and 8 youths (women's voices may be substituted for the boys, tenors for the youths).

CHORUS: Sopranos (at least 100), Contraltos (at least 100), Tenors (at least 80), Basses (at least 80).



ORCHESTRA: 14 First Violins (to whom are added in part 2 two of the solo violins), 14 Second Violins (to whom are added in part 2 the other two solo violins), 14 Violas, 12 Violoncellos, 8 Double Basses, 3 Flutes (the 3rd frequently, the 2nd occasionally plays piccolo), 2 Oboes, 1 English Horn, 2 Clarinets, 1 Bass Clarinet in A, 2 Bassoons, 1 Double Bassoon, 4 Horns, 3 Trumpets, 4 Trombones, 1 Bass Tuba, 3 Kettledrums, Bass Drum, Cymbals, Triangle, Gong, Tubular Bells in E \flat (octave), large Bell in A, * Sistrum, Celeste, 2 Harps, and Grand Organ.

* NOTE:—The Sistrum (so-called in this work) is a new instrument of percussion producing an effect which may be described as a "golden shimmering." For details, etc., apply to the Publishers.

A condensed version of the orchestral score is available, making possible a performance with a Small Orchestra and Organ.

NOTES FOR CONDUCTOR.

Small figures in the stave at the beginnings of, and during movements, indicate the NUMBER OF BEATS in a bar (e.g. 4, 5, 8, etc.). Where the unit is not instantly apparent, or where it is thought any difficulty might arise, the unit value is indicated in the usual way (e.g. $\frac{4}{4}$ $\frac{5}{8}$ $\frac{8}{8}$ etc.).

The sign  through the tail of a note signifies a SLOW SYNCOPATED bow-tremolo. Whatever the tempo of the movement in which the sign occurs, the effect is approximately:— $\frac{4}{4}$  etc.

The signs \sharp or \flat before a note, respectively raise or lower that note by a quarter of a tone.

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*A tribute to the memory of the Dead— a message
of consolation to the bereaved of all countries.*

A World Requiem.

JOHN FOULDS, Opus 60.

PART I.

§ I Requiem.

PIANO. $\text{♩} = 44$ Hns. Trom.

pp sustain, but articulate
Gong Timp. Timp.

D. Bssn. Basses

Clt. Trp.

Timp. Gong *pp* Timp. Timp.

1 SOPRANO.

CONTRALTO. *pp*

TENOR.

BASS. *pp*

Requiem æ - ter - nam! Lord grant them

Requiem æ - ter - nam! Lord grant them

1 Trom. Timp. Timp.

rest e - ter - - nal. Re-qui-em æ - ter - nam!

rest e - ter - - nal. Re-qui-em æ - ter - nam!

Via. Cello, Bass

Trom. Hus.

Timp.

Re-qui-em æ - ter - nam! Lord grant them rest e -

Grant them rest e - ter - nal. Re-qui-em æ - ter - nam! Lord grant them rest e -

Re-qui-em æ - ter - nam! Lord grant them rest e -

Grant them rest e - ter - nal. Re-qui-em æ - ter - nam! Lord grant them rest e -

Timp. 2 Vln.

Gong

- ter - nal, e - ter - nal, e - ter - nal.

- ter - nal, e - ter - nal, e - ter - nal, grant them Lord Thy rest.

- ter - nal, e - ter - nal, e - ter - nal, grant them Lord Thy rest.

- ter - nal, e - ter - nal, e - ter - nal, grant them Lord Thy rest.

Timp.

BARITONE SOLO.

All those who have fall - en in bat - tie,.....

CONTRALTO.

TENOR. *pp*

BASS. *pp*

.grant them rest.

grant them rest.

Trom.

Timp.

3

All who have per-ished by pes-ti-lence and fam-ine,

Lord grant them rest.

(half)

Lord grant them rest.

(half)

3 Lord grant them rest.

Timp.

Men of all coun-tries who died for their cause, Lord

Lord grant them Thy..... rest

(half)

Lord grant them Thy..... rest

(half)

Lord grant them Thy..... rest

Trom.

Timp.

retard.

grant them rest.....

retard.

(all, divided) *retard.*

e - ter - - - - - nal.

(all, divided) *retard.*

e - ter - - - - - nal.

retard.

Vla.
Cello pizz.
Bass

Hns.

NOT SLOW. (♩ = 84.)

pp SOPRANO.

And Thy Light per - pet - u - al shine down up - on them, ..

pp CONTRALTO.

And Thy Light per - pet - u - al shine up - ou them, ..

NOT SLOW.

pp

Hns.

And Thy..... Light per - pet - u - al,

And Light per - pet - u - al,

(half)

Thy Light per - pet - u - al,

(half)

TENOR.

Light per - pet - u - al,

Thy Light per - pet - u - a' shine down up - on them Lord,.....
 (all) shine shine. down on them Lord,.....
 And Thy Light.... shine down up - on them
 (all) Thy Light.... shine.... down on..... them
 BASS. Thy Light shine down up - on them
 pp Thy Light shine down up - on them

shine... down up - on them.
 Lord, shine..... down on. them.....
 Lord,..... shine down up - on them Lord,.....
 Lord, shine..... down up - on them Lord,.....
 Lord, shine..... down up - on them Lord,.....

SOPRANO. In 3 parts pp
 CONTRALTO. up - on..... them.
 TENOR shine up - on..... them,
 p(half) shine up - on..... them,
 Cello Bass B. D.

BARITONE SOLO.

(Yea, though I walk through the val - ley of the sha - dow of death, I will
Hns.

p calm

fear no e - vil, no

e - vil, for Thou art with me.)

p (short) *retard.*

pp B. D. W. W. Str. B. D. Brass

f (divided) Re - qui - em æ - ter - nam! Lord grant them rest e -

f (divided) Re - qui - em æ - ter - nam! Lord grant them rest e -

f Re - qui - em æ - ter - nam! Lord grant them rest e -

f Re - qui - em æ - ter - nam! Lord grant them rest e -

Brass Str. Gong Timp.

- ter - nal, e - ter - nal.
 - ter - nal, e - ter - nal, e - ter - nal.
 - ter - nal, e - ter - nal, e - ter - nal, e - ter -
 - ter - nal, e - ter - nal, e - ter - nal, e - ter -

Brass
 p
 Timp.
 pp Vla. Cello
 Tromb.
 Timp. Bass pizz.

Str.

Strict in tempo.
 - nal.
 - nal.
 Strict in tempo.
 lips almost closed, as muttering
 ppp
 Re - qui - em æ -
 ppp Clt. Hns.
 Brass sustain
 Str. pizz.
 Timp.

lips almost closed, muttering (half)
 ppp Re - qui - em,
 ppp Re - qui - em,
 Re - qui - em,
 - ter - nam!
 Re - qui -

*lips almost closed,
as muttering* **ppp** (half)

Re - qui - em, Re - qui - em,
Re - qui - em, Re - qui - em,
Re - qui - em æ - ter - nam! Re - qui - em,
- em, Re - qui - em, Re - qui -

4 A few voices **pp**

And Thy Light (half)

- em, Re - qui - em æ - ter - -

4 - em, Fl. Clt.

ppp

Str. without Bass Timp. Bass

A few voices

(half) Shine down up - on

Re - qui - em,
- nam! Re - qui - em,
Re - qui - em, Fl. Clt. Hn.

Without Bases

them..... *open*

Re - qui - em, *open* Re-qui-

Re - qui - em, Re - qui - em æ - ter - nam! Re-qui- *open*

(All) *pp*

- em æ - ter - nam! (All) Grant them rest e - *pp*

- em æ - ter - nam! Grant them rest e -

Re-qui - em æ - ter - nam! (All) *pp*

- em æ - ter - nam! Grant them rest e -

in 3 parts

- ter - nal. A - men.

- ter - nal. A - men,

- ter - nal. A - men, A - men.

- ter - nal. A - men, A - men.

s s

Timp. W. W. *Proceed without break.*

Timp.

§ II Pronuntiatio.

(♩ = 160) *f*

SOPRANO
CONTRALTO
TENOR
BASS

The hea - then raged, the

PIANO

f Str. Brass Timp.

king - doms were moved: He uttered His voice: the

king - doms were moved: He uttered His voice: the

king - doms were moved: He uttered His voice: the

king - doms wer moved: He uttered His voice: the

Wind

Timp.

f *p*

5 *f*

earth melt - ed. He ma - keth war to cease un - to the

earth melt - ed. He ma - keth war to cease un - to the

earth melt - ed. He ma - keth war to cease un - to the

earth melt - ed. He ma - keth war to cease un - to the

5

Str. Brass

end of the earth; end of the earth; He break - eth the bow and end of the earth; He break - eth the bow and end of the earth; He break - eth the bow and

He burn - eth the cha - ri - ot with cut-teth spear in sun - der; He burn - eth the cha - ri - ot with cut-teth spear in sun - der; He burn - eth the cha - ri - ot with cut-teth spear in sun - der; He burn - eth the cha - ri - ot with

fire. God is our re - fuge and strength! fire. God is our re - fuge and strength! fire. God is our re - fuge and strength! fire. God is our re - fuge and strength!

* BARITONE SOLO.

ff. (He saith: "Be still and know that I am God.") *pp* *pp*

p Hns. *pp* *pp* *ppp*

Basses in 3 parts

(♩ = 160 as before.)

p The earth mourn - eth, the world

p The earth mourn - eth, the world

p The earth mourn - eth, the world

(♩ = 160 as before.)

Str. *p*

f lan - guish - eth, But the Lord will des - troy the

f lan - guish - eth, But the Lord will des - troy the

f lan - guish - eth, But the Lord will des -

But the Lord will des -

Rehearsal only

* NOTE. Begin in tempo; second bar retard; third bar and onward ad lib.

face of the co-ver-ing cast o-ver all peo-ple, And the
 co-ver-ing cast o-ver all peo-ple, And the
 troy..... the co-ver-ing o-ver all peo-ple, And the
 troy the co-ver-ing o-ver all peo-ple, And the

Wind
 Brass

6
 veil spread o-ver all na-tions; He will
 veil that is spread o-ver all na-tions; He will
 veil that is spread o-ver all na-tions; He will
 veil that is o-ver all na-tions; He will

6
 f Brass

swal-low up death in vic-to-ry
 swal-low up death in vic-to-ry
 swal-low up death in vic-to-ry
 swal-low up death in vic-to-ry

Picc.
 Timp.
 Cymb.(vibrating)

ff BARITONE SOLO. *Tempo ad lib. as before.*

(He saith: "Be still and know that I am God.")

Hns.
p pp pp ppp

Basses in 3 parts

(♩ = 160 as before.)

He has scat-tered the na-tions that de-light in

He has scat-tered the na-tions that de-light in

He has scat-tered the na-tions that de-light in war.

He has scat-tered the na-tions that de-light in war.

Hns.
Str.

war. Na-tion shall not lift up sword a-gainst na-tion,

war. Na-tion shall not lift up sword a-gainst na-tion,

Na-tion shall not lift sword a-gainst na-tion,

Na-tion shall not lift sword a-gainst na-tion,

Strs.

