

**GUSTAV
HOLST**

(1875-1934)

THE HYMN OF JESUS

Op. 37

CONDUCTOR'S SCORE

To R. V. W.

THE HYMN OF JESUS

from the 'Acts of St. John'

**Translated and Set to Music
for Two Choruses, Semi-Chorus and Orchestra.**

by

GUSTAV HOLST.

(Op. 37.)



The two choruses should be of fairly equal strength, and, if possible, should be well separated.

The semi-chorus should be placed above them and well apart. If too far from the orchestra, it can be supported by a soft harmonium.

The instruments required are: 3 flutes (the 2nd to combine piccolo), 2 oboes, 1 English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 timpani, big drum, side drum, cymbals and tambourine (one player only for these four), celesta, piano, organ and strings.

The following instruments may be dispensed with:- 3rd flute, 2nd oboe, 2nd bassoon, 3rd & 4th horns, all 3 trombones, percussion, celesta and organ.

With performances by small choirs it may be found preferable to omit the trombones. In any case, either all three should be used or none.

When there is no celesta, the part may be played on the piano, by using two pianists, excepting in one place in the Prelude where it must be omitted.

When an orchestra is not available, the piano accompaniment will be greatly improved by the addition of the special *ad lib.* string parts. (These are quite different from the orchestral string parts and must not be confused with the latter.) The organ is to be used whenever possible

I wish to express my thanks to Mr G. R. S. Mead, Mr Clifford Bax and Miss Jane Joseph for kindly helping me to make my version of the words of this Hymn.

PRELUDE.

Senza misura.

3 Flutes.

2 Oboes.

English Horn.

2 Clarinets in A.

2 Bassoons.

I. II.
Horns in F.

III. IV.

3 Trumpets in C.

3 Trombones.

2 Timpani.

Cymbals.

Celesta.

Piano.

Organ.

Semi-Chorus.
Trebles.

Altos.

A few Tenors
and Baritones
in the distance.

Violin I.

Violin II.

Viola.

Violoncello.

Contrabass.

mp *a 2.* Troms.

mp *a 2.* I. II. Soli.

NOTE. As the free rhythm of plainsong cannot be expressed in modern notation, the Trombone and English Horn players are to study the manner in which this melody is sung by experienced singers. By using the positions marked, the Trombone players will avoid the unpleasant smearing of one note into another. If this cannot be managed, the melody is to be played on the Horns.

Senza misura.

Lento.

Fl. *p*

Ob. *f* *dim.* *à 2.*

E. H.

Cl. *f* *dim.* *Fl III. Solo* *à 2. f*
(Fl III. is more important than Cl I. here.)

Bass?

I. II. Hns.

III. IV.

Tmpt.

Trom.

Timp.

Cym.

Colesta.

Piano.

Organ.

Semi-Cho. T.

A.

T. & B.

V. I.

V. II.

Vla.

V. C.

C. B.

Lento.

Senza misura.

Fl.

Ob.

E. H.

Cl.

Bass?

I. II. Hns.

III. IV.

Tmpt.

Trom.

Timp.

Cym.

Celesta.

Piano.

Organ.

Soni-Chc. T. A.

T. & B.

V. I.

V. II.

Vla.

V. C.

C. B.

Fl. III.

Hr. III.

à 2.

f

p

pp

Organ.

con s.

Pedals.

mp

8. 16. 22.

Bass? II.

Organ.

Organ.

Detailed description of the musical score: This is a page of a musical score, page 6, marked 'Senza misura.' (Ad libitum). The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), English Horn (E. H.), Clarinet (Cl.), Bassoon (Bass?), Horns I and II (I. II. Hns.), Horns III and IV (III. IV.), Trumpets (Tmpt.), Trombones (Trom.), Timpani (Timp.), Cymbals (Cym.), Celesta, Piano, Organ, and a Chorus (Soni-Chc.) with parts for Tenors (T.), Altos (A.), Tenors and Basses (T. & B.), Violins I and II (V. I., V. II.), Viola (Vla.), Violoncello (V. C.), and Contrabass (C. B.). The score features various musical notations including notes, rests, dynamics (f, p, pp, mp), and performance instructions like 'Organ.' and 'Pedals.' with specific measures (8, 16, 22) indicated. The bottom of the page is also marked 'Senza misura.'

Senza misura.

2

Lento.

Fl. I. II. *pp* *p III.*

Ob.

E. H.

Cl.

Bass^o I. *pp* *pp* *f. III.*

I. II.
Hns.

III. IV.

Tmpt.

Trom.

