

Sanford Dole

A Song for St. Cecilia



for
Mixed Chorus,
Soprano, Tenor, Baritone soloists
and arranged for
Organ, Piano, and 3 percussionists

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A Song for St. Cecilia's Day
John Dryden, 1687

From harmony, from heavenly harmony,
 This universal frame began:
 When nature underneath a heap
 Of jarring atoms lay,
 And could not heave her head,
 The tuneful voice was heard from high,
 'Arise, ye more than dead!'
 Then cold, and hot, and moist, and dry,
 In order to their stations leap,
 And Music's power obey.
 From harmony, from heavenly harmony,
 This universal frame began:
 From harmony to harmony
 Through all the compass of the notes it ran,
 The diapason closing full in Man.

What passion cannot Music raise and quell?
 When Jubal struck the chorded shell,
 His listening brethren stood around,
 And, wondering, on their faces fell
 To worship that celestial sound:
 Less than a God they thought there could not dwell
 Within the hollow of that shell,
 That spoke so sweetly, and so well.
 What passion cannot Music raise and quell?

The trumpet's loud clangour
 Excites us to arms,
 With shrill notes of anger,
 And mortal alarms.
 The double double double beat
 Of the thundering drum
 Cries Hark! the foes come;
 Charge, charge, 'tis too late to retreat!

The soft complaining flute,
 In dying notes, discovers
 The woes of hopeless lovers,
 Whose dirge is whisper'd by the warbling lute.

Sharp violins proclaim
 Their jealous pangs and desperation,
 Fury, frantic indignation,
 Depth of pains, and height of passion,
 For the fair, disdainful dame.

But O, what art can teach,
 What human voice can reach,
 The sacred organ's praise?
 Notes inspiring holy love,
 Notes that wing their heavenly ways
 To mend the choirs above.

Orpheus could lead the savage race;
 And trees unrooted left their place,
 Sequacious of the lyre;
 But bright Cecilia rais'd the wonder higher:
 When to her organ vocal breath was given,
 An angel heard, and straight appear'd
 Mistaking Earth for Heaven.

GRAND CHORUS.

As from the power of sacred lays
 The spheres began to move,
 And sung the great Creator's praise
 To all the Blest above;
 So when the last and dreadful hour
 This crumbling pageant shall devour,
 The trumpet shall be heard on high,
 The dead shall live, the living die,
 And Music shall untune the sky!

A Song for St. Cecilia

for Chorus, STB soli and Orchestra

1: Harmony

John Dryden, 1687
(1631-1700)

Sanford Dole

♩ = 96

2 3 4

Piano

Trumpet

Organ

Pedals

Timpani

Glockenspiel

5 6 7 8

Pno.

Org.

Ped.

Timp.

Glock.

The musical score is arranged in systems. The first system (measures 2-4) includes Piano, Trumpet, Organ, Pedals, Timpani, and Glockenspiel. The second system (measures 5-8) includes Pno., Org., Pedals, Timpani, and Glockenspiel. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from forte (f) to piano (p). Time signatures change from 4/4 to 3/4 and 7/8. The organ part is particularly detailed with many accidentals and complex voicings.

S. *f* From har-mo-ny, —

A. *f* From har-mo-ny, —

T. *f* From har-mo-ny, —

B. *f* From har-mo-ny, —

Pno. *f*

Org. Trumpet Great

Ped. *ff*

Timp. *f*

Glock. *f*

13

14

15

16

S. from hea - ven ly har mo ny,

A. from hea - ven ly har mo -ny, _____

T. from hea - ven ly har mo -ny, _____

B. from hea - ven ly har mo -ny, _____

Pno. *f*

Org. *mf*

Ped.

Timp.

S. This u-ni-ver-sal frame be-gan, this u-ni-ver-sal frame be-gan:

A. This u-ni-ver-sal frame be-gan, this u-ni-ver-sal frame be-gan:

T. This u-ni-ver-sal frame be-gan, this u-ni-ver-sal frame be-gan:

B. This u-ni-ver-sal frame be-gan, this u-ni-ver-sal frame be-gan:

Pno. *f*

Org. *mp* *f*

Ped.

Timp.



S. *mf*

A. *mf*

T. When

B. When

Pno. Tubular Bells

Perc. *mp*

23

24

S. na - ture un - der - neath a heap of jar - ring a - toms lay,

A. na - ture un - der - neath a heap of har - ring a - toms lay,

T.

B.

Pno. *mf*

Tub. B.



25

26

S.

A.

T. *mf*
When na - ture un - der - neath a heap of jar - ring a - toms

B. *mf*
When na - ture un - der - neath a heap of jar - ring a - toms

Pno.

S.
A.
T.
B.
Pno.
Tub. B.
Glock.

lay,
lay,

mf
Vibraphone

Detailed description: This musical score page covers measures 27 and 28. It features six staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), and Tub. B. (Tuba). The vocal parts (S., A., T., B.) are mostly silent, with the Tenor and Bass parts marked 'lay,' in measure 27. The Piano part has a complex rhythmic pattern in measure 27, consisting of eighth notes and sixteenth notes, and continues into measure 28 with a more melodic line. The Tub. B. part is silent in measure 27 and plays a series of chords in measure 28, marked with a mezzo-forte (*mf*) dynamic. The Glockenspiel part is silent throughout both measures. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Musical score for S., A., T., B., Pno., Org., Ped., Tub. B., and Vib. The score is divided into two systems. The first system (measures 29-30) includes S., A., T., B., Pno., Org., Ped., Tub. B., and Vib. The second system (measures 31-32) includes Pno., Org., Ped., Tub. B., and Vib. The vocal parts (S., A., T., B.) are marked *And*. The Organ part is marked *p*. The Piano and Vibraphone parts feature complex rhythmic patterns with many accidentals.

S. could not heave her head, and could not heave her head, The

A. could not heave her head, and could not heave her head, The

T. could not heave her head, and could not heave her head, The

B. could not heave her head, and could not heave her head, The

Pno.

Org.

Ped.

Vib.

Detailed description: This is a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and instrumental accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The organ part provides harmonic support with chords and some melodic lines. The vibraphone part has a melodic line with grace notes and slurs. The pedal part is a simple bass line. The lyrics are: 'could not heave her head, and could not heave her head, The'.

S. tune - - ful voice was heard _____ from

A. tune - - ful voice was heard _____ from

T. tune - - ful voice was heard _____ from

B. tune - - ful voice was heard _____ from

Pno.

Org.

Ped.

Perc. 1 Susp. Cymbal
tr _____
ppp _____

Vib.

* if possible, Soprano solo should be performed above (and behind?) the chorus, from a loft or balcony.
Perhaps from the balcony at the rear of the house. There should be enough time for the soloist to find her way to the stage before her Mvt. 5 solo.

35 36

ff

S. Solo *'A - rise, ye more than*

S. high,

A. high,

T. high,

B. high:

Pno.

Org.

Ped.

Perc. 1 (tr) L.V.

f

Vib.

37

38

S. Solo

dead!

Pno. *mf*

Vib.



39

40

Pno.

Org.

Ped.

Vib.

f

41

42

S. *mf*
Then

A.

T.

B.

Pno.

Org.

Ped.

Vib. *mf*

Detailed description: This page contains a musical score for measures 41 and 42. The score is arranged in a system with eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the top four staves. The piano accompaniment consists of a grand piano (Pno.), organ (Org.), and vibraphone (Vib.). The organ and vibraphone parts are on the bottom four staves. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 41 shows the vocalists with rests. Measure 42 begins with a vocal entry for the Soprano part, marked *mf* and with the word 'Then'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The organ part has a melodic line with slurs and ties. The vibraphone part has a rhythmic pattern of eighth notes.

43

44

45

S. cold, then cold, In or - der to their sta-tions leap,

A. *mf* and hot, and hot, In or - der to their sta-tions leap,

T. *mf* and moist, _____ and moist, In or - der to their sta-tions leap,

B. *mf* and dry, _____ and dry, In or - der to their sta-tions leap,

Pno.

Org.

Ped.

Vib.

Detailed description: This is a page of a musical score for a vocal quartet and instruments. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: 'cold, then cold, In or - der to their sta-tions leap,' for Soprano; 'and hot, and hot, In or - der to their sta-tions leap,' for Alto; 'and moist, _____ and moist, In or - der to their sta-tions leap,' for Tenor; and 'and dry, _____ and dry, In or - der to their sta-tions leap,' for Bass. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts are written in treble clef, while the piano (Pno.), organ (Org.), and pedal (Ped.) parts are in bass clef. The vibraphone (Vib.) part is in treble clef. The piano part consists of sustained chords. The organ part has a melodic line in the right hand and a bass line in the left hand. The pedal part has a simple bass line. The vibraphone part has a melodic line in the right hand and a bass line in the left hand. The page is numbered 15 in the top right corner. Measure numbers 43, 44, and 45 are indicated at the top of the page.

S. — then

A. — then

T. — then

B. — then

Pno. *mf*

Org. *mf* Strings

Ped.

Vib.

Detailed description: This page contains a musical score for a vocal quartet and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a common time signature. Each part has a rest for the first measure of the system, followed by a whole note in the second measure. The lyrics "then" are placed below the notes in the second measure of each part. The piano accompaniment consists of three staves: Piano (Pno.), Organ (Org.), and Pedal (Ped.). The Pno. part is in a grand staff with a *mf* dynamic, featuring a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The Org. part is also in a grand staff with a *mf* dynamic, featuring a melodic line in the right hand and a bass line in the left hand. The Ped. part is a single bass staff with rests in both measures. The Vib. part is a grand staff with rests in both measures.