Bassn.
Bass

Nei - ther shall they learn war a - ny more.

Nei - ther shall they learn war a - ny more.

Nei - ther shall they learn war a - ny more.

Nei - ther shall they learn war a - ny more.

8

8_A

Str.

Timp.

Na - tion shall not lift sword a - gainst na - tion,

Na - tion shall not lift sword a - gainst na - tion,

Na - tion shall not lift sword a - gainst na - tion,

Na - tion shall not lift sword a - gainst na - tion,

Na - tion shall not lift sword a - gainst na - tion,

ff

ff

ff

ff

nei - ther shall they learn war a - ny more,

nei - ther shall they learn war a - ny more,

nei - ther shall they learn war a - ny more,

nei - ther shall they learn war a - ny more,

less f
 Vi - o - lence shall no more be heard in thy land,
less f (divide)
 Vi - o - lence shall no more be heard in thy land,
less f
 Vi - o - lence shall no more be heard in thy land,
 (divide) *less f*
 Vi-o-lence shall no more be heard in thy land, be heard in thy

Hns.
 Timp.

(divide) *p*
 Wast - ing nor des - truc - tion with -
p
 Wast - ing nor des - truc - tion with -
p
 Wast - ing..... nor des - truc - tion
p
 land, Wast - ing..... nor des - truc - tion

p
mf Vln.
 Cello

in thy bor - ders, Wast - ing.....

in thy bor - ders, (divide) Wast - ing.....

with - in thy bor - ders, Wast - ing nor des -

with - in thy bor - ders, Wast - ing nor des -

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand features chords and melodic lines, while the left hand provides a bass line with some arpeggiated figures.

nor des - truc - tion in thy bor - - ders.

nor des - truc - tion in thy bor - - ders.

truc - tion with - in thy bor - - ders.

truc - tion with - in thy bor - - ders.

The piano accompaniment continues with similar harmonic and melodic patterns, ending with a double bar line and repeat sign.

(Musical notation: Soprano I) **SOPRANO I.** *f* call thy walls..... Sal -

(Musical notation: Soprano II) **SOPRANO II.** *f* But thou shalt call, call..... Sal - va -

(Musical notation: Contralto I) **CONTRALTO I.** *f* But thou shalt..... call thy..... walls Sal -

(Musical notation: Contralto II) **CONTRALTO II.** *f* But thou shalt..... call..... Sal -

(Musical notation: Tenor I) **TENOR I.** *f* But..... thou..... shalt..... call.....

(Musical notation: Tenor II) **TENOR II.** *f* But... thou shalt..... call... thy walls.....

(Musical notation: Bass I) **BASS I.** *f* But thou..... shalt call thy walls Sal -

(Musical notation: Bass II) **BASS II.** *f* But thou shalt, thou shalt call, call thy walls Sal -

(Musical notation: Piano accompaniment) *f f f* Hns. W.W. Viol.

va - tion, and thy gates thou shalt call

tion, thy gates, thy gates Praise

va - - - tion, thy gates Praise Praise

va - tion, thy gates Praise

thy walls Sal - va - tion, And thy

Sal - va - tion, Sal - - - va - tion, and thy

va - tion, thy gates thou shalt call

va - tion, and thy gates thou shalt call

Fl. *tr*

Picc.

Vla.
Celio

f
 Praise, Praise, Praise
 Praise Sal - va -
 Sal - va - tion, Praise Praise Praise
 Sal - va - tion
 gates Praise Sal - va - tion,
 gates Praise Praise Praise
 thy gates Praise Praise
 thy gates Praise, Praise, Praise thou shalt

Timp.

Sal - - - - va - tion, Praise

-tion, Sal - - - va - - -

Praise And thou shalt

Praise And thou shalt

Sal - - - va - tion, And thy walls

Praise Praise And thy walls

Praise call thy gates Praise Sal -

call thy gates Praise, Praise

Hns. Viol. Tri.

ff *ff*

gradually broader to the end. **ff**

Praise... call... thy...
 tion... Praise...
 call... thy... gates... Praise
 call... thy... gates...
 Sal - va - tion...
 Sal - va - tion... And... thy...
 va - tion... Praise...
 Praise... Praise... Praise...
gradually broader to the end.
 Tromb. *dominate*
 Tuba **ff**
 Bass **ff**

gates Praise Praise, Praise.

Praise Praise Praise, Praise.

Praise Praise Praise, Praise.

Praise Praise Praise, Praise.

Praise Praise Praise, Praise.

gates Praise Praise Praise, Praise.

Praise Praise Praise Praise Praise, Praise.

Praise Praise Praise Praise Praise, Praise.

Trp. sff

Timp. sf

Praise Praise Praise Praise Praise, Praise.

BARITONE SOLO.

pp

ppp

ppp

Basses (in three parts.)

proceed without break

(He saith: "Be still and know that I am God.")

§ III Confessio.

SOLEMN. (♩ = 63)

BARITONE.

PIANO.

*Gradually louder until the p at **

pp

a - tor, Al - migh - ty. God, the Lord.

Str.

Hns.

Timp.

SLIGHTLY
QUICKER. (with greater warmth)

(♩ = 84) He is Know-ledge, and Wis - dom, and Pow'r; He is Jus - tice, and

Str.

(hold) *10pp*

Truth; He is Faith - ful-ness, and Mer - cy. God is Light.

Tpt.

Hns. *pp*

Trom. *ppp*

Tuba. *ppp*

Str.

Has.

mf

He is gra - cious, and gen - tle; The Com - fort - er: He is

mf Str.

Hns.

retard. *pp*

Vi - sion, and Ma - gic, and Beau - ty. God is Love.

retard. *tempo*

Str.

Clt.

ppp

Brass.

(♩ = 100)

We have wait - ed, have wait - ed... for Him. We have

Timp. Vln.

come out of great... trib - - u -

p. mf f

la - - tion,..... and have en -

p. mf

dured..... griev - - - ous dis - tress;

Hns. pp

(Free, not too slowly) Many have been led a-way cap-tive, (Tempo) Ma-ny have fal - len;

p. pp Str.

p

For these things I weep..... *retard.*

ppp

(♩ = 84) (with great conviction)

Yet the Lord de - liv - ered us; Clt.

Hn.

(warmly)

Yea, the Lord de - liv - ered us; He..... will wipe a - way.....

mf Hns. Ob. Fl. Hns. *f* Vln. Bssn.

retard. *in tempo*

tears from all fa - ces: We will re - joice

retard. *in tempo* Ob. Fl.

decrease Clt. Hns. Bssn.

gradually broader - - until -

and..... be glad. We will re-joice in His..... Sal - -

gradually broader - - until -

Tpt. *increase* Trom. Hns. Tuba

§ IV Jubilatio.

WITH GREAT ARDOUR THROUGHOUT. (♩ = 100)

BOYS.
(In a distant gallery.) Bles - sed art Thou, O Lord the God of our fa - thers,
YOUTHS.
SOPRANO. Bles - sed art Thou, O Lord the God of our fa - thers,
CONTRALTO. * *pp*
TENOR. Praise Him, praise Him,
BASS. *f* * *pp*
BARITONE SOLO. Praise Him, praise Him,
- va - tion.
PIANO. *f* For rehearsal only

Bles - sed is the ho - ly name of Thy glo - ry, Bles - sed in the tem - ple of Thy glo - ry;
Bles - sed is the ho - ly name of Thy glo - ry, Bles - sed in the tem - ple of Thy glo - ry;
Ist CHORUS. praise Him, praise Him,
praise Him, praise Him

* NOTE. The lips close immediately on the M so that the boys and youths situated in the distant gallery are clearly heard

Bles-sed art Thou on the throne of Thy Kingdom, and ex-ceeding-ly to be prais-ed, and ex-
 Bles-sed art Thou on the throne of Thy Kingdom, and ex-ceeding-ly to be prais-ed, and ex-
 praise Him, praise Him,
 praise Him, praise Him,

ceed-ing-ly glo-ri-ous for ev-er; Thou that beholdest the depths, Thou that
 ceed-ing-ly glo-ri-ous for ev-er; Thou that beholdest the depths, Thou that
 prais-e Him, prais-e Him,
 prais-e Him, prais-e Him,

1st CHORUS.

sit-test on the che-ru-bim, ex - - - alt-ed, glo - -

sit-test on the che-ru-bim, ex - - - alt-ed, glo - -

praise Him, praise Him,

f (half) *pp* (lips closed) *f* *pp*

praise Him, praise Him,

f (half) *pp* *f* *pp*

praise Him, praise Him,

sustain - for - - in tempo

- ri-fied, ex - ceed-ing-ly, Bless - ed ev - er.....

- ri-fied, ex - ceed-ing-ly, Bless - ed for..... ev - er.....

praise Him, praise Him,

pp *ppp* (half)

praise Him, praise Him,

ppp (half)

sustain - - in tempo

pp *p*

A

First system of musical notation, including vocal staves and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/4. The first two staves are vocal parts, and the last two are piano accompaniment.

Bless-ed art Thou in the fir-ma-ment of

First vocal line with lyrics "praise Him,". The notation includes a dynamic marking of *f*(all) and a slur over the notes.

Second vocal line with lyrics "praise Him,". The notation includes a dynamic marking of *f*(all) and a slur over the notes.

Third vocal line with lyrics "praise Him,". The notation includes a dynamic marking of *f*(all) and a slur over the notes.

A

First piano accompaniment line of the second system, starting with a dynamic marking of *p* and a slur over the notes.

Praise and ex-alt Him a-bove all for ev-er.

Second piano accompaniment line of the second system, starting with a dynamic marking of *p* and a slur over the notes.

Praise and ex-alt Him a-bove all for ev-er.

Third piano accompaniment line of the second system, starting with a dynamic marking of *p* and a slur over the notes.

Praise and ex-alt Him a-bove all for ev-er.

Fourth piano accompaniment line of the second system, starting with a dynamic marking of *p* and a slur over the notes.

Praise and ex-alt Him a-bove all for ev-er.

A

Third system of musical notation, including piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/4. The first staff is piano accompaniment, and the second is piano accompaniment. The first staff starts with a dynamic marking of *p* and a slur, and the second staff starts with a dynamic marking of *f* and a slur.

praise Him, praise Him,
praise Him, praise Him,
hea-ven: Bless-ed the ho-ly name of Thy glo-ry. Bless-ed art Thou on the throne of Thy
praise Him, praise Him,
praise Him, praise Him,
praise Him, praise Him,

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The lyrics are: "praise Him, praise Him, hea-ven: Bless-ed the ho-ly name of Thy glo-ry. Bless-ed art Thou on the throne of Thy praise Him, praise Him, praise Him, praise Him, praise Him, praise Him,". The score is divided into two systems, with the piano accompaniment continuing in the second system.

praise Him, praise,

praise Him, praise,

king-dom, And ex-ceed-ing-ly glo-ri-ous for ev-er. Thou that sit-test on the

praise Him,

praise Him, praise Him,

praise Him, praise Him,

praise, ...

praise, ...