Timp.

Cym. *pp*

Celesta.

Piano. *pp una corda* *con fad.*

Organ.

Semi-Ob. T.

A.

T. & B.

V. I. *pp* *div.*

V. II. *pp* *div.*

Vla. *pp* *div.*

V. C. *pp*

C. B.

Lento.

2

Fl.

Ob.

E. H.

Cl.

Bass?

I. II.
Hsa.

III. IV.

Tmpt.

Trom.

Timp.

Cym.

pp

Celesta. *s*
(Repeat this bar ad lib. until the chant is finished.)

Piano. *s*
(Repeat this bar ad lib. until the chant is finished.)

Organ.

*Note. The rhythm of the chant is to be quite independent of that of the orchestra.
(to be chanted freely)*

Semi-Chor. T. *mf*
Vex-il - la re - gis pro - de - unt Ful - get Cru - cis mys - te - ri - um Quo car - ne car - nis Con - di - tor Sus - pen - sus est pa - ti - bu - lo.

A.

T. & B.

V. I. *s*
(Repeat this bar ad lib. until the chant is finished.)

V. II. *s*
(Repeat this bar ad lib. until the chant is finished.)

Vla. *s*
(Repeat this bar ad lib. until the chant is finished.)

V. C.

C. B.

Listesso tempo.

Fl. *p*

Ob. *p*

E. H. *p*

Cl. *p* Troms.

Bass? *p* Ha III

I. II. *ff*

Hns. *pp* III

III. IV. *pp*

Tmpt. *ff*

Trom. *ff* I. II. *pp*

Timp. *ff*

Cym.

Celesta.

Piano.

Organ.

Semi-Chor. T. *ff*

A. *ff*

T. & B. *ff* *(so be chanted freely)*

V. I. *ff* unis. *ppp*

V. II. *ff* *ppp*

Vla. *ff* *ppp*

V. C. *ff* *ppp*

C. B. *ff*

A few Tenors and high Baritones in the distance.

(so be chanted freely)

Pan-ge lin-gua glo-ri-o-si-prae-li-um cer-tam-in-is et su-per crucis tro-phaeum Dic-trium-phum no-bil-em

Listesso tempo.

4

Fl. I. Solo.

Ob. I.

K.H.

Cl.

Bass^o I. Solo.

I. II. Hrs.

III. IV.

Tmpt.

Trom.

Timp.

Cym.

Celesta.

Piano.

Organ.

Semi-Chor.

T.

A.

T. & B.

Qua-li-ter Re-demp-tor or-bis Im-mo-la-tus vi-ce-rit. A - men.

V. I.

V. II.

Vla.

V. C.

C. B.

4

Segue.
Silent.

Fl. I. *pp* II. III. *pp* Fl. III. *pp* Fl. III. *pp* I. *pp*
 Ob. *pp* Fl. III. *pp* Fl. III. *pp* I. *pp*
 R. H. *pp*
 Cl. *pp*
 Bass
 I. II. *pp*
 Hrn. III. IV.
 Tmp. Trom. Tmp. Cym.
 Celesta. *pp*
 Piano. *pp*
 Organ.
 Semi-Cho. T. A. T. & B.
 V. I. *pp* *div.* *pp* *div.* *pp* *div.* *pp*
 V. II. *pp* *div.* *pp* *div.* *pp* *div.* *pp*
 Vla. *pp* *div.* *pp* *div.* *pp*
 V. C. C. B.

Segue.

Flts. *p*

Oboes *pp*

Eng. Horn *pp*

Clts. *p* *pp* Ob. II *pp* Ho. III.

Basses *pp* Ho. III.

I & II. Hrn. *pp* III. *pp*

III & IV. *pp*

Tpts.

Trombs.

Timp.

Tamb.

Celesta

Piano.

Organ.

Semi-Cho. T. *p* *A* men. *A* men. *A* men. *A* men.

A. *p* *A* men. *A* men. *A* men. *A* men.

Cho. I. T. *f* Glo - ry to Thee,

A. *f* Glo - ry to Thee,

T. *f* Glo - ry to Thee,

B. *f* Glo - ry to Thee,

Cho. II. T. *f* Glo - ry to Thee,

A. *f* Glo - ry to Thee,

T. *f* Glo - ry to Thee,

B. *f* Glo - ry to Thee,

Vln. I. *p*

Vln. II. *p*

Vla. *p*

V. C. *p*

C. B. *p*

Flta. *ff*

Oboes. *ff*

Eng. Hrn. *ff*

Clts. *ff* Trom. II.

