

RICHARD TOENSING

The Chants of Vespers

for

Double Choir (SATB-SATB)

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Preface

The Chants of Vespers set those texts which are commonly sung at Great Vespers in the Orthodox Church. The settings are indebted to the various musical idioms of Orthodoxy: Movement I, **O Come, Let Us Worship**, is based on a Greater Znammeny chant fragment, and leads directly into Movement II, **Bless the Lord, O My Soul**, which uses musical material derived from Greco-Byzantine Tone 6. Movements III and IV, **Blessed is the Man** and **O Gladsome Light**, are based on melodies found in the Russian and Greek traditions respectively; Movement V, **The Song of St. Simeon**, is based on musical material derived from Greco-Byzantine Tone 5, and the final movement, **Preserve, O God**, sets the familiar melody of Russian Tone 1.

While the texts and some of the music are indeed those sung at Great Vespers, these settings are intended strictly as concert music - they are, almost without exception, too long and too musically involved to be appropriate for liturgical use.

Performing forces

While **The Chants of Vespers** will work well with reasonably large choral forces, they are also possible for smaller choirs, even (in most cases) an octet. The principal consideration is that each choir should have the same number of singers. Choir I should stand on the conductor's left, Choir II, on his right. The amount of separation between the two choirs is left to the conductor's discretion, though the groups should not be so far apart that rhythmic ensemble becomes difficult

Soloists: Various movements call for soloists, the most extensive of which is Movement II. In all cases the soloists should have clear voices with a minimum of vibrato; "operatic" singing, with its attendant "dramatic" production and large vibrato, is completely inappropriate. The soloists should stand in the midst of the choruses.

Mode of performance

The optimum performance is, of course, a performance of all six movements; but individual movements may be extracted and performed alone. The sole exception to this is Movement I, which must be performed with Movement II. (Movement II may be performed alone, however.)

I. O Come, Let Us Worship

(Based on a Greater Znammeny Chant fragment)

Richard Toensing

The musical score consists of eight staves, each representing a different vocal part or instrument. The parts are: Soprano, Alto, Choir I, Tenor, Baritone, Soprano, Alto, Choir II, Tenor, Bass, and Piano (rehearsal only). The score is set in common time, with a key signature of one flat. The tempo is indicated as $d = 48$ for most of the piece, with a change to $d = 60$ at the end. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). Rehearsal marks are present, particularly the number '2' enclosed in a box. The vocal parts sing a chant fragment based on a Greater Znammeny Chant, with lyrics including 'A_____, O_____, come, let us_____, men._____, O_____, come_____, men._____, O_____, men._____, O_____, come_____, men._____, O_____, come'. The piano part provides harmonic support, with chords and sustained notes.

I. O Come, Let Us Worship

Soprano (S) part:

wor - ship and bow down _____ be - fore ___ God our

3

2

Accented notes: 4 (down), 6 (before)

Chorus I (Ch. I) part:

wor - ship and bow down be - fore God our

3

2

Accented notes: 8 (worship), 3 (down), 2 (before), 6 (God)

Bassoon (Bar.) part:

bow down _____ be - fore ___ God our

3

2

Accented notes: 4 (bow), 6 (before), 4 (mf), 6 (ah)

Soprano (S) part (continued):

wor - ship and bow down _____ be - fore ___ God ah _____

3

2

Accented notes: 4 (mf), 6 (ah)

Alto (A) part:

wor - ship and bow down be - fore God ah _____

3

2

Accented notes: 4 (mf), 6 (ah)

Chorus II (Ch. II) part:

wor - ship and bow down be - fore God ah _____

3

2

Accented notes: 4 (mf), 6 (ah)

Bassoon (B) part:

mm. be - fore ___ God our

3

2

Accented notes: 4 (mm), 6 (before)

Piano (Pno.) part:

Accented notes: 4 (mm), 6 (before)

I. O Come, Let Us Worship

3

2
2

Soprano (S): King _____ O _____ come, let us

Alto (A): King. _____ O _____ come, let us

Chorus I (Ch. I): King. _____ O _____ come, let us

Tenor (T): King. _____ O _____ come, let us

Bass (Bar): King. _____ O _____ come —

Soprano (S): King. _____ O _____ come

Alto (A): >*p* King. _____ O _____ come

Chorus II (Ch. II): — King. _____ O _____ come —

Tenor (T): King. _____ O _____ come

Bass (B): King. _____ O _____ come

Piano (Pno.): Harmonic support with chords.

Measure 8: *mp* (measures 8-9)

Measure 10: *mf* (measures 9-10)

Measure 10: *p* (measures 10-11)

Measure 10: *mf* (measures 11-12)

Measure 8: *p* (measures 12-13)

Measure 10: *mf* (measures 13-14)

Measure 10: *p* (measures 14-15)

Measure 10: *mf* (measures 15-16)

Measure 8: *p* (measures 16-17)

Measure 10: *mf* (measures 17-18)

Measure 10: *p* (measures 18-19)

Measure 10: *mf* (measures 19-20)

Measure 8: *p* (measures 20-21)

Measure 10: *mf* (measures 21-22)

Measure 10: *p* (measures 22-23)

Measure 10: *mf* (measures 23-24)

Measure 8: *p* (measures 24-25)

Measure 10: *mf* (measures 25-26)

Measure 10: *p* (measures 26-27)

Measure 10: *mf* (measures 27-28)

Measure 8: *p* (measures 28-29)

Measure 10: *mf* (measures 29-30)

Measure 10: *p* (measures 30-31)

Measure 10: *mf* (measures 31-32)

Measure 8: *p* (measures 32-33)

Measure 10: *mf* (measures 33-34)

Measure 10: *p* (measures 34-35)

Measure 10: *mf* (measures 35-36)

Measure 8: *p* (measures 36-37)

Measure 10: *mf* (measures 37-38)

Measure 10: *p* (measures 38-39)

Measure 10: *mf* (measures 39-40)

Measure 8: *p* (measures 40-41)

Measure 10: *mf* (measures 41-42)

Measure 10: *p* (measures 42-43)

Measure 10: *mf* (measures 43-44)

Measure 8: *p* (measures 44-45)

Measure 10: *mf* (measures 45-46)

Measure 10: *p* (measures 46-47)

Measure 10: *mf* (measures 47-48)

Measure 8: *p* (measures 48-49)

Measure 10: *mf* (measures 49-50)

Measure 10: *p* (measures 50-51)

Measure 10: *mf* (measures 51-52)

Measure 8: *p* (measures 52-53)

Measure 10: *mf* (measures 53-54)

Measure 10: *p* (measures 54-55)

Measure 10: *mf* (measures 55-56)

Measure 8: *p* (measures 56-57)

Measure 10: *mf* (measures 57-58)

Measure 10: *p* (measures 58-59)

Measure 10: *mf* (measures 59-60)

Measure 8: *p* (measures 60-61)

Measure 10: *mf* (measures 61-62)

Measure 10: *p* (measures 62-63)

Measure 10: *mf* (measures 63-64)

Measure 8: *p* (measures 64-65)

Measure 10: *mf* (measures 65-66)

Measure 10: *p* (measures 66-67)

Measure 10: *mf* (measures 67-68)

Measure 8: *p* (measures 68-69)

Measure 10: *mf* (measures 69-70)

Measure 10: *p* (measures 70-71)

Measure 10: *mf* (measures 71-72)

Measure 8: *p* (measures 72-73)

Measure 10: *mf* (measures 73-74)

Measure 10: *p* (measures 74-75)

Measure 10: *mf* (measures 75-76)

Measure 8: *p* (measures 76-77)

Measure 10: *mf* (measures 77-78)

Measure 10: *p* (measures 78-79)

Measure 10: *mf* (measures 79-80)

Measure 8: *p* (measures 80-81)

Measure 10: *mf* (measures 81-82)

Measure 10: *p* (measures 82-83)

Measure 10: *mf* (measures 83-84)

Measure 8: *p* (measures 84-85)

Measure 10: *mf* (measures 85-86)

Measure 10: *p* (measures 86-87)

Measure 10: *mf* (measures 87-88)

Measure 8: *p* (measures 88-89)

Measure 10: *mf* (measures 89-90)

Measure 10: *p* (measures 90-91)

Measure 10: *mf* (measures 91-92)

Measure 8: *p* (measures 92-93)

Measure 10: *mf* (measures 93-94)

Measure 10: *p* (measures 94-95)

Measure 10: *mf* (measures 95-96)

Measure 8: *p* (measures 96-97)

Measure 10: *mf* (measures 97-98)

Measure 10: *p* (measures 98-99)

Measure 10: *mf* (measures 99-100)

I. O Come, Let Us Worship

Soprano (S) part:

12 | wor-ship and bow down _____ be - fore _ 3 Christ, our 2
 14 | f =

Alto (A) part:

wor-ship and bow down _____ be - fore Christ, our 2
 2

Choir I (Ch. I) part:

wor-ship and bow down _____ be - fore Christ, our 2
 2

Tenor (T) part:

wor-ship and bow down _____ be - fore 3 Christ, our 2
 2

Bass (Bar) part:

wor-ship and bow down _____ be - fore Christ, our 2
 2

Soprano (S) part (continued):

12 | mm _____ ah _____ be - fore _ 3 Christ, our 2
 14 | p mf f =

Alto (A) part:

p mm _____ ah _____ be - fore Christ, our 2
 2

Choir II (Ch. II) part:

mm _____ ah _____ be - fore Christ, our 2
 2

Tenor (T) part:

p mm _____ ah _____ be - fore 3 Christ, our 2
 2

Bass (B) part:

mm _____ ah _____ be - fore Christ, our 2
 2

Piano (Pno.) part:

12 | f =
 14 | f =

I. O Come, Let Us Worship

5

Soprano (S) vocal line:

- Measures 16-18: Dynamics **p**. Text: "King and our God." (repeated).
- Measure 18: Dynamics **p**.
- Measures 19-20: Dynamics **mf**, **p**, **mf**. Text: "O" (repeated).

Alto (A) vocal line:

- Measures 16-18: Dynamics **p**.
- Measure 18: Dynamics **p**.
- Measures 19-20: Dynamics **mf**, **p**, **mf**.

Chorus I (Ch. I) vocal line:

- Measures 16-18: Dynamics **p**.
- Measure 18: Dynamics **p**.
- Measures 19-20: Dynamics **mf**, **p**, **mf**.

Tenor (T) vocal line:

- Measures 16-18: Dynamics **p**.
- Measure 18: Dynamics **p**.
- Measures 19-20: Dynamics **mf**.

Bass (Bar) vocal line:

- Measures 16-18: Dynamics **p**.
- Measure 18: Dynamics **p**.
- Measures 19-20: Dynamics **mf**.

Soprano (S) vocal line (continued):

- Measures 16-18: Dynamics **mf**.
- Measure 18: Dynamics **mf**.
- Measures 19-20: Dynamics **mf**.

Alto (A) vocal line (continued):

- Measures 16-18: Dynamics **p**.
- Measure 18: Dynamics **p**.
- Measures 19-20: Dynamics **mf**.

Chorus II (Ch. II) vocal line:

- Measures 16-18: Dynamics **p**.
- Measure 18: Dynamics **p**.
- Measures 19-20: Dynamics **mf**.

Tenor (T) vocal line (continued):

- Measures 16-18: Dynamics **mf**.
- Measure 18: Dynamics **mf**.
- Measures 19-20: Dynamics **mf**.

Bass (B) vocal line (continued):

- Measures 16-18: Dynamics **p**.
- Measure 18: Dynamics **p**.
- Measures 19-20: Dynamics **mf**.

Piano (Pno.) piano line:

- Measures 16-18: Dynamics **mf**.
- Measure 18: Dynamics **mf**.
- Measures 19-20: Dynamics **mf**.

I. O Come, Let Us Worship

Soprano (S) vocal line:

- Measures 22-23: Dynamics > p, mf. Text: come, 3 let us worship and bow 2 down 3.
- Measure 24: Dynamics mf. Text: 2 down.

Alto (A) vocal line:

- Measures 22-23: Dynamics > p, mf. Text: come, 2 mf.
- Measure 24: Dynamics mf. Text: let us worship and bow 2 down 2.

Chorus I (Ch. I) vocal line:

- Measures 22-23: Dynamics —, mf. Text: come, let us worship and bow down.

Tenor (T) vocal line:

- Measures 22-23: Dynamics —, mf. Text: come, 3 let us worship and bow 2 down 3.
- Measure 24: Dynamics mf. Text: 2 down.

Bass (Bar) vocal line:

- Measures 22-23: Dynamics p, mf. Text: come, let us worship and bow down.
- Measure 24: Dynamics mf. Text: 2.

Soprano (S) vocal line (continued):

- Measures 22-23: Dynamics p, mf. Text: — O come, 3 worship and bow 2 down 3.
- Measure 24: Dynamics mf. Text: 2 down.

Alto (A) vocal line (continued):

- Measures 22-23: Dynamics p, mf. Text: — O — worship and bow down.
- Measure 24: Dynamics mf. Text: 2 down.

Chorus II (Ch. II) vocal line:

- Measures 22-23: Dynamics —, mf. Text: — O — worship and bow down.
- Measure 24: Dynamics mf. Text: 2 down.

Tenor (T) vocal line (continued):

- Measures 22-23: Dynamics p, mf. Text: — O — worship and bow 2 down 3.
- Measure 24: Dynamics mf. Text: 2 down.

Bass (B) vocal line (continued):

- Measures 22-23: Dynamics mf. Text: O come, worship and bow down.
- Measure 24: Dynamics mf. Text: 2 down.

Piano (Pno.) accompaniment:

- Measures 22-23: Dynamics > p. Chords: G major, C major.
- Measure 24: Dynamics mf. Chords: D major, A major.

I. O Come, Let Us Worship

7

26

28

Soprano (S) Alto (A) Chorus I (Ch. I) Tenor (T) Bass (Bar) Chorus II (Ch. II) Bassoon (B) Piano (Pno.)

3 2 be - fore Christ him - self,
3 2 be - fore Christ him - self,
— be - fore Christ him - self,
3 2 be - fore Christ him - self,
— be - fore Christ him - self,
3 2 be - fore Christ him - self,
— be - fore Christ him - self,
3 2 be - fore Christ him - self,
— be - fore Christ him - self,
3 2 be - fore Christ him - self,
3 2 be - fore Christ him - self,

I. O Come, Let Us Worship

rit.