The musical score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment and vocal lines. The piano part includes dynamic markings such as *f* (forte) and *p* (piano), and includes triplet markings. The vocal lines include lyrics and musical notation with various ornaments and phrasing marks.

praise Him, praise Him,

praise Him, praise Him,

che - ru - bim, ex - - - alt - ed, glo - - - ri -

..... ex - - - alt - ed, glo - - - ri -

..... praise Him, praise

..... praise Him, praise

and ex - alt Him a - bove all

and ex - alt Him a - bove all

sustain - - in tempo

praise Him, and call Him

Bless - ed for..... ev -

praise Him, and call Him

Bless - ed for..... ev -

- fied ex - ceed-ing-ly,.....

Bless - ed for..... ev -

- fied ex - ceed-ing-ly,.....

Bless - ed for..... ev -

Him,.....

Bless - ed for..... ev -

Him,

for ev-er.

for ev-er.

sustain - - in tempo

B

- er.

- er.

- er.

- er.

- er.

Five vocal staves, each containing a single note with a fermata and the lyric '- er.' The notes are on a G-clef staff with a key signature of three sharps (F#, C#, G#) and a 7/4 time signature. The first measure of each staff is marked with a fermata and a 7-measure rest, followed by a 4-measure rest.

B

p Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him a-bove all for ev-er.

p Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him a-bove all for ev-er.

p Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him a-bove all for ev-er.

p Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him a-bove all for ev-er.

Four vocal staves with lyrics. The music features a piano (*p*) dynamic, a 7/4 time signature, and a key signature of three sharps. It includes triplet markings and slurs. The lyrics are: "Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him a-bove all for ev-er." The first staff has a *p* dynamic marking at the beginning and end. The second and third staves have *p* markings at the beginning. The fourth staff has *p* markings at the beginning and end.

B

p

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a piano (*p*) dynamic, a 7/4 time signature, and a key signature of three sharps. The music includes triplet markings and slurs.

f Bless the Lord. *f* Bless the

f Bless the Lord. *f* Bless the

f All ye works of the Lord. *f* O ye heav - -

f All ye works of the Lord. *f* O ye heav - -

f All ye works of the Lord. *f* O ye heav - -

f All ye works of the Lord. *f* O ye heavens,

ff Praise and ex-alt Him a-bove all for ev-er.

ff Praise and ex-alt Him a-bove all for ev-er.

ff Praise and ex-alt Him a-bove all for ev-er.

ff Praise and ex-alt Him a-bove all for ev-er.

f *ff* *f*

C

Lord. *f* O ye stars of Hea - - - ven:

Lord. *f* O ye stars of Hea - - - ven:

- ens, *pp* *mf* O ye

- ens, *pp*

- ens, *pp*

C *accelerate and increase*

pp Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him above all for ev-er,

pp Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him above all for ev-er,

pp Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him above all for ev-er,

pp Praise and ex-alt Him a-bove all for ev-er, Praise and ex-alt Him above all for ev-er,

C *accelerate and increase*

pp

1st CHORUS.

spi - rits:

f O ye an - gels:

mf O all ye pow - ers:

f O

mf Praise and ex-alt Him above all for ev-er, Praise and ex-alt Him above all for ev-er, *increase*

mf Praise and ex-alt Him above all for ev-er, Praise and ex-alt Him above all for ev-er,

mf Praise and ex-alt Him above all for ev-er, Praise and ex-alt Him above all for ev-er,

mf Praise and ex-alt Him above all for ev-er, Praise and ex-alt Him above all for ev-er,

mf Praise and ex-alt Him above all for ev-er, Praise and ex-alt Him above all for ev-er, *increase*

2nd CHORUS.

D

f O ye sun and moon: Ev - 'ry show'r and dew:.....
f O ye sun and moon: Ev - 'ry show'r and dew:.....
f O ye sun and moon: Ev - 'ry show'r and dew:.....
f ye sun and moon: Ev-ry show'r and dew:.....

D

f staccato Praise and ex-alt Him a-bove all for ever, Praise and ex-alt Him a-bove all for ever,
f staccato Praise and ex-alt Him a-bove all for ever, Praise and ex-alt Him a-bove all for ever,
f staccato Praise and ex-alt Him a-bove all for ever, Praise and ex-alt Him a-bove all for ever,
f staccato Praise and ex-alt Him a-bove all for ever, Praise and ex-alt Him a-bove all for ever,

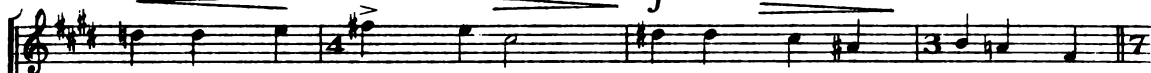
D

f

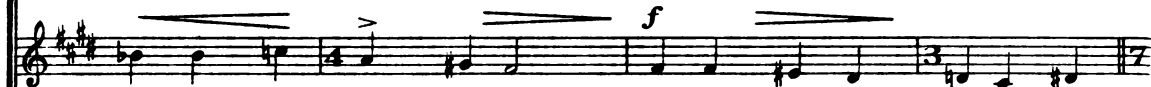
slightly retard

until

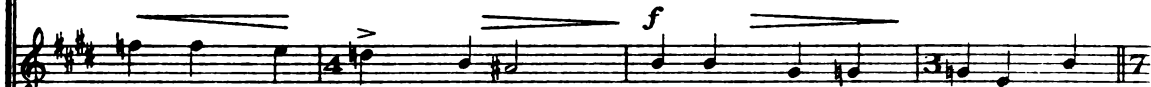
f



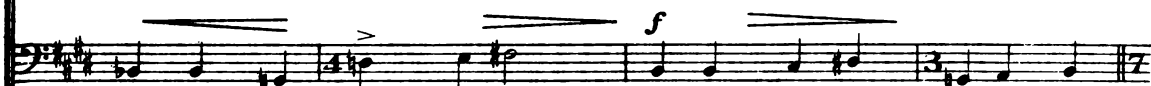
Fire and heat, Ice and cold: Light and dark-ness, Night and day;



Fire and heat, Ice and cold: Light and dark-ness, Night and day;



Fire and heat, Ice and cold: Light and dark-ness, Night and day;



Fire and heat, Ice and cold: Light and dark-ness, Night and day;



Praise and ex-alt Him above all for ev-er,



Praise and ex-alt Him above all for ev-er, Praise and ex-alt Him above all for ev-er,



Praise and ex-alt Him above all for ev-er. Praise and ex-alt Him above all for ev-er,



Praise and ex-alt Him above all for ev-er, Praise and ex-alt Him above all for ev-er,

slightly retard

until

f



Praise and ex-alt Him above all for ev-er, Praise and ex-alt Him above all for ev-er,

Timp.

E BOYS.

ff
Praise,

YOUTHS:

ff
Praise,

1st TEMPO (not slow)

f
Praise the Lord, praise..... and ex-alt Him,

f
Praise the Lord, praise..... and ex-alt Him,

f
Praise the Lord, praise ye Him,

f
Praise the Lord, praise ye Him,

E

f
Praise the Lord, praise..... and ex-alt Him,

f
Praise the Lord, praise..... and ex-alt Him,

f
Praise the Lord, praise..... and ex-alt Him,

f
Praise the Lord, praise ye Him,

E 1st TEMPO (not slow)

ff

Timp

ff
B.D.

O ye mountains; O ye fountains;
 O ye mountains; O ye fountains;
 praise and ex - alt Him, O
 praise and ex - alt Him, O
 O ye mountains; O ye fountains;
 O ye mountains; O ye fountains;
 O ye mountains; O all ye
 praise ye Him and ye ex - alt

f
 O ye priests;
f
 ex - alt Him O ye ser - vants;
 ye rivers, Praise Him,
 all ye priests ex - alt Him,
f
 O ye ser - vants of the Lord,
f
 O all ye ser - vants of the Lord,
 ser - vants, O ye priests of the Lord,
 Him for ev - er,

F *ff*

praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for

ff

praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

ff

praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

ff

praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

F *ff*

praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

ff

praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

ff

praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for

ff

praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

F *ff*

Cymb.

Timp.

ff

Timp.

ev - - - - - er.

Praise and ex-alt Him a-bove all for ev-er..... and ev-er.

Praise and ex-alt Him a-bove all for ev-er..... and ev - er.

Praise and ex-alt Him a-bove all for ev-er..... and ev-er.

Praise and ex-alt Him a-bove all for ev-er..... and ev-er.

ev - - - - - er..... and ev - er.

Praise and ex-alt Him a-bove all for ev-er and ev - er.

Organ

Cymb.

G

Now pro - claim ye His words; Cry a - loud un - to

Now pro - claim ye His words; Cry a - loud un - to

Now pro - claim ye His words; Cry a - loud un - to

Now pro - claim ye His words; Cry a - loud un - to

G

Now pro - claim ye His words; Cry a - loud un - to

Org. Ped.

B. D.

1st & 2nd CHORUS.

all, (Hear ye these words)

all; (Hear ye these words)

all; (The God of glo - ry thun - der-eth, hear ye these words)

all; (The God of glo - ry thun - der-eth, Hear

and... o - bey.) Make pro - cla - ma - tion un - to all His

and... o - bey.) Make pro - cla - ma - tion un - to all His

Make pro - cla - ma - tion un - to all His

ye) Make pro - cla - ma - tion un - to all His

Greatest emphasis ||

peo - ples, Hear ye His words and do them.

peo - ples, Hear ye His words and do them.

peo - ples, Hear ye His words and do them.

peo - ples, Hear ye His words and do them.

Greatest emphasis ||

Timp.

proceed without break

§ V Audite.

BARITONE. *ff*

Give ear all ye na - tions of the world! Give

PIANO. *f* *p*

B. D.

ear all ye peo - ples of the earth! Ye peo - ple of North!

*) Fanfare at the North end of the building.

(♩=76.)
Trp. Trom.

ff
S. D. Tenor D.

fp *ff* *slower*

mf (NOT SLOW)

You Greenlander, Kamschatkan, Laplander; You Norwegian Russian, Icelander!

in Orchestra

p Hn. Strs. *p*

*) NOTE. The Concert-room version of the fanfares, which is slightly altered, is shown in the full score and parts.

IN TEMPO

"Let the peace of God rest in your hearts." Ye peo - ple of South!

(♩=66.)

Clt.

pp Hns.

B.D.

Fanfare at the South end of the building.

(♩=76.)

Trp. Trom.

ff S. D. Tenor D.

fp ff

II

mf (NOT SLOW)

You Aus - tralian, New Zealander, Tas - manian; You African,
in Orchestra

slower

p Hn.

p

Ro - man, A - by - ssin - ni - an, Greek! "Have peace one with an - o - ther,

Hns.

ppp

Vla.
Cello
Bass

fol - low peace with all men!..... Ye peo - ple of West!

B. D.

Fanfare at the West end of the building.

(♩=76.)

Trp. Trom.

(NOT SLOW) *mf* 12

You Ca - nadian, Californian, Bra - zilian; You Missouriian, Texan, Kentuckian, Mexican!

Hn. in Orchestra

Strs.

NOT SLOW

mf

(♩=66.)

p calm

"Be of one mind, live in peace, And the God of love and

Hn. Ctt. Cor. Ang. Ctt.