Bass^{es} *ff* Tromps.

I. & II. Hras. *ff*

III & IV. Tpts. *f*

Trombs. *p* Soli.

Timp.

Tamb.

Celesta

Piano. *ff* *p*
con Sna
con Tm

Organ.

Semi-Cho. T. A.

Cho. I. T. A. T. B. Word!

Cho. II. T. A. T. B. Word!

Vln. I. *p*

Vln. II. *p*

Vla. *p*

V. C. *ff* *p*

C. B. *ff* *p*

Meno mosso.

Flts. *pp*

Oboes.

Eng. Hrn. *pp*

Clts. *pp*

Bassns *pp*

I & II. Hrn. *pp*

III & IV. Hrn. *pp*

Tpts. *pp*

Trombs.

Timp.

Tamb.

Celesta.

Piano. *pp*
con Sva.....
 The left hand to be a little heavier than the right.
pp
con Sva.....

Organ. Pedals. *pp*

Semi-Cho. T. men. A men.

A. men. A men.

Cho. I. T. *pp* Glo - ry to Thee, O Grace!

A. *pp* Glo - ry to Thee, O Grace!

T. *pp* Glo - ry to Thee, O Grace!

B. *pp* Glo - ry to Thee, O Grace!

Cho. II. T. *pp* Glo - ry to Thee, O Grace!

A. *pp* Glo - ry to Thee, O Grace!

T. *pp* Glo - ry to Thee, O Grace!

B. *pp* Glo - ry to Thee, O Grace!

Vln. I.

Vln. II.

Vla.

V. C. *pp*

C. B. *pp*

Meno mosso.

Flta.

Oboes.

Eng. Hrn.

Clts.

Bass^{es}

I & II.
Hrns.

III & IV.
Tpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Semi-Cho.
T.
A.

Cho. I.
T.
A.
B.

Cho. II.
T.
A.
B.

Vln. I.

Vln. II.

Vla.

V. C.

C. B.

à 8.

mf cresc.

p cresc.

pp cresc.

pp II.

pp III.

pp

cresc. poco a poco

con Sva.

men.

Spi - rit!

cresc. Glo - ry to Thy Glo - ry

cresc. Glo - ry to Thy Glo - ry

cresc. Glo - ry to Thy Glo - ry

cresc. Glo - ry to Thy Glo - ry

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

7

Flts.

Oboes.

Eng. Hrn.

Clts.

Bass^{es}

I & II.

Hrns.

III & IV.

Tpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano

Organ

Semi Cho. T.

Semi Cho. A.

Cho. I. T.

Cho. I. A.

Cho. I. T.

Cho. I. B.

Cho. II. T.

Cho. II. A.

Cho. II. T.

Cho. II. B.

Vln I.

Vln II.

Vla.

V.C.

C.B.

7

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flutes, Oboes, English Horn, Clarinets, Basses), brasses (Trumpets I & II, Horns III & IV, Trombones, Trombones, Trumpets, Trombones), and percussion (Tympani, Tambourine, Celesta, Piano, Organ). The bottom section features vocal parts: Semi-Chorus (Tenor and Alto), Chorus I (Tenor, Alto, Tenor, Bass), and Chorus II (Tenor, Alto, Tenor, Bass). The lyrics for the vocal parts are: "And fain would I re-lease.", "Fain would I be", and "Fain would I be". There are also some lyrics like "men..." and "A" scattered in the vocal staves.

8

cresc.

Flts.

Oboes.

Eng. Hrn.

Clts.

Bass^{es}

I & II.
Hrns.

III & IV.

Tpts.

Trombs.

Timp.

Tamb.

Celosta.

Piano.

Organ.

Semi Cho.

T.

A.

Cho. I.

T.

A.

T.

B.

Cho. II.

T.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

V. C.

C. B.

eat - en. Fain would I be heard. Fain would I cleanse. I am

Fain would I hark - en: Fain would I be cleansed: I am

Fain would I hark - en: Fain would I be cleansed: I am

Fain would I hark - en: Fain would I be cleansed: I am

Fain would I hark - en: Fain would I be cleansed: I am

8

Allegro. (two beats in a bar $\text{♩}=\text{♩}$.)

Flts.

Oboes.

Eng. Hrn.

Clts.

Bass^{es}

I & II.
Hrns.

III & IV.
Hrns.

Tpts.

Trombs.

Timp.

Tamb. Tambourine.

Celesta.

Piano. *f staccato*

Organ.

Semi Cho.
T.
A.

Cho. I.
T.
A.
T.
B.

