

Sanford Dole

Glory to God for All Things



"Music in the Dolean Mode"
www.sanforddole.com

Originally composed as the final movement of

The Fabric of Peace

A Choral Celebration

Commissioned by Oakland Symphony Chorus, Lynne Morrow, director
In celebration of their 50th anniversary

*Excerpts from Akathist of Thanksgiving often attributed to Gregory Petrov,
but most likely by Metropolitan Tryphon of Turkistan (Prince Boris Petrovich)*

Glory to God for all things!

Glory to you for calling me into being.
Glory to you, showing me the beauty of the universe.
Glory to you, spreading out before me heaven and earth.
Glory to you for your eternity in this fleeting world.
Glory to you for your mercies, seen and unseen.
Glory to you through every sigh of my sorrow.
Glory to you for every step of my life's journey.
For every moment of glory,
Glory to you, O God, from age to age.

O Lord, how lovely it is to be your guest. Breeze full of scents; mountains reaching to the skies; waters like boundless mirrors, reflecting the sun's golden rays and the scudding clouds. All nature murmurs mysteriously, breathing the depth of tenderness. Birds and beasts of the forest bear the imprint of your love. Blessed are you, Mother Earth, in your fleeting loveliness, which awakens our yearning for happiness that will last forever, in the land where, amid beauty that grows not old, rings out the cry: Alleluia!

In the wondrous blending of sounds it is your call we hear; in the harmony of many voices, in the sublime beauty of music, in the glory of the works of great composers: You lead us to the threshold of paradise to come, and to the choirs of angels. All true beauty has the power to draw the soul towards you, and to make it sing in ecstasy: Alleluia!

What sort of praise can I give you? I have never heard the song of the Cherubim, a joy reserved for the spirits above. But I know the praises that nature sings to you. In winter, I have beheld how silently in the moonlight the whole earth offers you prayer, clad in its white mantle of snow, sparkling like diamonds. I have seen how the rising sun rejoices in you, how the song of the birds is a chorus of praise to you. I have heard the mysterious mutterings of the forests about you, and the winds singing your praise as they stir the waters. I have understood how the choirs of stars proclaim your glory as they move forever in the depths of infinite space.

You have brought me into life as into an enchanted paradise. We have seen the sky like a chalice of deepest blue, where in the heights the birds are singing. We have tasted fruit of fine flavor and the sweet-scented honey. It is a pleasure to be your guest.

Glory to you for the Feast Day of life.
Glory to you for the perfume of lilies and roses.
Glory to you for each different taste of berry and fruit.
Glory to you for the sparkling silver of early morning dew.
Glory to you for the birds' chorus of praise.
Glory to you for the joy of dawn's awakening.
Glory to you for the new life each day brings.
For every moment of glory,
Glory to you, O God, from age to age. Alleluia!

Glory to God for All Things

for SATB Voices and Piano

Metropolitan Tryphon of Turkestan
Moderato ♩ = 84

Sanford Dole

2 3 4

f

Soprano
Alto
Tenor
Bass

Glo - ry, Glo - ry

f

Glo - ry, Glo - ry

f

Glo - ry, Glo - ry

f

Glo - ry, Glo - ry

Moderato ♩ = 84

mf

f

5 6 7 8 9

ff

to God for all things, all things!

ff

to God for all things, all things!

ff

to God for all things, all things!

ff

to God for all things, all things!

ff

ff

10 **Andante** ♩ = 72
mp

Glo - ry to you ___ for call - ing me in - to be - ing,

Glo - ry to you ___ for call - ing me in - to be - ing,

Glo - ry to you ___ for call - ing me in - to be - ing,

Glo - ry to you ___ for call - ing me in - to be - ing,

Andante ♩ = 72

mp *f*

11

Glo - ry to you, ___ show - ing me the beau - ty of the u - ni - verse,

Glo - ry to you, ___ show - ing me the beau - ty of the u - ni - verse,

Glo - ry to you, ___ show - ing me the beau - ty of the u - ni - verse,

Glo - ry to you, ___ show - ing me the beau - ty of the u - ni - verse,

mp *f*

12

13

14

Glo-ry to you, spread-ing out be-fore me heav-en and earth, _____

Glo-ry to you, spread-ing out be-fore me heav-en and earth, _____

Glo-ry to you, spread-ing out be-fore me heav-en and earth, _____

Glo-ry to you, spread-ing out be-fore me heav-en and earth, _____

15

16

mp Glo-ry to you for your e - ter-ni - ty in this fleet-ing world, Glo-ry to you for your mer-cies, seen and un-