Cello

peace shall be with you." Ye peo ple of East!

f *p* (♩=120.)

Fl. *ppp* Timp. Basses

B.D. *ppp* muted Hns. *ppp* Str.

muted Trp. *not staccato* *slower*

13

mf (NOT SLOW)

IN TEMPO You Hin - du, Buddhist, Par - si, Mo - ham - me - dan; You

Fl. *p* Cit. Cor. Ang.

SLOW (♩=56.)

Chi-na-man, Tar-tar, Ar - me-ni-an, Ja-pan-ese! "Live peace-a - bly with all

pp muted Strs.

men, keep the u - ni - ty of the Spi - rit in the bond of Peace."

pp Fl. Cit. B. Cit. Cello Timp.

ff

You men of all the con-ti-nents!

United Fanfare.
Trp.

(♩=76.)

Hn. Trom. *f*

S. D. Strs.

14

Organ *fff trem.*

Drums

8

a little broader

fff

(♩=100.) *ff* (proclaiming) *ff* *ff*

"Be at peace among yourselves, Follow peace with all men" For the

VI. Trp.

Bssa. Cello *mf*

Trom. Hns. *ff-fff*

Timp. Gong

Prince of Peace com-eth, The Prince of Peace com-eth, The Prince of Peace.

p SLOW *pp*

Cit. *f* *fff* *p* *pp* Hns.

(very simply)

IN TEMPO (♩=50)
Ob. VI.

And He will speak peace to His peo - ple; He

pp simply

Ft. Cit.

Bass

will give light to them that sit in dark - ness And in the sha - dow of

Cello Vla.

pp

short / *increase*

death, He will guide our feet in - to the ways of

VI. I.

VI. II.

Timp.

§ VI Pax.

Boys, Youths, 2 Harps, Sistrum, Celeste,
and 4 Solo Violins, in a distant gallery.

BARITONE

peace.

(♩ = 72.) Harps, Celeste

Solo Vls.

PIANO.

mf

BOYS & YOUTHS.

Peace I leave with

8

8

pp

you, My peace..... I give un - to you,.....

14a

Let not your hearts..... be.....

trou - bled. Love..... one an - oth - er as

pp

ppp

I have lov - ed you,

14b
And the peace of

God which pass - eth all un - der -

- stand - ing Shall keep your hearts and minds through

Christ..... Je - - sus.....

VI. in Orchestra

Meditation: Peace and War.

retard. - - - - - TEMPO FREE. (♩ = about 72.)

4 Solo Vlns. All Vlns. w.w. 4 muted Hns. Basses

ppp *ppp* *ppp*

Vln. Harm. 1 Hn. equal

SLOWER.

4 Hns. 2 Hns. Basses

PASTORAL. (♩ = 58.)

Oboe > pp mf

Vla. Red. Red.

F1. Clt. A Strs. retard. p Ob.

B. Clt. pp ppp

Red.

Hn. Red.

Fl.
Hn. *pp*
Bssn.
Ret.

Ret.
B
Strs.

Fl.
Ret.

f
Hns.

Cl. *l.h.*
W.W.
accel.
p Strs.
f
Ret.

retard.
Strs.
f

- IN TEMPO. Glock.

D

pp *mf* *ppp*

Red.

SLOWER. IN TEMPO.

muted Trp.

ppp

B. Clt.

3

Timp.

Bass.

*

retard. - - - -

B. Clt.

ppp

(Distant Vln. Celeste Harps.)

3

Timp.

E

Hns.

w. w. in Orchestra

* Hn

portentous

Str.

ppp

3

Drum.

retard.

(Distant Vln. Celeste Harps.)

3

3

F

Full Wind in Orchestra

f *ff*

* NOTE. The signs ♭ and ♯ respectively flatten and sharpen the succeeding note by one quarter of a tone.
Paxton

Vln. *ff* *accel.*

Violin part with dynamic markings *ff* and *accel.*

Trp. *ff* *Red.*

Trumpet part with dynamic marking *ff* and *Red.*

Trom. *fff* *Trp.* *ff* *p* *Greatly -* *Red.*

Trombone and Trumpet parts with dynamic markings *fff*, *ff*, and *p*. Includes the instruction *Greatly -* and *Red.*

- retard - - H - - GRADUALLY - - - - - IN TEMPO.

Ob. *pp* *ppp* *Utmost tenderness* *Red.*

Oboe part with dynamic markings *pp* and *ppp*, and the instruction *Utmost tenderness*. Includes *Red.*

Fl. *mf* *f* *Red.*

Flute and Woodwind parts with dynamic markings *mf* and *f*. Includes *Red.*

retard. *J* *IN TEMPO.* *mf* *Vln.* *mf* *Hns.* *fervent.* *Red.*

Violin and Horns parts with dynamic markings *mf* and *mf*, and the instruction *fervent.*. Includes *retard.*, *J*, *IN TEMPO.*, and *Red.*

increase

Hns.

Trp. W.W.

Trp. W.W.

K

f

f

Red.

ff

ff

Red.

Red.

L

Trp.

ff

ff

fff

Red. held

MORE ANIMATED.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with some triplets and slurs.

Second system of musical notation. It begins with a *retard.* marking. A section marked **M** **1st TEMPO.** follows, with dynamics *mf* and *p* and the instruction *retard and diminish*. The system concludes with a *Red.* (ritardando) marking.

Third system of musical notation. It includes the instruction *4 Hns. muted* and a *pp* dynamic marking. The music features sustained chords and melodic lines.

Fourth system of musical notation. It is marked **VERY SLOW.** and includes the instruction *Solo Cello* and a *ppp* dynamic marking. The system ends with a *Fl.* (flute) entry and an asterisk.

Fifth system of musical notation. It is marked **VERY STILL. (not dragging)** and **N w.w.** (no woodwinds). Dynamics include *ppp* and *ppp*. It features *Vln.* (Violin) and *Distant Vln. Harps Celeste* parts. The system concludes with a *Red.* marking and an asterisk.

Sixth system of musical notation. It includes the instruction *dying away* and a *long* marking. Dynamics include *ppp* and *ppp*. It features *in Orchestra* and *Bass.* parts. The system concludes with a *2 Red.* marking and a *long* marking.

§ VII Consolatio.

SLOW. (♩ = 84)

PIANO

Vln.

Bass. *mf*

mf *p*

CONTRALTO SOLO

The Lord is nigh un - to them that are of a

pp

bro - ken heart, And none of them that trust in Him shall be

retard.

Hns. *Cl.* *hold*

15 VERY CALM BUT A LITTLE LESS SLOW. (♩ = 116)

des - o - late. Bless - ed are the

Hns. *Fl.* *ppp*

dead..... which die in the Lord, For

Clt.

Hr

they..... rest,..... they rest..... from..... their la- - bours.

retard.

retard.

pp

(♩ = 69) LESS SLOW. SOLEMN.

The Lord gave, and the Lord ta-keth a-

Trom. mf

Timp.

p

(simply and in tempo)

way; Bless-ed be the name of the Lord.

Str. pppp

Clt. mf

LESS SLOW THAN AT FIRST. (♩=132.)

mf
Weep - ing may en - dure for a night, but joy com - eth in the morn - ing.

Fl.
B Clar.
Vla.

Weep ye not for the dead, nei - ther be - moan him. Sor - row not con -

Str.
Fl.
Clar.

cern - ing them which are a - sleep. For the hour is coming, and

retard. *f* **16** **QUICKER.**

retard. Clar.
f Str.

now is, when the dead shall hear the voice of the Son of God, and

f *slow*
Hns.
f Brass

and impressive
they that hear shall live.

mf Hns.
Timp.

(under the voice)

He saith: "I will not leave you com-fort-less, I will come to you....."

ppp Str. muted Hns.

Lo, I am with you al-way, e-ven un-to the end of the

Clar. Hns. VI.

17 (♩=116.) *mf* (full voice)

world?..... Yea, the Lord is nigh un-to them, O why.....

Wind VI.

p *mf*

mourn ye? Weep ye not for the dead;..... sor-row not con-

mf *mf* (l.h.) (l.h.) (l.h.)

retard - - very slow *p*

-cern-ing them, weep not, sor-row not;.....

p *pp* *hold* *hold*

Hn. w. w. VI.

§ IX Lux Veritatis.

NOT SLOW. (♩=100.)

in a distant gallery

BOYS
CHORUS
*in 3
equal parts.*

SOPRANO.
CONTRALTO.

TENOR.
BASS.

BARITONE
SOLO.

PIANO.

Light.
NOT SLOW. (♩=100.)

Harps, Celeste & Solo Violins in distant gallery

world, The Light that light-en-eth ev - 'ry

world, The Light that light-en-eth ev - 'ry

world, The Light that light-en-eth ev - 'ry

SOPRANO

CONTRALTO

TENOR Lux ve - ri - ta - tis,

BASS

pp

Has.

pp Str. pizz.

Hu. Harps in gallery

Timp.

19

man, that light-en - eth ev - 'ry man that com -
 man, that light-en - eth..... ev - 'ry man that
 man, that light-en - eth ev - 'ry man that com -

pp
 Lux ve - ri - ta - tis.
pp

Hns. 19
 Str. pizz.
 Timp.

- eth in - to the world. The re - sur -
 com - eth in - to the world. The re - sur -
 - eth..... in - to the world. The re - sur -

pp
 Lux ve - ri - ta - tis.
pp

Hns.
 Str. pizz.
 Timp.

- rec - tion and the life. He that be - liev - eth in me,

- rec - tion and the life. He that be - liev - eth in me,

- rec - tion and the life. He that be - liev - eth in me,

pp
Light,

Hns.
Str. pizz.
Timp.

though he were dead yet shall he

though he were dead yet shall he

though he were dead yet shall he

§ X Requiem.

(♩ = ♩)

CONTRALTO SOLO.

BARITONE SOLO.

live!"

CHORUS of BOYS.

live!"

live!"

SOPRANO

pp

Light per-pet - u - al shine down upon them, Thy light per-pet - u - al.....

CONTRALTO

pp

Light per-pet - u - al shine down upon them, Thy light per-pet - u - al.....

TENOR.

pp

Light per-pet - u - al shine down upon them, Thy light per-pet - u - al.....

BASS.

pp

Light per-pet - u - al shine down upon them, Thy light per-pet - u - al.....

PIANO.

Hns.

pp

Str. pizz.

Timp.

Detailed description: This is a page of a musical score for a Requiem, specifically § X. The score is written for a mixed choir and piano. At the top, there are two staves for soloists: Contralto and Baritone, both marked 'SOLO.'. Below them are three staves for a 'CHORUS of BOYS', each starting with a forte 'f' dynamic and the word 'live!'. The main vocal parts are for Soprano, Contralto, Tenor, and Bass, all marked 'pp' (pianissimo). They sing the lyrics: 'Light per-pet - u - al shine down upon them, Thy light per-pet - u - al.....'. The piano accompaniment is at the bottom, with a 'PIANO.' section marked 'pp' and 'Str. pizz.' (string pizzicato). A timpani part is indicated at the bottom with 'Timp.'. The score includes various musical notations such as rests, notes, and dynamics.