Cho. II.
T.
A.
T.
B.

Vln I.

Vln II.

Vla.

V.C.

C.B.

Allegro. (two beats in a bar $\text{♩}=\text{♩}$.)

Flts.

Oboes.

Eng. Hrn.

Clts.

Bass^{es}

I & II Hrn.

III & IV.

Tpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Semi Cho.

T.

A.

Cho I.

T.

A.

T.

B.

Cho II.

T.

A.

T.

B.

Vln I.

Vln II.

Vla.

V.C.

C.B.

men

men

danc ing.

Dance ye all!

Dance ye all!

Dance ye all!

Fain I would pipe for you.

Fain I would pipe for you.

Dance ye all!

Dance ye all!

Dance ye all!

Dance ye all!

Flts.
Obss.
Eng. Hrn.
Clts.
Bass^{es}
I & II
Hrns.
III & IV
Tpts.
Trombs.
Timp.
Tamb.
Celesta.
Piano.
Organ.
Semi Cho.
T.
A.
T.
A.
T.
B.
T.
A.
T.
B.
Vln I.
Vln II.
Vla.
V.C.
C.B.

Fain would I la - ment: Mourn ye all! Mourn ye all!

arco *p*

Picc. Fl. II change to Picc.

Flts. *f stacc.*

Oboes. *f stacc.*

Eng. Hrn. *cresc.* *f stacc.*

Clts. *cresc.* *f stacc.*

Bass^{es} *cresc.* *f stacc.*

I & II. Hrn. *f stacc.*

III & IV. Hrn. *f stacc.*

Tpts. *f*

Trombs. *f*

Timp. *f*

Tamb. *f*

Celesta.

Piano. *f*

Organ.

Semi Cho. T. *cresc.* A - men.

Semi Cho. A. *cresc.* A - men.

Cho I. T. *f* A - men.

Cho I. A. *f* A - men.

Cho I. B. *f* A - men.

Cho II. T. *cresc.* A - men.

Cho II. A. *f* A - men.

Cho II. B. *f* A - men.

Vla I. *cresc.* *f stacc.*

Vla II. *cresc.* *f stacc.*

Vla. *cresc.* *f*

V.C. *cresc.* *f*

C.B. *cresc.* *f*

stacc. *rit.*

a tempo

Picc. *ff*
 Flts. *ff*
 Oboes. *ff*
 Eng. Hrn. *ff*
 Clts. *ff*
 Bass^{es} *ff*
 I & II Hrn. *ff*
 III & IV *ff*
 Tpts. *ff*
 Trombs. *ff*
 Timp. *ff*
 Tamb. *ff*
 Celesta.
 Piano. *ff*
 Organ.
 Semi Cho. T. *ff*
 A. *ff*
 T. *ff*
 A. *ff*
 T. *ff*
 B. *ff*
 T. *ff*
 A. *ff*
 T. *ff*
 B. *ff*
 Vln I. *ff*
 Vln II. *ff*
 Vla. *ff*
 V.C. *ff*
 C.B. *ff*

The Heav'n ly spheres make mu - sic for us; The
 The Heav'n ly spheres make mu - sic for us; The
 The Heav'n ly spheres make mu - sic for us; The
 The Heav'n ly spheres make mu - sic for us; The
 The Heav'n ly spheres make mu - sic for us; The
 The Heav'n ly spheres make mu - sic for us; The
 The Heav'n ly spheres make mu - sic for us; The
 The Heav'n ly spheres make mu - sic for us; The

ff a tempo

Picc. *fff*

Flts. *fff*

Oboes. *fff*

Eng. Hrn. *fff*

Clts. *fff*

Bass^{es} *fff*

I & II Hrn. *fff*

III & IV. *fff*

Tpts. *fff*

Trombs. *mf* *cresc.* *fff*

Timp. *mf* *cresc.* *fff*

Tamp. *fff*

Celesta.

Piano. *fff*

Organ.

Semi Cho. T. A.