S. cold, and hot, and moist, and dry, in or - der to their sta - tions leap, —

A. cold, and hot, and moist, and dry, in or - der to their sta - tions leap, —

T. cold, and hot, and moist, and dry, in or - der to their sta - tions leap, —

B. cold, and hot, and moist, and dry, in or - der to their sta - tions leap, —

Pno.

Org. *p*

S. — — — — — And Mu - - - - sic's *cresc.*

A. — — — — — And Mu - - - - sic's *cresc.*

T. — — — — — And Mu - - - - sic's *cresc.*

B. — — — — — And Mu - - - - sic's *cresc.*

Pno. *mf*

Org. *mf*

Timp. *mp*

S. *f*
 pow - er o - - bey.

A. *f*
 pow - er o - - bey.

T. *f*
 pow - er o - - bey.

B. *f*
 pow - er o - - bey.

Pno.

Org.

Ped.

Timp. *mf*

S. *f* From har-mo-ny, _____

A. *f* From har-mo-ny, _____

T. *f* From har-mo-ny, _____

B. *f* From har-mo-ny, _____

Pno. *f*

Trumpet *f*

Org. *f* Great

Ped. *f* *p* *f*

Timp. *f* *p* *f*

Glock. *f*

S. *from*

A. *from*

T. *from*

B. *from*

Pno.

Trumpet

Org. *Great*

Ped. *f p f*

Timp. *f p*

Glock. *f p*

Detailed description: This page contains a musical score for measures 60 through 63. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with 'from' and have rests in measures 60-62, with a note in measure 63. The piano accompaniment (Pno.) consists of chords. The organ part (Org.) features a 'Trumpet' section in measure 60 and a 'Great' section in measure 61, with complex chordal textures. The pedal (Ped.) and timpani (Timp.) parts have dynamic markings of *f* and *p*. The glockenspiel (Glock.) part also has *f* and *p* markings. The score is written in 4/4 time with various key signatures and rests.

S. *hea - - ven-ly har-mo-ny,*

A. *hea - - ven-ly har-mo-ny,*

T. *hea - - ven-ly har-mo-ny,*

B. *hea - - ven-ly har-mo-ny,*

Pno.

Ped.

67 68 *f*

S. *This u - ni - ver - sal frame be - gan, this*

A. *This u - ni - ver - sal frame be - gan, this*

T. *This u - ni - ver - sal frame be - gan, this*

B. *This u - ni - ver - sal frame be - gan, this*

Pno.

Org. *f*

Ped.

Glock. *f*

S. u - ni - ver - sal frame be - gan:

A. u - ni - ver - sal frame be - gan:

T. u - ni - ver - sal frame be - gan:

B. u - ni - ver - sal frame be - gan:

Pno.

Ped.



S. *mf*
From

A. *mf*
From

T. *mf*
From

B. *mf*
From

Pno.

Org. *f*

Ped. *f*
ff

S. har-mo-ny to har-mo-ny, from har-mo-ny to har-mo-ny

A. har-mo-ny to har-mo-ny, from har-mo-ny to har-mo-ny

T. har-mo-ny, to har-mo-ny, from har-mo-ny to har-mo-ny

B. har-mo-ny, to har-mo-ny, from har-mo-ny to har-mo-ny

Pno. *mf*

Ped. *mp*



S. Through all the com-pass of the notes it ran,

A. Through all the com-pass of the notes it ran,

T. Through all the com-pass of the notes it ran,

B. Through all the com-pass of the notes it ran,

Pno. *mf*

Org. *mf* *cresc.*

Ped. *mf*

S. *f* through all the compass of the notes it ran, —

A. *f* through all the compass of the notes it ran, —

T. through all the compass of the notes it ran, —

B. through all the compass of the notes it ran, —

Pno. *f*

Org. *f*

82 83 84 85 86



S. *ff* The di-a-pa-son clo-sing full in Man.

A. *ff* The di-a-pa-son clo-sing full in Man.

T. The di-a-pa-son clo-sing full in Man.

B. The di-a-pa-son clo-sing full in Man.

Pno. *ff*

Org. *ff*

Piano score for measures 87-89, featuring Pno., Org., Ped., Timp., Tub. B., and Perc. 1.

Pno. (Piano): Measures 87-89. Measure 87: Treble clef, whole rest; Bass clef, eighth-note chords. Measure 88: Treble clef, eighth-note chords; Bass clef, eighth-note chords. Measure 89: Treble clef, quarter note G4, quarter rest; Bass clef, quarter note G4, quarter rest. Dynamics: *ff* in measure 89.

Org. (Organ): Measures 87-89. Measure 87: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef, whole rest. Measure 88: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef, quarter note G4. Measure 89: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bass clef, quarter note G4. Dynamics: *f* in measure 87, *p* in measure 88.

Ped. (Pedal): Measures 87-89. Measure 87: whole rest. Measure 88: whole rest. Measure 89: half note G4, half note A4, half note B4, half note C5, half note B4, half note A4, half note G4. Dynamics: *p* in measure 89.

Timp. (Timpani): Measures 87-89. Measure 87: whole rest. Measure 88: whole rest. Measure 89: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *f* in measure 89.

Tub. B. (Tuba): Measures 87-89. Measure 87: whole rest. Measure 88: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *f* in measure 88.

Perc. 1 (Percussion 1): Measures 87-89. Measure 87: whole rest. Measure 88: whole rest. Measure 89: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p* in measure 89. Includes a trill (tr) on a note in measure 89.

2: Passion

1 2 3 4 5

♩ = 80

S. *mp* Pas - sion, what

A. *p* Mu - sic, *mp* Pas - sion, what

T. *p* Mu - sic, *mp* Pas - sion, what

B. *mp* Pas - sion, what

Org. *mp*

Ped. *p*

Vib. *pp* *mp*

♩ = 80



6 7 8 9 10

S. *cresc.* pas - sion can-not mu - sic raise and quell? *f* What

A. *cresc.* pas - sion can-not mu - sic raise or quell? *f* What

T. *cresc.* pas - sion can-not mu - sic raise or quell? *f* What

B. *cresc.* pas - sion can-not mu - sic raise or quell? *f* What

Org. *mf*

S. *pas-sion can-not mu-sic raise or quell?*

A. *pas-sion can-not mu-sic raise or quell?*

T. *pas-sion can-not mu-sic raise or quell?*

B. *pas-sion can-not mu-sic raise or quell?*

Pno.

Org. *mp mp*

Ped.

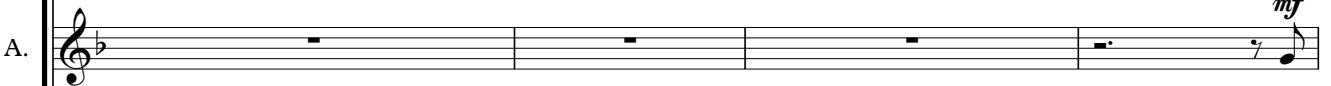
Perc.


Perc.

Clv. *Claves mp*

mf

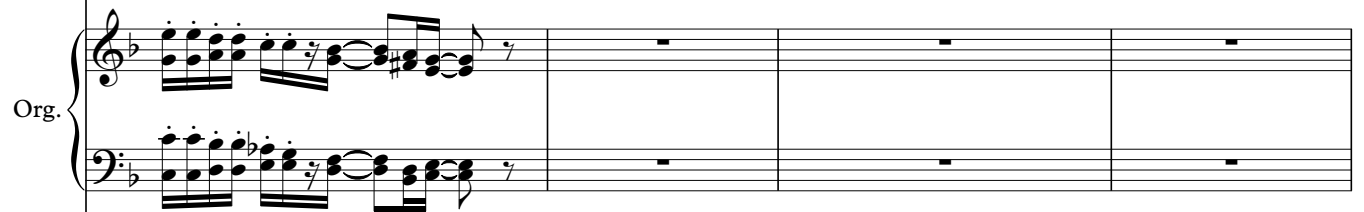
S. 

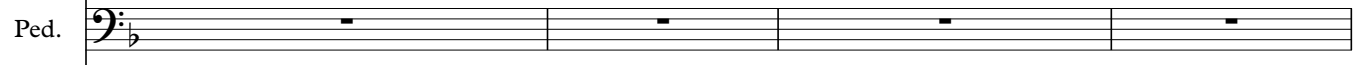
A. 

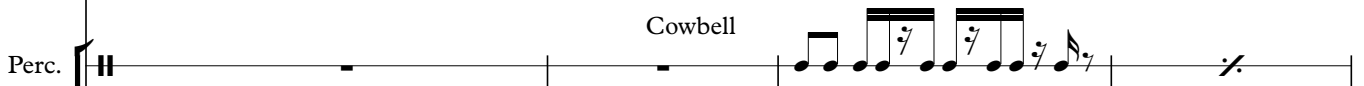
T. 


B. 

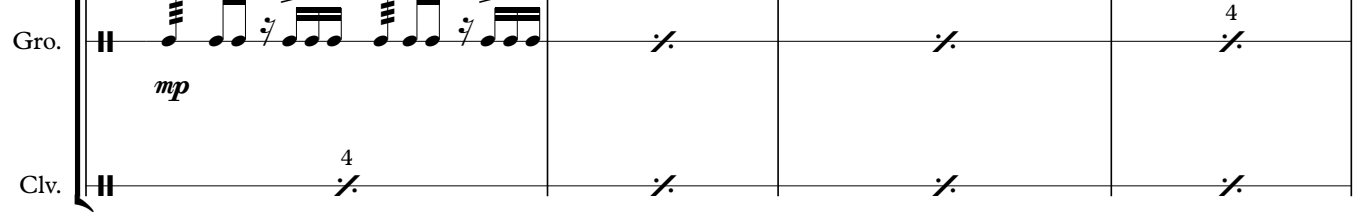
Pno. 