CONTRALTO SOLO.

Bless - ed are the dead which die in the Lord,

BARITONE SOLO.

Bless - ed are the dead which die in the Lord,

in distant gallery

f

I am the Light of the

I am the Light of the

I am the Light of the

..... shine down upon them.

..... shine down upon them.

..... shine down upon them.

(divided) *pp*

Lux ve - ri - ta - tis,

..... shine down upon them.

(divided) *pp*

Lux ve - ri - ta - tis,

Fl. Clar.
distant Harps

Clar.

Hns.

Hus.

For Christ shall... give them Light.

For Christ shall... give them Light.

world. *f* I... will come

world. *f* I... will come

world. *f* I... will come

pp (half) (all) Lux ve-ri-ta-tis. Lux ve-ri - ta-tis.

pp (divided) (all) Lux ve-ri-ta-tis. Lux ve-ri - ta-tis.

(half) (all) Thy Light perpet-u-al shine down on them, Lux ve-ri - ta-tis.

Thy Light perpet-u-al shine down on them, Lux ve-ri - ta-tis.

Hns. Fl. Hns. *pp*

Christ shall give them Light: Though they were dead yet

Christ shall give them Light: Though they were dead yet

to you.

to you.

to you.

Grant them rest.

Cl.
Fl.

tender

shall they live,..... and... they

mf

shall they live,..... and... they

mf

I will come.....

f

I will come.....

f

I will come.....

f

Thy Light per-pet - u - al shine up - on them.....

ppp shine down on them.

Thy Light per-pet - u - al shine down up - on them.

ppp shine down on them.

Thy Light per-pet - u - al shine down up - on them.

ppp

Thy Light per-pet - u - al shine down up - on..... them.

ppp

Ob. Fl. Ob. Cl. Hn.

Str. pizz.

20

rest..... from..... their..... la - bours,

rest..... from..... their..... la - bours,

pp Requi - em æ - ter -

pp Requiem æ - ter -

pp Requi - em æ - ter -

pp Requiem æ - ter -

Cor. Ang. 2nd Vln. Vln. Trom. 20

pp *pp*

p
rest!

p
rest!

-nam! Lord grant them rest e - ter - nal, e - ter - nal.

-nam! Lord grant them rest e - ter - nal, e - ter - nal. e - ter -

-nam! Lord grant them rest e - ter - nal, e - ter - nal, e - ter -

-nam! Lord grant them rest e - ter - nal, e - ter - nal, e - ter -

Brass
Bsn.

Timp.

Str. pizz.

The musical score is arranged in a system of staves. The top four staves are vocal parts, each with the lyrics "A - men." below them. The fifth and sixth staves are instrumental parts for strings, with lyrics "- nal, e - ter - - - - nal. A - men." below them. The seventh staff is the bass line for the strings, also with the same lyrics. The bottom section of the score includes parts for Trombones (Trom.), Distant Harps, W.W. (Woodwinds), Brass, and Timpani (Timp.). The piano part is marked *ppp* and features a large, sweeping melodic line across the staves.

End of Part 1.

3

Rhythm of three bars.

ff Organ

QUICKER. ($\text{♩} = 184$)

W.W.

fff

Synthetic Melody

WITH UTMOST INTENSITY. The Tempo free like a song.
($\text{♩} = \text{o. i.e. } 92$)

Full Orch.

fff singing

Organ
Timp.
B. D.

Without Brass

ff

tender

4

Full Orch.

Brass. *fp* *sp* *fff*

Measures 4-5: Full orchestral score. The upper staff contains melodic lines for various instruments, and the lower staff contains a rhythmic accompaniment of eighth notes. Dynamics range from *fp* to *fff*.

dragging

Measures 6-7: Continuation of the orchestral score. The tempo is marked as *dragging*. The rhythmic accompaniment continues with eighth notes.

5 A LITTLE SLOWER.

fff with utmost power *accelerate*

Measures 8-9: Tempo change to *A LITTLE SLOWER*. Dynamics are *fff with utmost power*. The section ends with an *accelerate* marking.

(♩ = 132)

6

Str. Trom.

Measures 10-11: Continuation of the orchestral score. The tempo is marked as $\text{♩} = 132$. The lower staff includes parts for strings and trombones.

W.W. Vin.

Measures 12-13: Continuation of the orchestral score. The upper staff features a woodwind/violin part.

Becoming broader.

fff

Measures 14-15: Continuation of the orchestral score. The section is marked *Becoming broader* and ends with a *fff* dynamic.

(♩ = 152) With great exhilaration.

ff SOPRANO SOLO.

Com - - - pass me a - - - bout

mf but vigorous

Str.

with songs of de - -

- li - - ver - ance, Praise the

Cl.

Lord, Praise the Lord with a

Hus.

7

loud noise.

Hus.

f

Cello. B.Cl. *f*

Blow up - on the trum - - pet:

8

Trp. Let the Sea make a noise; Let the Floods clap their

Rhythm of three bars

ff *p* *ff* *p*

hands; Oh, let the hills.....

ff *p*

SOPRANO SOLO. 9 (♩ = 0)

SOPRANO. be joy - ful!

CONTRALTO. *ff*

TENOR. Al - - -

BASS. Al - - - - -

Al - - - - - le - -

ff

le - lu - ia! The Lord God
 lu - ia! The Lord God
 lu - ia! Al - le - lu - ia! The Lord God

reign - eth, Let us be glad and re-
 reign - eth, Let us be glad and re-
 reign - eth, Let us be glad and re-

Harps Vln.

Al - le -
 joice; The Lord our God, our God
 joice; Let us re - joice,
 joice; The Lord our God, He

lu - ia! He hath de - liv - ered us. (*tender*)
 reign - eth, Let us be glad, He
 He hath de - liv - ered our souls.
 reign - eth, He hath de - liv - ered our souls from

Trom. *ff* Trp. Cello Bass

SOPRANO SOLO

CHORUS.

Praise the Lord with harp and shawm,
 heal - eth the brok - en heart.
 death.
 with ta - bret and lute; Sing
 He hath de - liv - ered
 He hath de - liv - ered
 He hath

Harp. *fp* Trom. *ff*

us, He hath de-liv-ered our feet from fall-ing

de-liv-ered our feet from fall-ing

Hns.

from death. Great is the

and our souls from death. Great is the

hath de-liv-ered our souls from death. Great is the

and our souls from death. Great is the

Brass.

Slightly quicker as before

(It is like the

Lord our God, a-like in earth and heav'n.

Lord our God, a-like in earth and heav'n.

Lord our God, a-like in earth and heav'n.

Lord our God, a-like in earth and heav'n.

Slightly quicker as before

Str.

voice of a great mul - ti - tude, It is like the sound of ma - ny wa - ters, And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. There are four fermatas in the piano part, each with a downward-pointing arrow.

as it were a great thun - - - der.) Praise Him up - on the

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano accompaniment includes two specific directions: "Trom." and "Drum", each with a corresponding rhythmic notation. There are three fermatas in the piano part.

strings and pipes, Praise Him up - on the loud cym - bals,

The third system shows the piano accompaniment continuing. The bass line has a fermata. The treble line has a fermata. There are four fermatas in the piano part.

Becoming broader as before
Sing a new song be - fore the throne: Shout un - to

Becoming broader as before

The fourth system features a vocal line and piano accompaniment. The key signature changes to one sharp (F#), and the time signature is common time (C). The vocal line has a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *f* and includes a section with a fermata. There are four fermatas in the piano part.

12 SOPRANO SOLO.

God!

ff

Praise ye Him, all ye an- - gels: Praise ye Him, all His

12 TEMPO OF SYNTHETIC MELODY.

Str.

Shout!..... Shout!.....

hosts: Shout un to God with voice of tri - umph!

13

For..... He

For..... He

For..... He

For..... He

13

is

is

is

is

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are sparse, with the word "is" written on a dotted line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

SOPRANO SOLO. *ff* King (silence) *ff* of

King (silence) *ff* of

King (silence) *ff* of

King (silence) *ff* of

King (silence) *ff* of

King (silence) *ff* of

King (silence) *ff* of

King (silence) *ff* of

The second system is a vocal solo for the soprano. It features a series of notes on a dotted line, with the word "King" and "of" written below. The notes are marked with a fortissimo (*ff*) dynamic. There are several instances of "(silence)" between the notes. The piano accompaniment consists of chords in the right hand and chords in the left hand, with a fortissimo (*ff*) dynamic. The piano part includes a marking "(p Brass)" in parentheses, indicating a piano brass section.

(silence) *ff* Kings!.....

(silence) *ff* Kings!.....

(silence) *ff* Kings!.....

(silence) *ff* Kings!.....

(silence) *ff* Kings!.....

8 *fff*

(silence) *ppp (like an echo)* Ho - - -

(silence)

(silence)

(silence)

(silence)

Organ *pp as distant as possible*

muted Hns. *pp*

Manuels only

§ XII Elysium.

(♩ = 58.)

SUPRANO. *- iy.....*

PIANO. *pppp* VI. II *pppp*

Celeste

Celeste

1

Clar. *ethereal*

Harp

Fl. *increase gradually*

Ob. *mf*

2

8

8
Clt.

retard - 3 gradually IN TEMPO
ppp Vln.

Clt. Fl.

4
SOPRANOS (12 only.) (lips closed) p pp (celestial)
m Holy Holy Holy Holy Holy Holy Holy Holy Holy E -
CONTRALTOS (12 only.) (lips closed) p pp
m Holy Holy Holy Holy Holy Holy Holy Holy Holy Holy
dimin p pp

5
TENOR SOLO. p (very still)
(celestial) There is a land
- ly - si - um, E - ly - si - um. pp Holy Holy Holy Holy
Holy Holy Holy Holy Holy Holy Holy Holy Holy Holy Holy Holy
ppp Clt.

where no sor - row nor doubt have rule,..... where the

Holy Holy Holy Holy Holy Holy Holy Holy Holy

Holy Holy Holy Holy Holy Holy Holy Holy Holy Holy Holy Holy

Fl.

SOPRANO SOLO. **6** *p*

There..... the woods

ter-ror of death is no more. *p* No doubt nor

pp Holy Holy.

pp Holy Holy Holy Holy.

6 *tr*

Celeste

retard - - - - - *gradually* IN TEMPO

are a - bloom, and

sor - row,

retard - - - - - *gradually* IN TEMPO

Vln. *ppp*

Clt.

Hu.

fra - - - - - grant scent is borne, There.....

Fl. Ob.

borne..... on the wind.

all..... the gar - - - dens and groves..... and

Fl.

mf

8

bow'rs are a - bound - ing in blos - som;

Vln. ww

Trp.

retard.

ff

Sistrum

W.W.

Vla.

9

gradually IN TEMPO (tranquil)

p

Sor - - - row is

gradually IN TEMPO (tranquil)

Vln. I.

Vln. II.

Fl.

SOPRANO.

still more tranquil

pp

The sea of

pp

more, the ter - ror of Death is no more. The sea of

still more tranquil

ppp

Clt.