Cho. I. T. A. T. B. join in the dancel

Cho. II. T. A. T. B. join in the dancel

Vln I. *fff non legato*

Vln II. *fff non legato*

Vla. *fff non legato*

V.C. *fff*

C.B. *fff*

12 *fff*

This musical score page includes the following parts and staves:

- Fluorophones:** Flute (Flt.), Oboe (Oboes.), English Horn (Eng. Hrn.), Clarinet (Clts.), Bassoon (Bassoon).
- String Ensemble:** Violins I & II (I & II. Hras.), Violins III & IV (III & IV.), Trumpets (Tpts.), Trombones (Trombs.), Timpani (Timp.), and Tambourine (Tamb.).
- Percussion:** Celesta and Piano.
- Organ:** Organ.
- Vocalists:** Semi-Chorus (Semi Cho.) with Tenor (T.) and Alto (A.) parts; Chorus I (Cho. I.) with Tenor (T.), Alto (A.), and Bass (B.) parts; Chorus II (Cho. II.) with Tenor (T.), Alto (A.), and Bass (B.) parts.
- Violins:** Violin I (Vln I.) and Violin II (Vln II.).
- Viola and Cello:** Viola (Via.) and Violoncello (V. C.).
- Double Bass:** Contrabass (C. B.).

The vocal parts (Semi-Chorus and Chorus I & II) have the following lyrics:

Ye who dance not, know not what we are

Picc.
 Flts.
 Oboes.
 Eng. Hrn.
 Clts.
 Basses
 I & II
 Hrn.
 III & IV
 Tpts.
 Tromba.
 Timp.
 Tamb.
 Celesta.
 Piano.
 Organ.
 Semi Solo.
 T.
 A.
 Chorus I.
 T.
 A.
 T.
 B.
 Chorus II.
 T.
 A.
 T.
 B.
 Vln. I.
 Vln. II.
 Vla.
 V.C.
 C.B.

A men.
 A men.
 know ing. Fain would I
 know ing. Fain would I
 know ing. Fain would I
 know ing. Fain would I
 know ing. Fain would I
 know ing. Fain would I
 know ing. Fain would I
 know ing. Fain would I
 know ing. Fain would I

Flac.
Flts.
Oboes.
Eng. Hrn.
Clts.
Bass^{es}
I & II.
Hrns.
III & IV.
Tpts.
Trombs.
Timp.
Tamb.
Celesta
Piano
Organ
Semi Cho.
T.
A.
T.
A.
T.
B.
T.
A.
T.
B.
Vln I.
Vln II.
Via.
V.C.
C.B.

A - men.
A - men.
- main.
And fain would I set in
And fain would I set in
- main.
And fain would I set in
- main.
Fain would I be or - der'd; Fain
Fain would I be or - der'd; Fain
Fain would I be or - der'd; Fain
- main.
Fain
- main.
pizz.
pizz.
Fag. II.

(d=d.)

Pico.

Flts.

Oboes.

Eng. Hrn

Clts.

Basses

I & II Hrn

III & IV Hrn

Tpts.

Trombs.

Timp.

Tamb.

Celesta

Piano

Organ

Semi Cho. T.

A.

Cho. I. T.

A.

T.

B.

Cho. II. T.

A.

T.

B.

Vln I.

Vln II.

Vla.

V.C.

C.B.

or - der. fain would I in - fold. in

or - der. fain would I in - fold. in

or - der. fain would I in - fold. in

or - der. fain would I in - fold. in

would I be in - fold - ed. I have no home; -

would I be in - fold - ed. I have no home; -

would I be in - fold - ed. I have no home; -

would I be in - fold - ed. I have no home; -

arco

Fag. II.

arco

Picc. *p cresc.*

Flts. *p cresc.*

Oboes. *p cresc.*

Eng. Hrn. *p cresc.*

Clts. *p cresc.*

Bass^{ns} *p cresc.*

I & II. Hrn. *p cresc.*

III & IV. *p cresc.*

Tpts. *p cresc.*

Trombs. *p cresc.*

Timp. *p*

Tamb. *p*

Celesta *8*

Piano *p cresc.*

Organ *p cresc.*

Semi Cho. T. *p cresc.*

A. *p cresc.*

Cho. I. T. all I am dwell - ing I have the earth.

A. all I am dwell - ing I have the earth.

T. all I am dwell - ing I have the earth.

B. all I am dwell - ing I have the earth.

Cho. II. T. *cresc.* I have no rest - ing place: - I have no

A. I have no rest - ing place: - I have no

T. I have no rest - ing place: - I have no

B. I have no rest - ing place: - I have no

Vin I. *p cresc.*

Vin II. *p cresc.*

Vla. *p cresc.*

V. C. *p cresc.*

C. B. *p cresc.*

Lento.

Ch. to Fl. II.

Picc. Flts. Oboes. Eng. Hrn. Clts. Basses I & II. Hrns. III & IV. Tpts. Trombs. Timp. Tamb. Celesta. Piano. Organ. Semi Cho. T. A. T. A. T. B. Cho. I. T. A. T. B. Cho. II. T. A. T. B. Vla I. Vla II. Vla. V.C. C.B.

and I have Heav'n.
and I have Heav'n.
and I have Heav'n.
and I have Heav'n.

tem - ple;
tem - ple;
tem - ple;
tem - ple;

Lento.

