

A World Requiem.

[Paxton's Edition, No 15180.]

JOHN FOULDS.

OPUS 60

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PAXTON
LONDON

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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15.280.

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 before the Throne of God.

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

They look upon the Throne of God.

They have stepped into the sea of glass like unto 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 tribulation. 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 *tuttis* 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 staff 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. $\frac{4}{4}$, $\frac{5}{4}$, $\frac{8}{4}$ 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.

♩ = 44 Hns. Trom.

PIANO. *pp* sustain, but articulate

Gong Timp. Timp.

D. Bssn. Basses

Clr. Trp.

Timp. Gong *pp* Timp. Timp.

1 SOPRANO.

CONTRALTO. *pp*

TENOR.

BASS. *pp*

CHORUS.

Requiem æ - ter - nam! Lord grant them

Requiem æ - ter - nam! Lord grant them

Timp. Trom. 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. Hns.

Timp.

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

Grant them rest e - ter - nal. *p* 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. *p* 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.

BARITONE SOLO.

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

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.

Hns.

Vla
Cello pizz.
Bass

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 - on them.,

NOT SLOW. Hns.

pp

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

And Light per - pet u - al,

(half)

Thy Light per - pet - u - al,

TENOR. (half) *pp*

Light per - pet - u - al,

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

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

And Thy Light... shine down up - on them
(all)

BASS. Thy Light... shine... down on them

pp Thy Light shine down up - on them

W.W.

shine... down up - on them.

Lord, shine down on them.

Lord, shine down up - on them Lord,

Lord, shine down up - on them Lord,

SOPRANO. In 3 parts pp

up - on them.

CONTRALTO. p

TENOR. shine up - on them,
p half

shine up - on them,

pp B. D.

Cello Bass

BARITONE SOLO.

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

Hus.

p calm

fear no e - vil, no

e - vil, for Thou art with me.)

(short) *retard.*

W. W. S.

pp B. D. Str.

B. D. Brass

(♩=44) (divided)

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

(divided)

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

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

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

Brass

Str.

Gong
Timp.

p
- ter - nal, e - ter - nal.
p
- ter - nal, e - ter - nal, e - ter - nal.
p
- ter - nal, e - ter - nal, e - ter - nal, e - ter - -
p
- 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.
ppp lips almost closed, as muttering
- nal.
Re - qui - em æ -

Strict in tempo.
ppp Clt. Hns.
Brass sustain
Str. pizz.
Timp.

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

- em, Re - qui - em, Re - qui -

4 A few voices **pp**

And Thy Light

- em, Re - qui - em æ - ter - -

4 - em, Fl. Clt.

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 æ - ter - nam! Re - qui - *open*

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

(All) *pp*

(All) *pp* Grant them rest e -

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

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

Re - qui - em æ - ter - nam! *pp* (All)

- 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.

3 3

Timp. w. w. *Processal 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.

Timp.

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

Str. 5

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 *pp* *pp*

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

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

Basses in 3 parts

(♩ = 160 as before.)

p *p* *p*

The earth mourn - eth, the world

The earth mourn - eth, the world

The earth mourn - eth, the world

(♩ = 160 as before.)

Str. *p*

f *f* *f* *f*

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

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

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-tory.....
 swal-low up death in vic-tory.....
 swal-low up death in vic-tory.....
 swal-low up death in vic-tory.....

Picc.

fff

3 3 3

3 3

Timp.

Cymb.(vibrating)

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

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

p *pp*

Hns.

p *pp* *ppp*

Basses in 3 parts

(♩ = 160 as before.)

7

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

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

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

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

7 Hns.

Str.

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

f 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

tr.

ff

Timp.

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

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

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

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

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

Imp.

The first system of the musical score consists of five staves. The top four staves are vocal lines for different voices, each starting with the lyrics 'Vi - o - lence shall no more be heard in thy land,'. The first three vocal staves are marked with a dynamic of *less f*. The fourth vocal staff is marked with a dynamic of *less f* and includes the instruction '(divide)'. The fifth staff is a piano accompaniment line, marked with a dynamic of *Imp.* (Impetuoso). The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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

p
Wast - ing nor des - truc - tion with -

p
Wast - ing..... ner des - truc - tion

p
land, Wast - ing..... nor des - truc - tion

p

mf Vin. Cello

The second system of the musical score consists of five staves. The top four staves are vocal lines for different voices, each starting with the lyrics 'Wast ing nor des - truc - tion with -'. The first two vocal staves are marked with a dynamic of *p* (piano). The third and fourth vocal staves are marked with a dynamic of *p*. The fifth staff is a piano accompaniment line, marked with a dynamic of *p*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. At the bottom of the system, there is a marking for 'mf Vin. Cello'.

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

(divide)

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: 'in thy bor - ders, Wast - ing' on the first two staves, and 'with - in thy bor - ders, Wast - ing nor des -' on the last two staves. A '(divide)' instruction is placed above the third vocal staff. The piano accompaniment features chords and moving lines in both hands.

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.

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: 'nor des - truc - tion in thy bor - - ders.' on the first two staves, and 'truc - tion with - in thy bor - - ders.' on the last two staves. The piano accompaniment continues with chords and moving lines in both hands.

(♩:♩) SOPRANO I. *f* call thy walls..... Sal -

SOPRANO II. *f* But thou shalt call, call..... Sal - va -

CONTRALTO I. *f* But thou shalt..... call thy..... walls Sal -

CONTRALTO II. *f* But thou shalt..... call..... Sal -

TENOR I. *f* But..... thou shalt..... call.....

TENOR II. *f* But... thou shalt..... call... thy walls.....