10

blue spreads in the sky, the air breaks

blue spreads in the sky, the air breaks

10

Fl. 8

forth in - to ripples of joy. A mil -

forth in - to ripples of joy. A mil -

8 f

11

- - lion suns are a - blaze with light,

- - lion suns are a - blaze with light,

11

8 ff Trp.

SOPRANO (12).

f

Ho - ly Ho - ly Ho - ly

CONTRALTO (12).

f

Ho - ly Ho - ly Ho - ly

12

p

Ho - ly Ho - ly Holy Holy Ho - ly Holy Ho - ly Holy Ho - ly Holy

p

Ho - ly Ho - ly Holy Holy Ho - ly Holy Ho - ly Holy Ho - ly Holy

12

SOPRANO.

p

The fe - ver of life is stilled,

TENOR.

The fe - ver of life . is stilled,

SOPRANO (12).

pp

pp (calm, very equal)

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly E - ly - si - um, E -

CONTRALTO (12).

pp

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Holy Holy Ho - ly

retard.

All stains are washed a - way, washed a - way.
 All stains are washed a - way, washed a - way.

- ly - si - um, E - ly - si - um.
 Ho - ly Holy Holy Holy Holy Ho - ly Ho - ly

13 *retard.* Holy *pp* Cl. *W.W.*
 B. Cl.

14

Cl. Fl. Hn. Bssn.

14

Cl. Fl. Hn. Bssn.

very tranquil *p* *remain p*
 It is the land of Beau - lah be -
p *remain p*
 It is the land of Beau - lah *pp*
 E -

pp
 Ho - ly Ho - ly E - ly - si - um, E - ly - si - um.
very tranquil
 Celeste
 Cl. *pp* *remain pp*

15

- yond the De - lect - able Moun - - tains;

- yond the De - lect - able Moun - - tains;

- ly - si - um, Ho - ly Ho - ly Ho - ly Ho - ly

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly

Cello

15

16

p The a - bode of the blessed, *pp* E - ly - - si -

p The a - bode of the blessed, *ppp* E - ly - - si -

pp Ho - ly Ho - ly Holy Holy Holy Holy Ho - ly Holy Ho - ly Holy Holy Holy Holy Holy

pp Ho - ly Ho - ly Holy Holy Holy Holy Ho - ly Holy Ho - ly Holy Holy Holy Holy Holy

ppp (dying away)

ppp (dying away)

Cl. Fl. VI. *ppp*

16

dying away

dying away

dying away

dying away

Ho - ly Holy Holy Holy Holy Holy Holy Holy Holy Holy Ho - ly

Ho - ly Holy Holy Holy Holy Holy Holy Ho - ly Holy Ho - ly

dying away

Hns. muted *dying away*

Cl. *dying away*

§ XIII In Pace.

NOT SLOW.

17

retard.

TENOR. *p*

I hear the voice of the dead speaking from before the Throne of

PIANO. *ppp* 2nd Vln. *retard.* Timp.

Vla.

God. Their ears are deaf to sounds of earth - ly sor - row,

Celeste

very tranquil

Celeste

Vla.

From their eyes the tears are wiped a - way; they look up on the

mf

Fl.

Cl.

18

pp

Throne of God. They have stepped in-to the sea of glass "like un-to

Hn. *pp*

Str. *ppp*

remain ppp

Bssn.

crys-tal" and be - hold the ra-di-ance of a mil - lion wings.

ff

VI. trem.

ff

f Sistrum

19

dimin.

dimin.

TENOR SOLO. calm

They hear... the e - ter - nal mus -

Vins.

pp

pp

20

- ic of a mil - lion suns.

Ab - sent from the bo - dy, They are present with the

VI. 5 5 5 5 3

pp

Clt.

21

Lord, for un - der - neath are the ev - er - last - ing Arms.

W. W.

p < > *pp*

pp Trom.

Timp.

Bass

SOPRANO SOLO.

(♩=66.) *p*

These are they which came out of great tri - bu - la - tion.

Cor. Ang.

ppp Clt.

B. Clt.

RATHER QUICKER.
but very tranquil

22

They have washed their robes

Wind

Brass

Timp.

Clt.

Bass Clt.

f *ff* *p* *p*

23

and made them white in the

Fl.

Ob.

Clt.

Clt.

blood of the Lamb, therefore are they be - fore the

SLOW (as before)

retard.

ppp w. w.

24

(not dragging)

Throne of God and serve Him day and night in the

Str. (not dragging)

W. W.

Brass

NOT SLOW *but perfectly calm.*
(♩=96.)

25

tem-ple.

Hymn of the redeemed.

*)

I.

ppp

BOYS.

The Fa-ther hath re - deem-ed us. A - u - m.

II.

ppp

The Fa-ther hath re - deem-ed us. A - u - m.

I.

ppp

YOUTHS.

The Fa-ther hath re - deem-ed us. A - u - m.

II.

ppp

The Fa-ther hath re - deem-ed us. A - u - m.

I.

ppp

25

ppp

TENORS.

The Fa-ther hath re - deem-ed us. The Fa-ther hath de -

II.

ppp

ppp

The Fa-ther hath re - deem-ed us. The Fa-ther hath de

I.

ppp

ppp

BASSES.

The Fa-ther hath re - deem-ed us. The Fa-ther hath de -

II.

ppp

ppp

The Fa-ther hath re - deem-ed us. The Fa-ther hath de -

NOT SLOW *but perfectly calm.*
(♩=96.)

25

ppp For Rehearsal only

ppp

*) NOTE. The A is pronounced as in "father," U as oo, M with closed lips.

A - - u - - m.

A - - u - - m.

A - - u - - m.

A - - u - - m.

- liv - ered us,

- liv - ered us, de - liv - ered

- liv - ered us, He hath de - liv - ered us

- liv - ered us, hath de - liv - ered us.....

26

A - u - m.

A - u - m.

A - u - m.

A - u - m.

26

de - liv - ered us, The

us from the pow'r of darkness. The

from the pow'r of dark - ness. Je - sus our

from the pow'r of dark - ness. The

26

Be not a - fraid. Fear

Be not a - fraid. Fear

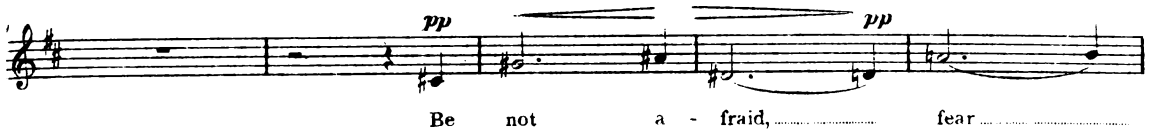
Fa - - - - - ther, He hath re - deem'd us,

Fa-ther hath de - liv - ered, de-liv-ered us, He hath re - deem'd us,

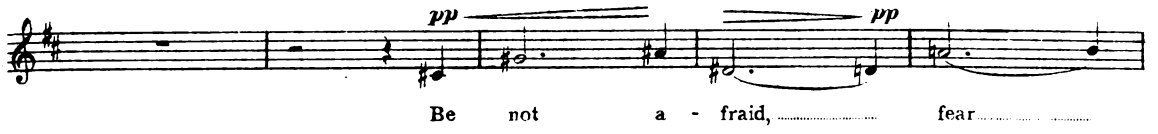
Sa - viour hath ran-somed us, He hath re - deem'd us,

Fa-ther hath de - liv-ered us, hath de-liv-ered us, He hath re - deem'd us,

27



pp Be not a - fraid, fear



pp Be not a - fraid, fear



pp not, Fear not,



pp not, Fear not,



p Je-sus our Sa-viour hath ran - som'd us, fear not, fear not,



p Je-sus our Sa-viour hath ran-som'd us, Be not a - fraid, fear not,



pp Fear not, *mf* Be not a - fraid, Je - sus hath



pp Je - - sus our Sa-viour, our Sa-viour hath



ppp

not, We take our

ppp

not, We take our

ppp

We take our

ppp

We take our

ppp

fear not,

ppp

fear not, We take our

ppp

ran-som'd us, We take our

ppp

ran - som'd us, We take our

ppp

ran - som'd us, We take our

rest. A - u - m

rest. A - u - m

rest. A - u - m

rest. A - u - m

A - men.

rest. A - men.

rest. A - men. And hath trans-

pppp very calm

rest. A - men.

p *pppp very calm*

29

A - u - u -

A - u - u -

A - u - u -

A - u - u -

29

-la-ted us..... in-to the Kingdom of His dear ... Son. Be not a - fraid,..... fear.....

29

pp

The musical score consists of nine staves. The first seven staves are vocal parts with lyrics. The eighth staff is a piano accompaniment. The lyrics are: "m A - u - m", "m A - men. A - u - m", "A - men. A - u - m", "m A - u - m He giv - eth His be - lov - ed", "A - u - m He giv - eth His be - lov - ed", "A - u - m He giv - eth His be - lov - ed", "not, A - u - m He giv - eth His be - lov - ed", and "A - u - m". Dynamic markings include *mf*, *p*, and *ppp*. The score is in a key with one flat and a 6/8 time signature.

30

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

30

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

30

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

(not dragging)

mf

A - - u - - m A - -

mf

A - - u - - m A - -

mf

A - - u - - m A - -

A - - u - - m

A-men, A - men,.....

A-men, A - men,.....

A-men, A - men,.....

A-men, A - men,.....

(not dragging)

mf

A - - u - - m A - -

31

SOPRANO.

divided. (lips closed)

CONTRALTO.

divided. (lips closed)

31

31

§ XIV Angeli.

NOT SLOW.

TENOR SOLO.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

PIANO.

Be-hold, un-der the firm-a-ment are the Cher-u-bim and the

(lips closed)

(lips closed) divide

(lips closed)

For rehearsal only.

32

Ser - a - phim, and the noise of their wings is as the noise of great wa - ters;

oo aw

oo aw

oo aw

oo aw

32

Sistrum

* The choral chords will be sustained without break until page 117 individual singers breathing just where they desire to.
 *)oo, lips slightly open, -aw, mouth opens to ah; - diminish again to oo, almost closed.

TEMPO *rather quick, very quiet and smooth.*

(♩ = 72.)

And I hear the voice of an - gels

f *p* *pp*

ah oo

f *p* *pp*

ah oo

f *p*

ah oo oo

f *p*

ah oo

(♩ = 72.)

f *p* *pp*

Basses (adjust intonation to Chorus.)

round a - bout the Throne, And the num - ber of them is ten thousand

unite

times ten thou - sand, and thou - - sands of

f

33

thou - sands.

ah

ah

ah

ah

ah

f

Strs. 6

Trp. *ff*

Trom. *ff*

SAME TEMPO.
W.W.

dim.

pp

dim.

34 *Calm.*
SOPRANO SOLO.

Calm. They are the an -

gels of the Lord, His e - lect an - gels.

35

pp (remote)

(Inflexible Tempo, not dragging)

36

They are the

37

stew - ards of the Mys - ter - ies of God, the e - lect

Cl. *pp*

more and

an - gels; His min - is - ters, His an - gels

Fl.

dim.

38

more sustained

p as from a distance
BOYS.

that do His com - mand - ments. And He giv - eth His

YOUTHS.