Flts. *dim.*

Oboes. *dim.*

Eng. Hrn. *dim.*

Clts. *dim.*

Bass^{es}

I & II
Hrns.

III & IV

Tpts.

Trombs.

Timp. *dim.* *p* *f*

B.D. *p* *f* B.D.

Celesta.

Piano. *dim.*

Organ. *p* *f* Ped.

Semi Cho.
T.
A.

Cho. I.
T. To you who gaze, a lamp am I:
A. To you who gaze, a lamp am I:
T. To you who gaze, a lamp am I:
B. To you who gaze, a lamp am I:
T. To you who gaze, a lamp am I:
A. To you who gaze, a lamp am I:
T. To you who gaze, a lamp am I:
B. To you who gaze, a lamp am I:
T. To you who gaze, a lamp am I:

Vln I. *dim.*

Vln II. *dim.*

Vla. *dim.*

V.C. *dim.*

C.B. *dim.*

Flts.

Oboes.

Eng. Hrn.

Clts.

Bass^{es}

I & II. Hrn.

III & IV. Hrn.

Tpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Semi Cho.
T.
A.

Cho. I.
T.
A.
T.
B.

Cho. II.
T.
A.
T.
B.

Vln. I.

Vln. II.

Vla.

V.C.

C.B.

Ob. II

mp

mp

mp

mp

Tremb.

mp

mp

p

A

men.

p

A

men.

f

dim.

you who knock, a door am I: To you who fare, the way.

p

A

men.

p

A

men.

dim.

p

A

men.

p

A

men.

dim.

dim.

15

Flts.

Oboes.

Eng. Hrn.

Clts.

Bassoon

I & II
Horns.

III & IV

Tpts.

Trombs.

Timp.

Tamb.

Celesta

Piano

Organ

Semi Chc.
T.
A.

Chc. I.
T.
A.
B.

Chc. II.
T.
A.
B.

Vln I.

Vln II.

Vla.

V.C.

C.B.

And be - hold-ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your - selves; And be - hold-ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your - selves; And be - hold-ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your - selves; And be - hold-ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your - selves; And be - hold-ing what I do, keep

15

Andante.

Flts. *p* *cresc.*

Oboes.

Eng. Hrn.

Clts.

Base^{ns} *p* *cresc.*

I & II
Hrns.
III & IV.

Tpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano.

Organ.
Pedals.
pp *rit. sc.*

Semi Cho.
T.
A.

Cho. I.
T. *pp* *cresc.*
si-lence on my mys-teries. Di-vine ye indancing what I shall do;
A. *pp*
si-lence on my mys-teries. Di-vine ye indancing what I shall do;
T. *pp* *cresc.*
si-lence on my mys-teries. Di-vine ye indancing what I shall do;
B. *pp*

Cho. II.
T. *pp* *cresc.*
si-lence on my mys-teries. Di-vine ye indancing what I shall do,
A. *pp*
si-lence on my mys-teries. Di-vine ye indancing what I shall do;
T. *pp* *cresc.*
si-lence on my mys-teries. Di-vine ye indancing what I shall do;
B. *pp*
si-lence on my mys-teries.

Vln I. *con sord.* *div.* *p* *cresc.*

Vln II. *con sord.* *p* *cresc.*

Vla. *con sord.* *p* *cresc.*

V.C. Organ. *con sord.* *pp ma pesante* *p* *cresc.*

C.B. *con sord.* *p* *cresc.*

Andante.

16 Poco più mosso.

Flts. *mf*

Oboes. *mf*

Eng. Hrn. *mf*

Clts. *mf*

Bass^{es} *mf*

I & II. Hras. *mp* I. Solo.

III & IV. *mp*

Tpts. *mp* con sord. I. Solo. *cresc.*

Trombs. *mp* II. con sord.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Semi Cho. T. A.

Cho. I. T. A. T. B. For yours is the pas - sion — of man that I go to en - dure.

Cho. II. T. A. T. B. For yours is the pas - sion — of man that I go to en - dure.