BASS I. *f* But thou..... shalt call thy walls Sal -

BASS II. *f* But thou shalt, thou shalt call, call thy walls Sal -

(♩:♩) *f* *f* *f* Has. 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. Picc.

Vla. Cello

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

Sf

f

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 - - -

Hus. Viol. *ff* Tri.

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 Bass *ff*

gates Praise 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.

Timp.

BARITONE SOLO.

(♩ = ♩)

proceed without break

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

Clar. Bass.

pp

ppp

Basses (in three parts)

§ III Confessio.

SOLEMN. (♩ = 63)

BARITONE.

PIANO.

8

pppp Tutti.

Timp.

Bass.

pizz.

*Gradually louder until the p at **

Lo!

Lo! This is God;

This is the

Vln.

Hns.

Vln.

Hns.

Vln.

Bass. *Pizz.*

9

(*Impressive.*)

Lord. This is God!

This is the Lord,

God:

Om - ni - po - tent, Im -

Fl.

ppp

mu - ta - ble, Om - ni - scient E - ter - nal;

Al - pha and O - me - ga; Cre -

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

pp

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.

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

(hold)

10pp

Tpt.

Hns.

pp

Str.

Hns.

Trom.

Tuba.

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

mf

mf Str.

Hns.

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

retard.

pp

tempo

Str.

Clt.

ppp

Brass.

(♩ = 100)

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

Timp. Vin.

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

p. mf f

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

p. trum

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

p. Hes. pp

(Free, not too slowly) Ma-ny 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.* *Vla* *Bssn.*

retard. *in tempo*

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

retard. *in tempo* *decrease* *Ob.* *Fl.* *Clt.* *Hns.* *Bssn.*

gradually broader - - until - -

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

gradually broader - - until - -

increase *Tpt.* *Hns.* *Trom.* *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. Bles - sed art Thou, O Lord the God of our fa - thers,

SOPRANO.

CONTRALTO. * *pp*

TENOR. Praise Him, praise Him,

BASS. *f* * *pp*

BARITONE SOLO. Praise Him, praise Him,

PIANO. *f* For rehearsal only

1st CHORUS.

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;

praise Him, praise Him,

praise Him, praise Him,

1st CHORUS.

* 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-
 1st CHORUS
 praise Him, praise Him,
 praise Him, praise Him,
 f f f f

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
 1st CHORUS
 praise Him, praise Him,
 praise Him, praise Him,
 f f f f

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 f pp
 (lips closed)
 f(half) pp f pp
 praise Him, praise Him,

f *f*

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.

1st CHORUS.

praise Him, praise Him,
 pp ppp(half)
 pp ppp(half)
 praise Him, praise Him,
 sustain - - in tempo

p *p*

A

1st CHORUS.

Bless-ed art Thou in the fir-ma-ment of
 praise Him,
 praise Him,
 praise Him,

A

2nd CHORUS.

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

A

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 vocal line includes dynamic markings such as *f* and *mf*, and includes triplet markings. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is divided into systems, with the vocal line and piano accompaniment separated by a brace on the left. The lyrics are placed below the vocal line.

praise Him, praise, ...

praise Him, praise, ...

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

praise Him, ...

praise Him, ...

praise Him, ...

praise Him, ...

praise, ...

praise, ...

f

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

The musical score consists of eight systems. The first two systems are vocal parts for two voices, with lyrics "praise Him, praise Him,". The third and fourth systems are vocal parts for two voices, with lyrics "che - ru - bim, ex - - - alt - ed, glo - - - ri -" and "..... ex - - - alt - ed, glo - - - ri -". The fifth and sixth systems are vocal parts for two voices, with lyrics "..... praise Him, praise" and "..... praise Him, praise". The seventh and eighth systems are piano accompaniment, with lyrics "and ex - alt Him a - bove all" and "and ex - alt Him a - bove all". The piano part features a melody in the right hand and a bass line in the left hand, with various musical notations such as dynamics (*f*, *mf*), articulation (>), and triplets (3).

sustain - - in tempo

praise Him, and call Him *f* Bless - ed for ev -

praise Him, and call Him *f* Bless - ed for ev -

- fied ex - ceed-ing-ly, *pp* Bless - ed for ev -

- fied ex - ceed-ing-ly, *pp* Bless - ed for ev -

Him, *pp* Bless - ed for ev -

Him,

pp for ev-er.

pp for ev-er.

sustain - - in tempo

pp

B

- er.

- er.

- er.

- er.

- er.

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.

B

p

f *3* Bless the Lord. Bless the...

f *3* Bless the Lord. Bless the...

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

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

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

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

ff *3* Praise and ex-alt Him a-bove all for ev-er.

ff *3* Praise and ex-alt Him a-bove all for ev-er.

ff *3* Praise and ex-alt Him a-bove all for ev-er.

ff *3* Praise and ex-alt Him a-bove all for ev-er.

f *ff* *f* *3*

C

Lord, O ye stars of Heaven: - ens, O ye

Lord, O ye stars of Heaven: - ens, O ye

- ens, O ye

- ens,

- ens,

C *accelerate and increase*

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

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

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

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

2nd CHORUS.