Org. 

Ped. 

Perc. 

Gro. 

Clv. 

S. Ju-bal struck the chord-ed shell, His

A. Ju-bal struck the chord-ed shell, His

T. *mf* When Ju-bal struck the chord-ed shell, _____

B. *mf* When Ju-bal struck the chord-ed shell, _____

Pno.

Cow. $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$

Gro. $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$

Clv. $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$



S. list-'ning breth - ren stood a - round.

A. list-'ning breth ren stood a-round.

T. His list-'ning breth - ren stood a-round

B. His list-'ning breth - ren stood a - round

Pno.

Cow. $\frac{8}{8}$ $\frac{12}{8}$

Gro. $\frac{8}{8}$ $\frac{12}{8}$

Clv. $\frac{8}{8}$ $\frac{12}{8}$

S.

A. And, won-der-ing, on their fa - ces fell

T. And won-der-ing, on their fa - ces fell

B.

Pno.

Cow.

Gro.

Clv.



S. And won-d'ring on their fa - ces fell

A.

T.

B. And won-d'ring on their fa - ces fell

Pno.

Cow.

Gro.

Clv.

S. To wor-ship that ce-les - tial sound: That

A. To wor-ship that ce-les - tial sound:

T. To wor-ship that ce-les - tial sound:

B. To wor-ship that ce-les - tial sound:

Pno.

Org. *mf*

Ped.

Timp. *tr*

Cow. 12 *Mark tree* *gliss.*

Gro. Triangle *tr*

Clv.

30

31

32

33

S. ce - les - tial sound, that ce - les - tial sound

A. That ce - les - tial sound, that ce - les - tial sound, that sound.

T. Oh, that ce - le - stial sound, that sound.

B. Oh, that ce - les - tial sound, that sound.

Pno. *mf*

Tri. Guiro

Clv. *mp*



34

35

36

Pno. *mf*

Org. flutes *mf*

Ped.

Gro. *mf*

Clv. *mf* 4

Pno.

Org. reeds

Cow.

Gro.

Clv.

mf

mp

4



S.

A.

T.

B.

Pno.

Org.

Cow.

Gro.

Clv.

mp

mf

Less than a God— they thought there could not— dwell,

4

S. 

A. 

T. *mp* 
Less than a God... they thought there could not dwell

B. 
Less than a God... they thought there could not dwell

Pno. 

Org. 

Ped. 

Cow. 

Gro. 

Clv. 

Vib. 

mp

S. Less than a God_ they thought there could not_ dwell_ With-in the hol - low

mp

A. Less than a God_ they thought there could not_ dwell_ With-in the hol - low

T. With-in the hol - low

B. With-in the hol - low

Pno.

Org.

Ped.

Vib.

S. of that shell, with - - in the hol - - - low

A. of that shell, with - - in the hol - - - low

T. of that shell, with - - in the hol - - - low

B. of that shell, with - - in the hol - - - low

Pno.

Org.

Ped.



S. of that shell

A. of that shell

T. of that shell

B. of that shell

Pno.

Org.

Ped.

S. *f* That spoke so sweet - ly and so well. *mf* What pas - sion can-not

A. *f* That spoke so sweet - ly and so well. *mf* What pas - sion can-not

T. *f* That spoke so sweet - ly and so well. *mf* What pas - sion can-not

B. *f* That spoke so sweet - ly and so well. *mf* What pas - sion can-not

Pno. *f*

Org.

Ped.

Clv. *mf*

S. Mu - sic_ raise or quell?

A. Mu - sic_ raise or quell?

T. Mu - sic_ raise or quell?

B. Mu - sic_ raise or quell?

Pno. *8va* *f*

Org.

Ped.

Cow. *mp* Cowbell

Gro. *mf* Guiro

Clv. $\frac{4}{4}$ *f*

3: Trumpet

♩ = 148

1 Trumpet 2 3 4 5

Org. *f*

Ped.



6 7 8 ♩ = 126 9 *f*

B. Solo

Pno. *mf*

Org.

Ped.

Timp. *mf* *f*

Clv. Snare Drum *pp* *mf*

The

B. Solo

trum-pet, The trum-pet's loud clang-or, the trum-pet's loud clang-or ex

Pno.

Org.

Ped.

Timp.

S. D.

14 15 16

B. Solo

cites us to arms. The trum-pet's loud clang-or ex -

Pno.

Org.

Timp.

S. D.

B. Solo

cites us to arms, with

Pno.

Org. *mf*

Timp.

S. D.



20 21 22

B. Solo

shrill notes of an-ger, and mor - - tal a - larms

Pno.

Org. *mf*

Ped.

S. D.

B. Solo

The dou - ble, dou - ble, dou - ble beat

Pno. *mp*

Org. *f*

Ped.

Timp. *tr* *tr*

S. D.

26 27 28

B. Solo

the dou - ble, dou - ble, dou - ble beat

Pno.

Org. *f*

Ped. *f*

Timp. 4

S. D. 4

B. Solo

Of the thun-der-ing drum, of the thun-der-ing drum Cries Hark!, Cries Hark! the foes_come;

Pno.

Org.

Timp.

Cym.

S. D.

32 33 34 *mp*

B. Solo

Cries Hark!___ the foes_come.

Pno.

Org.

Ped.

Timp.

S. D.

B. Solo

Charge, charge 'tis too late to re-treat,

Pno.

Org.

Ped.

Timp.

S. D.



Pno.

Org.

Ped.

S. D.

B. Solo

Charge, charge, 'tis too late to re - treat!

Pno.

Org.

Timp.

S. D.

44

45

B. Solo

Charge, charge, 'tis

Pno.

Org.

Ped.

Timp.

S. D.

B. Solo

too late to re - treat, Charge, 'tis

Pno.

Org.

Ped.

S. D.

49 50 51

B. Solo

too late to re - treat!

Pno.

Org.

Ped.

Timp.

Cym.

S. D.

cresc.

4. Flute

Andante ♩ = 72

1 Flute 2 3 4 5 6 7 8 9

Org. *mp*

Ped. *p*

Vib. Andante ♩ = 72



10 11 12 13 14 15 16

Pno.

Org.

Ped. *mp*

Vib. *mp*

17 18 19 20 21 22 23

Pno. *mf*

Org. *mf*

Ped.

Vib. *p* — *mp*



24 25 26 27 28 29 30

Pno.

Org.

Ped.

Vib.

31 32 33 34 35 36 37

T. Solo *mf*
The soft com - plain - ing flute, In dy - ing

Pno. *mp*

Org.

Ped. *mp*

Vib. *p*



38 39 40 41 42 43 44

T. Solo
notes, dis - cov - ers the woes of

Pno.

Org. *mp*

Ped.

Vib.

45 46 47 48 49 50

T. Solo

hope - less lov - ers The woes of hope-less

Pno.

p

Org.

Ped.

mp

Vib.

p

51 52 53 54 55 56

T. Solo

lov-ers, the woes of hope-less lov-ers, in dy - ing notes dis - cov - ers the woes of hope-less

Pno.

mp

Org.

Ped.

Vib.

mp

T. Solo *8* lov - ers

Pno.

Org. *mp*

Ped. *mp*

Vib.



T. Solo *mp* The soft com-plain-ing

Pno.

Org. *p*

Ped.

Vib. *mp*

69 70 71 72 73

T. Solo *mf*
flute, the soft com-plain-ing flute, the soft com-plain-ing flute whose

Pno.

Org.

Ped.

Vib.

74 75 76 77 78

T. Solo *mp*
dirge is whis-per'd by the war-bling lute.

Pno.

Org. *pp*

Ped. *mp*

Vib. *p*

Pno. *f* *f* *8^{va}*

Org. *mf*

Ped.

S. D. ♩ = 110 Snare Drum *p*

Xyl. Xylophone *mf*



Pno. *f* *8^{va}*

Org. *f*

Ped.

S. D. *p*

Xyl. *p*

Musical score for measures 7 and 8. The score includes parts for Piano (Pno.), Organ (Org.), Pedal (Ped.), and Xylophone (Xyl.).

- Pno.:** Treble and bass staves. Treble clef has a whole rest in both measures. Bass clef has a complex melodic line with slurs and ties.
- Org.:** Treble and bass staves. Treble clef has a melodic line with slurs. Bass clef has a line with triplets (marked '3') and a dynamic marking of *f*.
- Ped.:** Bass staff with whole rests in both measures.
- Xyl.:** Treble staff with a melodic line, including a triplet (marked '3') and a dynamic marking of *mp*.



Musical score for measures 9, 10, 11, and 12. The score includes parts for Piano (Pno.), Organ (Org.), Pedal (Ped.), Timpani (Timp.), Snare Drum (S. D.), and Xylophone (Xyl.).

- Pno.:** Treble and bass staves. Treble clef has a melodic line in measure 9, then rests in 10-12. Bass clef has a line with slurs and ties.
- Org.:** Treble and bass staves. Treble clef has a melodic line in measure 9, then rests. Bass clef has rests in 9-11 and a triplet (marked '3') in measure 12.
- Ped.:** Bass staff with rests in all measures.
- Timp.:** Bass staff with rests in all measures.
- S. D.:** Snare drum staff with rests in 9-10 and a rhythmic pattern in 11-12.
- Xyl.:** Treble staff with a melodic line, including a triplet (marked '3') and a dynamic marking of *f*.

Pno.

Org.

Timp.

S. D.

Xyl.