Vln I. *mf*

Vln II. *mf*

Vla. *mf*

V.C. *mf*

C.B. *mf*

p *cresc.* *cresc.* *cresc.* *cresc.*

16 Poco più mosso.

Flts.
Oboes.
Eng. Hrn.
Clts.
Bass^{es} *à 2 Soli*
I & II.
Hrns.
III & IV.
Tpts. *senza sordini* *I. Solo.*
Trombs.
Timp.
Tamb. *Tamb. silent.*
Celesta.
Piano.
Organ.
Semi Cho. T.
Semi Cho. A.
Cho. I. T.
Cho. I. A.
Cho. I. B.
Cho. II. T.
Cho. II. A.
Cho. II. B.
Vln I. *pp* *cresc.*
Vln II. *pp* *cresc.*
Vla. *pp* *cresc.*
V.C. *pp* *cresc.*
C.B. *pp* *cresc.*

Flts.

Oboes.

Eng. Hrn.

Clts.

Bass^{es}

I & II.
Hrns.

III & IV.

Tpts.

Trombs.

Timp.

S.D. Side Drum without snares.

Celesta.

Piano.

Organ.

Semi Cho.
T.
A.

Cho. I.
T.
A.
T.
B.

Cho. II.
T.
A.
T.
B.

Vln I. div.

Vln II. div.

Vla.

V. C.

C. B.

III.
mf (*nonf*)
f

8

Detailed description of the musical score: This page contains a full orchestral score for measures 17-20. The instruments listed on the left include Flutes, Oboes, English Horn, Clarinets, Basses, Horns (I & II, III & IV), Trumpets, Trombones, Timpani, Side Drum (without snares), Celesta, Piano, Organ, Semi-Chorus (Tenors and Altos), Chorus I (Tenors, Altos, Tenors, Basses), Chorus II (Tenors, Altos, Tenors, Basses), Violins I and II (divisi), Viola, Violoncello, and Contrabass. The vocal parts feature 'Ah' and 'Ab' vocalizations. The piano part includes a dynamic marking of *f* and a fermata over a bass note. The timpani part has a dynamic marking of *mf* (*nonf*) and a dynamic marking of *f*. The side drum part is marked 'Side Drum without snares'. The organ part is marked 'III.' and *mf* (*nonf*). The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Largo.

Flts. *dim.* *p*

Oboes.

Eng. Hrn.

Clts. *dim.* Fl. III. Fl. III is more important than Cl. I here. Bass?

Bass^{es} *dim.* *f* *mp*

I & II.
Hrns.

III & IV.

Tpts.

Tromba.

Timp. *dim.* *dim.*

S. D.

Celesta.

Piano. *dim.* *p*

Organ.

Sam'l Cho. T. *dim.*
A. Ah Ah

T. *dim.*
A. Ah Ah

Cho I. T.
A.
B.

Cho II. T. *dim.*
A. Ah Ah
T.
B.

Vln I. *dim.* *p* *f* *mp*

Vln II. *dim.* *p* *f* *mp*

Vla. *dim.* *p* *f* *mp*

V. C. *dim.* *p* *f* *mp*

C. B. *dim.* *p*

Largo.

Flts

Oboes

Eng. Hrn.

Clts

Bass^s

I & II.
Hrns.

III & IV.

Tpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Semi Cho.
T.
A.

Cho I.
T.
A.
B.

Cho II.
T.
A.
B.

Vln I.

Vln II.

Vla.

V. C.

C. B.

Ob. II.

pp

p

dim.

pp

mp

p dim.

Big Drum.

pp

8. 16. 32.

Ped. *pp*

pp

Ye could not

Ye could not know at all

Ye could not know at all

Ye could not know at

Ye could not know

Organ. *pp*

Organ. *pp*

Flts.

Oboes.

Eng. Horn.

Clars.

Basses

I & II.
Horns

III & IV.

Trpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Sam'l Cho.

T.

A.

T.

A.

T.

B.

Choir I.

T.

A.

T.

B.

Choir II.

T.

A.

T.

B.

Vln I.

Vln II.

Vla.

V. C.

C. B.

pp

Ye could not know at all What thing ye en-dure, Had not the Fa-ther sent me to you as a

know at all. What thing ye en-dure, Had not the Fa-ther sent me to you as a

could not know at all What thing ye en-dure, Had not the Fa-ther sent me to you as a

all What thing ye en-dure, Had not the Fa-ther sent me to you as a

at all What thing ye en-dure, Had not the Fa-ther sent me to you as a

Andante.

cresc. e accel.