32 attacca Mvt. II
pp

Soprano (S) vocal line:

— our King **3** and our God. **2** *pp*

Alto (A) vocal line:

— our King **2** and our God. **2** *pp*

Choir I (Ch. I) vocal line:

— our King and our God. **2** *pp*

Tenor (T) vocal line:

— our King **3** and our God. **2** *pp*

Bass (Bar) vocal line:

— our King and our God. **2** *pp*

Soprano (S) vocal line:

— our King **3** and our God. **2** *pp*

Alto (A) vocal line:

— our King **2** and our God. **2** *pp*

Choir II (Ch. II) vocal line:

— our King and our God. **2** *pp*

Tenor (T) vocal line:

— our King **3** and our God. **2** *pp*

Bass (B) vocal line:

— our King and our God. **2** *pp*

Piano (Pno.) accompaniment:

30 rit. 32 attacca Mvt. II
pp

Bless the Lord, O My Soul

(Loosely based on Byzantine Tone 6)

Richard Toensing

 $\text{♩} = 48$; Serene and spacious*mf*

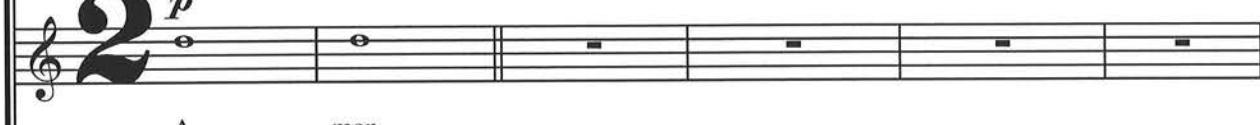
2

4

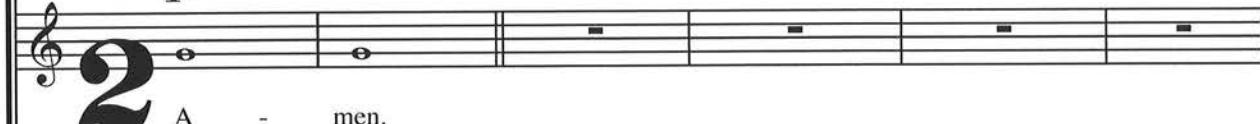
Soprano solo



Soprano



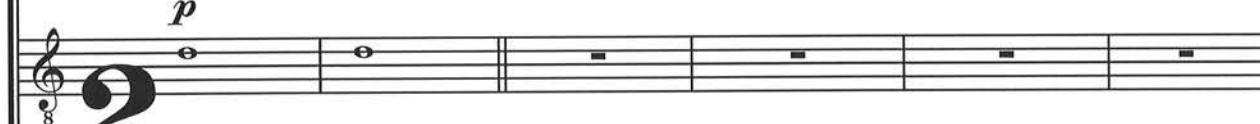
Alto



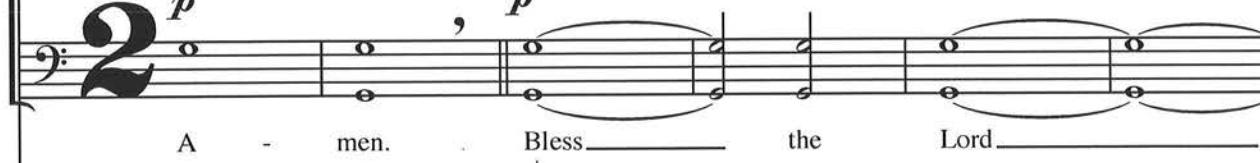
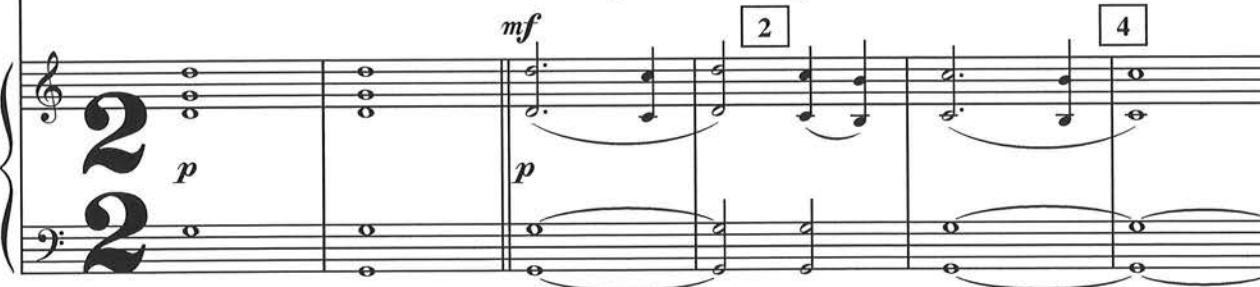
Tenor solo



Tenor



Bass

Piano
(rehearsal only)

Bless the Lord, O My Soul

S. solo

6 8 10 12

S.

A. *div. **p***

T. solo

B.

Pno.

O————— my soul!—————
Bles - sed art thou,—————
O————— my soul!—————
Bles - sed art thou,—————
O————— my soul!—————
6 8 10 12

Bless the Lord, O My Soul

11

S. solo

14 **16** **18** *mf* **20**

S

A

T. solo

T

B

Pno.

O ____ Lord my ____

O ____ Lord my ____

O ____ Lord! *mf*

O ____ Lord ____

14 **16** **18** **20**

bles - - - sed art thou, O Lord!

bles - - - sed art thou, O Lord!

O Lord ____

O Lord ____

O Lord! *mf*

O Lord ____

Bless the Lord, O My Soul

12

Musical score for "Bless the Lord, O My Soul" featuring five voices (Soprano solo, Alto, Tenor solo, Bass, and Piano) and lyrics.

S. solo: Starts at measure 22, singing "God, thou art very great!" The piano accompaniment begins at measure 24. Dynamics: **p** (measures 28-30).

A: Sings "Bles - sed art" at the end of the vocal line.

T. solo: Starts at measure 22, singing "God, thou art very great!" The piano accompaniment begins at measure 24. Dynamics: **p** (measures 28-30).

T. (Bass): Sings "Bles - sed art" at the end of the vocal line.

Pno. (Piano): Provides harmonic support throughout the piece. Measures 22-28 show a melodic line in the treble clef, while measures 29-30 show chords in the bass clef. Dynamics: **p** (measures 29-30).

Measure Numbers: 22, 24, 26, 28.

Lyrics:

- Measures 22-28: God, thou art very - - - ry great!
- Measures 29-30: Bles - sed art

Bless the Lord, O My Soul

13

S. solo **30** **32** **34** **f** **36**

S. Thou art

A. **f**
thou, ————— bles - - - sed art thou, O Lord! Thou art

T. solo **f**
Thou art

T. **f**
thou, ————— bles - - - sed art thou, O Lord! Thou art

B. **f**
thou, ————— bles - - - sed art thou, O Lord! Thou art

Pno. **30** **32** **34** **f** **36**

The musical score consists of six staves. The top three staves are vocal parts: Soprano solo (S.), Alto (A.), and Tenor solo (T.). The bottom three staves are vocal parts: Tenor (T.) and Bass (B.). A piano part (Pno.) is shown at the bottom. Measure numbers 30, 32, and 34 are indicated above the staves. Measure 36 is marked with a dynamic **f**. The lyrics "thou, ————— bles - - - sed art thou, O Lord! Thou art" are written below the vocal parts. The piano part has a dynamic **f** over measures 30, 32, 34, and 36.

Bless the Lord, O My Soul

14

38 40 42 44

S. solo

cloth - ed with hon - or and ma - - - - jes - ty.

S

cloth - ed with hon - or and ma - - - - jes - ty.

A

cloth - ed with hon - or and ma - - - - jes - ty.

T. solo

cloth - ed with hon - or and ma - - - - jes - ty.

T

cloth - ed with hon - or and ma - - - - jes - ty.

B

cloth - ed with hon - or and ma - - - - jes - ty.

Pno.

38 40 42 44

Bless the Lord, O My Soul

15

S. solo

46 48 50 52

S. *p div.*
Bles - sed art thou, _____ bles - - - - sed art thou, O Lord! _____

A. *p*
Bles - sed art thou, _____ bles - - - - sed art thou, O Lord! _____

T. solo
p
Bles - sed art thou, _____ bles - - - - sed art thou, O Lord! _____

B. *p*
Bles - sed art thou, _____ bles - - - - sed art thou, O Lord! _____

Pno.
p

46 48 50 52

Bless the Lord, O My Soul

16

S. solo *mf* 54 56 58

S. *unis. p*

A *p*

T. solo *mf*

T.

B

Pno. *mf*

The musical score consists of six staves. The top four staves represent vocal parts: Soprano solo (S.), Alto (A.), Tenor solo (T.), and Bass (B.). The bottom two staves represent the Piano (Pno.). The vocal parts sing a three-line melody. The piano part provides harmonic support, with chords indicated by vertical stems and bass notes. Measure numbers 54, 56, and 58 are marked above the vocal lines. The vocal parts sing lyrics: "who cov' - rest thy - self _____ with light _____". The piano part also has dynamics and measure markings.

Bless the Lord, O My Soul

17

S. solo S. solo A. T. solo T. B.

Pno.

The musical score consists of six staves. The top four staves represent the vocal parts: Soprano (S. solo), Alto (A.), Tenor (T. solo), and Bass (B.). The bottom two staves represent the piano accompaniment (Pno.). The score is divided into measures by vertical bar lines. Measure 60 starts with a forte dynamic. Measure 62 begins with a piano dynamic and features a melodic line in the alto and tenor parts. Measure 64 continues the melodic line. Measure 66 concludes the section. The lyrics "as with a garment" appear in measures 60-64, and "Blessed art thou," appears in measures 62-66. The piano part provides harmonic support with chords and bass notes.

Bless the Lord, O My Soul

18

S. solo

S

A

T. solo

T

B

Pno.

68 70 72

— bles — — — sed art thou, O Lord! —

— bles — — — sed art thou, O Lord! —

— bles — — — sed art thou, O Lord! —

68 70 72

— bles — — — sed art thou, O Lord! —

— bles — — — sed art thou, O Lord! —

The musical score consists of six staves. The top three staves (Soprano, Alto, Tenor) are vocal parts, and the bottom three (Alto, Bass, Piano) are instrumental parts. The piano staff includes a bass line. Measure numbers 68, 70, and 72 are indicated above the vocal staves. The lyrics "bles — — — sed art thou, O Lord!" are written below the vocal parts. Measure 68 starts with a whole note in common time. Measure 70 begins with a half note. Measure 72 starts with a quarter note. Measure 72 ends with a fermata over the piano's bass line.

$\text{♩} = 60$; With more movement

74

76

S. solo The wa - - - ters stood. 5 a - bove the 2
mf The wa - - - ters stood. 4 a - bove the 2

A *mf* The wa - - - ters stood. 5 a - bove the 2

T. solo The wa - - - ters stood. 4 a - bove the 2
⁸

T ⁸ 5 2
[—]

B [—] 4 2
[—]

Pno. $\text{♩} = 60$; With more movement
 74 76 5 2
mf 4 2

Bless the Lord, O My Soul

20

S. solo

S.

A.

T. solo

T.

B.

Pno.

The musical score consists of six staves. The top five staves represent vocal parts: Soprano solo (S.), Soprano (S.), Alto (A.), Tenor solo (T. solo), and Tenor (T.). The bottom staff represents the Piano (Pno.). The vocal parts sing in unison until measure 82, where they begin to sing in division. The piano part provides harmonic support throughout. Measure numbers 78, 80, 82, and 84 are indicated above the vocal staves. Dynamics such as *mf* (mezzo-forte) are also marked. The lyrics "moun tains" appear in measures 78-82, "How glo ri" appears in measures 82-84, and "unis." and "div." are markings indicating the vocal parts' performance style.

S. solo **86** **88** *mf* **90**

S. solo The wa____ters **3**
mf The wa - ters **2**

A ous are thy works, O Lord! The wa - ters *mf unis.* **3**
mf The wa____ters **2**

T. solo The wa____ters **2**

T ous are thy works, O Lord! **3**
2

B **2**

Pno. **86** **88** *mf* **90**

The musical score consists of six staves. The top four staves represent vocal parts: Soprano solo (S), Alto (A), Tenor solo (T), and Bass (B). The bottom two staves represent the piano (Pno.). Measure numbers 86, 88, and 90 are indicated above the staves. Dynamic markings include *mf* (mezzo-forte) and *mf unis.* (mezzo-forte unison). The vocal parts sing lyrics such as 'The wa____ters', 'The wa - ters', 'The wa - ters', 'The wa____ters', 'The wa - ters', 'The wa - ters', and 'Lord!'. The piano part provides harmonic support with chords and bass lines. Measure 86 shows a piano bass line with eighth-note patterns. Measure 88 shows a piano bass line with eighth-note patterns. Measure 90 shows a piano bass line with eighth-note patterns.

Bless the Lord, O My Soul

92

S. solo

3 flow _____ be **2** tween the hills

94

S

2 flow _____ be - tween the hills hills *div.* How

A

3 flow _____ be **2** tween the hills. How

T. solo

2 flow _____ be - tween the hills hills

T

3 - - - How

B

2 - - - How

92

Pno.

3 **2**

94

2 *mf*

96 98 100 102

S. solo

S glo - - - - - ri - ous are thy works, _____ O Lord! _____

A glo - - - - - ri - ous are thy works, _____ O Lord! _____

T. solo

T glo - - - - - ri - ous are thy works, _____ O Lord! _____

B

Pno.

96 glo - - - - - ri - ous are thy works, _____ O Lord! _____

98 glo - - - - - ri - ous are thy works, _____ O Lord! _____

100 glo - - - - - ri - ous are thy works, _____ O Lord! _____

102 glo - - - - - ri - ous are thy works, _____ O Lord! _____

Bless the Lord, O My Soul

24

S. solo

104 106 108 110

S.

A.

T. solo

T.

B.

Pno.

In wis - - - - dom

In wis - - - -

p unis.

pp

pp

p

pp

pp

104 **106** **108** **110**

pp

Bless the Lord, O My Soul

25

S. solo **112** **114** **116** **p**
 S. dom thou hast made _____ them all! _____ Glo - ry to
 , **p solo**
 A. dom _____ thou hast made _____ them all! _____ Glo - ry to
 , **p solo**
 T. solo **p**
 T. dom thou hast made _____ them all! _____ Glo - ry to
 B. dom thou hast made _____ them all! _____
 Pno. **112** **114** **116** **p**

The musical score consists of six staves. The top three staves represent vocal parts: Soprano solo (S.), Alto (A.), and Tenor solo (T.). The bottom three staves represent the Bass (B.) and Piano (Pno.). The piano part is indicated by a brace and includes dynamic markings **p**, **p solo**, and **p**. Measure numbers 112, 114, and 116 are placed above specific measures. The lyrics "dom thou hast made _____ them all! _____ Glo - ry to" are written below the vocal staves. The piano part features harmonic changes and sustained notes.