mp Glo-ry to you for your e - ter-ni - ty in this fleet-ing world, Glo-ry to you for your mer-cies, seen and un-

mp Glo-ry to you for your e - ter-ni - ty in this fleet-ing world, Glo-ry to you for your mer-cies, seen and un-

mp Glo-ry to you for your e - ter-ni - ty in this fleet-ing world, Glo-ry to you for your mer-cies, seen and un-

17

seen, *f* Glo-ry to you through ev-'ry sigh of my sor - row,

seen, *f* Glo-ry to you through ev-'ry sigh of my sor - row,

seen, *f* Glo-ry to you through ev-'ry sigh of my sor - row,

seen, *f* Glo-ry to you through ev-'ry sigh of my sor - row,

20

21

22

23

mp Glo-ry to you for ev-'ry step of my life's _____ jour-ney, *f* For ev-'ry mo-ment of

mp Glo-ry to you for ev-'ry step of my life's _____ jour-ney, *f* For ev-'ry mo-ment of

mp Glo-ry to you for ev-'ry step of my life's _____ jour-ney, *f* For ev-'ry mo-ment of

mp Glo-ry to you for ev-'ry step of my life's _____ jour-ney, *f* For ev-'ry mo-ment of

24

25

26

27

Con moto ♩ = 80

glo-ry. Glo-ry to you, O God, from age to age.

glo-ry. Glo-ry to you, O God, from age to _____ age.

glo-ry. Glo-ry to you, O God, from age to _____ age.

glo-ry. Glo-ry to you, O God, from age to _____ age.

f *mf*

28

29

30

31

Soprano

mf

O _____ Lord, how love - ly it is to be your

32

33

34

guest. Breeze _____ full of

Alto *mf*

Breeze _____ full of

35

36

scents, _____ full of scents, _____

scents, _____ full of scents, _____

37

38

(Soprano tacet to bar 43)

(Alto tacet to bar 43)

breeze full of scents; breeze full of scents;

39

40

Tenor *mf*

Bass *mf*

Moun - tains reach-ing to the skies,

Moun - tains reach-ing to the skies,

41

42

reach-ing to the skies, reach-ing to the skies;

reach-ing to the skies, reach-ing to the skies;

8va

43

44

Wa - ters like bound-less mir - rors,

Wa - ters like bound-less mir - rors,

Wa - ters like bound-less mir - rors,

Wa - ters like bound-less mir - rors,

(8)

3

45

46

re-flect-ing, re-flect-ing the sun's golden

re-flect-ing, re-flect-ing the sun's golden

re-flect-ing, re-flect-ing the sun's golden

re-flect-ing, re-flect-ing the sun's golden

8va

mf

47

48

49

rays and the scud-ding clouds. All

rays and the scud-ding clouds. All

rays and the scud-ding clouds. All

rays and the scud-ding clouds. All

(8)

mp

p

50

51

52

rall.

na - ture mur-murs mys-ter-i-ous-ly _____ breath-ing the depth of ten - der-

na - ture mur-murs mys-ter-i-ous-ly _____ breath-ing the depth of ten - der-

na - ture mur-murs mys-ter-i-ous-ly _____ breath-ing the depth of ten - der-

na - ture mur-murs mys-ter-i-ous-ly _____ breath-ing the depth of ten - der-

p

rall.