S. Solo

Pno.

Org.

Timp.

S. D.

Xyl.

Sharp vi - o-lins pro-claim

f

mp

f

8th

S. Solo *mf* Their jea - lous pang and des - per - a - tion,

Pno.

Org. *mf* (8)...1

Ped.

S. D. *mp*

Xyl. *p*
mf



S. Solo Sharp

Pno. *8th*

Org. *mf*

Ped. *mf*

S. D. *p*

Xyl. *p*

S. Solo

vi - o - lins pro - claim _____ Their jea - lous pangs and des - per - a - tion,

Pno. *mf*

Org. *mf*
16'

Ped.

Timp.

Xyl. *mf*

29 30 31

Pno.

Org.

Ped.

Timp. (tr)

Xyl. (tr)

S. Solo *ff*
Fu - ry, fu - ry, fran-tic, fran-tic in-dig-na-tion,

Pno.

Org. *mf*

Ped.

Timp.

S. D. *mp*

Xyl. *mp*

35 36 37

S. Solo
fran-tic, fran-tic in-dig-na-tion, fu - ry, fu - ry fran - tic, fran - tic

Pno. *cresc.*

Org. *mf* 3 3 3 *cresc.*

Ped. *cresc.*

Timp.

S. D.

Xyl. *cresc.*

S. Solo *in - dig - na - tion,*

Pno. *f*

Org. *f*

S. D. *f*

Xyl. *f*



S. Solo *f*
Depth of pains, and height of pas - sion,

Pno. *mf*

Org. *mp*

Ped. *cresc.*

Xyl. *mp*

S. Solo *depth of pains, and height of pas - sion,*

Pno.

Org.

Ped.

Timp.

Xyl.



S. Solo *For the fair,dis-dain-ful dame, depth of pains, and height of*

Pno.

Org. *f*

Ped. *f*

Timp. *mp*

Xyl. *f*

S. Solo *pas - sion,*

Pno. *mf*

Org. *mf*

Ped.

Timp. *tr*

Xyl. *(tr)*

S. Solo For the fair, dis - dain - ful dame,

Pno. *f* *ff*

Org. *f* *ff*

Ped. *ff* *tr*

S. D.

Xyl. *ff*

S. Solo *tr* for the fair dis - dain - ful dame,

Pno. *mf*

Org. *mf*
ff

Ped.

S. D. *tr*

Xyl. *mf*

56 57

S. Solo Depth of pains, and height of pas - sion, —

Pno. *f*

Org. *f*

Ped.

S. D. *tr*

Xyl. *f*

S. Solo

For the fair, dis - dain - ful dame, dis-dain ful

Pno.

Org.

Ped.

S. D.

Xyl.

62 63 64 65

S. Solo

dame.

Pno.

Org.

Ped.

Timp.

S. D.

Xyl.

ff ff fff fff fff

6. Voice

1 $\text{♩} = 70$ 2 3 4 5 6

mp *p*

S. But, O, but O, O, but O, but O, what

mp *p* *sim.*

A. But, O, O, O, O, O, O, O, O,

mp *p* *sim.*

T. But, O, O, O, O, O, O,

mp *p*

B. But, O, but O, but O, O, but O, O,

7 8 9

mf

S. art can teach, can teach,

mf

A. But, O, what art can teach,

mf

T. But O, what art can teach,

mf

B. O, what art can teach, But

10 11 12

mp *cresc.*

S. O, but O, what art can

mp *cresc.*

A. O, O, But, O, what art

mp *cresc.*

T. O, O, But O, what art

mp *cresc.*

B. O, O, but O, art can

S. Solo *f* what hu- man

T. Solo *f* What

B. Solo

S. *f* *mp* teach, What hu - man voice can reach What

A. *f* *mp* can teach, What hu - man voice can, can reach, can reach, O, O,

T. *f* *mp* can_ teach, What hu - man voice can, can reach, can reach, O, O,

B. *f* *mp* teach, What hu - man voice can reach, reach, But, O,



S. Solo voice can reach

T. Solo hu - man voice can reach, can

B. Solo *f* What hu - man voice can

S. voice, *mf* what hu - man voice can_ reach *mf* the_

A. O, O, But O, what voice, *mf* can reach,

T. O, O, *cresc.* But O, what voice, *mf* can_ reach, the

B. O, But O, what voice can reach the

S. Solo reach the sa - cred or - gan's praise?

T. Solo reach the sa - cred praise?

B. Solo reach the sa - cred or - gan's praise?

S. sa - cred or - gan's praise? *f*

A. the sa - cred or - gan's praise? *f*

T. sa - cred or - gan's praise? *f*

B. sa - cred or - gan's praise? *f* Notes in - spir - ing ho - ly *mf*

S. Solo *mf*

T. Solo *mf* Notes in - spir - ing ho - ly love,

B. Solo *mf* Notes in - spir - ing ho - ly love,

S. *mf* Notes in - spir - ing ho - ly love, note in - spir - ing ho - ly love,

A. *mf* Notes in - spir - ing ho - ly love, notes in - spir - ing ho - ly love,

T. *mf* Notes in - spir - ing ho - ly love, notes in - spir - ing ho - ly love,

B. love, notes in - spir - ing hu - man love, Notes that wing their hea - ven - ly

S. Solo
Notes that wing their hea-ven-ly ways, that wing their hea-ven-ly

T. Solo
Notes that wing their hea-ven-ly, notes that wing their hea-ven-ly

B. Solo
Notes that wing their hea-ven-ly ways,

S.
Notes that wing their hea-ven-ly ways, notes that wing their hea-ven-ly

A.
Notes that wing their hea-ven-ly ways, notes that wing their hea-ven-ly

T.
Notes that wing their hea-ven-ly ways, notes that wing their hea-ven-ly

B.
ways, notes that wing their hea-ven-ly



S. Solo
ways, Notes in- spir - ing ho-ly love,

T. Solo
ways, Notes in - spir - ing ho-ly love,

B. Solo
Notes in - spir - ing ho-ly love,

S.
ways, Notes in - spir - ing ho-ly love,

A.
ways, Notes in - spir - ing ho-ly love, notes in - spir - ing ho-ly

T.
ways, Notes in - spir - ing ho-ly love, notes in - spir - ing ho-ly

B.
ways, Notes in - spir - ing ho-ly love, notes in - spir - ing ho-ly

S. Solo Notes that wing their heav'n - ly ways,

T. Solo Notes that wing their hea-ven-ly ways,

B. Solo Notes that wing their hea-ven ly ways,

S. Notes that wing their hea-ven-ly ways,

A. love, Notes that wing their

T. love, Notes that wing their

B. love, Notes that wing their hea-ven-ly,

42 **a tempo** ♩ = 70 43 44 45 46

S. Solo hea-ven-ly ways,

T. Solo hea-ven-ly ways,

B. Solo hea-ven-ly ways,

S. hea-ven-ly ways, — *p* To, — mend, to mend the choir, to —

A. hea-ven-ly ways, *p* O, O, O, O, O, O, to mend,

T. hea-ven-ly ways, *p* O, — O, — O, — O, — O, — to mend,

B. notes that wing their hea-ven-ly ways *p* To mend, to mend the choir, to

S. Solo *mf* O, but,

T. Solo

B. Solo

S. *mp* mend the choir a - bove, O, but

A. *mp* to mend the choir a - bove, a - bove, O, O,

T. *mp* to mend the choir a - bove, a - bove, O, O,

B. *mp* mend the choir a - bove, a - bove, O, what

S. Solo *mf* O, with notes in spir - ing,

T. Solo *mf* O, but O, with notes in spir - ing,

B. Solo *mf* O, but O, with notes in - spir - ing,

S. *mf* O, what art can teach, with notes

A. *mf* But, O, what art can teach, with notes

T. *mf* But, O, what art can teach, with notes in - spir - ing,

B. *mf* art can teach with notes

accel.

$\text{♩} = 85$

56

57

58

S. Solo *cresc.* notes in - spir - ing hu - man love, *f*

T. Solo *cresc.* notes in - spir - ing hu - man love, *f*

B. Solo *cresc.* notes in - spir - ing hu-man love, in - spir - ing hu-man love, *f*

S. *cresc.* in - spir - ing, notes *f*

A. *cresc.* in - spir - ing, notes in - spir - ing hu-man *f*

T. *cresc.* notes in - spir - ing, notes in - spir - ing hu-man *f*

B. *cresc.* in - spir - ing, Notes *f*



59

60

61

S. Solo Notes in - spir - ing love, notes that wing their hea-ven-ly

T. Solo notes in - spir - ing love, notes that wing their hea-ven-ly

B. Solo notes in - spir - ing hu-man love, notes that wing their hea-ven-ly

S. in - spir - ing,

A. love, notes in - spir - ing hu-man love,

T. love, notes in - spir - ing hu-man love,

B. in - spir - ing

S. Solo
ways, notes in - spir - ing ho - ly love.

T. Solo
ways, notes in - spir - ing ho - ly love.

B. Solo
ways, notes in - spir - ing ho - ly love.

S.
Notes that wing their hea - ven - ly ways, Notes in - spir - ing ho - ly love.

A.
Notes that wing their hea - ven - ly ways, Notes in - spir - ing ho - ly love.

T.
Notes that wing their hea - ven - ly ways, Notes in - spir - ing ho - ly love.

B.
love, Notes in - spir - ing ho - ly love.



7. Orpheus

1 2 3 4

$\text{♩} = 100$

Pno. *mf*

Org. *mf*

Vib. *f*

$\text{♩} = 100$ Vibraphone

5

6

7

Pno.

Org.

Ped.

Vib.



8

9

Pno.