Bless the Lord, O My Soul

26

S. solo **118** **120** **122** **124**

thee, O Lord, _____ who hast cre - a - - - ted all! _____

S

thee, O Lord, _____ who hast cre - a - - - ted all! _____

A

thee, O Lord, _____ who hast cre - a - - - ted all! _____

T. solo

⁸ thee, — O Lord, _____ who hast cre - a - - - ted all! _____

T

⁸ — — — — — — — —

B

— — — — — — — —

Pno.

118 **120** **122** **124**

126 128 130 132

S. solo

S *p* *tutti*
 — Glo - ry to thee, O Lord, _____ who hast cre - a - -

A *p* *tutti div.*
 — Glo - ry to thee, O Lord, _____ who hast cre - a - -

T. solo

T *p*
 — Glo - ry to thee, O Lord, _____ who hast cre - a - -

B

Pno.

The musical score consists of five staves. The top three staves represent the vocal parts: Soprano (S), Alto (A), and Tenor (T). The fourth staff represents the Bass (B) part. The bottom staff represents the Piano (Pno.) part. Measure numbers 126, 128, 130, and 132 are indicated above the vocal staves. The piano part includes dynamic markings *p* and 8th note time signatures. The vocal parts sing "Glo - ry to thee, O Lord, _____ who hast cre - a - -". The piano part provides harmonic support with chords and sustained notes.

Bless the Lord, O My Soul

28

S. solo

134

136 *f*

138

140

S.

A.

T. solo

T.

B.

Pno.

The musical score consists of six staves. The top five staves represent vocal parts: Soprano solo (S.), Alto (A.), Tenor solo (T. solo), Tenor (T.), and Bass (B.). The bottom staff represents the Piano (Pno.). The score is divided into measures by vertical bar lines. Measure 134 starts with a rest for all voices. Measures 135-136 begin with dynamic *f*. Measure 137 starts with dynamic *f*. Measures 138-140 end with dynamic *f*. The piano part features a dynamic *f* and a key change from common time to 8/8. The vocal parts sing lyrics such as "Glo - - - ry to the Fa - - ther and to the", "ted all! _____ Glo - - - ry to the Fa - - ther and to the", "ted all! _____ Glo - - - ry to the Fa - - ther and to the", "ted all! _____ Glo - - - ry to the Fa - - ther and to the", "ted all! _____ Glo - - - ry to the Fa - - ther and to the", and "ted all! _____ Glo - - - ry to the Fa - - ther and to the". The piano part includes bass and treble clefs, and various note heads and rests.

Bless the Lord, O My Soul

29

S. solo S. solo A. T. solo T. solo B. Pno.

142 144 146 148

mf

Son _____ and to the Ho - - - ly Spi - - - - rit

Son _____

p (*stagger breathing*)

Son _____ nn _____

mf

Son _____ and to the Ho - - - ly Spi - - - - rit

p (*stagger breathing*)

Son _____ nn _____

p (*stagger breathing*)

Son _____ nn _____

142 144 146 148

Bless the Lord, O My Soul

30

S. solo

150 **152** **154** **156**

S

A

T. solo

T *p* Glo - ry to thee, O Lord, _____ who hast cre - a - - - - ted

B *p* Glo - ry to thee, O Lord, _____ who hast cre - a _____ ted

Pno.

150 **152** **154** **156**

158 160 162 164

S. solo

S

A

T. solo

T

B

Pno.

both now, _____ and e - ver, and un-to a - ges of a - ges. A -

both now, _____ and e - ver, and un-to a - ges of a - ges. A -

all! _____ both now, _____ and e - ver, and un-to a - ges of a - ges. A -

all! _____ both now, _____ and e - ver, and un-to a - ges of a - ges. A -

158 160 162 164

f

Bless the Lord, O My Soul

32

S. solo S. solo S. solo S. solo S. solo

166 *mp* **168** **170**

Glo - ry to thee, O Lord, _____ who

2 **2** **2** **2** **2**

S. solo S. solo S. solo S. solo S. solo

men. _____

A. A. A. A. A.

3 *p* **2** **2** **2**

men. _____

T. solo T. solo T. solo T. solo T. solo

2 *mp* **2** **2** **2**

Glo - ry to thee, O Lord, _____ who

3 *p* **2** **2** **2**

men. _____

T. T. T. T. T.

3 *p* **2** **2** **2**

men. _____

B. B. B. B. B.

2 *p*, **2** **2** **2**

men. _____ nn _____

Pno. Pno. Pno. Pno. Pno.

166 *p* **168** **170**

3 **2** **2** **2**

Bless the Lord, O My Soul

33

Musical score for "Bless the Lord, O My Soul" featuring seven voices and piano. The voices are S. solo, S, A, T. solo, T, B, and Pno. The piano part is indicated by a brace. Measure numbers 172, 174, 176, and 178 are marked above the staves. The vocal parts sing "hast cre - a - - - ted all!" followed by "Al - le - lu -". The piano part consists of bass notes. Dynamics include *ppp*, *ppp div.*, and *, ppp*.

S. solo
Solo Soprano part, Treble clef, G major.

S
Soprano part, Treble clef, G major.

A
Alto part, Treble clef, G major.

T. solo
Tenor part, Bass clef, C major.

T
Bass part, Bass clef, C major.

B
Bass part, Bass clef, C major.

Pno.
Piano part, Bass clef, C major.

Measure 172: S. solo: eighth notes. S: rests. A: rests. T. solo: eighth notes. T: rests. B: eighth notes. Pno.: bass notes.

Measure 174: S. solo: eighth notes. S: rests. A: rests. T. solo: eighth notes. T: rests. B: eighth notes. Pno.: bass notes.

Measure 176: S. solo: eighth notes. S: rests. A: eighth notes. T. solo: eighth notes. T: rests. B: eighth notes. Pno.: bass notes.

Measure 178: S. solo: rests. S: eighth notes. A: eighth notes. T. solo: rests. T: eighth notes. B: eighth notes. Pno.: bass notes.

Bless the Lord, O My Soul

34

S. solo

180 **182** **184** **186** *f*

S ia, Al - le - lu - ia, Glo - ry to thee, O God! Al -
unis. *div.* *f unis.*

A ia, Al - le - lu - ia, Glo - ry to thee, O God! Al -

T solo

8 *f*

T ia, Al - le - lu - ia, Glo - ry to thee, O God! Al -

B ua, Al - le - lu - ia, Glo - ry to thee, O God! Al -

Pno.

180 **182** **184** **186** *f*

Bless the Lord, O My Soul

35

188 190 192 194 196

S. solo

S.

A.

T. solo

T.

B.

Pno.

Bless the Lord, O My Soul

36

S. solo **198** **200** , **202** **204** **p**

Solo vocal line with lyrics "ry to thee, _____ O God! _____". Measure numbers 198, 200, 202, and 204 are indicated above the staff. Dynamics **p** (pianissimo) are marked at the end of measure 204.

S ry to thee, _____ O God! _____ **p**

A ry to thee, _____ O God! _____ **p**

T. solo ry to thee, _____ O God! _____ **p**

T ry to thee, _____ O God! _____ **p**

B ry to thee, _____ O God! _____ **p**

Pno. **198** **200** **202** **204** **p**

Piano accompaniment staff showing harmonic changes and dynamics. Measures 198 through 204 are shown, with a dynamic **p** (pianissimo) marking at the end of measure 204.

III. Blessed is the Man

(Based on a traditional melody)

Richard Toensing

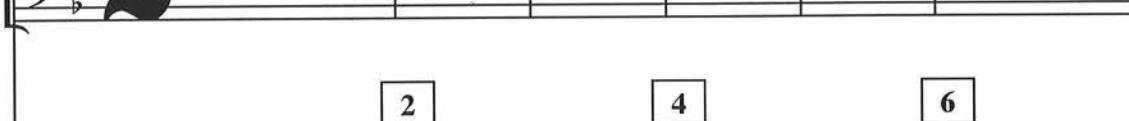
d = 120 ; Chant-like

pp **2** **4** **6**

Soprano 

Alto **2** *mf* 

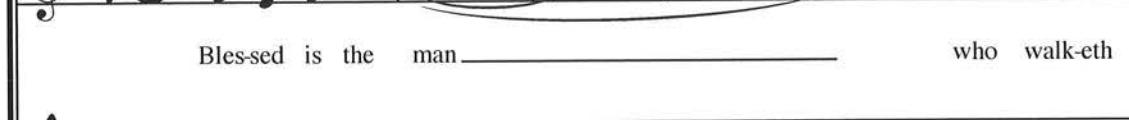
Choir I 

Tenor **2** 

Baritone **2** 

Soprano **2** **4** **6**

Alto **2** *mf* 

Choir II 

Tenor **2** 

Bass **2** 

d = 120 ; Chant-like

2 **4** **6**

Piano (rehearsals only) 

III. Blessed is the Man

38

Soprano (S) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "in the coun-sel of the wick ed:" are written below the staff.

Alto (A) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "in the coun-sel of the wick ed:" are written below the staff.

Choir I (Ch. I) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "in the coun-sel of the wick ed:" are written below the staff.

Tenor (T) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "in the coun-sel of the wick ed:" are written below the staff.

Bass (Bar) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "in the coun-sel of the wick ed:" are written below the staff.

Soprano (S) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "Al - le - lu -" are written below the staff. Dynamics include **p** (piano) at measure 14.

Alto (A) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "Al - le - lu -" are written below the staff. Dynamics include **p** (piano) at measure 14.

Choir II (Ch. II) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "in the coun-sel of the wick ed: Al - le - lu -" are written below the staff. Dynamics include **p** (piano) at measure 14.

Tenor (T) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "Al - le - lu -" are written below the staff. Dynamics include **p** (piano) at measure 14.

Bass (B) vocal line with measure numbers 8, 10, 12, and 14 above the staff. The lyrics "Al - le - lu -" are written below the staff. Dynamics include **p** (piano) at measure 14.

Piano (Pno.) accompaniment with measure numbers 8, 10, 12, and 14 above the staff. The piano part includes eighth-note chords and dynamic markings **p** (piano) and **f** (forte).

III. Blessed is the Man

39

Soprano (S) vocal line, staff 16-20.

Alto (A) vocal line, staff 16-20.

Choir I (Ch. I) vocal line, staff 16-20.

Tenor (T) vocal line, staff 16-20. Includes a tempo marking of $\frac{8}{8}$.

Bass (Bar) vocal line, staff 16-20.

Soprano (S) vocal line, staff 21-25, singing "a, al - le - lu - i - a," with melodic line and lyrics.

Alto (A) vocal line, staff 21-25, singing "a, Al - le - lu - i - a," with melodic line and lyrics.

Choir II (Ch. II) vocal line, staff 21-25, singing "a, Al - le - lu - i - a," with lyrics.

Tenor (T) vocal line, staff 21-25, singing "a, al - le - lu - i - a," with melodic line and lyrics. Includes a tempo marking of $\frac{8}{8}$.

Bass (B) vocal line, staff 21-25, silent.

Piano (Pno.) accompaniment, staff 21-25, featuring eighth-note chords and melodic patterns.

Measure numbers 16, 18, and 20 are indicated above the staves at the beginning of each section.

III. Blessed is the Man

40

Soprano (S) vocal line, Treble clef, B-flat key signature.

Alto (A) vocal line, Treble clef, B-flat key signature.

Choir I (Ch. I) vocal line, Treble clef, B-flat key signature.

Tenor (T) vocal line, Treble clef, B-flat key signature.

Bass (Bar) vocal line, Bass clef, B-flat key signature.

Soprano (S) vocal line, Treble clef, B-flat key signature, singing "al - - le - lu - - i - a." with grace notes and slurs.

Alto (A) vocal line, Treble clef, B-flat key signature, singing "Al - le - lu - - i - a." with grace notes and slurs.

Choir II (Ch. II) vocal line, Treble clef, B-flat key signature, singing "Al - - - - le lu - - - - i - a, al - le - lu - - i - a." with grace notes and slurs.

Tenor (T) vocal line, Treble clef, B-flat key signature, singing "al - - - - le lu - - - - i - a, al - le - lu - - i - a." with grace notes and slurs.

Bass (B) vocal line, Bass clef, B-flat key signature.

Piano (Pno.) accompaniment, showing bass and treble staves with various chords and rests.

Measure numbers 22, 24, and 26 are indicated above the vocal staves.

III. Blessed is the Man

41

Soprano (S) vocal line, measures 28-32.

Alto (A) vocal line, measures 28-32.

Choir I (Ch. I) vocal line, measures 28-32. Dynamics: *mf*. Text: For the Lord knows the way of the right.

Bassoon (Bar) vocal line, measures 28-32. Dynamics: *mf*. Text: For the Lord knows the way of the right.

Soprano (S) vocal line, measures 28-32.

Alto (A) vocal line, measures 28-32.

Choir II (Ch. II) vocal line, measures 28-32. Dynamics: *mf*. Text: the Lord knows the way of the right.

Bassoon (B) vocal line, measures 28-32. Dynamics: *mf*. Text: For the Lord knows the way of the right.

Piano (Pno.) dynamic: *mf*. Measures 28-32 show a rhythmic pattern of eighth and sixteenth notes.

III. Blessed is the Man

42

Soprano (S) Alto (A) Chorus I (Ch. I)

Tenor (T) Bass (Bar.)

Soprano (S) Alto (A) Chorus II (Ch. II)

Tenor (T) Bass (B)

Piano (Pno.)

Measure 34: Soprano and Alto are silent. Chorus I begins with Tenor and Bass. Measure 36: All voices sing. Measure 38: Soprano and Alto are silent again.

The lyrics are: "eous, _____ but the way of the wick - - - ed will per -". The piano accompaniment consists of eighth-note chords.

III. Blessed is the Man

43

Soprano (S) vocal line with lyrics "Al - le - lu - i -". Measure 40: rest. Measure 42: dynamic *p*, eighth-note pattern. Measure 44: eighth-note pattern.

Alto (A) vocal line with lyrics "Al - le - lu - i -". Measure 42: dynamic *p*. Measure 44: eighth-note pattern.