53

a tempo

54

55

mf

ness. Birds and beasts of the

ness. Birds and beasts of the

ness. Birds and beasts

ness. Birds and beasts

a tempo

mf

for - est bear the im - print
 for - est bear the im - print
 of the for - est bear the
 of the for - est bear the

The musical score for measures 56-57 consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'for - est bear the im - print' and 'for - est bear the im - print' respectively. The third staff is a vocal line in soprano clef with lyrics 'of the for - est bear the' and 'of the for - est bear the'. The bottom two staves are piano accompaniment in bass clef, featuring a complex rhythmic pattern with triplets and arpeggiated chords.

of your love, of your love.
 of your love, of your love.
 im - print of your love, of your love.
 im - print of your love, of your love.

The musical score for measures 58-59 consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'of your love, of your love.' and 'of your love, of your love.'. The third staff is a vocal line in soprano clef with lyrics 'im - print of your love, of your love.' and 'im - print of your love, of your love.'. The bottom two staves are piano accompaniment in bass clef, featuring a complex rhythmic pattern with triplets and arpeggiated chords.

60

61

Mo - ther Earth, ___

Mo - ther Earth, ___

Bless - ed are you, Mo - ther Earth, ___

Bless - ed are you, Mo - ther Earth, ___

62

63

bless-ed Mo - ther Earth.

bless-ed Mo - ther Earth.

bless-ed are you, Mo - ther Earth.

bless-ed are you, Mo - ther Earth.

gru

f Bless - ed are you in your fleet - ing love - li - ness,

f Bless - ed are you in your fleet - ing love - li - ness,

f Bless - ed are you in your fleet - ing love - li - ness,

f Bless - ed are you in your fleet - ing love - li - ness,

(8)

mf which wa - kens, which wa - kens _____ our yearn - ing for

mf which wa - kens, which wa - kens _____ our yearn - ing for

mf which wa - kens, which wa - kens _____ our yearn - ing for

mf which wa - kens, which wa - kens _____ our yearn - ing for

8va

68

69

hap - pi - ness, for hap - pi - ness_ that will

hap - pi - ness, for hap - pi - ness_ that will

hap - pi - ness, for hap - pi - ness_ that will

hap - pi - ness, for hap - pi - ness_ that will

(8)

70

71

72

last for-ev-er, in the land where, a -

last for-ev-er in the land where, a -

last for-ev-er, in the land where, a -

last for-ev-er, in the land where, a -

p

p

p

p

rall.

rall.

73

a tempo

74

75

mf

mid beau-ty that grows, a - mid beau-ty that grows, that grows not old, not

mid beau-ty that grows, a - mid beau-ty that grows, that grows not old, not

mid beau-ty that grows, a - mid beau-ty that grows, that grows not old, not

mid beau-ty that grows, a - mid beau-ty that grows, that grows not old, not

a tempo

Detailed description: This block contains the musical notation for measures 73 through 75. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of three flats. Each vocal line has a triplet of eighth notes in the first measure of each line. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The dynamic marking **mf** is present at the beginning of measure 75.

76

77

78

f

f

f

f

old, rings out the cry:

old, rings out the cry:

old, rings out the cry, the cry:

old, rings out the cry, the cry:

Detailed description: This block contains the musical notation for measures 76 through 78. It features four vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of three flats. The lyrics are: "old, rings out the cry:". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The dynamic marking **f** is present at the beginning of measure 77.

Più mosso ♩ = 92

79

80

ff 3 Al - le - lu - ia, al - le - lu - ia,

ff 3 Al - le - lu - ia, al - le - lu - ia,

ff 3 Al - le - lu - ia, al - le - lu - ia,

ff 3 Al - le - lu - ia, al - le - lu - ia,

Più mosso ♩ = 92

ff

81 playfully (like skipping)

82

83

mf 3 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

mf 3 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

mf 3 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

mf 3 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

84

85

86

87

88

poco piu mosso ♩ = 96*mp*

in the har -

mp

mp

mp

In the won-drous blend-ing of sounds it is your call we hear; in the har -

poco piu mosso ♩ = 96*mp*

mp

in the har -

89

90

91

92

93

- mo - ny of ma - ny voi - ces, in the sub - lime beau - ty of mu - sic_

- mo - ny of ma - ny voi - ces, in the sub - lime beau - ty of mu - sic_

- mo - ny of ma - ny voi - ces, in the sub - lime beau - ty of mu - sic_

mp

of ma - ny voi - ces, in the sub - lime beau - ty of mu - sic_

mf

94

95

96

97

of great com - po - sers: _____

of great com - po - sers: _____

in the glo-ry of the works of great com - po - sers: _____

in the glo-ry of the works of great com - po - sers: _____

f

Detailed description: This block contains the musical score for measures 94 through 97. It features four vocal staves and a grand staff (piano and celeste). The vocal parts are in 3/4 time and contain lyrics. The piano part includes a dynamic marking of *f* (forte) in measure 97. The celeste part has a *sfz* (sforzando) marking in measure 97. The score is written in a key with one flat and a common time signature.