And He giv - eth His

W.W.

pp *ppp*

39

an - gels charge o - ver thee, to keep thee in all thy ways.

an - gels charge o - ver thee, to keep thee in all thy ways. *Str.*

BOYS ONLY in 3 equal parts

They are the an - gels of the Lord that do His com - mand - ments.

They are the an - gels of the Lord that do His com - mand - ments.

They are the an - gels of the Lord that do His com - mand - ments.

W.W. *Str.* *proceed without break*

Trp. V

§ XV Vox Dei.

STARTING SLOW - - - BECOMING FASTER - - - - UNTIL -
TENOR SOLO.

And be-hold, a - bove the firm-a-ment is the like-ness of a

PIANO
Trp.

- (♩ = 63) **40**

Throne.....

41

A..... bright - ness as the

co-lour of am - ber and as the ap-pear-ance of a rain - bow of fire,.....

Brass. W.W. And a cloud of

Wind.

42

glo - ry shin - ethround a - bout with-in it.

mf *f* Tutti

loco *ff* *ff*

43

mf *fff* *dim.*

SOPRANO SOLO.

mf This is the ap - pear-ance of the like-ness of the

p *dim.*

p mysterious

glo-ry of the Lord be - fore Whom the Se - ra - phim

fff

Trp. S.B. *ppp* Clt. *ppp* B.Clt.

TENOR SOLO.

ev - er veil their fa - ces. And be - hold out of the fie - ry cloud a voice, say - ing,

Timp.

ppppp

This is My be - lov - ed Son in Whom I am well pleased; Hear ye Him.....*

SOPRANO.

ppppp

This is My be - lov - ed Son in Whom I am well pleased; Hear ye Him.....*

CONTRALTO.

ppppp

This is My be - lov - ed Son in Whom I am well pleased; Hear ye Him.....*

TENOR.

ppppp

This is My be - lov - ed Son in Whom I am well pleased; Hear ye Him.....*

BASS.

ppppp

This is My be - lov - ed Son in Whom I am well pleased; Hear ye Him.....*

Timp. *ppp*

B.D. *ppp*

*NOTE. The lips close on M at the second minim in this bar, and the tone fades completely away.

(♩ = 76)

45 (TEMPO OF § V AUDITE.)

Trp.

ff Trom.

Timp. S.D. Tenor D.

ff

Hear, O Hea - vens! And give

ff

Hear, O Hea - vens! And give

ff

Hear, O Hea - vens! And give

ff

Hear, O Hea - vens! And give

long *ff* *Slow.* *mf* *p*

ear, O Earth! For the Lord hath spo - ken.

ff *mf* *p*

ear, O Earth! For the Lord hath spo - ken.

ff *mf* *p*

ear, O Earth! For the Lord hath spo - ken.

ff *mf* *p*

ear, O Earth! For the Lord hath spo - ken.

long *Slow.*

fff *pp* Brass.

§ XVI Adventus.

NOT SLOW.

TENOR. *f*

And be-hold, here - af - ter ye shall see heav'n o - pen, and the

PIANO. *f*

Trp. Fl.

(♩ = 76.)

p

an - gels of God as - cend - ing and des - cend - ing

retard - until *p* *pp* Strs.

p 46

up-on the Son of Man:

Picc. 8

Fl. Ob. Fl.

ppp Fl.

Trp. muted

Hns. & Trom. muted

retard

TENOR SOLO. 47

And there shall be signs in the sun, and in the moon, and in the stars,

Hns.

slower

Wind

Timp.

And up-on the earth dis-tress of na-tions with per-plex-i-ty and great tri-bu-

Vlas.

- la-tion, and the sea and the waves roar - - ing,

f

ff

Picc. Fl. Vin.

ff and the pow'rs of heav'n shall be

Cello Vln. W. W. Vln.

ff

ff p

Bass

48₁

sha - - - - ken.

Vln. Clt.

f rough

f *p*

Bass

Str. figure

f Brass *fff*

Organ, Pedals only

fff right

fff left

greatly - retard

Picc.

fff *pp*

Timp. *fff*

Brass

SLOW MARCH. (♩=76) *Tempo inflexible.*

SOPRANO.

pp — *ff*

ff

with great exaltation

Then, then shalt thou, then shalt thou

CONTRALTO.

pp — *ff*

ff

Then, then, then shalt thou, then shalt thou

TENOR.

pp — *ff*

Then, then shalt thou see, then shalt thou

BASS.

pp — *ff*

Then, then shalt thou see, then shalt thou

Trp.

Trom. A

SLOW MARCH. (♩=76) *Tempo inflexible.*

Trp. *ff*

Trom. *ff*

Tuba

Trom. *fff*

see the Son of Man com-ing in the clouds of the

see the Son of Man com-ing in the clouds of the

see the Son of Man com-ing in the clouds of the

see the Son of Man com-ing in the clouds

Trom. *f*

Str. *s*

49 [^]

heav'ns with pow'r and with great glo - ry,

heav'ns with pow'r and with great glo - ry,

heav'ns with pow'r and with great glo - ry,

with pow'r and with great glo - ry,

Hus. Trom. [^]

This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand. A 'Trom.' (Trombone) part is indicated with a double bar line and a key signature change to B-flat major. The number '49' is written above the first vocal staff with an accent (^).

with great glo - ry,

with great glo - ry,

with great glo - ry,

with great glo - ry,

Trp. [^]

Hus. [^] **fff**

Vln. W.W. Vln. W.W. [^] [^] [^]

This system continues the vocal parts and piano accompaniment. It includes four vocal staves and piano parts for Violins (Vln.), Woodwinds (W.W.), Trumpet (Trp.), and Horns (Hus.). The vocal parts continue with the lyrics 'with great glo - ry'. The piano accompaniment includes a Trp. part with an accent (^) and a Horns part marked 'Hus.' with an accent (^) and fortissimo (fff) dynamic. The Violin and Woodwind parts are marked with accents (^). The number '49' is written above the piano part.

MARCH TEMPO AGAIN.

ff *retard*

and the Ho-ly An - - gels with Him, His

and the Ho-ly An - - gels with Him,.....

and the Ho-ly An - - gels with Him, His

and the Ho-ly An - - gels with Him,.....

Str. *ff*

MARCH TEMPO AGAIN.

retard

dimin.

Ho - ly An - gels

that ex - cel..... in strength.

Ho - ly An - gels that ex - cel in strength, that do..... His com -

Yea!

Hns.

pp

mf

p

CONTRALTO SOLO 50

Ev - 'ry eye shall see Him, -

retard - *slightly slower*

TENORS.

- mand - ments.

BASSES.

yea!

retard - 50 *slightly slower*

pp

Hn.

Clit.

retard *short*

yea, thine eyes..... shall see the..... King..... in His beau - ty.

Clit.

Sir.

muted
ppp

gradually return to - -

Be ye pa - - - - - tient, for the com - ing of the

Hns.

Clit.

MARCH TEMPO.
CONTRALTO SOLO.

Lord draw - eth nigh.

SOPRANO. *p* *pp*

Ev - 'ry eye shall..... see the King in His beau - ty.

CONTRALTO. *p* *pp*

Yea, see the King in His beau - ty.

TENOR. *p* *pp*

Ev - 'ry eye shall..... see the King in His beau - ty.

BASS. *p* *pp*

Yea! yea! yea!

MARCH TEMPO.

pp trem. *pp* *Trp.*

W.W.

pp *dying away*

Ho - - ly! Ho - - ly! Ho - - ly!

ppp *dying away*

Ho - - ly! Ho - - ly! Ho - - ly!

ppp *dying away*

Ho - - ly! Ho - - ly!

ppp *dying away*

Ho - - ly One! Ho - - ly!

ppp *dying away*

Ho - - ly! Ho - - ly!

pp *ppp Cello*

Hns. Fl. B. Clt. Clt.

ppp Timp.

prince!
without break

§ XVII Vigilate.

(rather free)

BARITONE. *pp*
 Watch ye, therefore, lest, com-ing sudden-ly, He find you sleeping.

PIANO. *pp*
 Hn. > Timp.

mf >
 Watch! For the Son of Man cometh at an hour when ye think not. Be ye therefore

Wind

f *p* *retard.*
 rea - dy, Be ye pa - tient, Watch! Watch! For *retard.*

Cl. Str. Bssn.

IN TEMPO BUT SLOWER. (♩ = 84)

bless - ed are those ser - vants whom the Lord when He com - eth shall find

Hn. Clt. Fl. *hold*
 B. Clt. *hold*

very tranquil *p*
 watch - ing; Yea, bless - ed are they.

very tranquil Hn. Str. *ppp* B. Clt.

Proceed without break

Watch ye, there-fore, for the Lord hath said:-

Trom. Str. *ppp*

f

§ XVIII Promissio et Invocatio.

TENOR. *p* ($\text{♩} = 138$)
 "Sure - ly, I come quick - ly, And thou shalt know that I the

PIANO. Fl. Trp. Clt.

Lord am thy Sā - viour and thy Re - deem - er.

Str. Trp.

greatly exalted

I am thy Re - deem - er. I am the bright and morn - ing

(clear) Vln. *p* Trp. *f*

enlarge 51 IN TEMPO.

Star Be - hold I make all things new. I will

Trp. *p* *ff* Str. 5

come to you, and your hearts shall re - joice, your sor - row shall be

1st. Vln. *p* Cello

turned in - to joy! I will re - ceive

Fl. Trp. Fl. Trp. *long* *ppp* *ppp*

52

SOPRANO SOLO

retard. SLOWER.

Our Sa - viour Christ will re - ceive us.

CONTRALTO SOLO

Our Sa - viour Christ will re - ceive us.

TENOR SOLO

you! And

BARITONE SOLO

Our Sa - viour Christ will re - ceive us.

52

Fl. Clt.

retard. SLOWER.

pp

* NOTE: The orchestra finishes this pause chord exactly with the singer.

With great conviction

accel. - - - - -

I, if I be lift - ed up, will draw all men un - to me.

accel. - - - - -

Wind

in tempo

I will ran - som them, I

in tempo

f

f

remain ff

53

enlarge

will re - deem them, O grave I will be thy des - truc -

enlarge

remain ff

f

SOPRANO SOLO - - accel. - - - - - enlarge

Our Sa - viour hath a - bol - ished death.

CONTRALTO SOLO

Our Sa - viour hath a - bol - ished death.

TENOR SOLO

- tion. Yea,

BARITONE SOLO

Our Sa - viour hath a - bol - ished death.

accel. enlarge

TENOR SOLO

accel.

enlarge

be-cause I live ye shall live al - so!

SOPRANO SOLO

accel.

enlarge

Through Him we have E - ter - nal life.

CONTRALTO SOLO

f

Out of

TENOR SOLO

f

Ye shall have E - ter - nal life.

BARITONE SOLO

f

Out of

accel.

enlarge

(pizz.)

54

BROADER. (♩ = 72)

f

Praise the

Zi - on God hath shined.

E - ter - nal

Zi - on God hath shined.

54

BROADER. (♩ = 72)

f Fl.

Hns.

Cello Bssn.