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

mf *increase*
f

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,

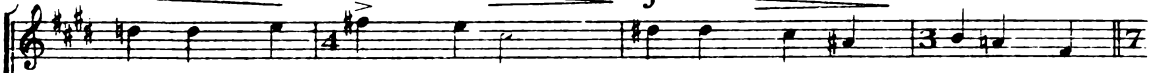
D

f

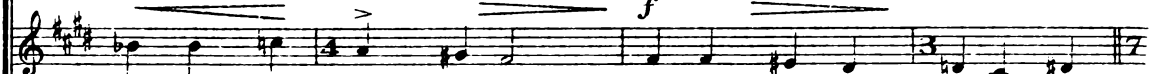
slightly retard

until

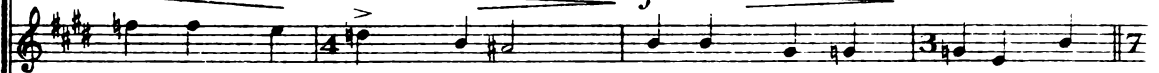
f



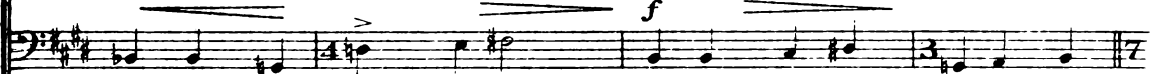
Fire and heat, Ice and cold: Light and dark-ness, Night and day;



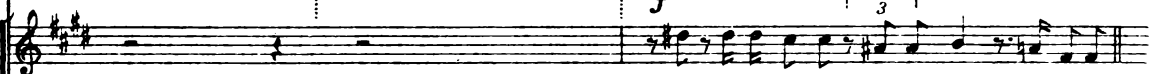
Fire and heat, Ice and cold: Light and dark-ness, Night and day;



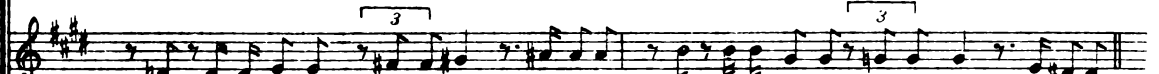
Fire and heat, Ice and cold: Light and dark-ness, Night and day;



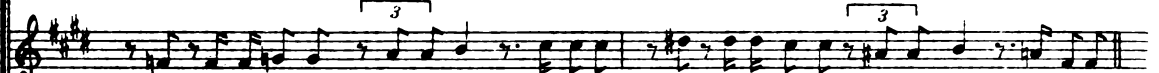
Fire and heat, Ice and cold: Light and dark-ness, Night and day;



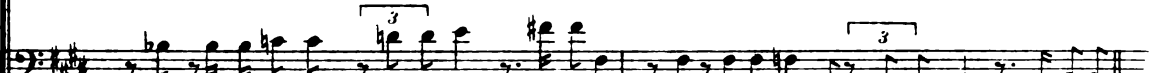
Praise and ex-alt Him above all for ev-er,



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



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
B D

1st CHORUS.

O ye mountains; O ye fountains;

O ye mountains; O ye fountains;

praise and ex - alt Him, O

praise and ex - alt Him, O

2nd CHORUS.

O ye mountains; O ye fountains;

O ye mountains; O ye fountains;

O ye mountains; O all ye

praise ye Him and ex - alt

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

F *ff* *>* *3* *ff* *>* *3*
 praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for

ff *>* *3* *ff* *>* *3*
 praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

ff *>* *3* *ff* *>* *3*
 praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

ff *>* *3* *ff* *>* *3*
 praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

F *ff* *>* *3* *ff* *>* *3*
 praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

ff *>* *3* *ff* *>* *3*
 praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

ff *>* *3* *ff* *>* *3*
 praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for

ff *>* *3* *ff* *>* *3*
 praise and ex-alt Him a-bove all for ev-er; praise and ex-alt Him a-bove all for ev-er.

F *ff* *>* *3* *ff* *>* *3*
 Cymb. *ff* *>* *3* *ff* *>* *3*
 Timp. 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.

1st & 2nd CHORUS.

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

Org. Ped

E D

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.

BASSRITONE *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 H. a. Strs.

**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!

p Clt.

pp Hns.

B.D.

Fanfare at the South end of the building.

ff S. D. Tenor D.

Trp. Trom.

fp *ff*

11

mf (NOT SLOW)

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

in Orchestra

p Hns.

slower

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.

ff

Tenor D. S. B.

sp *ff* *slower*

(NOT SLOW) *mf* 12

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

Hn. in Orchestra

p

Strs.

NOT SLOW *mf*

(♩ = 66.)

calm

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

Hn.

Cltr

Cor. Ang. Cltr

pp

Cello

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

Fl. *f* *p* (♩=120.)

B. D. *ppp* *ppp* Timp. Bases *ppp* Str. *ppp* muted Hrs.

muted Trp. *slower*

not staccato

13 *mf* (NOT SLOW)

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

Fl. *p* Clt. Cor. Ang.

SLOW (♩=56.)

Chi-na-man, Tar-tar, Ar - me-ni-an, Japanese! "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. Clt. B. Clt. Cello

Timp.

ff

You men of all the con-ti-nents!

United Fanfare.
Trp.
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

Bssa Cello *mf*

Trom. Hns. *ff* *fff*

Trp. Vl.

Timp. Gong

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

Trp. Trom. *fp* *fff* *p* *pp* Hns.

Clt. Fl.

SLOW

(very simply)

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

IN TEMPO (♩=50.)
Ob. VI.

pp simply

F1. Cit.

Bass

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

Cello Vla.

pp

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

short / increase

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

s *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,

14^b
And the peace of

God which pass - eth all un - der -

- stand - ing Shall keep your hearts and minds through

Christ... Je - - sus...

Vl. in Orchestra

Meditation: Peace and War.

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

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

Vln. Harm. *ppp* 1 Hn. *ppp* equal

SLOWER. 4 Hns. 2 Hns. Basses

PASTORAL. (♩ = 58.)