98

99

100

8va

Detailed description: This block contains the musical score for measures 98 through 100. It features four vocal staves and a grand staff. Measures 98 and 99 are marked with a whole rest in all staves. Measure 100 contains musical notation for all parts. The piano part includes a dynamic marking of *8va* (octave) in measure 100. The score is written in a key with one flat and a common time signature.

mp
You lead us to the

mp
You lead us to the

mp
You lead us to the

mp
You lead us to the

mp

mf
thresh-old of par-a-dise to come, _____

mf
thresh-old of par-a-dise to come, _____

mf
thresh-old of par-a-dise to come, and to the choirs of an-gels. _____

mf
thresh-old of par-a-dise to come, and to the choirs of an-gels. _____

mf

108 109 110 111

p

All true beau - ty has the pow'r to draw the soul towards you,

112 113 114 115

p *cresc.* *accel.*

and to make it sing in ec - sta - *cresc.*

All true beau - ty has the pow'r to draw the soul towards you, *p* *cresc.*

and to make it sing in ec - sta - *p* *cresc.*

and to make it sing in ec - sta - *accel.*

Andante ♩ = 80

124

123

p *mp*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

p *mp*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

p *mp*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

p *mp*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Andante ♩ = 80

p *mp*

125 126 127

mf *f*

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, Al-le-lu-ia!

mf *f*

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, Al-le-lu-ia!

mf *f*

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, Al-le-lu-ia!

mf *f*

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, Al-le-lu-ia!

mf *f* *sva*

128

129

130

mp

What sort of praise can I give you?

p

131

132

133

134

mf

A joy re-served for the

mp

I have nev-er heard the song of the Che-ru-bim,

mp

135

136

137

musical score for measures 135-137. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "spi - rits_ a - bove." and "But I know the prais-es that". The piano accompaniment includes a melodic line with a *mf* dynamic marking and a bass line with a steady eighth-note accompaniment.

138

139

140

musical score for measures 138-140. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "na - ture sings to you." and contains triplets. The piano accompaniment includes a melodic line with a *mf* dynamic marking and a bass line with a steady eighth-note accompaniment.

mf 3
In win-ter, I have be-held how si-lent-ly in the moon-light

mf 3
In win-ter, I have be-held how si-lent-ly in the moon-light

f *mf*

mf
the whole earth of-fers you prayer,

mf
the whole earth of-fers you prayer,

147

148

149

clad in its white man - tle of snow,

clad in its white man - tle of snow,

150

151

152

spark - ling like dia - monds.

spark - ling like dia - monds.

spark - ling, spark - ling like dia - monds.

spark - ling, spark - ling like dia - monds.

153

154

155

mp
I have seen how the ris - ing sun re-joic - es

mp
I have seen how the ris - ing sun re-joic - es

mp
I have seen how the ris - ing sun re-joic - es

mp
I have seen how the ris - ing sun re-joic - es

mp

156

157

158

in you, how the song of the birds is a cho-rus of

in you, how the song of the birds is a cho-rus of

in you, how the song of the birds is a cho-rus of

in you, how the song of the birds is a cho-rus of

gma

159

160

161

praise to you, _____ how the song of the birds is a

praise to you, _____ how the song of the birds is a

praise to you, _____ how the song of the birds is a

praise to you, _____ how the song of the birds is a

The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

162

163

164

cho - rus of praise to you. _____

cho - rus of praise to you. _____

cho - rus of praise to you. _____

cho - rus of praise to you. _____

gr-----

The piano accompaniment features a complex, rhythmic eighth-note pattern in the right hand and a steady bass line in the left hand.