56 *enlarge* - - *accel.* - -

f From out... the Ho - ly

f From out... the Ho - ly

f From out... the Ho - ly

f From out... the Ho - ly

Wind Brass Tutti Fl. *f* *56 enlarge - - accel. - -* *mf*

IN TEMPO. (♩ = 54)

p cha-lice of His heart wells forth Love di - vine. *pp*

p cha-lice of His heart wells forth Love di - vine. *pp*

p cha-lice of His heart wells forth Love di - vine. *pp*

p cha-lice of His heart wells forth Love di - vine. *pp*

IN TEMPO. (♩ = 54)

pp Wind *pp calm* Clt. Bssn. B. Clt.

57

3 4 3 2 5

3 4 3 2 5

3 4 3 2 5

3 4 3 2 5

57 *ppp* Fl. *accel. - - retard.*

ppp

D. Bssn.

SLOW. (♩ = 40)

p impressive

For *p* impressive

For

p impressive

For

tempo

retard.

SLOW. (♩ = 40)

Str. *ppp*

Hus. *pp*

Timp. *ppp*

this is the promise He hath promised us.

this is the promise He hath promised us from the foun - da - tion of the world.

this is the promise He hath promised us from the foun - da - tion of the world.

Cor. Ang.

B. Clt.

TENOR SOLO

SLOW. (Free) *ppp*

retard.

"I will pour out of my Spi - rit up on all flesh."

SLOW. (with voice) *ppp*

Large Bell *ppp*

Vln.

Vla.

Cello

58 SLOW VERY IMPRESSIVE.

Fl. Cit. Hns.

ppp Str. tremolo

Bell (Bell)

SOPRANO SOLO *pp* *mp* *mf*

A - - men. A - - men. A - -

CONTRALTO SOLO *pp* *mp* *mf*

A - - men. A - - men. A - -

BARITONE SOLO *pp* *mp* *mf*

A - - men. A - - men. A - -

W.W. Ob. Hns.

increase *mf*

Bell Bell Bell

p retard - - - gradually - - in tempo *ppp* *ppp*

men. A - - - men. A - - - men.

p *ppp* *ppp*

men. A - - - men. A - - - men. A - -

p *ppp* *ppp*

men. A - - - men. A - - - men.

retard - - - gradually - - in tempo

Fl. Cit.

dim. *ppp*

Bell Bell

pp This is the pro-mise He hath pro-mised us, *mf* A - -

- men. *mf* A - -

pp This is the pro-mise He hath pro-mised us, *mf* A - -

F1 *Clt.* *F1*

Bell B. Clt. Bell *mf*

f 60

- men. A - - - men.

- men. *f* A - - - men.

- men. *f* A - - - men.

- men. A - - - men.

60 SLIGHTLY ACCELERATE. *f* Fl. Picc. Ob.

Hns Brass

Bell. Bell. *f* *mf* *f*

(♩ = 72)

ppp (Brass) *ff*

Str. *ff*

f
Bless - - ed be the King!

f
Bless - - ed be the King!

f
Bless - - ed be the King!

f
Bless - - ed be the King!

f
Bless - - ed be the


f
Bless - - ed be the

f
Bless - - ed be the

mf *ff*

CHORUS.

ff *retard - - - until - -*



Praise Him, praise His ho - ly Name!

ff



Praise Him, praise His ho - ly Name!

ff



Praise Him, praise His ho - ly Name!

ff



Praise Him, praise His ho - ly Name!

ff



King, Praise His ho - ly

ff



King, O praise His ho - ly Name! Praise His ho - ly

ff



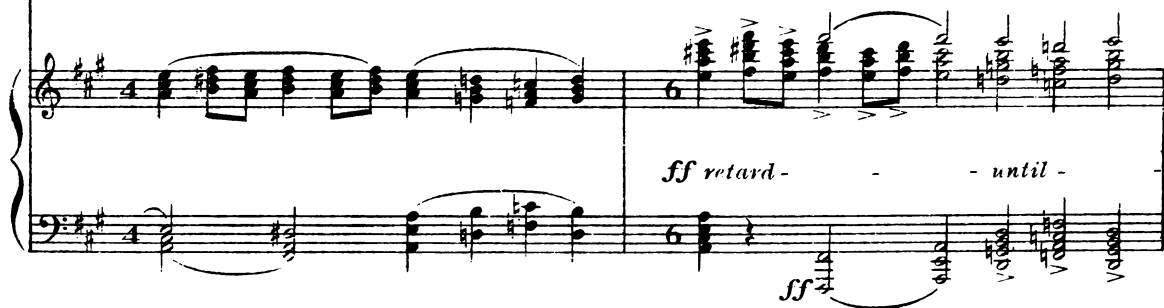
King, Praise praise His Name

f *ff*



Praise His ho - ly Name! Praise His ho - ly

ff *retard - - - until - -*



ff *retard - - - until - -*

(♩ = 40)

(♩ = 54)

Praise Bless - ed be the

Praise Him, Praise Him! Bless - ed be the

Praise Him, Praise Him! Bless - ed be the

Praise Him, Praise Him! Bless - ed be the

Name! Praise Him!

Name! Praise, praise Him, praise Him!

Praise Him! Praise Him! Praise Him!

Name! Praise Him! Praise Him! Praise His holy Name.

(♩ = 40)

(♩ = 54)

mf ————— *ff*

w.w.

(Str. arpeggiando)

King! Praise Him, praise His ho - ly

King! Praise Him, praise His ho - ly

King! Praise Him, praise His ho - ly

King! Praise Him, praise His ho - ly

Bless - - ed be the King!

Bless - - ed be the King! O praise His ho - ly

Bless - - ed be the King!

Praise His ho - ly

ff



Becoming broader

61

Name! Praise Him! Praise Him!
 Name! Praise Him! Praise Him!
 Name! Praise Him! Praise Him!
 Name! Praise Him! Praise Him!
 Praise His ho-ly Name for He hath said
 Name, praise His ho-ly Name for He hath said
 O praise His ho-ly Name for He hath said
 Name! Praise His ho-ly Name for He hath said

f *ff* *fff*

ff *Becoming broader*

fff Cym. *fff*

Org. Ped. Timp. Timp.

(as from a distance)
TENOR SOLO

pp

"Yea, sure-ly I will come to you"

BASS SOLO

pp

A men! ev-en so come Lord Christ.

without break

ffz *ppp possible* *ppp*

§ XIX Benedictio.

(♩ = 54) TEMPO ABSOLUTELY UNDEVIATING UNTIL THE END. (Harps, harmonics)

SAME TEMPO. (♩ = 54)

Harps, harmonics muted Hns

Bass. *ppp*

ppp Vln. (Celeste)

Fl. Clt.

PIANO.

ppp muted Vln.

Timp. Sist. *ppp*

pppp

Vln. Vla. Bell Sist. Tri.

Harp I. Harp II.

Fl. Clt. Fl.

W.W. legato

Celeste stacc.

Bell Tri. Bell

Harps Hns.

Vln. I. Vln. II. Vln. I.

Celeste stacc.

Bell Bell

62

Fl. Bassn. Hns.

Vln. II. Vln. I.

Trp.

Bell Bell Bell (Bass. pizz.)

Harps.
Hns.
Vln. *ppp*
Bell Bassn. Bass.

Harp I Harp II. I. II. Fl.
Hns.
Tromb. Tuba

Picc. Ob.
Bells. *mf*

Vln. II. Celeste *pp*

§ XX Consummatus.

63

BOYS & YOUTHS.

f He hath blessed us, from Whom..... all bles-sing flows: The *p*

SOPRANO. f He hath blessed us, from Whom..... all bles-sing flows: The *p*

CONTRALTO. f He hath blessed us, from Whom..... all bles-sing flows: The *p*

TENOR. f He hath blessed us, from Whom..... all bles-sing flows: The *p*

BASS. He hath blessed us, from Whom..... all bles-sing flows: The

63

PIANO.

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

p *pp*

Liv-ing, Lov-ing Fa - ther..... In Whom, with Christ and the Ho - ly

Liv-ing, Lov-ing Fa - ther..... In Whom, with Christ and the Ho - ly

Liv-ing, Lov-ing Fa - ther..... In Whom, with Christ and the Ho - ly

Liv-ing, Lov-ing Fa - ther..... In Whom, with Christ and the Ho - ly

Liv-ing, Lov-ing Fa - ther..... In Whom, with Christ and the Ho - ly

2 Vln. 1 Vln.

pp

SOPRANO SOLO.

CONTRALTO SOLO.

TENOR SOLO.

pp

Al

Al

Al

Spi - rit, we are at peace for ev - er - - more.

Spi - rit, we are at peace for ev - er - - more.

Spi - rit, we are at peace for ev - er - - more.

Spi - rit, we are at peace for ev - er - - more.

Spi - rit, we are at peace for ev - er - - more.

2 Vln. 1 Vln.

Clar.

pp Flutes

Bass

mf

mf

mf

ppp

ppp

ppp

ppp

p

pp

mf

le - lu - ia! He hath

le - lu - ia! He hath

le - lu - ia! He hath

He hath poured out His

He hath poured out

He hath poured out His

He hath poured out

65

pp
 blessed us. Al - - - le - lu - ia!

pp
 blessed us. Al - - - le - lu - ia!

pp
 blessed us. Al - - - le - lu - ia!

Al -

65

Spi - rit up - on us.....

Spi - rit up - on us.....

Spi - rit up - on us.....

ppp (ethereal)
 Al - - - le - lu - ia

65

f1.
B. Cl.

mf
A - - - -

mf
A - - - - - men,

mf
A

mf
A - - - - - men.

le - lu - ia!

pp
He.....

pp
He.....

pp
He.....

He.....

Piano accompaniment with complex chordal textures and arpeggiated figures.

66

men.

A - - - - men.

men.

A - - - - men.

Al - ie - lu -

66

hath Blessed us.

hath Blessed us.

hath Blessed us.

hath Blessed us.

66

W.W.

Celeste Harps Violins

pp Bells

Bass
Harps
Tuba
Timp.

p
 Al - le - lu - ia! Al - le - lu -

p
 Al - le - lu - ia! Al - le - lu -

p
 Al - le - lu - ia! Al - le - lu -

p
 Al - le - lu - ia! Al - le - lu -

- ia! Al - le - lu - ia! Al - le -

pp
 Al - le - lu - ia! Al - le - lu - ia!

pp
 Al - le - lu - ia! Al - le - lu - ia!

pp
 Al - le - lu - ia! Al - le - lu - ia!

pp
 Al - le - lu - ia! Al - le - lu - ia!

Musical score for piano accompaniment, including a grand staff with arpeggiated chords and a bass line with a 7/8 time signature.

The musical score is arranged in a system of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: *Al - le - lu - ia! Al - le - lu -*. The fifth staff is a vocal part with lyrics: *lu - ia! Al - le - lu - ia! Al - le -*. The sixth and seventh staves are vocal parts with lyrics: *Al - le - lu - - ia! Al - - le - lu - ia!*. The eighth and ninth staves are vocal parts with lyrics: *Al - le - lu - ia! Al - le - lu - ia!*. The tenth staff is the piano accompaniment, featuring a complex texture with chords and a rhythmic bass line.