Oboe > *pp* Vla. *mf* Red.

Fl. Clt. A Strs. retard. *pp* *ppp* p Oo. B. Clt. Red.

Hn. Red.

Fl.
Hn. *pp*
Bsn.
Red.
Red.

B
Strs.

Fl.
3
3

Hns.

Clt.
l.h.
Red.
C
w.w.
accel.
p Strs.
w.w.

Strs.
8
retard.

- IN TEMPO. Glock.

D

pp *mf* *ppp*

Red.

SLOWER. IN TEMPO. muted Trp.

B. Clt. *ppp*

* Timp. Bass.

retard. - - - -

B. Clt. *ppp*

3 Timp. (Distant Vln. Celeste Harps.)

E

Hns. W. W. in Orchestra * Hn

portentous Str. *ppp*

3 Drum.

retard.

(Distant Vln. Celeste Harps.)

3 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.

7 Vln.

ff *accel.*

G Trp.

ff Red.

fff Trom. Trp.

fff *p* Red.

Utmost power

Greatly -

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

Ob.

pp *ppp* Utmost tenderness

2 Red.

Fl. w.w.

mf *f* Red.

retard. J IN TEMPO.

mf *mf* Hns. fervent. Red.

increase

Hns.

Trp. W.W.

Trp. W.W.

5

K

f

Red.

ff

ff

Red.

Red.

L

Trp.

ff

ff

fff

Red. hold

MORE ANIMATED.

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains complex chordal textures and melodic lines with various articulations and slurs.

Second system of musical notation. Includes the instruction "retard." above the staff. A dynamic marking "mf" transitions to "p" with the instruction "retard and diminish". A tempo marking "M 1st TEMPO." is present. A "Red." (ritardando) marking is at the end.

Third system of musical notation. Includes the instruction "4 Hrs. muted" above the staff. A dynamic marking "pp" is present.

Fourth system of musical notation. Includes the instruction "Solo Cello" above the staff. A dynamic marking "ppp" is present. A "Fl." (Flute) marking is at the end. A "*" symbol is centered below the staff.

Fifth system of musical notation. Includes the instruction "VERY STILL. (not dragging)" above the staff. A dynamic marking "ppp" is present. A "Vin." (Violin) marking is above the staff. A "Distant Vln. Harps Celeste" marking is on the right. A "Red." (ritardando) marking is at the end. A "*" symbol is centered below the staff.

Sixth system of musical notation. Includes the instruction "dying away" above the staff. A dynamic marking "ppp" is present. A "long" marking is above the staff. A "2 Red." (ritardando) marking is at the end. A "long" marking is at the bottom right. A "Bass." marking is at the bottom right. An "in Orchestra" marking is above the staff.

§ VII Consolatio.

SLOW. (♩ = 84)

PIANO

Vla.

mf *p*

Bass. *mf*

CONTRALTO SOLO

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

pp

retard.

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

Cl.

Has. *hold*

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

des - o - late. Bless - ed are the

Fl.

Has. *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.

F
 Fl.
 B Clar.
 Vla.

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

Str.
F
 Fl.
 Clar.

retard. *f* **16** **QUICKER.**
 - cern - ing them which are a - sleep. For the hour is coming, and

retard. Clar.
f Str.

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

Hns.
f Brass

and impressive
 they that hear shall live.

Hns.
mf
 Timp.

(under the voice)

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

ppp Str.

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

Clar. Hns. Vl.

17 (♩-116.) *mf* (full voice)

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

Wind Vl.

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*

-cerning them, weep not, sor-row not;.....

w. w. hold hold

Hn. *p* *pp* Vl.

§ 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

The first system of the score features five vocal staves and a piano accompaniment. The vocal parts are: BOYS CHORUS (in 3 equal parts), SOPRANO, CONTRALTO, TENOR, and BASS. The piano part is in the key of D major and 3/4 time. The tempo is marked 'NOT SLOW. (♩=100.)' and the performance instruction is 'in a distant gallery'. The lyrics for the vocal parts are: "I am the Light of the". The piano accompaniment begins with a series of chords and a rhythmic pattern in the bass line.

The second system continues the vocal and piano parts. The lyrics for the vocal parts are: "world, The Light that light-en-eth ev-'ry". The piano part includes a section marked 'Hns.' (Harp) and 'Str. pizz.' (String pizzicato). The tempo remains 'NOT SLOW. (♩=100.)'. The piano accompaniment features a steady rhythmic accompaniment with some harmonic changes.

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 though shall he
 though he were dead yet though shall he
 though he were dead yet though 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.....

CHORUS.

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.....

(♪=♪)

Hns.

PIANO.

pp

Str. pizz.

Timp.

Detailed description: This is a page of a musical score for a Requiem, specifically section § X. The score is written for a mixed choir and piano. At the top, there are two staves for soloists: Contralto and Baritone. Below them are three staves for a Chorus of Boys, each with the instruction 'live!'. The main body of the score consists of four vocal parts: 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 shown in a grand staff (treble and bass clefs) with 'pp' and 'Str. pizz.' (string pizzicato) markings. A timpani part is indicated at the bottom. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. There are some musical notations like '(♪-♪)' and '(♪=♪)' at the beginning and end of the page.

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

f

I am the Light of the

f

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,

(divided) *pp*

Lux ve-ri-ta-tis,

Fl. Clar.
distant Harps

Hns.

Hns.

Clar.

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.

Fl. Hns. *pp*

Christ shall give them Light: Though they were dead yet

p

Christ shall give them Light: Though they were dead yet

p

to you.

to you.

to you.

Grant them rest.

tender

Cl. Fl.