Org.

Ped.

Vib.

mf

sim.

mf

10

11

12

S.

A.

T.

B.

Pno.

Org.

Ped.

Timp.

Vib.

Or - phe-us could lead the

f

mf

p

Flutes

3

3

3

3

Detailed description: This page of a musical score contains parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), Organ (Org.), Pedal (Ped.), Timpani (Timp.), and Vibraphone (Vib.). The vocal parts (S., A., T.) are mostly silent, with the Bass part (B.) singing the lyrics "Or - phe-us could lead the" starting on measure 12. The piano part (Pno.) features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand, with a triplet in measure 12. The organ part (Org.) has a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* and a section labeled "Flutes" in measure 11. The timpani part (Timp.) has a rhythmic pattern of eighth notes in measure 12. The vibraphone part (Vib.) has a triplet of eighth notes in the right hand in measure 10 and 11. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Performance instructions include "Flutes" and "3" (triplets).

S.

A.

T. *f*
Or - phe-us could lead the sav - age race,

B. sav - age race, Or - phe-us could lead the sav - age race,

Pno. *mf* *mf* *mf*

Org.

Ped.

Timp.

Vib.

Detailed description: This is a page of a musical score for a vocal ensemble and piano. It covers measures 13, 14, and 15. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble and bass clefs. The piano accompaniment includes a grand piano (Pno.), organ (Org.), and pedals (Ped.). The Tenor and Bass parts have lyrics: "Or - phe-us could lead the sav - age race, sav - age race, Or - phe-us could lead the sav - age race,". The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *mf*. The organ part has a melodic line in the right hand. The timpani part has a rhythmic pattern. The vocal parts have various musical notations including rests, notes, and a triplet in measure 15.

16

17

18

S. *f* Or-phe-us could lead the sav age race,

A. *f* Or-phe-us could lead the sav age race,

T. Or-phe-us could lead the

B. Or-phe-us could lead the

Pno. *f*

Org.

Ped.

Timp.

S.

A. *f*
And trees up-root-ed left their

T. sav-age race;

B. sav-age race; *f*
And trees up-root-ed left their

Pno. *f*
mf

Org. *f*
mp

Ped. *f*

Gro. Bass Drum *f*

Detailed description of the musical score: The score is arranged in a system with eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top. The piano accompaniment (Piano) is in the middle. The organ (Organ) and pedal (Pedal) parts are below the piano. The percussion (Bass Drum) is at the bottom. The vocal parts have lyrics: 'sav-age race;' and 'And trees up-root-ed left their'. The piano part has dynamics *f* and *mf*. The organ part has dynamics *f* and *mp*. The pedal part has dynamic *f*. The bass drum part has dynamic *f*. The score is in a key with two sharps (F# and C#) and a 4/4 time signature.

S. *f*
And trees up - root - ed left their place,

A.
place,

T. *f*
And trees up - root - ed left their place,

B.
place,

Pno. *f*

Org.

Ped.

Timp.

B. D.

Vib.

S. Se - qua - cious of the

A. Se - qua - cious of the

T. Se - qua - cious of the

B. Se - qua - cious of the

Pno. *f*

Org. *mf*

Ped.

Timp.

B. D.

Vib. *f*

Detailed description: This page contains a musical score for a vocal quartet and an instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with lyrics. The piano part features a complex rhythmic pattern of triplets in both hands, marked with a forte (f) dynamic. The organ part has a melodic line in the right hand, marked mezzo-forte (mf). The percussion parts (Pedal, Timpani, Bass Drum) are mostly silent. The vibraphone part has a rhythmic pattern of triplets, marked forte (f).

S. lyre, se - qua - cious of the

A. lyre, se - qua - cious of the

T. lyre, se - qua - cious of the

B. lyre, se - qua - cious of the

Pno.

Org. *mf*

Ped.

Vib. *f*

S. lyre;

A. lyre;

T. lyre;

B. lyre;

Pno.

Org. *f* *p* *mp*

Ped. *mf* *p* *mp*

M. tree Mark tree gliss.

Vib. *f* 3 3

S. But bright Ce-ci - li - a, —

A. But bright Ce-ci - li - a, —

T. But bright Ce-ci - li - a, —

B. But bright Ce-ci - li - a, —

Pno. *f*

Org. *mf* *f*

Ped. *mf* *f*

Timp.

M. tree

Tub. B.

S. *but bright Ce - ci - li - a, —*

A. *but bright Ce - ci - li - a, —*

T. *but bright Ce - ci - li - a, —*

B. *but bright Ce - ci - li - a, —*

Pno. *f*

Org.

Ped.

Timp. *tr* *mf*

B. D.

Tub. B. *L.V.* *mf*

S.
 A.
 T.
 B.

Pno.
f *ff*

Org.

Ped.

Timp.

B. D.

Tub. B.

S. *mf*
rais'd the won - der

A.

T. *mf*
rais'd the won - der

B.

Pno.

Org. *mp*

Ped. *mp*

Detailed description of the musical score: The score is for a choral setting. The vocal parts (Soprano, Alto, Tenor, Bass) enter on measure 49 with the lyrics 'rais'd the won - der'. The Soprano and Tenor parts are marked *mf*. The piano part (Pno.) is mostly rests. The organ part (Org.) features a complex accompaniment of triplets, marked *mp*. The pedal part (Ped.) has a simple bass line, also marked *mp*. The score is divided into three measures: 47, 48, and 49.

S. high - er, rais'd the won - der high - er:

A. *mf* rais'd the won - der high - er:

T. high - er, rais'd the won - der high - er:

B. *mf* rais'd the won - der high - er:

Pno. *mf*

Org. *mf* *cresc.*

Ped. *cresc.*

S. *f*
When to her or - gan vo - cal breath was giv - en,

A. *f*
When to her or - gan vo - cal breath was giv - en,

T. *f*
When to her or - gan vo - cal breath was giv - en, Ah

B. *mf*
Ah³

Pno.

Org. *f*
mf *mf*

Ped. *f*

S. *mf* Ah, *f* Vo - cal breath was giv - en,

A. *mf* Ah, *f* Vo - cal breath was giv - en,

T. *f* Vo - cal breath was giv - en,

B. *f* Vo - cal breath was giv - en,

Pno. *mf*

Org. *mf*

Ped.

Vib. *Vibraphone*

Pno.

Org.

Ped.

Vib.



Pno.

Org.

Ped.

Vib.

sim.

mf

mf

mf

S.

A.

T.
An

B.
An an - gel heard, and straight ap - pear'd, an

Pno.

Flutes
Org.

Ped.

Timp.

Vib.

S. *mf* An an - gel heard and

A. *mf* An an - gel heard, and

T. an - gel heard, and straight ap-pear'd

B. an - gel heard, and straight ap-pear'd

Pno. *mf* *f*

Org.

Ped.

Timp.

S. straight ap-pear'd,

A. straight ap-pear'd,

T. an an - gel heard, and

B. an an - gel heard, and

Pno. *f* 3

Org.

Ped.

S. 

A. 

T. 

straight ap-pear'd, straight ap - pear'd, _

B. 

straight ap-pear'd, straight ap - pear'd, _

Pno. 

mp

Org. 

f *mp*

Ped. 

f

Vib. 

78

79

80

S. *f* Mis - tak - ing Earth for Hea - ven, mis -

A. *f* Mis - tak - ing Earth for Hea - ven, mis -

T. *f* straight ap - pear'd, Mis -

B. *f* straight ap-pear'd, Mis -

Pno. *f*

Org. *mf* *ff*

Ped. *ff*

Vib. *f* 3 3

S. tak - - ing Earth for Hea - ven, for

A. tak - - ing Earth for Hea - ven, for

T. tak - - ing Earth for Hea - ven, for

B. tak - - ing Earth for Hea - ven, for

Pno. *f*

Org. *cresc.*

Ped.

Vib. *f* 3 3

Detailed description: This is a page of a musical score for a vocal quartet and piano. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a staff and lyrics: "tak - - ing Earth for Hea - ven, for". The piano accompaniment includes a grand piano (Pno.), organ (Org.), pedal (Ped.), and vibraphone (Vib.). The Pno. part features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand, marked with a forte (*f*) dynamic. The Org. part has a *cresc.* (crescendo) marking and consists of chords and arpeggios. The Ped. part has a long, sustained chord. The Vib. part has a triplet of chords marked with a forte (*f*) dynamic.

S. *ff*
Hea - ven, Hea - cen, Hea-ven.

A. *ff*
Hea - ven, Hea - ven, Hea-ven.

T. *ff*
Hea - ven, Hea - ven, Hea-ven.

B. *ff*
Hea - ven, Hea - ven, Hea-ven.

Pno. *ff* *fff*
8^{va}

Org. *f* *ff*

Ped.

Timp. *f* *ff* *tr*

M. tree Cymbals *f*

Vib. *ff* 3 3

8. Cecilia

1 $\text{♩} = 70$ 2 3 4 5 6 7 8

Muted Brass

Org. *p*

Ped. *p*

Detailed description: This system contains measures 1 through 8. The Organ part is written in a grand staff (treble and bass clefs) with a dynamic marking of *p*. The Muted Brass part is indicated by a bracket above the Organ staff. The Pedal part is in a single bass clef staff with a dynamic marking of *p*. The music is in 4/4 time with a tempo of quarter note = 70.



9 10 11 12 13 14

Org.

Ped.

Detailed description: This system contains measures 9 through 14. The Organ part is in a grand staff. The Pedal part is in a single bass clef staff. The music continues in 4/4 time.