Chorus I (Ch. I) vocal line with lyrics "ish: Al - le - lu - i -". Measure 42: dynamic *p*. Measure 44: eighth-note pattern.

Bassoon (Bar) vocal line with lyrics "ish: Al - le - lu - i -". Measure 42: dynamic *p*. Measure 44: eighth-note pattern.

Soprano (S) vocal line with lyrics "Al - le - lu - i -". Measure 40: rest. Measure 42: dynamic *p*, eighth-note pattern. Measure 44: eighth-note pattern.

Alto (A) vocal line with lyrics "Al - le - lu - i -". Measure 42: dynamic *p*. Measure 44: eighth-note pattern.

Chorus II (Ch. II) vocal line with lyrics "ish: Al - le - lu - i -". Measure 42: dynamic *p*. Measure 44: eighth-note pattern.

Tenor (T) vocal line with lyrics "ish: Al - le - lu - i -". Measure 42: dynamic *p*. Measure 44: eighth-note pattern.

Bassoon (B) vocal line with lyrics "ish: Al - le - lu - i -". Measure 42: dynamic *p*. Measure 44: eighth-note pattern.

Piano (Pno.) piano line with bass and treble staves. Measure 40: eighth-note pattern. Measure 42: dynamic *p*, eighth-note pattern. Measure 44: eighth-note pattern.

III. Blessed is the Man

44

Soprano (S) vocal line with lyrics: a, _____ al - le - lu - - - - i - a, al - - - -

Alto (A) vocal line with lyrics: a, al - le - lu - - - - i - a, _____

Choir I (Ch. I) vocal line with lyrics: a, al - le - lu - - - - i - a, _____

Tenor (T) vocal line with lyrics: a, al - le - lu - - - - i - a, _____

Bass (Bar) vocal line with lyrics: a, al - le - lu - - - - i - a, _____

Soprano (S) vocal line with lyrics: a, al - le - lu - - - - i - a, al - - - -

Alto (A) vocal line with lyrics: a, al - le - lu - - - - i - a, al - - - -

Choir II (Ch. II) vocal line with lyrics: a, al - le - lu - - - - i - a, al - - - -

Tenor (T) vocal line with lyrics: a, al - le - lu - - - - i - a, _____

Bass (B) vocal line with lyrics: a, al - le - lu - - - - i - a, _____

Piano (Pno.) harmonic and rhythmic support with dynamics: f, f, f, f, f, f, f, f, f

Measure numbers: 46, 48, 50

III. Blessed is the Man

45

Soprano (S) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Alto (A) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Choir I (Ch. I) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Tenor (T) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Bass (Bar) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56. Dynamic: **p**.

Soprano (S) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Alto (A) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Choir II (Ch. II) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Tenor (T) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Bass (B) vocal line with lyrics "al - le - lu - - - i - a." Measures 52, 54, 56.

Piano (Pno.) accompaniment with chords G, C, F, B, E, A, D, G. Measures 52, 54, 56.

III. Blessed is the Man

46

S 58 60 62

A *mf*

Ch. I Serve the Lord with fear, and re - 3 2 2

T *mf*

Bar Serve the Lord with fear, and re - 3 2 2

S 58 60 62

A *mf*

Ch. II Serve the Lord with fear, and re - 3 2 2

T *mf*

B Serve the Lord with fear, and re - 3 2 2

Pno. { 58 60 62

mf

 8 8 8 3 2 2

III. Blessed is the Man

47

Soprano (S) vocal line, Treble clef, key signature of one flat. Measures 64, 66, 68.

Alto (A) vocal line, Treble clef, key signature of one flat. Measures 64, 66, 68. Includes lyrics: "oice in Him with tremb - ling."

Chorus I (Ch. I) vocal line, Treble clef, key signature of one flat. Measures 64, 66, 68. Includes lyrics: "oice in Him with tremb - ling."

Tenor (T) vocal line, Treble clef, key signature of one flat. Measures 64, 66, 68. Includes lyrics: "oice in Him with tremb - ling."

Bass (Bar) vocal line, Bass clef, key signature of one flat. Measures 64, 66, 68.

Soprano (S) vocal line, Treble clef, key signature of one flat. Measures 64, 66, 68.

Alto (A) vocal line, Treble clef, key signature of one flat. Measures 64, 66, 68. Includes lyrics: "oice in Him with tremb - ling."

Chorus II (Ch. II) vocal line, Treble clef, key signature of one flat. Measures 64, 66, 68. Includes lyrics: "oice in Him with tremb - ling."

Tenor (T) vocal line, Treble clef, key signature of one flat. Measures 64, 66, 68. Includes lyrics: "oice in Him with tremb - ling."

Bass (B) vocal line, Bass clef, key signature of one flat. Measures 64, 66, 68.

Piano (Pno.) accompaniment, Treble and Bass staves. Measures 64, 66, 68. Includes piano chords and bass notes.

III. Blessed is the Man

48

Soprano (S) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*, measure numbers 70, 72, 74.

Alto (A) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*.

Choir I (Ch. I) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*.

Tenor (T) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*.

Bass (Bar) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*.

Soprano (S) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*, measure numbers 70, 72, 74.

Alto (A) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*.

Choir II (Ch. II) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*.

Tenor (T) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*.

Bass (B) vocal line with lyrics "Al - le - lu - - - i - a," dynamic *mf*.

Piano (Pno.) dynamic *mf*, measure numbers 70, 72, 74.

III. Blessed is the Man

49

Soprano (S) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Alto (A) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Choir I (Ch. I) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Tenor (T) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Bass (Bar) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Soprano (S) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Alto (A) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Choir II (Ch. II) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Tenor (T) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Bass (B) vocal line with lyrics: - - i - a, al - le - lu - i - a.

Piano (Pno.) accompaniment with dynamics: 76, 8, 78, 80.

III. Blessed is the Man

50

Soprano (S) vocal line with measure numbers 82, 84, and 86. Measure 82 has a fermata over the first note. Measure 84 has a fermata over the first note. Measure 86 has a dynamic *mf*. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Alto (A) vocal line with measure numbers 82, 84, and 86. Measure 82 has a dynamic *mf*. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Chorus I (Ch. I) vocal line with measure numbers 82, 84, and 86. Measure 82 has a dynamic *mf*. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Bass (Bar) vocal line with measure numbers 82, 84, and 86. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Soprano (S) vocal line with measure numbers 82, 84, and 86. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Alto (A) vocal line with measure numbers 82, 84, and 86. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Chorus II (Ch. II) vocal line with measure numbers 82, 84, and 86. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Tenor (T) vocal line with measure numbers 82, 84, and 86. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Bass (B) vocal line with measure numbers 82, 84, and 86. The lyrics "Bles - sed are all" are followed by a long horizontal line, which is continued in the next section. The vocal line ends with "they who take". The section concludes with large numbers 3 and 2 stacked vertically.

Piano (Pno.) accompaniment with measure numbers 82, 84, and 86. The piano part consists of chords in the treble and bass staves. Measure 82 has a dynamic *mf*. Measures 84 and 86 show eighth-note patterns. The section concludes with large numbers 3 and 2 stacked vertically.

Soprano (S) voice part:

Measures 88-92: "re - - - fuge in Him." Measures 90 and 92 have dynamic markings **f**.

Allegro dynamic **f** is indicated at the end of measure 92.

Chorus I (Ch. I) voice part:

Measures 88-92: "re - - - fuge in Him."

Bassoon (Bar) voice part:

Measures 88-92: Rests throughout.

Soprano (S) voice part (continued):

Measures 88-92: Rests throughout.

Allegro dynamic **f** is indicated at the end of measure 92.

Chorus II (Ch. II) voice part:

Measures 88-92: "re - - - fuge in Him." Measures 90 and 92 have dynamic markings **f**.

Tenor (T) voice part:

Measures 88-92: Rests throughout.

Allegro dynamic **f** is indicated at the end of measure 92.

Bassoon (B) voice part:

Measures 88-92: Rests throughout.

Piano (Pno.) accompaniment:

Measures 88-92: Bassoon part shows sustained notes and eighth-note patterns. Measures 90 and 92 have dynamic markings **f**.

III. Blessed is the Man

52

94 96 98

Soprano (S) staff: Treble clef, key signature of one flat. Measures 94-98: Rests.

Alto (A) staff: Treble clef, key signature of one flat. Measures 94-98: Rests.

Chorus I (Ch. I) staff: Treble clef, key signature of one flat. Measures 94-98: Rests.

Tenor (T) staff: Treble clef, key signature of one flat. Measure 94: Rest. Measures 95-98: Rests.

Bass (Bar) staff: Bass clef, key signature of one flat. Measures 94-98: Rests.

Soprano (S) staff: Treble clef, key signature of one flat. Measures 94-98: Notes and rests corresponding to the lyrics 'lu - - - i - a,' 'al - le - lu - - - i -,' and 'lu - - - i - a.' Measure 94 starts with a dotted half note followed by eighth notes. Measure 96 starts with a quarter note followed by eighth notes. Measure 98 starts with a dotted half note followed by eighth notes.

Alto (A) staff: Treble clef, key signature of one flat. Measures 94-98: Notes and rests corresponding to the lyrics 'lu - - - i - a,' 'al - le - lu - - - i -,' and 'lu - - - i - a.'

Chorus II (Ch. II) staff: Treble clef, key signature of one flat. Measures 94-98: Notes and rests corresponding to the lyrics 'lu - - - i - a,' 'al - le - lu - - - i -,' and 'lu - - - i - a.'

Tenor (T) staff: Treble clef, key signature of one flat. Measures 94-98: Notes and rests corresponding to the lyrics 'lu - - - i - a,' 'al - le - lu - - - i -,' and 'lu - - - i - a.'

Bass (B) staff: Bass clef, key signature of one flat. Measures 94-98: Notes and rests corresponding to the lyrics 'lu - - - i - a,' 'al - le - lu - - - i -,' and 'lu - - - i - a.'

Piano (Pno.) staff: Treble and Bass clefs, key signature of one flat. Measures 94-98: Notes and rests corresponding to the lyrics 'lu - - - i - a,' 'al - le - lu - - - i -,' and 'lu - - - i - a.'

III. Blessed is the Man

53

Soprano (S) vocal line, Treble clef, key signature of one flat.

Alto (A) vocal line, Treble clef.

Choir I (Ch. I) vocal line, Treble clef.

Tenor (T) vocal line, Treble clef, with an 8th note indicator below the staff.

Bass (Bar) vocal line, Bass clef.

Soprano (S) vocal line, Treble clef, starting with a dotted half note. The vocal line includes lyrics: "a, al - le - lu - i - a." Measures 100, 102, and 104 are indicated above the staff.

Alto (A) vocal line, Treble clef, starting with a dotted half note. The vocal line includes lyrics: "a, al - le - lu - i - a." Measures 100, 102, and 104 are indicated above the staff.

Choir II (Ch. II) vocal line, Treble clef, starting with a dotted half note. The vocal line includes lyrics: "a, al - le - lu - i - a." Measures 100, 102, and 104 are indicated above the staff.

Tenor (T) vocal line, Treble clef, starting with a dotted half note. The vocal line includes lyrics: "a, al - le - lu - i - a." Measures 100, 102, and 104 are indicated above the staff.

Bass (B) vocal line, Bass clef, starting with a dotted half note. The vocal line includes lyrics: "a, al - le - lu - i - a." Measures 100, 102, and 104 are indicated above the staff.

Piano (Pno.) accompaniment, with two staves: treble and bass. Measures 100, 102, and 104 are indicated above the staff.

III. Blessed is the Man

54

Soprano (S) vocal line with dynamics **f**, measure numbers 106, 108, and 110.

Alto (A) vocal line.

Choir I (Ch. I) vocal line.

Tenor (T) vocal line with dynamic **f**.

Bass (Bar) vocal line with dynamic **f**.

Soprano (S) vocal line with dynamics **f**, measure numbers 106, 108, and 110.

Alto (A) vocal line with dynamic **f**.

Choir II (Ch. II) vocal line.

Tenor (T) vocal line with dynamic **f**.

Bass (B) vocal line with dynamic **f**.

Piano (Pno.) harmonic accompaniment in common time, with measure numbers 106, 108, and 110.

The vocal parts sing "A - rise, O Lord:" in three-measure phrases, with melodic lines and sustained notes.

III. Blessed is the Man

55

112 114 116

S — save _____ me, — O _____

A — save _____ me, save _____ me O _____

Ch. I — save _____ me, save _____ me O _____

T — save _____ me, save _____ me O _____

Bar — save _____ me, save _____ me O _____

S — save _____ me, — O _____

A — save _____ me, — O _____

Ch. II — save _____ me, save _____ me O _____

T — save _____ me, save _____ me O _____

B — save _____ me, save _____ me, — O _____

Pno. { 112 114 116

III. Blessed is the Man

56

Soprano (S) vocal line:

- Bar 118: "— my God." (G clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Alto (A) vocal line:

- Bar 118: "— my God." (G clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Choir I (Ch. I) vocal line:

- Bar 118: "— my God." (G clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Tenor (T) vocal line:

- Bar 118: "— my God." (G clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Bass (Bar) vocal line:

- Bar 118: "— my God." (C clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Soprano (S) vocal line (continued):

- Bar 118: "— my God." (G clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Alto (A) vocal line (continued):

- Bar 118: "— my God." (G clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Choir II (Ch. II) vocal line:

- Bar 118: "— my God." (G clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Tenor (T) vocal line (continued):

- Bar 118: "— my God." (G clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Bass (B) vocal line (continued):

- Bar 118: "— my God." (C clef, B-flat key signature)
- Bar 120: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 122: "Al - le - lu - - - i - a," (F clef, B-flat key signature)
- Bar 124: "Al - le - lu - - - i - a," (F clef, B-flat key signature)

Piano (Pno.) accompaniment:

- Bar 118: 2/4 time, G major chord (G-B-D)
- Bar 120: 8th note bass line (G-B-D-G-B-D-G-B-D)
- Bar 122: 2/4 time, F major chord (F-A-C-F-A-C-F-A-C)
- Bar 124: 8th note bass line (F-A-C-F-A-C-F-A-C)

III. Blessed is the Man

57

Soprano (S) vocal line with lyrics "al - le - lu - - - i - a," measures 126-130.

Alto (A) vocal line with lyrics "al - le - lu - - - i - a," measures 126-130.

Choir I (Ch. I) vocal line with lyrics "al - le - lu - - - i - a," measures 126-130.