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

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

f
 I will come.....

f
 I will come.....

f
 I will come.....

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

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

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

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

Ob. Fl. Ob. Cl. Hu.
 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
Bssn.
Timp.
Str. pizz.
pp

p
A - men.

p
A - men.

A - men.

A - men.

A - men.

ppp A - men. *ppp* A - men.

ppp -nal, e - ter - - - - - nal. *ppp* A - men.

ppp -nal, e - ter - - - - - nal. *ppp* A - men.

ppp -nal, e - ter - - - - - nal. *ppp* A - men.

ppp Trom. Distant Harps W.W. *ppp* Str. Brass Timp

End of Part 1.

3

Rhythm of three bars.

ff Organ

QUICKER. ($\text{♩} = 184$)

W.W.

ff

Synthetic Melody

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

Full Orch.

fff singing

Organ
Timp.
B. D.

Without Brass

ff

tender

4

Full Orch.

Brass. *fp* *fp* *fff*

Measures 4-5: Full Orchestra section. The score shows a complex rhythmic pattern with many sixteenth notes. Dynamics include *fp* (fortissimo piano) and *fff* (fortississimo). The bass line features a steady eighth-note accompaniment.

dragging

Measures 6-7: Continuation of the Full Orchestra section. The tempo is marked as *dragging*. The musical texture remains dense with sixteenth-note patterns.

5 A LITTLE SLOWER.

fff with utmost power *accelerate*

Measures 8-9: Section marked "5 A LITTLE SLOWER." Dynamics include *fff with utmost power* and *accelerate*. The music features a mix of eighth and sixteenth notes.

(♩ = 132)

6

Str. Trom.

Measures 10-11: Section marked "(♩ = 132)". The score includes parts for Strings (Str.) and Trombones (Trom.). The tempo is 132 beats per minute.

w.w.

Vln.

Measures 12-13: Section marked "w.w. Vln." (with woodwinds, Violins). The score shows a more melodic line for the violins.

Becoming broader.

fff

Measures 14-15: Section marked "*Becoming broader.*" Dynamics include *fff*. The music features wide intervals and a sense of expansion.

FIRST TEMPO.

(♩ = 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

Hns.

loud noise.

Hns.

f

Cello.
B.Cit. *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 - le -

CHORUS. 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-

Harp Vln.

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

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

Trom. *ff* Trp. Cello Bass

SOPRANO SOLO

Praise the Lord with harp and shawm,
 heal - eth the brok - en heart.
 death.

Hns. *fp* Harps. Trom.

CHORUS.

with ta - bret and lute; Sing
 He hath de - liv - ered
 He hath de - liv - ered
 He hath

ff

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

Hns.

Sing
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

Stg.

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

Hns. Harps. Trom. *fp* *ff*

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

Hns.

Sing
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

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

Trom. Drum

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

vd. vd.

Becoming broader as before

Sing a new song be - fore the throne: Shout un - to

Becoming broader as before

f

12 SOPRANO SOLO.

God!

ff

CHORUS

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

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

King of

ff (silence) *ff*

King of

ff (silence) *ff*

King of

ff (silence) *ff*

King of

ff (*p* Brass) (silence) *ff* (*p* Brass)

(silence) *ff* Kings!

(silence) *ff* Kings!

(silence) *ff* Kings!

(silence) *ff* Kings!

(silence) *ff* Kings!

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.)

SO PRANO. - ly.

PIANO. *pppp* VI. II *pppp*

Celeste

Celeste 1 Clar. *ethereal*

Harp

Fl. *increase gradually*

Ob. 2 8 *mf*

8

Cl.

retard - 3 gradually IN TEMPO

ppp Vin.

Fl.

Cl.

4

SOPRANOS (12 only.)
(lips closed) p pp (celestial)

CONTRALTOS (12 only.)
(lips closed) m p pp

Holy Holy Holy Holy Holy Holy Holy E -

Holy Holy Holy Holy Holy Holy Holy Holy

dimin

5

TENOR SOLO. p (very still)

(celestial) There is a land

ly - si - um, E - ly - si - um. 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. 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.

Hr.

fra - - - grant scent is borne,

There.....

Fl.

Ob.

borne..... on the wind.

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

Fl.

mf

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

8

Vln. W.W.

Trp.

retard.

ff

Sistrum

W.W.

Vla.

9

gradually IN TEMPO (tranquil)

p

Sor - - - row is 10

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

F1. *f*

forth in - to rip-ples of joy. A mil -

forth in - to rip-ples of joy. A mil -

f

11

- - lion suns are a - blaze with light,

- - lion suns are a - blaze with light,

11

ff

Trp.

SOPRANO (12).

f
Ho - ly Ho - ly Ho - ly

CONTRALTO (12).

f
Ho - ly Ho - ly Ho - ly

dimin.

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

p *pp*

SOPRANO.

p
The fe - ver of life is stilled,

TENOR.

p
The fe - ver of life is stilled,

SOPRANO (12).

pp (calm, very equal)

pp
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

Clt.

Cello

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 Holy Holy

13 *retard.* Holy (♩ = ♩) *pp* W.W. Cl. B. Clt.

14

Empty musical staves for measures 14-15.

pp Cl. Fl. Hn. Bssa.

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

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

15

Cello

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*)

16

Cl.

Fl.

Fl.

VI.

dying away

um. *dying away*

um. *dying away*

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

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

dying away

Hrs. muted *dying away*

Paxton *ppp*

15180

§ XIII In Pace.

NOT SLOW.

17

retard.

TENOR. *p*

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

PIANO. *ppp* 2nd Vla. *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

Cl.