15 16 17 18 19 20 21

Strings

Org. *pp*

Ped. *pp*

Vibraphone *mp*

Detailed description: This system contains measures 15 through 21. The Organ part is in a grand staff with a dynamic marking of *pp*. The Pedal part is in a single bass clef staff with a dynamic marking of *pp*. The Vibraphone part is in a grand staff with a dynamic marking of *mp*. The music continues in 4/4 time.

22 23 24 25 26 27 28 29 30 31 32

Org.

Ped.

Vib.

mf



33 34 35 36 37 38 39 40 41

Piano

mf

$\text{♩} = 90$



42 43 44 45 46 47 48 49 50

Pno.

Org.

Ped.

P

Piano score for measures 51-59. The score includes parts for Piano (Pno.), Organ (Org.), Pedal (Ped.), and Vibraphone (Vib.).

- Pno.:** Measures 51-59. Dynamics include *mp* and *mf*. The right hand plays chords and single notes, while the left hand plays a melodic line with some rests.
- Org.:** Measures 51-59. The organ provides harmonic support with chords and some melodic fragments.
- Ped.:** Measures 51-59. The pedal part consists of a single melodic line starting at measure 52 with a *p* dynamic.
- Vib.:** Measures 51-59. The vibraphone part is mostly silent, with some faint notes indicated.



Piano score for measures 60-68. The score includes parts for Piano (Pno.), Organ (Org.), Pedal (Ped.), and Vibraphone (Vib.).

- Pno.:** Measures 60-68. Dynamics include *mf*. The right hand plays chords and single notes, while the left hand plays a melodic line.
- Org.:** Measures 60-68. Labeled "Muted Brass". The organ part features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic.
- Ped.:** Measures 60-68. The pedal part consists of a single melodic line.
- Vib.:** Measures 60-68. The vibraphone part consists of a melodic line in the right hand and a bass line in the left hand, with a *mf* dynamic.

Piano score for measures 69-75. The score includes staves for Pno., Org., Ped., and Vib. The Pno. part features complex chordal textures with dynamic markings of *mp* and *p*. The Ped. part has a few notes in measures 74 and 75. The Vib. part has notes in measures 74 and 75.



accel.

accel.

p

Piano score for measures 76-83. The score includes staves for Pno., Org., Ped., Timp., Tub. B., and Vib. The Pno. part has a melodic line with a slur over measures 76-78. The Org. part has a melodic line starting in measure 78. The Ped. part has a melodic line starting in measure 77. The Timp. part has a melodic line starting in measure 80. The Tub. B. part has a melodic line starting in measure 80. The Vib. part has a melodic line starting in measure 77. Dynamic markings include *mp*, *p*, and *accel.*

84 Muted trumpet

85

86

87

88

$\text{♩} = 120$

Org. *mf*

Ped.

$\text{♩} = 120$

Timp. *mf* *mp* \leftarrow *f* *mp* \leftarrow *f*

B. D. *pp* *f*

S. D. *pp* *f*



89

90

91

92

93

Pno. *mf*

Org.

Ped.

Timp. *mp* \leftarrow *f* *mp* \leftarrow *f* *mp* \leftarrow

M. tree

B. D. *pp* *f*

S. D. *pp* *f*

Susp. Cymbal

Musical score for measures 94-97. The score includes parts for Piano (Pno.), Organ (Org.), Pedal (Ped.), Timpani (Timp.), Cymbals (Cym.), Snare Drum (S. D.), and Vibraphone (Vib.).

- Pno.:** Treble and bass clefs. Bass line has a melodic line in measures 94-95 and rests in 96-97.
- Org.:** Treble and bass clefs. Treble has chords and eighth notes. Bass has chords and eighth notes. Dynamics: *mf* (96), *f* (97).
- Ped.:** Bass clef. Sustains notes from previous measures.
- Timp.:** Bass clef. Features trills (*tr*) and dynamics: *f*, *mf*, *f*.
- Cym.:** Two staves with trills (*tr*) and dynamics: *p*, *f*.
- S. D.:** Two staves with trills (*tr*) and dynamics: *p*, *f*.
- Vib.:** Treble clef. Dynamics: *p*, *f*.



Musical score for measures 98-101. The score includes parts for Piano (Pno.), Organ (Org.), Pedal (Ped.), and Vibraphone (Vib.).

- Pno.:** Treble and bass clefs. All parts are silent (rests) in measures 98-101.
- Org.:** Treble and bass clefs. Treble has chords and eighth notes. Bass has chords and eighth notes. Dynamics: *f* (100).
- Ped.:** Bass clef. Sustains notes from previous measures.
- Vib.:** Treble clef. Dynamics: *f* (101).

Piano score for measures 102-106. The score includes staves for Pno., Org., Ped., and Vib. Dynamics include *f*, *mf*, and *f*. A triplet of eighth notes is marked with a '3' in measures 102 and 106. An 8-measure rest is present in the Organ staff in measure 104. A fermata is placed over a note in the Vibraphone staff in measure 105.



Piano score for measures 107-111. The score includes staves for Pno., Org., Ped., S. D., and Vib. Dynamics include *mf* and *p*. The S. D. (Snare Drum) part is labeled 'Claves' and begins in measure 109. An 8-measure rest is present in the Organ staff in measure 108.

Pno. *mf*

Org. *f*

Ped. *f*

Tub. B. *Xylophone* *f*

Clv.

Vib.

116 117 118 *f* 119

Pno. *mf*

Org. *mf* *dim.* *mf* 3

Ped. *mf* *dim.*

Xyl. *f*

Clv.

Vib. *mf*

8va

Musical score for measures 120-122. The score includes parts for Piano (Pno.), Organ (Org.), Pedal (Ped.), Xylophone (Xyl.), Clarinet (Clv.), and Vibraphone (Vib.).

- Pno.:** Measures 120-121 are mostly rests. Measure 122 features a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with a dynamic marking of *mf*.
- Org.:** Measures 120-121 feature block chords. Measure 122 features a melodic line with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *mf*.
- Ped.:** Measures 120-121 have whole notes. Measure 122 has a whole note with a dynamic marking of *mp*.
- Xyl.:** Measures 120-121 feature a melodic line with a dynamic marking of *mf*. Measure 122 has a rest.
- Clv.:** Measures 120-121 feature a rhythmic pattern of eighth notes. Measure 122 has a rest.
- Vib.:** Measures 120-121 feature a rhythmic pattern of eighth notes. Measure 122 has a rest.



8va

Musical score for measures 123-128. The score includes parts for Piano (Pno.), Organ (Org.), Pedal (Ped.), Xylophone (Xyl.), and Vibraphone (Vib.).

- Pno.:** Measures 123-124 are rests. Measure 125 features a melodic line with a dynamic marking of *mf*. Measure 126 has a rest. Measure 127 features a melodic line with a dynamic marking of *mp*. Measure 128 has a rest.
- Org.:** Measures 123-124 are rests. Measure 125 features a rhythmic pattern with a dynamic marking of *mp*. Measure 126 has a rest. Measure 127 features a rhythmic pattern with a dynamic marking of *p*. Measure 128 has a rest.
- Ped.:** Measures 123-124 are rests. Measure 125 has a whole note with a dynamic marking of *dim.*. Measure 126 has a whole note with a dynamic marking of *p*. Measure 127 has a whole note with a dynamic marking of *p*. Measure 128 has a whole note with a dynamic marking of *p*.
- Xyl.:** Measures 123-124 are rests. Measure 125 features a melodic line with a dynamic marking of *mp*. Measure 126 has a rest. Measure 127 features a melodic line with a dynamic marking of *p*. Measure 128 has a rest.
- Vib.:** Measures 123-124 feature a rhythmic pattern with a dynamic marking of *mp*. Measure 125 has a rest. Measure 126 has a rest. Measure 127 has a rest. Measure 128 has a rest.

1 $\text{♩} = 140$ 2 3 4 5

S. *f*
As from the pow-er of

A. *f*
As from the pow-er of

T. ₈

B.

Pno. *mf*

Org. *mf*

Ped. 16' *mf*

Xyl. $\text{♩} = 140$ *f*

Vib. soft mallet *tr* *mp*

6

7

8

9

10

S. sa - cred lays_____ The spheres be - gan. to move,___ be-gan. to

A. sa - cred lays_____ The spheres be - gan. to move,___ be-gan. to

T. *f* As from the pow-er of sa - cred lays_____ The spheres be - gan. to

B. *f* As from the pow-er of sa - cred lays_____ The spheres be - gan. to

Pno.

Org. *mf*

Ped.

Xyl.

Vib. (tr)

Detailed description: This page of a musical score contains parts for four vocalists (Soprano, Alto, Tenor, Bass), Piano, Organ, Pedal, Xylophone, and Vibraphone. The vocal parts have lyrics: 'sa - cred lays_____ The spheres be - gan. to move,___ be-gan. to'. The Tenor and Bass parts are marked with a forte (*f*) dynamic. The Organ part is marked with a mezzo-forte (*mf*) dynamic. The Vibraphone part features a trill (tr) indicated by a wavy line above the notes. The score is set in a key with two flats and a 4/4 time signature.

11

12

13

14

15

S. *f*
 move, _____ As from the pow-er of sa - cred lays _____

A. *f*
 move, _____ As from the pow-er of sa - cred lays _____

T. *f*
 move, _ be-gan to move, _____ As from the pow-er of

B. *f*
 move, _ be-gan to move, _____ As from the pow-er of

Pno. *f* *mf* *mf*

Org.