Tenor (T) vocal line with lyrics "al - le - lu - - - i - a," measures 126-130.

Bass (Bar) vocal line with lyrics "al - le - lu - - - i - a," measures 126-130.

Soprano (S) vocal line with lyrics "a, _____ al - le - lu - - i -" and rests, measures 126-130.

Alto (A) vocal line with rests, measures 126-130.

Choir II (Ch. II) vocal line with rests, measures 126-130.

Tenor (T) vocal line with rests, measures 126-130.

Bass (B) vocal line with rests, measures 126-130.

Piano (Pno.) harmonic line in treble and bass staves, measures 126-130.

III. Blessed is the Man

58

Soprano (S) vocal line with lyrics "a. _____ Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Alto (A) vocal line with lyrics "a. _____ Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Chorus I (Ch. I) vocal line with lyrics "a. _____ Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Tenor (T) vocal line with lyrics "a. _____ Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Bass (Bar) vocal line with lyrics "a. _____ Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Soprano (S) vocal line with lyrics "Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Alto (A) vocal line with lyrics "Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Chorus II (Ch. II) vocal line with lyrics "Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Tenor (T) vocal line with lyrics "Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Bass (B) vocal line with lyrics "Sal - va - - - - - tion be - longs". Measure 132 starts with a dynamic ***ff***. Measures 133-134 show a melodic line with a sustained note over a fermata. Measure 135 begins with a dynamic ***ff***.

Piano (Pno.) harmonic line consisting of chords in the treble and bass staves. Measures 132-135 feature a dynamic ***ff***.

III. Blessed is the Man

59

Soprano (S) part:

138 to the Lord: thy bles - - - sing be up -

140 (measures 1-2)

142 (measures 3-4)

144 (measures 5-6)

Alto (A) part:

Choir I (Ch. I) part:

Tenor (T) part:

Bass (Bar) part:

Soprano (S) part (repeated):

138 to the Lord: thy bles - - - sing be up -

140 (measures 1-2)

142 (measures 3-4)

144 (measures 5-6)

Alto (A) part:

Choir II (Ch. II) part:

Tenor (T) part:

Bass (B) part:

Piano (Pno.) part:

138 to the Lord: thy bles - - - sing be up -

140 (measures 1-2)

142 (measures 3-4)

144 (measures 5-6)

III. Blessed is the Man

60

146 148 150 solo 152

S on thy peo - ple. Al - le - lu - - -
A
Ch. I on thy peo - ple. Al - le - lu - - -
T on thy peo - ple.
Bar on thy peo - ple.
S on thy peo - ple.
A
Ch. II on thy peo - ple. Al - le - lu - - -
T on thy peo - ple.
B on thy peo - ple.
Pno. { 146 148 150 p 152

III. Blessed is the Man

61

Soprano (S) vocal line with lyrics: - - i - a, al - le - lu - - - - i - a, (measures 154-158)

Alto (A) vocal line with lyrics: - - i - a, al - le - lu - - - - i - a, (measures 154-158)

Chorus I (Ch. I) vocal line with lyrics: - - i - a, al - le - lu - - - - i - a, (measures 154-158)

Tenor (T) vocal line with lyrics: - - - - - (measures 154-158)

Bass (Bar) vocal line with lyrics: - - - - - (measures 154-158)

Soprano (S) vocal line with lyrics: - - - - - (measures 154-158)

Alto (A) vocal line with lyrics: - - i - a, al - le - lu - - - - i - a, (measures 154-158)

Chorus II (Ch. II) vocal line with lyrics: - - i - a, al - le - lu - - - - i - a, (measures 154-158)

Tenor (T) vocal line with lyrics: - - - - - (measures 154-158)

Bass (B) vocal line with lyrics: - - - - - (measures 154-158)

Piano (Pno.) harmonic line with bass staff (measures 154-158)

III. Blessed is the Man

62

160 162 164

Soprano (S) staff: Treble clef, key signature of one flat. Notes: B, A, G, F# (at measure 160); E, D, C, B (at measure 162); A, G, F# (at measure 164).

Alto (A) staff: Treble clef, key signature of one flat. Notes: G, F#, E, D (at measure 160); C, B, A, G (at measure 162); F#, E, D, C (at measure 164).

Chorus I (Ch. I) staff: Treble clef, key signature of one flat. Notes: rest, rest, rest, rest (at measure 160); rest, rest, rest, rest (at measure 162); rest, rest, rest, rest (at measure 164).

Tenor (T) staff: Treble clef, key signature of one flat. Notes: rest (at measure 160); rest (at measure 162); rest (at measure 164).

Bass (Bar) staff: Bass clef, key signature of one flat. Notes: rest (at measure 160); rest (at measure 162); rest (at measure 164).

Piano (Pno.) staff: Treble and Bass clefs. Measures 160-164 show harmonic progression: B7 (B, E, G, D) → D7 (D, G, B, E) → G7 (G, B, D, E) → C7 (C, E, G, B). Bass notes are indicated by dashed arrows.

III. Blessed is the Man

63

S 166 *tutti ff* 168 170

A

Ch. I

T

Bar

S 166 *Glo ff tutti* 168

A

Ch. II

T

B

Pno.

The musical score consists of eight staves, each representing a different vocal or instrumental part. The parts are: Soprano (S), Alto (A), Chorus I, Tenor (T), Bass (Bar), Soprano (S), Alto (A), Chorus II, Tenor (T), Bass (B), and Piano (Pno.). The score is divided into two systems by a vertical bar line. The first system starts at measure 166 and ends at measure 170. The second system begins after the bar line and ends at measure 170. Dynamic markings include 'ff' (fortissimo) and 'tutti' (ensemble). Performance instructions like 'Glo' (glissando) are also present. Measure numbers 166, 168, and 170 are placed above specific notes to indicate where certain effects should begin. The vocal parts sing sustained notes or short melodic fragments, while the piano part provides harmonic support with chords.

III. Blessed is the Man

64

172 174 176

Soprano (S): ry to the Fa - - - - ther,

Alto (A): ry to the Fa - - - - ther,

Chorus I (Ch. I): ry to the Fa - - - - ther,

Tenor (T): ry to the Fa - - - - ther,

Bass (Bar): ry to the Fa - - - - ther,

Piano (Pno.):

III. Blessed is the Man

65

Soprano (S) vocal line:

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 182: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 184: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -

Alto (A) vocal line:

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 182: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 184: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -

Chorus I (Ch. I) vocal line:

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 182: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 184: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -

Tenor (T) vocal line:

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 182: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 184: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -

Bass (Bar) vocal line:

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 182: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -
- Measure 184: Dynamics **f**. Vocal line: and to the Ho - - - ly Spi -

Soprano (S) vocal line (continued):

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Son
- Measure 182: Dynamics **f**. Vocal line: and to the Son
- Measure 184: Dynamics **f**. Vocal line: and to the Son

Alto (A) vocal line (continued):

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Son
- Measure 182: Dynamics **f**. Vocal line: and to the Son
- Measure 184: Dynamics **f**. Vocal line: and to the Son

Chorus II (Ch. II) vocal line:

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Son,
- Measure 182: Dynamics **f**. Vocal line: and to the Son,
- Measure 184: Dynamics **f**. Vocal line: and to the Son,

Bass (B) vocal line (continued):

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Vocal line: and to the Son,
- Measure 182: Dynamics **f**. Vocal line: and to the Son,
- Measure 184: Dynamics **f**. Vocal line: and to the Son,

Piano (Pno.) accompaniment:

- Measures 178-180: Rests.
- Measure 180: Dynamics **f**. Accompaniment consists of eighth-note chords in the treble and bass staves.
- Measure 182: Dynamics **f**. Accompaniment consists of eighth-note chords in the treble and bass staves.
- Measure 184: Dynamics **f**. Accompaniment consists of eighth-note chords in the treble and bass staves.

III. Blessed is the Man

66

Soprano (S) part:

- Measure 186: Dynamics **p**, measure ends with a fermata.
- Measure 188: Dynamics **p**.
- Measure 190: Dynamics **p**.

Alto (A) part:

- Measure 186: Dynamics **p**.
- Measure 188: Dynamics **p**.
- Measure 190: Dynamics **p**.

Chorus I (Ch. I) part:

- Measure 186: Dynamics **p**.
- Measure 188: Dynamics **p**.
- Measure 190: Dynamics **p**.

Tenor (T) part:

- Measure 186: Dynamics **p**.
- Measure 188: Dynamics **p**.
- Measure 190: Dynamics **p**.

Bass (Bar) part:

- Measure 186: Dynamics **p**.
- Measure 188: Dynamics **p**.
- Measure 190: Dynamics **p**.

Chorus II (Ch. II) part:

- Measure 186: Dynamics **p**.
- Measure 188: Dynamics **p**.
- Measure 190: Dynamics **p**.

Bassoon (B) part:

- Measure 186: Dynamics **p**.
- Measure 188: Dynamics **p**.
- Measure 190: Dynamics **p**.

Piano (Pno.) part:

- Measure 186: Sustained notes with grace notes.
- Measure 188: Sustained notes with grace notes.
- Measure 190: Sustained notes with grace notes.

Lyrics:

- Both now, and
- Both now, and
- Both now, and
- Both now, and

III. Blessed is the Man

67

Soprano (S) vocal line, Treble clef, key signature of one flat.

Alto (A) vocal line, Treble clef.

Chorus I (Ch. I) vocal line, Treble clef.

Tenor (T) vocal line, Treble clef, with a '8' below the staff.

Bass (Bar) vocal line, Bass clef.

Soprano (S) vocal line, Treble clef, singing 'ever and unto a - ges of a - ges. A -' with measure numbers 192, 194, 196, 198 above the notes.

Alto (A) vocal line, Treble clef, singing 'e - - ver and un - to a - - ges of a - - ges. A -'.

Chorus II (Ch. II) vocal line, Treble clef, singing 'e - - ver, and un - to a - - ges of a - - ges. A -'.

Tenor (T) vocal line, Treble clef, singing 'e - - ver, and un - to a - - ges of a - - ges. A -'.

Bass (B) vocal line, Bass clef, singing 'e - - ver, and un - to a - - ges of a - - ges. A -'.

Piano (Pno.) accompaniment, with two staves: treble and bass.

Measure numbers 192, 194, 196, 198 are indicated above specific notes in the vocal parts.

III. Blessed is the Man

68

200 **p** 202 204

Soprano (S): Al - le - lu - - - i - a,

Alto (A): Al - le - lu - - - i - a,

Chorus I (Ch. I): Al - le - lu - - - i - a,

Tenor (T): Al - le - lu - - - i - a,

Bass (Bar): Al - le - lu - - - i - a,

Soprano (S): men. —

Alto (A): men. —

Chorus II (Ch. II): men. —

Tenor (T): men. —

Bass (B): men. —

Piano (Pno.):

Measure 200: Soprano holds a note, Alto enters with a note, Chorus I enters with a note.

Measure 202: All voices continue their eighth-note pattern.

Measure 204: Soprano and Alto continue their eighth-note pattern; Chorus I and Tenor enter with eighth-note patterns; Bass begins a sustained note.

III. Blessed is the Man

69

Soprano (S) part:

Measures 206-210: The Soprano part consists of two staves. The first staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests. The second staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests.

Alto (A) part:

Measures 206-210: The Alto part consists of two staves. The first staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests. The second staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests.

Chorus I (Ch. I) part:

Measures 206-210: The Chorus I part consists of two staves. The first staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests. The second staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests.

Tenor (T) part:

Measures 206-210: The Tenor part consists of two staves. The first staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests. The second staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests.

Bass (Bar) part:

Measures 206-210: The Bass part consists of two staves. The first staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests. The second staff starts with a rest, followed by measures of rests, then a measure of eighth notes (al - - - - - le - -), and a final measure of rests.

Soprano (S) part (measures 206-210): The Soprano part starts with a dynamic **p**. It consists of two staves. The first staff starts with a rest, followed by measures of eighth notes (al - - - - - le - -), then a measure of eighth notes (lu - - - - - i - a,), and a final measure of rests. The second staff starts with a rest, followed by measures of eighth notes (al - - - - - le - -), then a measure of eighth notes (lu - - - - - i - a,), and a final measure of rests.

Alto (A) part (measures 206-210): The Alto part consists of two staves. Both staves start with a dynamic **p**. They follow the same pattern as the Soprano part, starting with rests, then eighth notes (al - - - - - le - -), then eighth notes (lu - - - - - i - a,), and finally rests.

Chorus II (Ch. II) part:

Measures 206-210: The Chorus II part consists of two staves. Both staves start with a dynamic **p**. They follow the same pattern as the Alto part, starting with rests, then eighth notes (al - - - - - le - -), then eighth notes (lu - - - - - i - a,), and finally rests.

Tenor (T) part (measures 206-210): The Tenor part consists of two staves. Both staves start with a dynamic **p**. They follow the same pattern as the Chorus II part, starting with rests, then eighth notes (al - - - - - le - -), then eighth notes (lu - - - - - i - a,), and finally rests.

Bass (B) part (measures 206-210): The Bass part consists of two staves. Both staves start with a dynamic **p**. They follow the same pattern as the Tenor part, starting with rests, then eighth notes (al - - - - - le - -), then eighth notes (lu - - - - - i - a,), and finally rests.

Piano (Pno.) part:

Measures 206-210: The Piano part consists of two staves. The top staff starts with a dynamic **p**, followed by measures of eighth notes (al - - - - - le - -), then eighth notes (lu - - - - - i - a,), then eighth notes (al - - - - - le - -), and finally eighth notes (lu - - - - - i - a,). The bottom staff starts with a dynamic **p**, followed by measures of eighth notes (al - - - - - le - -), then eighth notes (lu - - - - - i - a,), then eighth notes (al - - - - - le - -), and finally eighth notes (lu - - - - - i - a,).

III. Blessed is the Man

70

Soprano (S) part:

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Allegro (A) part:

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Chorus I (Ch. I) part:

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Tenor (T) part:

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Bass (Bar) part:

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Soprano (S) part (continued):

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Allegro (A) part (continued):

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Chorus II (Ch. II) part:

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Tenor (T) part (continued):

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Bass (B) part:

Measures 212-218: **lu - i - a.** **Al - le - lu -**

Piano (Pno.) part:

Measures 212-218: **lu - i - a.** **Al - le - lu -**

III. Blessed is the Man

71

220 222 224

Soprano (S):
- - i - a, al - le - lu - i - a,

Alto (A):
- - i - a, al - le - lu - i - a,

Chorus I (Ch. I):
- - i - a, al - le - lu - i - a,

Tenor (T):
- - i - a, al - le - lu - i - a,

Bass (Bar):
- - i - a, al - le - lu - i - a,

Soprano (S):
- - i - a, al - le - lu - i - a,

Alto (A):
- - i - a, al - le - lu - i - a,

Chorus II (Ch. II):
- - i - a, al - le - lu - i - a,

Tenor (T):
- - i - a, al - le - lu - i - a,

Bass (B):
- - i - a, al - le - lu - i - a,

Piano (Pno.):
The piano part consists of two staves. The upper staff shows eighth-note patterns in measures 220 and 224, and sustained notes in measure 222. The lower staff shows sustained notes throughout the measures.