18

pp

3

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

Hn.

ppp Str.

remain *ppp*

Bssn.

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

ff

VI. trem.

ff

f Sistrum

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. *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. Aug. *ppp* Clt. B. Clt.

RATHER QUICKER.
but very tranquil

22

They have washed their robes

Wind

Brass

f *ff* *p* *p*

Clt.

Bass Clt.

Timp.

23

and made them white in the

Fi.

Ob.

Clt.

Clt.

blood of the Lamb, therefore are they before 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

27

ppp

Be not a - fraid. Fear

ppp

Be not a - fraid. Fear

ppp *mf* 27

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

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

ppp *mf*

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

ppp *mf*

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

27

Be not a - fraid. fear

Be not a - fraid, fear

not,..... Fear not,

not,..... Fear not,

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

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

Fear not,..... Be not a - fraid, Je - sus hath

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

pp *pp*

pp *pp*

pp *pp*

p *pp* *p*

p *pp* *p*

pp *mf* *p*

pp *p*

pp *pp*

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

rest. A - u - m

rest. A - u - m

rest. A - u - m

rest. A - u - m

A - men.

rest. A - men.

rest. A - men. *pppp very calm* And bath trans-

rest. A - men. *pppp very calm*

p

pppp

29

A - - u - -

A - - u - -

A - - u - -

A - - u - -

29

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

29

pp

2

The musical score consists of ten staves. The first seven staves are vocal parts with lyrics. The eighth and ninth staves are bass parts. The tenth staff is a piano accompaniment. Dynamics include *mf*, *p*, and *ppp*. 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".

30

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

Detailed description: This system contains four staves of music. Each staff begins with a dynamic marking of *pppp*. The first three staves are treble clefs, and the fourth is a bass clef. All staves are in 6/8 time and have a key signature of one sharp (F#). The notation consists of eighth-note patterns with slurs, and each measure is followed by a dotted line and the word "rest,".

30

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

pppp

rest, rest, rest, rest,

Detailed description: This system contains four staves of music. The first three staves are treble clefs and the fourth is a bass clef. All staves are in 6/8 time and have a key signature of one sharp (F#). The first three staves contain whole rests, while the fourth staff contains eighth-note patterns with slurs. Each measure is followed by a dotted line and the word "rest,".

30

pppp

Detailed description: This system contains two staves of music. Both staves are in 6/8 time and have a key signature of one sharp (F#). The upper staff is a treble clef and the lower staff is a bass clef. Both staves contain eighth-note patterns with slurs. The upper staff has a dynamic marking of *pppp* and includes a *ff* (fortissimo) marking in the first measure of each of the four measures. Each measure is followed by a dotted line and the word "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 - men,.....

31

SOPRANO.

divided. (lips closed)

CONTRALTO.

divided. (lips closed)

u - - m And underneath are the ev - er - last-ing arms.

u - - m And underneath are the ev - er - last-ing arms.

u - - m And underneath are the ev - er - last-ing arms.

A - u - m And underneath are the ev - er - last-ing arms.

31

A - men, Yea, the ev - er - last-ing arms.

A - men, Yea, the ev - er - last-ing arms.

A - men, Yea, the ev - er - last-ing arms.

A - men, Yea, the ev - er - last-ing arms.

31

§ XIV Angeli.

NOT SLOW.

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

SOPRANO. *

CONTRALTO. (lips closed) *

TENOR. (lips closed) divide m

BASS. (lips closed) m

PIANO. 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

ah oo

ah oo

ah oo oo

ah oo

(♩ = 72.)

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

This system contains the vocal line and piano accompaniment for the first system. The vocal line starts with the lyrics "times ten thousand, and thou - - sands of". The piano accompaniment features a complex texture with multiple voices and dynamic markings such as *f*.

thou - sands.

ah

ah

ah

ah

This system continues the vocal line with the lyrics "thou - sands." and includes vocalizations "ah". The piano accompaniment continues with dynamic markings like *f* and includes some rests in the upper staves.

Strs. 6

Trp. *ff*

Trom.

SAME TEMPO.

w.w.

This system introduces orchestral parts: "Strs. 6" (strings), "Trp. *ff*" (trumpets), and "Trom." (trombones). It includes the instruction "SAME TEMPO." and "w.w." (with woodwinds). The piano accompaniment continues with dynamic markings like *f*.

dim.

p

dim.

This system shows the piano accompaniment for the final system, featuring dynamic markings such as *dim.* and *p*.

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

Clt. *pp*

more and

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

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.

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**

§ 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

- (♩ = 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* *ss*

mf *fff* *dim.*

43

SOPRANO SOLO.

mf *p* *dim.*

This is the ap - pear-ance of the likeness of the

p mysterious

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

fff

Trp. S.D. *ppp*

Clt.

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.

B.D. *ppp*

ppp

CHORUS.

*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

CHORUS.

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.

fff *p*

§ 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.

46

p

up - on the Son of Man:

Picc. 8

Fl. Ob. Fl.

ppp Fl.

Hns. & Tron. muted

Trp. muted

Hns.

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-

Vlns.

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

ff

Picc. Fl. Vln.

tr

ff

and the pow'rs of heav'n shall be

Cello Vln. W. W. Vln.

ff

ff p

Bass

48

sha - - - ken.

Vln. Cit.

48

f rough

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*

ff

Then, then shalt thou see, then shalt thou

BASS.
pp — *ff*

ff

Then, then shalt thou see, then shalt thou

Trp.

Trom.