165

166

167

p I have heard the mys-ter - i - ous mut - ter - ings

p I have heard the mys-ter - i - ous mut - ter - ings

p I have heard the mys-ter - i - ous mut - ter - ings

p I have heard the mys-ter - i - ous mut - ter - ings

p

168

169

170

rall.

a tempo ♩ - 80

of the for-ests a-bout you.

of the for-ests a-bout you.

of the for-ests a-bout you.

of the for-ests a-bout you.

rall.

a tempo ♩ - 80

p

171

172

Musical score for measures 171 and 172. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The vocal parts are marked *mf* and have the lyrics "And the winds sing - ing,". The piano accompaniment is marked *mf* and includes a triplet in the right hand at the end of measure 172.

173

174

Musical score for measures 173 and 174. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The vocal parts are marked *f* and have the lyrics "sing - ing your praise, sing - ing,". The piano accompaniment is marked *f* and includes triplets in both hands.

sing - ing,
 sing - ing,
f And the winds sing - ing your
f And the winds sing - ing your
f 3

praise,
 sing - ing your
 praise,
 sing - ing your

179

180

181

As they stir the wa - ters.

praise, As they stir the wa - ters.

praise, As they stir the wa - ters.

gva

3

182

183

I have un-der-stood, un-der-stood, how the

I have un-der-stood, un-der-stood, how the

I have un-der-stood, un-der-stood, how the

I have un-der-stood, un-der-stood, how the

gva

3

choirs of stars, the choirs of stars pro-claim your glo-ry

choirs of stars, the choirs of stars pro-claim your glo-ry

choirs of stars, the choirs of stars pro-claim your glo-ry

choirs of stars, the choirs of stars pro-claim your glo-ry

(8) -----]

mp

as they move for-ev-er in the depths of in-fi-nite space, the

as they move for-ev-er in the depths of in-fi-nite space, the

as they move for-ev-er in the depths of in-fi-nite space, the

as they move for-ev-er in the depths of in-fi-nite space, the

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

190 191 192

mf

depths of in-fi-nite space in the depths of in - fi - nite space,

depths of in-fi-nite space, in the depths of in - fi - nite space,

depths of in-fi-nite space, in the depths of in - fi - nite space, in the

depths of in-fi-nite space, in the depths of in - fi - nite space, in the

mf

193 194 195 196

f *Con moto* ♩ = 100

the depths of space.

the depths of space.

depths of space. *p* You have brought me in - to life as

depths of space.

f *Con moto* ♩ = 100

f *p*

197 198 199 200

p

We have seen the sky, — the sky like a

p

We have seen — the sky, — the sky like a

in - to an en - chant - ed par - a - dise. We have seen — the sky, — the sky like a

p

like a

201 202 203 204

chal - ice of deep - est blue, — where in the heights the birds are sing - ing, —

chal - ice of deep - est blue, — where in the heights the birds are sing - ing, —

chal - ice of deep - est blue, — where in the heights the birds are sing - ing, —

chal - ice of deep - est blue, — where in the heights the birds are sing - ing, —

cresc.

cresc.

cresc.

cresc.

cresc.

205

206

207

the birds are sing - ing.

the birds are sing - ing.

where in the heights the birds are sing - ing.

where in the heights the birds are sing - ing.

208

209

210

211

mf We have tast - ed fruit of fine fla - vor.

mf We have tast - ed fruit of fine fla - vor.

mf We have tast - ed fruit of fine fla - vor and the sweet scent - ed hon - ey.

mf We have tast - ed fruit of fine fla - vor and the sweet scent - ed hon - ey.

Poco piu mosso ♩ = 104

212 213 214 215

It is a plea - sure
 It is a plea - sure
 It is a plea - sure
 It is a plea - sure

Poco piu mosso ♩ = 104

216 217 218 219 220

to be your guest, to be your guest.
 to be your guest, to be your guest.
 to be your guest, to be your guest.
 to be your guest, to be your guest.