III. Blessed is the Man

72

226 228 230 232

Soprano (S) staff: Treble clef, key signature of one flat. Notes: glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note). Measure numbers: 226, 228, 230, 232.

Alto (A) staff: Treble clef, key signature of one flat. Notes: - (eighth note), glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Chorus I (Ch. I) staff: Treble clef, key signature of one flat. Notes: - (eighth note), glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Tenor (T) staff: Treble clef, key signature of one flat. Notes: glo (dotted half note), - (eighth note), ry (dotted half note), tp (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Bass (Bar) staff: Bass clef, key signature of one flat. Notes: glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Soprano (S) staff: Treble clef, key signature of one flat. Notes: glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Alto (A) staff: Treble clef, key signature of one flat. Notes: - (eighth note), glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Chorus II (Ch. II) staff: Treble clef, key signature of one flat. Notes: - (eighth note), glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Tenor (T) staff: Treble clef, key signature of one flat. Notes: glo (dotted half note), - (eighth note), ry (dotted half note), tp (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Bass (B) staff: Bass clef, key signature of one flat. Notes: glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note).

Piano (Pno.) staff: Treble and Bass clefs, key signature of one flat. Notes: Glo (dotted half note), - (eighth note), ry (dotted half note), to (eighth note), thee (dotted half note), O (dotted half note), God (dotted half note). Measures 226-232 show a transition from eighth-note chords to quarter-note chords, indicated by a dashed line and measure repeat signs.

III. Blessed is the Man

73

Soprano (S) vocal line, starting with a grace note. Measures 234, 236, and 238 are indicated by boxes above the staff.

Alto (A) vocal line, starting with a grace note. Measures 234, 236, and 238 are indicated by boxes above the staff.

Chorus I (Ch. I) vocal line, starting with a grace note. Measures 234, 236, and 238 are indicated by boxes above the staff.

Tenor (T) vocal line, starting with a grace note. Measures 234, 236, and 238 are indicated by boxes above the staff.

Bass (Bar) vocal line, starting with a grace note. Measures 234, 236, and 238 are indicated by boxes above the staff.

Soprano (S) vocal line, starting with a grace note. Dynamics: *p*. Measures 234, 236, and 238 are indicated by boxes above the staff. Vocal line: Al - le - lu - - - i - a, al - le - lu - .

Alto (A) vocal line, starting with a grace note. Dynamics: *p*. Measures 234, 236, and 238 are indicated by boxes above the staff. Vocal line: Al - le - lu - - - i - a, al - le - lu - .

Chorus II (Ch. II) vocal line, starting with a grace note. Measures 234, 236, and 238 are indicated by boxes above the staff. Vocal line: Al - le - lu - - - i - a, al - le - lu - .

Tenor (T) vocal line, starting with a grace note. Dynamics: *p*. Measures 234, 236, and 238 are indicated by boxes above the staff. Vocal line: Al - le - lu - - - i - a, al - le - lu - .

Bass (B) vocal line, starting with a grace note. Dynamics: *p*. Measures 234, 236, and 238 are indicated by boxes above the staff. Vocal line: Al - le - lu - - - i - a, al - le - lu - .

Piano (Pno.) accompaniment, featuring eighth-note chords. Measures 234, 236, and 238 are indicated by boxes above the staff. Dynamics: *p*.

III. Blessed is the Man

74

Soprano (S) vocal line, Treble clef, B-flat key signature.

Alto (A) vocal line, Treble clef, B-flat key signature.

Choir I (Ch. I) vocal line, Treble clef, B-flat key signature.

Tenor (T) vocal line, Treble clef, B-flat key signature.

Bass (Bar) vocal line, Bass clef, B-flat key signature.

Soprano (S) vocal line, Treble clef, B-flat key signature, lyrics: - - i - a, glo - ry to thee, O God. . .

Alto (A) vocal line, Treble clef, B-flat key signature, lyrics: - - i - a, glo - ry to thee, O God. . .

Choir II (Ch. II) vocal line, Treble clef, B-flat key signature, lyrics: - - i - a, glo - ry to thee, O God. . .

Tenor (T) vocal line, Treble clef, B-flat key signature, lyrics: - - i - a, glo - ry to thee, O God. . .

Bass (B) vocal line, Bass clef, B-flat key signature, lyrics: - - i - a, glo - ry to thee, O God. . .

Piano (Pno.) accompaniment, includes bass and treble staves.

Measure numbers: 240, 242, 244, 246.

III. Blessed is the Man

75

Soprano (S) vocal line:

- Measure 248: *pp*
- Measure 250: *pp*
- Measure 252: *pp*
- Measure 254: *pp*

Al - - - le - - - lu - - -

Alt (A) vocal line:

- Measure 248: *pp*
- Measure 250: *pp*
- Measure 252: *pp*
- Measure 254: *pp*

Al - - - le - - - lu - - -

Choir I (Ch. I) vocal line:

- Measure 248: *pp*
- Measure 250: *pp*
- Measure 252: *pp*
- Measure 254: *pp*

Al - - - le - - - lu - - -

Bass (Bar) vocal line:

- Measure 248: *pp*
- Measure 250: *pp*
- Measure 252: *pp*
- Measure 254: *pp*

Al - - - le - - - lu - - -

Soprano (S) vocal line (continued):

- Measure 248: *, pp*
- Measure 250: *, pp*
- Measure 252: *, pp*
- Measure 254: *, pp*

Al - - - le - - - lu - - -

Alt (A) vocal line (continued):

- Measure 248: *, pp*
- Measure 250: *, pp*
- Measure 252: *, pp*
- Measure 254: *, pp*

Al - - - le - - - lu - - -

Choir II (Ch. II) vocal line:

- Measure 248: *, pp*
- Measure 250: *, pp*
- Measure 252: *, pp*
- Measure 254: *, pp*

Al - - - le - - - lu - - -

Bass (B) vocal line:

- Measure 248: *, pp*
- Measure 250: *, pp*
- Measure 252: *, pp*
- Measure 254: *, pp*

Al - - - le - - - lu - - -

Piano (Pno.) accompaniment:

- Measure 248: *8*
- Measure 250: *8*
- Measure 252: *8*
- Measure 254: *8*

pp

III. Blessed is the Man

76

256 258 260 262

Soprano (S) Alto (A) Chorus I (Ch. I) Tenor (T)

Bass (Bar) Soprano (S) Alto (A) Chorus II (Ch. II)

Tenor (T) Bass (B) Piano (Pno.)

Measure 256: Soprano (S) plays a note, Alto (A) and Chorus I (Ch. I) play notes, Tenor (T) rests. Bass (Bar) rests.

Measure 258: Soprano (S) rests, Alto (A) and Chorus I (Ch. I) play notes, Tenor (T) rests. Bass (Bar) rests.

Measure 260: Soprano (S) rests, Alto (A) and Chorus I (Ch. I) play notes, Tenor (T) rests. Bass (Bar) rests.

Measure 262: Soprano (S) plays a note, Alto (A) and Chorus I (Ch. I) play notes, Tenor (T) rests. Bass (Bar) rests.

Piano (Pno.) staff: Measures 256-262 show harmonic changes between C major, G major, and D major. The piano part consists of sustained notes and chords.

III. Blessed is the Man

77

Soprano (S) vocal line with lyrics: i - a, glo - ry to thee, _____

Alto (A) vocal line with lyrics: i - a, glo - ry to thee, _____

Chorus I (Ch. I) vocal line with lyrics: i - a, glo - ry to thee, _____

Tenor (T) vocal line with lyrics: i - a, glo - ry to thee, _____

Bass (Bar) vocal line with lyrics: i - a, glo - ry to thee, _____

Soprano (S) vocal line with lyrics: i - a, glo - ry to thee, _____

Alto (A) vocal line with lyrics: i - a, glo - ry to thee, _____

Chorus II (Ch. II) vocal line with lyrics: i - a, glo - ry to thee, _____

Tenor (T) vocal line with lyrics: i - a, glo - ry to thee, _____

Bass (B) vocal line with lyrics: i - a, glo - ry to thee, _____

Piano (Pno.) harmonic accompaniment with bass line.

Measure numbers: 264, 266, rit., 268, 270.

III. Blessed is the Man

78

272 274 276 278 280

Soprano (S): Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Alto (A): Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Chorus I (Ch. I): Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Tenor (T): Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Bass (Bar): Bass clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Soprano (S): Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Alto (A): Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Chorus II (Ch. II): Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Tenor (T): Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Bass (B): Bass clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

Piano (Pno.): Two staves. Top staff: Treble clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle. Bottom staff: Bass clef, key signature of one flat. Notes: rest, open circle, open circle, open circle, open circle, open circle, open circle.

IV. O Gladsome Light

(Based on a traditional melody)

Richard Toensing

 $\text{♩} = 72$; Calmly flowing

Soprano *solo mf* 2 4 *tutti*
 Alto
 Choir I
 Tenor
 Baritone

Soprano *p* 2 4
 Alto
 Choir II
 Tenor
 Bass

Piano (rehearsal only) *p* 4

The musical score is divided into two sections. The first section (measures 1-4) features solo entries for Soprano, Alto, Choir I, and Tenor, followed by a tutti entry for all voices. The second section (measures 5-8) features solo entries for Soprano, Alto, Choir II, and Tenor, followed by a tutti entry for all voices. The piano part provides harmonic support throughout. Large numerals '4' are placed above the staves to indicate specific measures.

IV. O Gladsome Light

6

Soprano (S) part: light, the 3 light

Alto (A) part: light, the 3 light

Chorus I (Ch. I) part: light, the 3 light

Tenor (T) part: light, the 3 light

Bass (Bar) part: -

Chorus II (Ch. II) part: -

Trombone (T) part: -

Bassoon (B) part: -

Piano (Pno.) part: Harmonic support with chords.

Dynamics: *p*, *f*, *mf*

IV. O Gladsome Light

81

Soprano (S) vocal line, starting at bar 8, singing "glad - some light". Dynamics: dynamic 8, dynamic 10, dynamic p.

Alto (A) vocal line, starting at bar 8, singing "glad - some light". Dynamics: dynamic p.

Chorus I (Ch. I) vocal line, starting at bar 8, singing "glad - some light". Dynamics: dynamic p.

Tenor (T) vocal line, starting at bar 8, singing "glad - some light". Dynamics: dynamic p.

Bass (Bar) vocal line, starting at bar 8, singing "glad - some light". Dynamics: dynamic p.

Soprano (S) vocal line, starting at bar 8, singing "glad - some light". Dynamics: dynamic 8, dynamic mf, dynamic 10.

Alto (A) vocal line, starting at bar 8, singing "of th'Im - mor - tal, hea - ven - ly". Dynamics: dynamic mf.

Chorus II (Ch. II) vocal line, starting at bar 8, singing "of th'Im - mor - tal, hea - ven - ly". Dynamics: dynamic mf.

Tenor (T) vocal line, starting at bar 8, singing "of th'Im - mor - tal, hea - ven - ly". Dynamics: dynamic mf.

Bass (B) vocal line, starting at bar 8, singing "of th'Im - mor - tal, hea - ven - ly". Dynamics: dynamic mf.

Piano (Pno.) accompaniment, starting at bar 8, featuring chords and eighth-note patterns. Dynamics: dynamic 8, dynamic mf, dynamic 10.

IV. O Gladsome Light

82

Soprano (S) voice parts:

- Measures 12-14: Rests. Measure 14 ends with a fermata.
- Measure 15: Dynamics ***pp (echo)***. Measures 16-17: Large numbers 3 and 2. Measures 18-19: Dynamics ***pp (echo)***.

Chorus I (Ch. I) voice parts:

- Measures 12-14: Rests. Measure 14 ends with a fermata.
- Measure 15: Dynamics ***pp (echo)***. Measures 16-17: Large numbers 3 and 2. Measures 18-19: Dynamics ***pp (echo)***.

Baritone (Bar) voice part:

- Measures 12-14: Rests. Measure 14 ends with a fermata.
- Measure 15: Dynamics ***pp (echo)***. Measures 16-17: Large numbers 3 and 2. Measures 18-19: Dynamics ***pp (echo)***.

Soprano (S) voice parts:

- Measures 12-14: Dynamics ***f***. Measures 15-16: Dynamics ***mp***. Measures 17-18: Dynamics ***mp***. Measures 19-20: Dynamics ***mp***.
- Text: blessed Fa - ther: O Je - sus Christ!

Alto (A) voice parts:

- Measures 12-14: Dynamics ***f***. Measures 15-16: Dynamics ***mp***. Measures 17-18: Dynamics ***mp***. Measures 19-20: Dynamics ***mp***.
- Text: blessed Fa - ther: O Je - sus Christ!

Chorus II (Ch. II) voice parts:

- Measures 12-14: Dynamics ***f***. Measures 15-16: Dynamics ***mp***. Measures 17-18: Dynamics ***mp***. Measures 19-20: Dynamics ***mp***.
- Text: blessed Fa - ther: O Je - sus Christ!

Bass (B) voice part:

- Measures 12-14: Dynamics ***f***. Measures 15-16: Dynamics ***mp***. Measures 17-18: Dynamics ***mp***. Measures 19-20: Dynamics ***mp***.
- Text: blessed Fa - ther: O Je - sus Christ!

Piano (Pno.) voice parts:

- Measures 12-14: Rests. Measure 14 ends with a fermata.
- Measure 15: Dynamics ***pp (echo)***. Measures 16-17: Large numbers 3 and 2. Measures 18-19: Dynamics ***pp (echo)***.

IV. O Gladsome Light

83

Soprano (S) and Alto (A) sing "Jesus" and "Christ!" respectively.

Chorus I (Ch. I) sings "Jesus Christ!"

Tenor (T) and Bass (Bar) sing "Jesus Christ!"

Soprano (S) and Alto (A) sing "Jesus Christ! Lo, now that".