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

Musical score for instruments including Trp., Trom., and Tuba. The score is in 4/4 time with a key signature of two flats. It features a slow march tempo. The Trp. part starts with a *ff* dynamic and includes a melodic line with slurs. The Trom. part provides harmonic support with chords and moving lines. The Tuba part is primarily a bass line with chords. Dynamics range from *ff* to *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.

Str.

Musical score for instruments including Trom. and Str. The score continues the slow march. The Trom. part has a melodic line with slurs and dynamics like *ff*. The Str. part provides a rhythmic accompaniment with chords and moving lines. Dynamics range from *ff* to *fff*.

49^A

heav'n's with pow'r and with great glo - ry,

heav'n's with pow'r... and with great glo - ry,

heav'n's with pow'r..... and with great glo - ry,

with pow'r and with great glo - ry,

Hus. Trom

49

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 prominent Trombone line with sustained notes and some melodic movement. The key signature has two flats, and the time signature is 6/8.

with great glo - ry,

with great glo - ry,

with great glo - ry,

with great glo - ry,

with great glo - ry,

Str.

Vln. W.W. Vln. W.W.

Trp. A Hus. *fff*

This system continues the vocal parts and piano accompaniment. The vocal staves show the continuation of the phrase 'with great glo - ry'. The piano accompaniment includes parts for Violins (Vln.), Woodwinds (W.W.), Trumpet A (Trp. A), and Horns (Hus.). The Horns part is marked with a forte dynamic (*fff*). The piano part also features sustained notes and some melodic movement.

MARCH TEMPO AGAIN.

ff *retard*

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

and the Ho-ly Au - gels with Him,

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

and the Ho-ly Au - gels with Him,

Str. *bb*

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 -

p

Yea!

Hus.

mf *p*

CONTRALTO SOLO 50

Ev - ry eye shall see Him, -

retard - *slightly slower*

TENORS.
- mand - ments.

BASSES.

yea!

retard - 50 *slightly slower*

pp

Hr.
Clr.

retard *short*

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

Clr. Str.
muted
ppp

gradually return to - -

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

Hrs. Clr.

MARCH TEMPO.
CONTRALTO SOLO.

Lord draw - eth nigh.

SOPRANO. *p* Ev - 'ry eye shall... see the King in His beau - ty. *pp*

CONTRALTO. *p* Yea, see the King in His beau - ty. *pp*

TENOR. *p* Ev - 'ry eye shall... see the King in His beau - ty. *pp*

BASS. *p* Ev - 'ry eye shall... see the King in His beau - ty. *pp*

Yea! yea! yea!

MARCH TEMPO.

pp trem. *pp* Trp.

pp Ho - - ly! Ho - - ly! Ho - - ly! *dying away*

ppp Ho - - ly! Ho - - ly! Ho - - ly! *dying away*

ppp Ho - - ly! Ho - - ly! *dying away*

ppp Ho - - ly One! Ho - - ly! *dying away*

ppp Ho - - ly! Ho - - ly! *dying away*

Hus. Fl. *pp* B C.t. Cr. *ppp* Cello

ppp Trp.

proceed without break

§ XVII Vigilate.

(rather free)

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

PIANO. Hn. Timp. *pp*

mf

Watch! For the Son of Man cometh at an hour when yethink 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. Cl. Fl. *hold*

B. Clt. *hold*

very tranquil

watch - ing; Yea, bless - ed are they.

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

Bssn.

Proceed without break

f

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

Trom. Str. *ppp*

§ XVIII Promissio et Invocatio.

p (♩ = 138)

TENOR. "Sure - ly, I come quick - ly, And thou shalt know that I the

FL. Trp. Clt.

PIANO.

Lord am thy Sa - 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.

enlarge

51

IN TEMPO.

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

Trp. *p* *f* *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. *ff* *long (echo) ppp* *ppp* *long ppp*

52

SOPRANO SOLO

retard.

SLOWER.

Our Sa - viour Christ will re - ceive us.

pp

CONTRALTO SOLO

Our Sa - viour Christ will re - ceive us.

pp

TENOR SOLO

you!

Aud

BARITONE SOLO

Our Sa - viour Christ will re - ceive us.

pp

52

Fl. Clt.

retard.

SLOWER.

pp

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

With great conviction

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

Wind

accel.

accel.

I will ran - som them, I

in tempo

in tempo

f

f

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

remain ff

53

enlarge

enlarge

remain ff

f

SOPRANO SOLO *accel.* *enlarge*

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

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

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

accel. *enlarge*

f

Yea,

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.

ff

Lord! He is the way,
 Praise His Ho - ly Name! He is the
 life, for I have ov - er - come the
 Praise His Ho - ly Name! He is the

mp *f* *ff*

STILL BROADER (♩ = 54)

He is the life! Praise Him! Praise His Ho - ly
 Truth, He hath ov - er - come the world, Praise His Ho - ly
 world, I have ov - er - come the world, I have a - bolished
 Truth, Praise Him! Praise His Ho - ly

STILL BROADER. (♩ = 54)

8 *Trp.*

55

Name! He is the Light of the world!
 Name! He is the Light of the world!
 death. I am the Light of the world!"

Name! He is the Light of the world! A
 Wind Fl

8 *f* *55* *Celeste*

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 *f* *mf* *56 enlarge - - accel. - -*

p IN TEMPO. (♩ = 54) *pp*
 cha - lice of His heart wells forth Love di - vine.
pp
 cha - lice of His heart wells forth Love di - vine.
pp
 cha - lice of His heart wells forth Love di - vine.
pp
 cha - lice of His heart wells forth Love di - vine.

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* *accel. - - retard.* *f*
 D. Bssn.