Gently at first, but with growing excitement ♩ = 76

221

222

mp

Glo-ry to you for the Feast Day of life. Glo-ry to you_ for the per-fume of lil-ies and

mp

Glo-ry to you_ for the Feast Day of life. Glo-ry to you_ for the per-fume of lil-ies and

mp

Glo-ry to you_ for the Feast Day of life. Glo-ry to you_ for the per-fume of lil-ies and

mp

Glo-ry to you for the Feast Day of life. Glo-ry to you_ for the per-fume of lil-ies and

Gently at first, but with growing excitement ♩ = 76

mp

f

mp

223

224

225

mf

ro - ses. Glo-ry to you,_ for each diff-'rent taste of ber - ry and

mf

ro - ses. Glo-ry to you,_ for each diff-'rent taste of ber - ry and

mf

ro - ses. Glo-ry to you,_ for each diff-'rent taste of ber - ry and

mf

ro - ses. Glo-ry to you,_ for each diff-'rent taste of ber - ry and

mf

fruit. Glo-ry to you_ for the spark-ling of ear-ly morn-ing dew.

fruit. Glo-ry to you_ for the spark-ling of ear-ly morn-ing dew.

fruit. Glo-ry to you_ for the spark-ling of ear-ly morn-ing dew.

fruit. Glo-ry to you_ for the spark-ling of ear-ly morn-ing dew.

Glo-ry to you for the birds' cho-rus of praise. Glo-ry to you for the joy of dawn's a -

Glo-ry to you for the birds' cho-rus of praise. Glo-ry to you for the joy of dawn's a -

Glo-ry to you for the birds' cho-rus of praise. Glo-ry to you for the joy of dawn's a -

Glo-ry to you for the birds' cho-rus of praise. Glo-ry to you for the joy of dawn's a -

231

232

233

234

wak-en-ing. — Glo-ry to you for the new life, the new — life — each day brings.

wak-en-ing. — Glo-ry to you for the new life, the new — life — each day brings.

wak-en-ing. — Glo-ry to you for the new life, the new — life — each day brings.

wak-en-ing. — Glo-ry to you for the new life, the new — life — each day brings.

8^{va}

235

236

237

238

f For ev-ry mo-ment of glo-ry. Glo-ry to you, O God, glo-ry to you, O God, from

f For ev-ry mo-ment of glo-ry. Glo-ry to you, O God, glo-ry to you, O God, from

f For ev-ry mo-ment of glo-ry. Glo-ry to you, O God, glo-ry to you, O God, from

f For ev-ry mo-ment of glo-ry. Glo-ry to you, O God, glo-ry to you, O God, from

cresc.

cresc.

cresc.

cresc.

f

cresc.

rit.

age to age to age.
age to age to age.
age to age to age to age.
age to age to age to age.

rit.

15^{ma}

a tempo ♩ = 80

Glo-ry to you, al-le-lu-ia, al-le-lu-ia, Glo-ry to you, al-le-lu-ia, al-le-lu-ia,
sub. p mp
Glo-ry to you, al-le-lu-ia, al-le-lu-ia, Glo-ry to you, al-le-lu-ia, al-le-lu-ia,
sub. p mp
Glo-ry to you, al-le-lu-ia, al-le-lu-ia, Glo-ry to you, al-le-lu-ia, al-le-lu-ia,
sub. p mp
Glo-ry to you, al-le-lu-ia, al-le-lu-ia, Glo-ry to you, al-le-lu-ia, al-le-lu-ia,
sub. p mp

a tempo ♩ = 80

(15) 7

sub. p mp

245

246

mf *f*

Glo-ry to you, al-le-lu-ia, al-le-lu-ia, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

mf *f*

Glo-ry to you, al-le-lu-ia, al-le-lu-ia, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

mf *f*

Glo-ry to you, al-le-lu-ia, al-le-lu-ia, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

mf *f*

Glo-ry to you, al-le-lu-ia, al-le-lu-ia, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

247

248

249

ff

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

ff

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

ff

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

ff

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia! *fff*

lu - ia, al - le - lu - ia! *fff*

lu - ia, al - le - lu - ia! *fff*

lu - ia, al - le - lu - ia! *fff*