Ped. *f*

Xyl. *mf*

Vib. *mp* (tr) tr

16

17

18

19

20

S. — The spheres be - gan to move, — be - gan to move, —

A. — The spheres be - gan to move, — be - gan to move, —

T. sa - cred lays — The spheres be - gan to move, be - gan to move, —

B. sa - cred lays — The spheres be - gan to move, be - gan to move, —

Pno. *mp*

Org.

Ped. *mf*

Xyl.

Vib. (tr)

Detailed description: This page contains a musical score for a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "The spheres began to move, began to move, sacred lays. The spheres began to move, began to move, sacred lays." The instrumental parts include Piano (Pno.), Organ (Org.), Pedal (Ped.), Xylophone (Xyl.), and Vibraphone (Vib.). The score is in 4/4 time and features a key signature of one flat (B-flat major). The vocal lines are in treble clef, while the instrumental lines are in bass clef. The piano part has a dynamic marking of *mp* (mezzo-piano) and the pedal part has a dynamic marking of *mf* (mezzo-forte). The vibraphone part includes a trill (tr) in the final measure.

21

22

23

24

25

S. *[Musical staff with rests]*

A. *[Musical staff with rests]*

T. *[Musical staff with rests]*

B. *[Musical staff with rests]*

Piano: *[Musical staff with notes, dynamics: f, mp]*

Org. *[Musical staff with notes, dynamics: mp]*

Pedal: *[Musical staff with notes, dynamics: mp, f, mp]*

Lyrics: And sung the great Cre - a - tor's praise, —
And

26

27

28

29

30

S. *f* And sung the great Cre - a - tor's praise, —

A. *f* And sung the great Cre - a - tor's praise, —

T. *f* and sung the great Cre

B. sung the great Cre - a - tor's praise, — *f* and sung the great Cre

Pno. *mf*

Org. *f*

Ped.

Xyl.

Detailed description: This page of a musical score, numbered 110, covers measures 26 to 30. It features a SATB choir and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics 'And sung the great Creator's praise, —' with varying dynamics, including a forte (*f*) section. The piano part consists of a steady eighth-note accompaniment in both hands, with a mezzo-forte (*mf*) dynamic. The organ part provides harmonic support with chords and melodic lines, including a forte (*f*) section. The pedal and xylophone parts are mostly silent, with some rhythmic activity in the pedal line.

31

32

33

34

35

36

S. *ff* To all, to all the
 A. *ff* To all, to all the
 T. a - tor's praise To all, to all the
 B. a - tor's praise To all, to all the
 Pno. *f cresc.*
 Org.
 Ped.
 Xyl. *mf*
 Vib.

The score is for measures 31 through 36. It features four vocal parts (Soprano, Alto, Tenor, Bass) and several instrumental parts (Piano, Organ, Pedal, Xylophone, Vibraphone). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The vocal parts enter in measure 35 with the lyrics "To all, to all the". The piano part has a dynamic marking of *f cresc.* starting in measure 31. The xylophone part has a dynamic marking of *mf* starting in measure 34.

37

38

39

40

41

S.
Blest a - bove;

A.
Blest a - bove,

T.
Blest a - bove,

B.
Blest a - bove,

Pno.
p

Org.

Ped.
ff *p*

Xyl.

Vib.
Medium hard mallet
f *tr*

Detailed description: This page of a musical score contains parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), Organ (Org.), Pedal (Ped.), Xylophone (Xyl.), and Vibraphone (Vib.). The vocal parts (S., A., T., B.) all sing the lyrics "Blest a - bove;". The piano part has a *p* dynamic marking. The organ part features sustained chords. The pedal part has *ff* and *p* markings. The vibraphone part is marked "Medium hard mallet" and has a *f* dynamic marking with a trill (*tr*) in the final measure.

S. *mf* *cresc.*
all the

A. *mf* *cresc.*
all the

T. *mf* *cresc.*
all the

B. *mf* *cresc.*
all the

Pno. *mp* *mf*

Org. *mf* *f*
mp *mf*

Ped. 16' *mp* *mf*

Vib. *f* *tr* *f*

S. *f* Blest a - - - bove; *ff*

A. *f* Blest a - - - bove; *ff*

T. *f* Blest a - - - bove; *ff*

B. *f* Blest a - - - bove; *ff*

Pno. *p* *f* *ff* *f*

Org. *mf* *f* *ff* *f* *ff*

Ped.

Vib.

S. *[Musical staff with rests]*

A. *[Musical staff with rests]* *mp*
As

T. *[Musical staff with rests]*

B. *[Musical staff with rests]*

Pno. *[Piano accompaniment]* *p*

Org. *[Organ accompaniment]* *mp*

Ped. *[Pedal accompaniment]* *p*

Detailed description: This page of a musical score contains seven staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). All vocal staves contain rests for measures 52-56. In measure 57, the Alto part has a melodic phrase starting with a quarter rest, followed by three eighth notes (G4, A4, B4) and a quarter note (C5), marked *mp*. The Soprano, Tenor, and Bass parts have rests in measure 57. The fifth staff is for the Piano (Pno.), with a melodic line in the right hand and a bass line in the left hand, both marked *p*. The sixth staff is for the Organ (Org.), with rests in measures 52-56 and a melodic phrase in measure 57 marked *mp*. The seventh staff is for the Pedal (Ped.), with rests in measures 52-54 and a melodic line in measures 55-57 marked *p*.

S. *mp* As from the pow-er of sa - cred lays_____

A. from the pow-er of sa - cred lays_____ The

T. *mp* As from the pow-er of sa - cred lays_____

B. *mp* As from the pow-er of sa - cred lays_____

Pno.

Org. *mp*

Ped.

63

64

65

66

67

S. The spheres be - gan to move, be-gan. to

A. spheres be - gan to move, be-gan to move,

T. The spheres be - gan to move, be-gan to move, *mf*

B. The spheres be - gan to move, be-gan to move,

Pno.

Org.

Ped. *mf*

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. It features six staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), Organ (Org.), and Pedal (Ped.). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts have lyrics: 'The spheres be - gan to move, be-gan. to' for Soprano, 'spheres be - gan to move, be-gan to move,' for Alto, 'The spheres be - gan to move, be-gan to move, *mf*' for Tenor, and 'The spheres be - gan to move, be-gan to move,' for Bass. The piano part consists of a steady eighth-note accompaniment in the right hand. The organ part mirrors the vocal lines. The pedal part provides a bass line with some rests. Dynamics include *mf* (mezzo-forte) for the Tenor and Pedal parts.

S. *mf* move, — *mf* And sung the great Cre - a - tor's praise, —

A. — — — — — *mf* And sung the great Cre

T. — — — — — *mf* And

B. — — — — —

Pno. — — — — — *mf*

Org. *mf* — — — — — *mf* — — — — — *mf*

Ped. — — — — —

Vib. — — — — — *f* — — — — — *mf*

Detailed description: This page of a musical score contains parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), Organ (Org.), Pedal (Ped.), and Vibraphone (Vib.). The vocal parts have lyrics: 'move, — And sung the great Cre - a - tor's praise, —' for Soprano and 'And sung the great Cre' for Alto. The Organ part has lyrics: 'And' for Tenor. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The Organ part includes a crescendo hairpin. The Pedal and Vibraphone parts provide a rhythmic accompaniment with eighth-note patterns.

S. *f*
 and sung the great Cre - a - tor's praise To

A. *f*
 a - tor's praise, and sung the great Cre - a - tor's praise To

T. *f*
 sung the great Cre - a tor's praise, and sung the great Cre - a - tor's

B. *mf*
 And sung the great Cre - a - tor's praise, and sung the great Cre - a - tor's

Pno. *mf* *f*

Org. *f*

Ped.

Vib.

S. all the Blest a - bove, to all the Blest a - bove, all the Blest a -

A. all the Blest a - bove, to all the blest a - bove, all the blest a -

T. praise To all the Blest a - bove, to all the Blest a - bove,

B. praise To all the Blest a - bove, to all the Blest a - bove,

Pno. *f* *p*

Org. *f* *mf*

Ped. *f* *mp* *f*

Vib.

Baritone solo

mf

B. Solo

So when the last and dread-ful hour,

S.

bove, the great Cre-a-tor's praise. _____

A.

bove, the great Cre-a-tor's praise. _____

T.

— the great Cre-a-tor's praise. _____

B.

— the great Cre-a-tor's praise. _____

Pno.

f *ff* *f*

Org.

f

Ped.

ff *f*

Vib.

mf

B. Solo

so when the last, so when the last and dread - ful hour, so

S.

The last and dread-ful

A.

The last and dread-ful

T.

The last and dread-ful

B.

The last and dread-ful

Org.

Ped.

Vib.

p

p

p

p

p

B. Solo

Musical staff for B. Solo in bass clef, showing notes and rests across measures 97-102.

when the last and dread-ful hour,_____ the last,_____ the last_____ and

S.

Musical staff for Soprano (S.) in treble clef, showing notes and rests across measures 97-102.

hour,_____ So when the last and dread-ful hour,_____

A.

Musical staff for Alto (A.) in treble clef, showing notes and rests across measures 97-102.

hour,_____ So when the last and dread-ful hour,_____

T.

Musical staff for Tenor (T.) in treble clef, showing notes and rests across measures 97-102.

hour,_____ So when the last and dread-ful hour,_____

B.

Musical staff for Bass (B.) in bass clef, showing notes and rests across measures 97-102.

hour,_____ So when the last and dread-ful hour,_____

Org.

Musical staff for Organ (Org.) in treble and bass clefs, showing rests across measures 97-102.

Vib.

Musical staff for Vibraphone (Vib.) in treble clef, showing notes and rests across measures 97-102.

S. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Org.

Ped.