Chorus II (Ch. II) sings "Jesus Christ! Lo, now that".

Tenor (T) and Bass (B) sing "Lo, now that".

Piano (Pno.) provides harmonic support with sustained notes and chords.

Measure 16: Solo dynamic *mf*. Chorus I joins in with "Jesus Christ!".

Measure 18: Solo dynamic *mf*. Chorus II joins in with "Jesus Christ! Lo, now that".

Measure 16 (echo): Dynamic *pp (echo)*. Chorus II joins in with "Jesus Christ! Lo, now that".

Measure 18 (echo): Dynamic *pp (echo)*. Chorus II joins in with "Jesus Christ! Lo, now that".

Measure 18 (final): Dynamic *mf*. Chorus II joins in with "Jesus Christ! Lo, now that".

IV. O Gladsome Light

84

S *p mf tutti* 20 22
 — o glad - some light!

A *mf* *pp*
 — o glad - some light! —

Ch. I

T *mf* 8
 — o glad - some light! to the set - ting

Bar

S 20 22
 we have come to the set - ting —

A

Ch. II

T 8
 we have come to the set - ting

B

Pno. 20 22

3 2

3 2

3 2

3 2

3 2

3 2

3 2

IV. O Gladsome Light

85

Soprano (S) 3 2 as we be - hold the ev' - ning 3 2

mezzo-soprano (A) 3 2 as we be - - hold the ev' - ning -

Chorus I Tenor (T) 3 2 of the sun as we be - hold the ev' - ning 3 2

Bass (Bar) 3 2 as we be - - hold the ev' - ning

Soprano (S) 3 2 of the sun 4 4 3 2

mezzo-soprano (A) 3 2 of the sun pp 4 4 3 2

Chorus II Tenor (T) 3 2 of the sun 4 4 3 2

Bass (B) 3 2 - - - - mf the

Piano (Pno.) 3 2 pp mf 4 4 3 2

IV. O Gladsome Light

f

[26] [28]

Soprano (S): light. we hymn

Alto (A): light. we hymn

Chorus I (Ch. I): light. we hymn

Tenor (T): light. we hymn

Bass (Bar): light. we hymn

Chorus II (Ch. II): we hymn thee, we hymn

Trombone (T): we hymn thee, we hymn

Bassoon (B): we hymn thee, we hymn

Piano (Pno.): 3-2-3-2 pattern, forte dynamic (f) at measure 29.

IV. O Gladsome Light

87

30

32

Soprano (S): thee: _____

Alto (A): thee: _____

Chorus I (Ch. I): thee: _____

Tenor (T): thee: _____

Bass (Bar): thee: _____

Chorus II (Ch. II): thee: _____

Trombone (T): Fa - ther, Son, and Ho - ly

Bassoon (B): Fa - ther, Son, and Ho - ly

Piano (Pno.): Fa - ther, Son, and Ho - ly

Soprano (S): 30 **thee:** _____ 32

Alto (A): 30 **thee:** _____ 32

Chorus I (Ch. I): 30 **thee:** _____ 32

Tenor (T): 30 **thee:** _____ 32

Bass (Bar): 30 **thee:** _____ 32

Chorus II (Ch. II): 30 **thee:** _____ 32

Trombone (T): 30 **thee:** _____ 32

Bassoon (B): 30 **thee:** _____ 32

Piano (Pno.): 30 **thee:** _____ 32

IV. O Gladsome Light

IV. O Gladsome Light

89

38

Soprano (S) and Alto (A) parts are shown in treble clef, B-flat key signature, and common time (indicated by a large '4'). The Chorus I (Ch. I) consists of Tenor (T) and Bass (Bar) parts in treble clef, B-flat key signature, and common time. The lyrics for Ch. I are: "is for Thee at all times to be". The Pno. part is in bass clef, B-flat key signature, and common time.

The lyrics for Ch. II are: "is for Thee at all times to be".

The lyrics for the final section are: "is for Thee at all times to be".

Measure 38 begins with a forte dynamic in common time. The vocal parts sing eighth-note chords, while the piano provides harmonic support with eighth-note chords. The vocal parts then resolve to a sustained note on the dominant note (F#) before transitioning to the next section.

IV. O Gladsome Light

90

40

42

f

44

Soprano (S):

Alto (A):

Chorus I (Ch. I):

Tenor (T):

Bass (Bar):

Soprano (S):

Alto (A):

Chorus II (Ch. II):

Tenor (T):

Bass (B):

Piano (Pno.):

mag - ni - fied with joy - ous voi - ces O Son _____ of God,

mag - ni - fied with joy - ous voi - ces O Son _____ of God,

mag - ni - fied with joy - ous voi - ces O Son _____ of God,

mag - ni - fied with joy - ous voi - ces O Son _____ of God,

mag - ni - fied with joy - ous voi - ces O Son _____ of God,

IV. O Gladsome Light

91

46

S God____ Giv - - - 3 er, and____ 4 Giv - - ver of

A God____ Giv - - - - er, and Giv - - er of

Ch. I

T God____ Giv - - - 3 er and 4 Giv - - er of

Bar God____ Giv - - - - er, and Giv - - er of

S Giv - - er, Giv - ver of 3 life: 4

A Giv - - er, Giv - er of life 4

Ch. II

T Giv - - er, Giv - er of life 4

B Giv - - er, Giv - er of life 4

Pno. 46 3 p 48 4

IV. O Gladsome Light

92

Soprano (S) part:

Measure 50: Treble clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff.

Chorus I (Ch. I) part:

Measure 50: Treble clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff.

Tenor (T) part:

Measure 50: Treble clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff.

Bass (Bar) part:

Measure 50: Bass clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff.

Soprano (S) part (continued):

Measure 50: Treble clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff. Dynamics: *mp*.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff. Dynamics: *mp*. Text: "There - fore the whole world doth".

Alto (A) part:

Measure 50: Treble clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff. Dynamics: *mp*.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff. Dynamics: *mp*. Text: "There - fore the whole world doth".

Chorus II (Ch. II) part:

Measure 50: Treble clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff. Dynamics: *mp*.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff. Dynamics: *mp*. Text: "There - fore the whole world doth".

Tenor (T) part:

Measure 50: Treble clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff. Dynamics: *mp*.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff. Dynamics: *mp*. Text: "There - fore the whole world doth".

Bass (B) part:

Measure 50: Bass clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff. Dynamics: *mp*.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff. Dynamics: *mp*. Text: "There - fore the whole world doth".

Piano (Pno.) part:

Measure 50: Treble clef, key signature of two flats. Notes: B-flat, A-flat, G, F. Large number 3 below staff. Dynamics: *mp*.

Measure 52: Key signature changes to one flat. Notes: E-flat, D, C, B-flat. Large number 4 below staff. Dynamics: *mp*.

IV. O Gladsome Light

93

Soprano (S) and Alto (A) sing "3 2" in measure 54. Tenor (T) and Bass (Bar) sing "3 2" in measure 56. Chorus I (Ch. I) sings "doh glo" in measure 58.

Soprano (S) and Alto (A) sing "glo - - - ri - fy" in measure 54. Tenor (T) and Bass (Bar) sing "Thee. —" in measure 56. Chorus II (Ch. II) sings "glo - - - ri - fy" in measure 58.

Tenor (T) and Bass (B) sing "glo - - - ri - fy" in measure 54. Chorus II (Ch. II) sings "Thee. —" in measure 56.

Piano (Pno.) plays eighth-note chords in measures 54, 56, and 58.

IV. O Gladsome Light

94

60

Soprano (S) Alto (A) Chorus I (Ch. I) Tenor (T) Bass (Bar) Chorus II (Ch. II) Trombone (T) Bassoon (B) Piano (Pno.)

3 - - ri - fy Thee.

3 - - - - glo - - ri - fy Thee.

3 - - - - Thee.

V. Song of St. Simeon the God-receiver

(Loosely based on Byzantine Tone 5)

Richard Toensing

Soprano

Alto

Choir I

Tenor

Baritone

Soprano

Alto

Choir II

Tenor

Bass

**Piano
(rehearsal only)**

$\text{♩} = 46$

2

mf

4 **3** Lord, now let - test Thou thy **4**

4 **3** Lord, now let - test Thou thy **4**

Lord, now let - test Thou thy

4 **3** Lord, now let - test Thou thy **4**

4 **3** Lord, now let - test Thou thy **4**

Lord, now let - test Thou thy

pp

2

pp

4 Lord, now let - test **3** thou thy **4**

4 *pp* Lord, now let - test thou thy

Lord, now let - test thou thy

pp

4 Lord, now let - test **3** thou thy **4**

4 *pp* Lord, now let - test thou thy

Lord, now let - test thou thy

$\text{♩} = 46$

2

pp

4 **3** *mf* **4**

Soprano (S) part:

4 ser - vant de - part in peace _____ ac-cord - ing to

6

Alto (A) part:

4 ser - vant de - part in peace _____ ac-cord - ing to

Chorus I (Ch. I) part:

Tenor (T) part:

4 ser - vant de - part in peace _____ ac-cord - ing to

Bass (Bar) part:

4 ser - vant de - part in peace _____ ac-cord - ing to

Soprano (S) part (continued):

4 ser - - - - - vant de - part in _____

6

Alto (A) part (continued):

4 — ser - - - - - vant de - part in _____

Chorus II (Ch. II) part:

Tenor (T) part (continued):

4 — ser - - - - - vant de - part in _____

Bass (B) part (continued):

4 — ser - - - - - servant de - part in peace _____

Piano (Pno.) part:

4

V. Song of St. Simeon the God-receiver

97

8

10

S thy word, ac cord - - - - ing to thy word:

A thy word, ac cord - - - - ing to thy word:

Ch. I thy word, ac cord - - - - ing to thy word:

T thy word, ac cord - - - - ing to thy word:

Bar thy word, ac cord - - - - ing to thy word:

S peace, ac cord - - - - ing to thy word, ac

A peace, ac cord - - - - ing to thy word, ac

Ch. II peace, ac cord - - - - ing to thy word, ac

T peace, ac cord - - - - ing to thy word, ac

B ac cord - - - - ing to thy word, ac

Pno. { piano part with measures 8 and 10 shown.

V. Song of St. Simeon the God-receiver

98

12

S 5 4 For mine
A
Ch. I
T 5 4 For mine
Bar 1 4 For mine

14

S cord - ing 5 to thy word: _____
A
Ch. II
T cord - ing to _____ thy _____ word: _____
B cord - ing _____ to thy word: _____

12

Pno. 5 4 For mine
 14

V. Song of St. Simeon the God-receiver

99

16

f

S eyes have seen, **3** eyes have seen thy sal - **4**

A eyes have seen, **2** eyes have seen thy sal **4**

Ch. I mine eyes have seen thy sal -

T eyes have seen, **3** eyes have seen thy sal - **4**

Bar mine eyes have seen thy sal - **2** eyes have seen thy sal - **4**

S - **3** thy sal - **4**

A - **2** thy sal - **4**

Ch. II thy sal -

T - **3** thy sal - **4**

B - **2** thy sal - **4**

Pno. **16** **3** thy sal - **4**

2 **4**

V. Song of St. Simeon the God-receiver

100

20

18 *ff*

Soprano (S): Treble clef, 4/4 time, dynamic *ff*, vocal part 'tion'.

Alto (A): Treble clef, 4/4 time, dynamic *ff*, vocal part 'tion'.

Chorus I (Ch. I): Treble clef, 4/4 time, dynamic *ff*, vocal part 'tion'.

Tenor (T): Treble clef, 8/8 time, dynamic *ff*, vocal part 'tion'.

Baritone (Bar): Bass clef, 4/4 time, dynamic *ff*, vocal part 'tion'.

Piano (Pno.): Bass clef, 4/4 time, dynamic *ff*, harmonic symbol '8'.

V. Song of St. Simeon the God-receiver

Soprano (S) starts at measure 22 with a dynamic **p**. The vocal parts (Soprano, Alto, Chorus I, Tenor, Bass) sing "nn." The piano accompaniment begins at measure 24 in 6/8 time, indicated by a large "6" above the staff and "8" below it. The vocal parts continue singing "nn." The piano accompaniment changes to 4/4 time at measure 24, indicated by a large "4" above the staff and "4" below it.

The vocal parts (Soprano, Alto, Chorus II, Tenor, Bass) sing the lyrics "which thou hast pre - par'd be-fore the face of all peo -". The piano accompaniment continues in 6/8 time, indicated by a large "6" above the staff and "8" below it. The vocal parts repeat the lyrics. The piano accompaniment changes to 4/4 time at measure 24, indicated by a large "4" above the staff and "4" below it.

The vocal parts (Soprano, Alto, Chorus II, Tenor, Bass) sing the lyrics again. The piano accompaniment continues in 6/8 time, indicated by a large "6" above the staff and "8" below it. The vocal parts repeat the lyrics. The piano accompaniment changes to 4/4 time at measure 24, indicated by a large "4" above the staff and "4" below it.

The vocal parts (Soprano, Alto, Chorus II, Tenor, Bass) sing the lyrics again. The piano accompaniment continues in 6/8 time, indicated by a large "6" above the staff and "8" below it. The vocal parts repeat the lyrics. The piano accompaniment changes to 4/4 time at measure 24, indicated by a large "4" above the staff and "4" below it.

V. Song of St. Simeon the God-receiver

Soprano (S) vocal line with lyrics "light, — to be a light." and piano accompaniment.

Alto (A) vocal line.

Chorus I (Ch. I) vocal line.

Tenor (T) vocal line.

Bass (Bar) vocal line.

Soprano (S) vocal line with lyrics "light, — to be a light." and piano accompaniment.

Alto (A) vocal line.

Chorus II (Ch. II) vocal line with lyrics "light, — to be a light." and piano accompaniment.

Tenor (T) vocal line with lyrics "light, — to be a light." and piano accompaniment.

Bass (B) vocal line with lyrics "light, — to be a light." and piano accompaniment.

Piano (Pno.) accompaniment.