SLOW. (♩ = 40)

p *impressive*

For

p *impressive*

For

p *impressive*

For

tempo *retard.* SLOW. (♩ = 40) *Hes.*

Str. *ppp*

Timp *ppp*

this is the promise He hath promised us.

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

this is the promise He hath promised us from the foun-dation 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) *Vln.*

Large Bell *ppp*

Vla. *ppp*

Cello

58 SLOW VERY IMPRESSIVE.

Fl. Clt. 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. Clt.

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 - - -

Fl. Clt. Fl. *mf*

Bell B. Clt. Bell

f 60

- men. A - - - men.

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

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

- men. A - - - men.

60 SLIGHTLY ACCELERATE.

f Fl. Picc. Ob.

Hrs Brass

Bell. Bell.

(♩ = 72)

(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!

CHORUS.

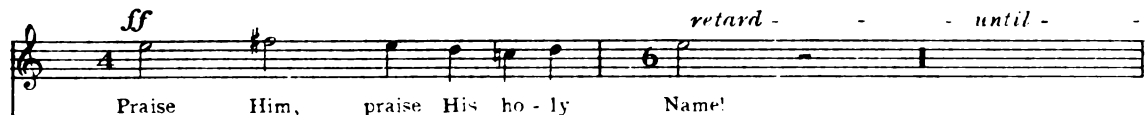
f
Bless - - ed be the

f
Bless - - ed be the

f
Bless - - ed be the

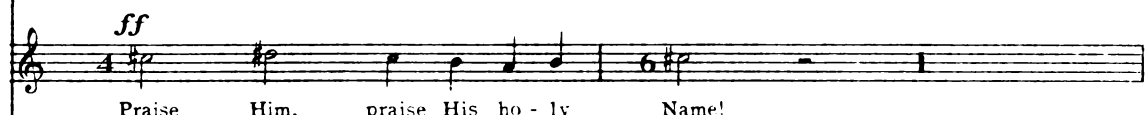
mf *ff*

ff *retard - - - until - -*



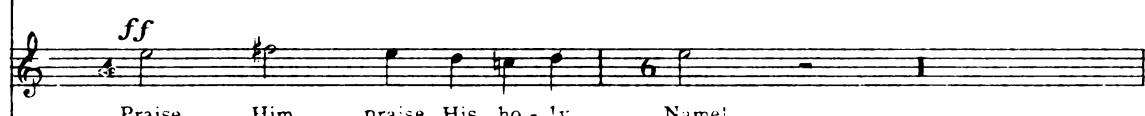
Praise Him, praise His ho - ly Name!

ff



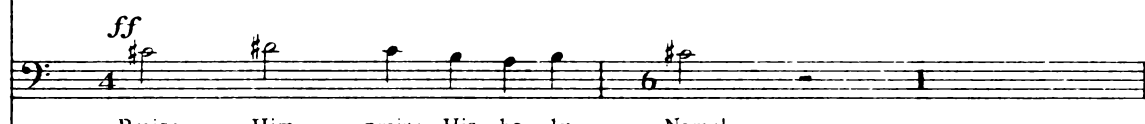
Praise Him, praise His ho - ly Name!

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 His Name

f *ff*



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

ff *retard - - - until - -*



ff *retard - - - until - -*

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.

ff *Becoming broader*
 Cym.
 Org. Ped.
 Timp. Timp.

(as from a distance)
TENOR SOLO

pp ||
 "Yea, surely I will come to you"

BASS SOLO

pp ||
 A-men! ev-en so come Lord Christ.

proceed without break

ff *ppp possible*

§ XIX Benedictio.

(♩ = 54) TEMPO ABSOLUTELY UNDEVIATING UNTIL THE END (Harp harmonics)

SAME TEMPO. (♩ = 54)

PIANO.

Bass *ppp*

ppp mtded Vln.

ppp Vln. Vln. Bell Sist Trp.

Harp harmonics

Harp (Harp harmonics)

pppp Vln. (Celeste)

Harp I

Harp II

Fl. Cit. W.W. legato

Celeste stage

Bell Trp.

Harp

Harp

Vln. I Vln. II Vln. I

Celeste stage

Bell

62

Fl. Bassoon

Vln. II Vln. I

Harp

Trp.

Bell Bass pizz.

Harps. Hns. Vln. *ppp* (simile) Bell Bassn. Bass.

Harp I. Harp II. I. II. Fl. Hns. Trom. Tuba increase

Picc. Ob. Bells. *mf* increase

Vln. II. Celeste *pp*

§ XX Consummatus.

63

BOYS & YOUTHS.

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

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

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

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

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

63

PIANO.

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

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. Hns. *pp*

SOPRANO SOLO.

CONTRALTO SOLO.

TENOR SOLO.

pp

pp

pp

pp

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

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

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

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

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

2 Vln. 1 Vln

Clar.

pp Flutes

Bass

mf

He hath

mf

He hath

mf

He hath

ppp

He hath poured out His

ppp

He hath poured out

ppp

He hath poured out His

ppp

He hath poured out

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

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

Fl.
 B. Cl.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features four vocal staves and a piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass. The lyrics are: "A - - - - men. - - - - lu - - - - ia! He..... He..... He..... He.....". The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo). The piano part features complex chordal textures and arpeggiated figures. The vocal lines are mostly sustained notes with some melodic movement. The lyrics are placed below the corresponding vocal staves.

66

men.

A - - - - men.

men.

A - - - - men.

Al - le - lu -

66

hath Blessed us.

hath Blessed us.

hath Blessed us.

hath Blessed us.

66

pp Glock

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!
 f
 f
 f

The musical score is arranged in a system of ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "ia! 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 bass line.

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