Vib.

f

The crum - bling,

dread - ful_ hour

The

the last,___ the last,___ and dread - ful_ hour_

and dread - ful_ hour_

and dread - ful_ hour_

the last,___ the last___ and dread - ful_ hour_

p

S. Solo *f*
The crum - bling, crum - bling pa - geant shall de-vour,

T. Solo
crum - bling pa - geant shall de-vour, the

B. Solo
crum - bling, crum - bling pa - geant shall de-vour,

S. *mf*
The crum-bling pa-geant shall de-vour,

A. *mf*
The crum-bling pa-geant shall de-vour,

T. *mf*
The crum-bling pa-geant shall de-vour,

B. *mf*
The crum-bling pa-geant shall de-vour,

Org. *mp*

Ped. *mp*

Vib.

S. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Org.

Ped.

the crum - bling pa - geant shall de -

crum - bling pa - geant shall de - vour,

the crum - bling pa - geant shall de - vour,

Detailed description: This is a page of a musical score for a choir and instruments. It features five systems of staves. The first system contains three vocal staves: Soprano Solo (S. Solo), Tenor Solo (T. Solo), and Bass Solo (B. Solo). The lyrics are: 'the crum - bling pa - geant shall de -' for Soprano, 'crum - bling pa - geant shall de - vour,' for Tenor, and 'the crum - bling pa - geant shall de - vour,' for Bass. The second system contains four empty vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system contains two empty organ staves: Organ (Org.) and Pedal (Ped.). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts have various note values including quarter, eighth, and sixteenth notes, with some slurs and ties. The organ and pedal parts are currently blank.

S. Solo *ff*
 your, The

T. Solo

B. Solo

S.

A.

T.

B.

Org. *p mp f*

Ped. 32' *p mp mf f*

with excitement

S. Solo
trum-pet shall be heard on high,

T. Solo

B. Solo

S.

A.

T.

B.

Pno.

mf

Trumpet

f

Ped.

mf

Vib.

Xylophone

mf

Detailed description: This is a page of a musical score for a vocal soloist and a large ensemble. The page is numbered 128 at the top left. The score is divided into measures 125 through 130. The vocal soloist (S. Solo) has a line of music in measure 125 with the lyrics "trum-pet shall be heard on high,". The other vocal soloists (T. Solo, B. Solo) and the vocal ensemble (S., A., T., B.) have rests in all measures. The piano (Pno.) has a melodic line starting in measure 129, marked *mf*. The trumpet (Trumpet) has a chordal accompaniment starting in measure 126, marked *f*. The pedal (Ped.) has a melodic line starting in measure 129, marked *mf*. The vibraphone (Vib.) has a melodic line starting in measure 129, marked *mf*. The xylophone (Xylophone) has a melodic line starting in measure 129, marked *mf*. The score is written in a key signature of three flats and a 7/8 time signature.

S. *f*
The dead shall live, the liv - ing die, _____

A. *f*
The dead shall live, the liv - ing die, _____

T. *f*
The dead shall live, the

B. *f*
The dead shall live, the

Pno.

Org. *mf* Great *mf*

Ped.

Xyl. Glock. *mf*

S. the dead shall live_ the liv - ing_ die,

A. the dead shall live, the liv - ing_ die,_____

T. liv - ing_ die,_____ the dead shall live, the liv - ing_ die,

B. liv - ing_ die,_____ the dead shall live, the liv - ing_ die,

Pno.

Org. *ff*

Ped.

Trumpet

S. *f* The dead shall live, the liv - ing die, _____ the

A. *f* The dead shall live, the liv - ing die, _____ the

T. *f* The dead shall live, the liv - ing die, _____

B. *f* The dead shall live, the liv - ing die, _____

Pno. *f*

Org. *f* Great

Ped. *f*

S. dead shall live, the liv - ing_ die,

A. dead shall live, the liv - ing_ die,

T. the dead shall live, the liv - ing_ die,

B. the dead shall live, the liv - ing_ die,

Pno. *mp*

Org. *ff* Trumpet

Ped.

Piano score for measures 151-155. The score includes staves for Pno., Org., and Ped. The Pno. part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*. The Org. part has a melodic line in the right hand and a bass line in the left hand, with a *mf* dynamic. The Ped. part is mostly silent.



Piano score for measures 156-160. The score includes staves for Pno., Org., Ped., and Xyl. The Pno. part continues with a melody and bass line. The Org. part has a complex texture with multiple voices in both hands, with dynamics *mf* and *f*. The Ped. part is silent. The Xyl. part enters in measure 158 with a melody, marked *mf*, and features a trill in measure 159, marked *f*.

S. *f* And Mu - sic, _____

A. *f* And Mu - sic, _____

T. *f* And Mu - sic, _____

B. *f* And Mu - sic, _____

Pno. *f* 16'

Org. *mf* *f*

Ped. 16' *f*

S. D. Snare Drum *pp* *f* (tr)

Vib. *mf* *f* tr

Detailed description: This page of a musical score contains parts for a vocal quartet (Soprano, Alto, Tenor, Bass), piano (Pno.), organ (Org.), pedal (Ped.), snare drum (S. D.), and vibraphone (Vib.). The vocal parts are in treble clef with lyrics 'And Mu - sic, _____' and a dynamic marking of *f*. The piano part has two staves, with the right hand in treble clef and the left in bass clef, featuring a 16-foot pedal effect. The organ part has two staves, with the right hand in treble clef and the left in bass clef, starting with a *mf* dynamic and moving to *f*. The snare drum part is in a single staff with a *pp* dynamic and a trill. The vibraphone part is in treble clef, starting with a *mf* dynamic and moving to *f*, with a trill. The page is numbered 134 at the top left and 161-165 at the top.

S. Mu - sic shall un - - tune

A. Mu - sic shall un - - tune

T. Mu - sic shall un - - tune

B. Mu - sic shall un - - tune

Pno.

Org.

Ped.

S. D.

Vib.

171

172

173

174

175

176

S. the sky!

A. the sky!

T. the sky!

B. the sky!

Pno.

Org.

Ped.

Timp.

S. D. *ff*

Cym.

Vib.

Detailed description: This page of a musical score contains ten staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line has the lyrics 'the sky!' written below it. The vocal lines feature melodic phrases with slurs and a key signature change to one sharp (F#) at the beginning of measure 174. The fifth staff is for Piano (Pno.), showing a complex accompaniment with chords and a steady eighth-note bass line. The sixth staff is for Organ (Org.), with two staves showing chordal accompaniment. The seventh staff is for Pedal (Ped.), with a continuous eighth-note bass line. The eighth staff is for Timpani (Timp.), which is mostly silent with some rests. The ninth staff is for Snare Drum (S. D.), showing a rhythmic pattern of eighth notes and rests, with a dynamic marking of *ff* (fortissimo) in measure 174. The tenth staff is for Cymbal (Cym.), which is mostly silent. The eleventh staff is for Vibraphone (Vib.), which has a melodic line similar to the vocal parts, with a key signature change to one sharp at the start of measure 174.

S. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Pno.

Org.

Ped.

Timp.

Gong

Gong

Vib.

ff

Mu - sic,

Mu - sic,

Mu - sic,

Mu - sic,

Mu - sic,

Mu - sic,

ff

ff

ff

ff

f

p *f* *p*

ff

ff

S. Solo
T. Solo
B. Solo

Mu - sic, shall un - tune the sky! Mu - sic, shall un - tune the sky! Mu - sic, shall un - tune the sky!

S.
A.
T.
B.

Mu - sic, Mu - sic, Mu - sic, Mu - sic, Mu - sic, Mu - sic,

Pno.

Org.

Ped.

Timp.

Gong

Vib.

f

S. Solo

T. Solo

B. Solo

S. *mp*
Mu - sic shall un - - - tune the

A. *mp*
Mu - sic shall un - - - tune the

T. *mp*
Mu - sic shall un - - - tune the

B. *mp*
Mu - sic shall un - - - tune the

Pno.

Org. *mp*

Ped. *mp*

Timp.

Gong

Vib.

S. Solo
T. Solo
B. Solo
S.
A.
T.
B.

sky, the sky!
the sky!
the sky!
the sky!
the sky!
the sky!

15^{ma}
(8)⁷

Pno.
Org.
Ped.
Timp.
Gong
Vib.

Trumpet

ff
f
p
tr
ff

201

202

203

S. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Pno. *ff* *fff*

Org. *tr* *fff*

Ped. *32'* *fff*

Timp. *tr* *ff*

Gong *ff* *mf* *ff* *tr* L.V.

Vib. *fff*

Detailed description: This page of a musical score contains ten staves. The top six staves are for vocal soloists: Soprano (S. Solo), Tenor (T. Solo), Bass (B. Solo), Soprano (S.), Alto (A.), and Tenor (T.), and Bass (B.). Each of these staves begins with a whole note chord and is held with a long slur that extends through measures 201 and 202, ending with a fermata in measure 203. The piano (Pno.) part features a complex rhythmic pattern in measures 201 and 202, marked *ff*, which transitions to a simpler pattern in measure 203, marked *fff*. The organ (Org.) part consists of a tremolo in measures 201 and 202, followed by a chord in measure 203, marked *fff*. The pedal (Ped.) part has a long note in measures 201 and 202, followed by a chord in measure 203, marked *fff* and *32'*. The timpani (Timp.) part has a long note in measures 201 and 202, followed by a chord in measure 203, marked *ff*. The gong part has a long note in measures 201 and 202, followed by a chord in measure 203, marked *ff*, *mf*, and *ff*, with a *tr* marking and *L.V.* instruction. The vibraphone (Vib.) part has a long note in measures 201 and 202, followed by a chord in measure 203, marked *fff*.