V. Song of St. Simeon the God-receiver

Soprano (S) vocal line:

34 *mf* — *f* 36 *p*
 A light, — to be a **3** light — to **4** light - en the **5**
mf — *f* *p*
2 light — to **4** light - en the **5**

Alto (A) vocal line:

Chorus I (Ch. I) vocal line:

Tenor (T) vocal line:

Bass (Bar) vocal line:

Soprano (S) vocal line:

34 *mf* — *f* 36 *p*
 A light, — to be a **3** light — to **4** light - en the **5**
mf — *f* *p*
2 light — to **4** light - en the **5**

Alto (A) vocal line:

Chorus II (Ch. II) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Piano (Pno.) piano line:

34 *mf* — *f* 36 *p*
 tiles, — a light — **3** **4** **5**
p
2 **4** **5**
 tiles, — a light — **3** **4** **5**
p
2 **4** **5**
 tiles, — a light — **3** **4** **5**
p
2 **4** **5**
 tiles, — a light — **3** **4** **5**
mf — *f* *p*
2 **4** **5**

V. Song of St. Simeon the God-receiver

105

103

Soprano (S) 38 Gen - tiles 40 and to be the glo - 42
 Alto (A) Gen - tiles and to be the glo -
 Chorus I (Ch. I) Gen - tiles and to be the glo -
 Bass (Bar) Gen - tiles and to be the glo -
 Soprano (S) 38 and to be the glo - 40 and to be the glo - 42
 Alto (A) and to be the glo - and to be the glo -
 Chorus II (Ch. II) Gen - tiles, and to be the glo - ry, and to be the glo -
 Bass (B) and to be the glo - ry, and to be the glo -
 Piano (Pno.) 38 and to be the glo - ry, and to be the glo - ry, 40 and to be the glo - ry, 42 and to be the glo - ry,

V. Song of St. Simeon the God-receiver

106

44

46

48

S

A

Ch. I

T

Bar

S

A

Ch. II

T

B

Pno.

V. Song of St. Simeon the God-receiver

107

Soprano (S) voice part:

Measures 50-54: The vocal line consists of sustained notes. Measure 50: Treble clef, note value quarter note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Chorus I (Ch. I) voice part:

Measures 50-54: The vocal line consists of sustained notes. Measure 50: Treble clef, note value quarter note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Tenor (T) voice part:

Measures 50-54: The vocal line consists of sustained notes. Measure 50: Treble clef, note value quarter note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Bass (Bar) voice part:

Measures 50-54: The vocal line consists of sustained notes. Measure 50: Bass clef, note value quarter note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Soprano (S) voice part (continued):

Measures 50-54: The vocal line consists of eighth-note pairs. Measure 50: Treble clef, note value eighth note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Alto (A) voice part:

Measures 50-54: The vocal line consists of eighth-note pairs. Measure 50: Treble clef, note value eighth note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Chorus II (Ch. II) voice part:

Measures 50-54: The vocal line consists of eighth-note pairs. Measure 50: Treble clef, note value eighth note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Tenor (T) voice part (continued):

Measures 50-54: The vocal line consists of eighth-note pairs. Measure 50: Treble clef, note value eighth note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Bass (B) voice part:

Measures 50-54: The vocal line consists of eighth-note pairs. Measure 50: Bass clef, note value eighth note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

Piano (Pno.) accompaniment:

Measures 50-54: The piano accompaniment consists of eighth-note chords. Measure 50: Treble clef, note value eighth note. Measure 51: Note value eighth note. Measure 52: Note value eighth note. Measure 53: Note value eighth note. Measure 54: Note value eighth note.

V. Song of St. Simeon the God-receiver

108

Soprano (S) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Alto (A) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Choir I (Ch. I) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Tenor (T) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Bass (Bar) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Soprano (S) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Alto (A) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Choir II (Ch. II) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Tenor (T) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Bass (B) vocal line with lyrics: ry of thy peo - ple Is - - - - ra - el.

Piano (Pno.) harmonic accompaniment with bass line.

Measure numbers 56, 58, 60, and 62 are indicated above the vocal staves.

VI. Preserve, O God (insert*)

Richard Toensing

Musical notation for 'Preserve, O God' in G major, common time. The instruction 'solo ff' is written above the staff. The melody consists of eighth and sixteenth notes, with a fermata over the third note. The lyrics 'Preserve, O God, the holy Orthodox faith. ____ and all Orthodox Christians, unto a-ges of ages. Amen.' are written below the staff.

* In the event that movements V (The Song of St. Simeon) and VI (Preserve, O God) are performed in succession this solo is to be chanted between those two movements. It is also to be chanted if the entire work is performed as a unity.

VI. Preserve, O God

Russian Tone 1

$\text{♩} = 50$ Majestic, with marked rhythm

Richard Toensing

Soprano (S) part:

Measure 6: Dynamics **p**, Measure 8: Dynamics **p**

Chorus I (Ch. I) part:

Measure 8: Dynamics **p**

Bassoon (Bar.) part:

Measure 8: Dynamics **p**

3 2

Soprano (S) part:

Measure 6: Dynamics **f**, Measure 8: Dynamics **f**, lyrics "The ho - ly Or - tho - dox faith" (with three-note grace notes)

Alto (A) part:

Measure 8: Dynamics **f**, lyrics "The ho - ly Or - tho - dox faith" (with three-note grace notes)

Chorus II (Ch. II) part:

Measure 8: Dynamics **f**, lyrics "The ho - ly Or - tho - dox faith" (with three-note grace notes)

Tenor (T) part:

Measure 8: Dynamics **f**, lyrics "The ho - ly Or - tho - dox faith" (with three-note grace notes)

Bassoon (B) part:

Measure 8: Dynamics **f**, lyrics "The ho - ly Or - tho - dox faith" (with three-note grace notes)

3 2

Piano (Pno.) part:

Measure 6: Dynamics **p**, Measure 8: Dynamics **f**

3 2

VI. Preserve, O God

S 3 the ho - ly Or-tho-dox 2 faith, _____

A 2 f 3 the ho - ly Or-tho-dox 2 faith, _____

Ch. I

T 3 the ho - ly Or-tho-dox 2 faith, _____

Bar 2 f 3 the ho - ly Or-tho-dox 2 faith, _____

S 3 2 p un - to _____

A 2 p f un - to _____

Ch. II

T 3 2 p f un - to _____

B 2 p f un - to _____

Pno. 3 f 2 ff p f un - to _____

Soprano (S) vocal line with measure numbers 14, 16, and 18. Dynamics include **f**, More, and **ff**.

Alto (A) vocal line with measure numbers 14, 16, and 18. Dynamics include **f** and More.

Choir I (Ch. I) vocal line with measure numbers 14, 16, and 18. Dynamics include **solo ff**, **tutti f**, and More. Text: Most holy The-o-to-kos, save us! More.

Bass (Bar) vocal line with measure numbers 14, 16, and 18. Dynamics include **f** and More.

Soprano (S) vocal line with measure numbers 14, 16, and 18. Dynamics include **p**, More, and **f**. Text: a - ges of a - ges. A - men. _____

Alto (A) vocal line with measure numbers 14, 16, and 18. Dynamics include **p**, More, and **f**. Text: a - ges of a - ges. A - men. _____

Choir II (Ch. II) vocal line with measure numbers 14, 16, and 18. Dynamics include **p**, More, and **f**. Text: a - ges of a - ges. A - men. _____

Bass (B) vocal line with measure numbers 14, 16, and 18. Dynamics include **p**, More, and **f**. Text: a - ges of a - ges. A - men. _____

Piano (Pno.) dynamic markings: **ff**, **f**, and **f**.

VI. Preserve, O God

114

Soprano (S) part:

20 hon' - ra 2 ble than the Che - ru - bim, more hon' - ra - ble than the

22 , 3 3 3 3

Alto (A) part:

hon' - ra - ble than the Che - ru - bim, more hon' - ra - ble than the

Choir I (Ch. I) part:

hon' - ra - ble than the Che - ru - bim, more hon' - ra - ble than the

Tenor (T) part:

hon' - ra - ble than the Che - ru - bim, more hon' - ra - ble than the

Bass (Bar) part:

hon' - ra - ble than the Che - ru - bim, more hon' - ra - ble than the

Soprano (S) part (Continuation):

20 hon' - ra 2 ble than the Che - ru - bim, more

22 , 3 3 3 3

Alto (A) part (Continuation):

hon' - ra - ble than the Che - ru - bim, more

Choir II (Ch. II) part:

hon' - ra - ble than the Che - ru - bim, more

Tenor (T) part (Continuation):

hon' - ra - ble than the Che - ru - bim, more

Bass (B) part (Continuation):

hon' - ra - ble than the Che - ru - bim, more

Piano (Pno.) part:

20 22 3 3 3 3

VI. Preserve, O God

115

Soprano (S) vocal line, measures 24-28. Dynamics: **p**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Alto (A) vocal line, measures 24-28. Dynamics: **p**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Chorus I (Ch. I) vocal line, measures 24-28. Dynamics: **p**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Tenor (T) vocal line, measures 24-28. Dynamics: **p**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Bass (Bar) vocal line, measures 24-28. Dynamics: **p**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Soprano (S) vocal line, measures 24-28. Dynamics: **p**, **f**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Alto (A) vocal line, measures 24-28. Dynamics: **p**, **f**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Chorus II (Ch. II) vocal line, measures 24-28. Dynamics: **p**, **f**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Tenor (T) vocal line, measures 24-28. Dynamics: **p**, **f**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Bass (B) vocal line, measures 24-28. Dynamics: **p**, **f**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Piano (Pno.) harmonic line, measures 24-28. Dynamics: **p**, **f**, **p**, **p**. Articulation marks: slurs, 3-note grace patterns.

Text lyrics: Che - - - ru - bim, _____. and more glo-ri-ous be-yond com-pare _____. than the _____.

VI. Preserve, O God

116

Soprano (S) vocal line:

f [30] More glo- rious be - yond com - pare _____ than the Se - ra - phim, _____

f [32]

Alto (A) vocal line:

[30] More glo- rious be - yond com - pare _____ than the Se - ra - phim, _____

Chorus I (Ch. I) vocal line:

[30] More glo- rious be - yond com - pare _____ than the Se - ra - phim, _____

Tenor (T) vocal line:

[30] More glo- rious be - yond com - pare _____ than the Se - ra - phim, _____

Bass (Bar) vocal line:

[30] More glo- rious be - yond com - pare _____ than the Se - ra - phim, _____

Soprano (S) vocal line (continued):

[30] ————— **p** [32] ————— **f**

Se - ra - phim, _____ Thou

Alto (A) vocal line (continued):

Se - ra - phim, _____ **p** **f**

Chorus II (Ch. II) vocal line (continued):

Se - ra - phim, _____ Thou

Tenor (T) vocal line (continued):

Se - ra - phim, _____ Thou

Bass (B) vocal line (continued):

Se - ra - phim, _____ **p** **f**

Piano (Pno.) accompaniment:

[30] ————— **f** [32] ————— **f**

VI. Preserve, O God

117

Soprano (S) Alto (A) Chorus I (Ch. I) Tenor (T) Bass (Bar)

Soprano (S) Alto (A) Chorus II (Ch. II) Tenor (T) Bass (B) Piano (Pno.)

34

36

38

34

36

38

with - out stain didst bear God the Word,

with - out stain didst bear God the Word,

with - out stain didst bear God the Word,

with - out stain didst bear God the Word,

34

36

38

Pno.

VI. Preserve, O God

118

Soprano (S) voice part:

p [40] and art tru - ly The - o - to - kos, **3**

p [42] and art tru - ly The - o - to - kos, **2**

p [44] and art tru - ly The - o - to - kos, **3**

p [40] and art tru - ly The - o - to - kos, **2**

p [42] and art tru - ly The - o - to - kos, **mf** **3**

p [44] and art tru - ly The - o - to - kos, **2**

Alto (A) voice part:

Chorus I (Ch. I) voice part:

Tenor (T) voice part:

Bass (Bar) voice part:

Chorus II (Ch. II) voice part:

Tenor (T) voice part:

Bass (B) voice part:

Piano (Pno.) accompaniment:

The piano accompaniment consists of eighth-note chords in the bass clef, starting at measure 40 with a dynamic of **p**, continuing through measure 42 with a dynamic of **mf**, and ending at measure 44.

VI. Preserve, O God

46

48

119

f

S 3 and art 2 tru - ly The - o - to - - - -

A 2 and art 2 tru - ly The - o - to - - - -

Ch. I

T 3 and art 2 tru - ly The - o - to - - - -

Bar 2 and art 2 tru - ly The - o - to - - - -

46

S 3 kos, and art 2 tru - ly The - o - to - - - -

A 2 kos, and art 2 tru - ly The - o - to - - - -

Ch. II

T 3 kos, and art 2 tru - ly The - o - to - - - - kos,

B 2 kos, and art 2 tru - ly The - o - to - - - - kos,

46

Pno. 3 f 2 tru - ly The - o - to - - - -

48

VI. Preserve, O God

120

Soprano (S) part:

Measure 50: Dynamics > > (acciaccatura), 3, 3, 3. Dynamic **p**. Measure 52: Dynamics 3, 3, 3. Dynamic **p**. Measure 54: Dynamics 3.

Measures 50-54 lyrics: kos, kos, kos,

Measures 55-58 lyrics: kos, we mag -

Measures 59-62 lyrics: we mag -

Measures 63-66 lyrics: we mag -

Measures 67-70 lyrics: kos, we mag -

Measures 71-74 lyrics: we mag -

Piano (Pno.) part:

Measure 50: Dynamics > > (acciaccatura). Measure 52: Dynamics 3, 3, 3. Measure 54: Dynamics 3.

Measures 55-58 dynamics: p, ff. Measures 59-62 dynamics: ff.

Measures 63-66 dynamics: ff.

Measures 67-70 dynamics: ff.

Measures 71-74 dynamics: ff.

VI. Preserve, O God

121

Soprano (S) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Alto (A) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Chorus I (Ch. I) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Bass (Bar) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Measures 61-62: The vocal line continues with eighth-note patterns. Measure 62 concludes with the word "we".

Soprano (S) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Alto (A) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Chorus II (Ch. II) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Tenor (T) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Bass (B) part:

Measures 56-60: Solo dynamic (p). The vocal line consists of eighth-note patterns. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Piano (Pno.) part:

Measures 56-60: Solo dynamic (p). The piano part features eighth-note chords. Measures 58 and 60 feature large vertical numerals "3" and "2" respectively.

Soprano (S) part:

62 fy Thee. **64**

Alto (A) part:

62 fy Thee. **64**

Chorus I (Ch. I) part:

62 fy Thee. **64**

Bass (Bar) part:

62 mag - - - ni - fy Thee. **64**

Soprano (S) part:

62 **64**

Alto (A) part:

62 **64**

Chorus II (Ch. II) part:

62 **64**

Bass (B) part:

62 **64**

Piano (Pno.) part:

62 **64**