Flts. *p*

Oboes. *p*

Eng. Hrn. *p*

Clts. *p*

Bass^{es} *p*

I & II. Hrns. *p*

III & IV. Hrns. *p*

Tpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Soni. Cho. T. *p*

Soni. Cho. A. *p*

Cho. I. T. *pp*

Cho. I. A. *pp*

Cho. I. B. *pp*

Cho. II. T. *p*

Cho. II. A. *p*

Cho. II. B. *p*

Vla. I. *pizz.*

Vla. II. *pizz.*

Vla. *pizz.*

V. C. *pizz.*

C. B. *pizz.*

Word. _____

Be-holding what I suf - fer, ye know me as the Suf - fer-er.

And when ye had be-

cresc. e accel.

Andante.

Flts.

Oboes.

Eng. Hrn.

Clts.

Bassns

I & II.
Hrns.

III & IV.

Tpts.

Tromba.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Soprano

T.

A.

Chor. I.

T.

A.

T.

B.

Chor. II.

T.

A.

T.

B.

Vla. I.

Vla. II.

Vla.

V. C.

C. B.

And when ye had be-held it, Ye were not un - moved; But ra-ther were ye whirled a - long.

Senza sord. arco

Detailed description: This is a page of a musical score, page 52. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flutes (Flts.), Oboes, English Horn (Eng. Hrn.), Clarinets (Clts.), Bassoons (Bassns), Horns (I & II, III & IV), Trumpets (Tpts.), Trombones (Tromba), Timpani (Timp.), Tambourine (Tamb.), Celesta, Piano, Organ, and a Chorus (Soprano, Tenor, Alto, Bass) divided into two groups (Chor. I and Chor. II). The vocal parts have lyrics: "And when ye had be-held it, Ye were not un - moved; But ra-ther were ye whirled a - long." The score includes various musical notations such as notes, rests, dynamics (mf, f, p), articulation (arco, sord.), and phrasing slurs. The key signature has one flat (B-flat) and the time signature is 4/4.

Flts.

Oboes.

Eng. Horn.

Clts.

Bassoon

I & II.
Hrns.

III & IV.

Tpts.

Trombs.

Timp.

Tamb.

Celosta.

Piano.

Organ.

Semi Cho.
T.
A.

Cho. I.
T.
A.
T.
B.

Cho. II.
T.
A.
T.
B.

Vln I.

Vln II.

Vla.

V.C.

C.B.

whirled a - long, — Yo were kin - dled to be wise.

Yo were kin - dled to be wise.

whirled a - long, — Yo were kin - dled to be wise.

Yo were kin - dled to be wise.

whirled a - long, — Yo were kin - dled to be wise.

Yo were kin - dled to be wise.

whirled a - long, — Yo were kin - dled to be wise.

Yo were kin - dled to be wise.

Yo were kin - dled to be wise.

Yo were kin - dled to be wise.

Flts.

Oboes.

Eng. Hrn.

Clts.

Basses.

I & II.
Horns.

III & IV.

Tpts.

Trombs.

Timp.

Tamb.

Celesta.

Piano.

Organ.

Semi Cho.
T.
A.

T.
A.
T.
B.

Cho. I.
T.
A.
T.
B.

Cho. II.
T.
A.
T.
B.

Vln I.

Vln II.

Vla.

V.C.

C.B.

more. Learn, and ye shall o - ver - come. Be - hold in me a couch:
 more. Learn how to suf - fer, and ye shall o - ver - come. Be - hold in me a couch:
 more. Learn how to suf - fer, and ye shall o - ver - come. Be - hold in me a couch:
 more. Learn how to suf - fer, and ye shall o - ver - come. Be - hold in me a couch:

Lento.

Maestoso Come I.

Flts. *pp*

Oboes. *pp*

Eng. Horn. *pp*

Clts. *pp*

Bass^{es} *pp*

I & II. Horns. *pp*

III & IV. *pp*

Tpts. *pp*

Trombs. *pp*

Timp. *pp*

B.D.

Celesta.

(The left hand to be a little heavier than the right.)

Piano. *pp con md.*

Organ.

Sopr. Cho. T. *pp* A - - - men.

Sopr. Cho. A. *pp* A - - - men.

Cho. I. T. *pp* rest on mel. When I am

Cho. I. A. *pp* rest on mel. When I am gone, yeshall

Cho. I. T. *pp* rest on mel. When I am gone, yeshall

Cho. I. B. *pp* rest on mel. When I am gone, yeshall

Cho. II. T. *pp* rest on mel. When I am

Cho. II. A. *pp* rest on mel. When I am gone, yeshall

Cho. II. T. *pp* rest on mel. When I am gone, yeshall

Cho. II. B. *pp* rest on mel. When I am gone, yeshall

Vln I.

Vln II.

Vla.

V.C. *pp pizz.*

C.B. *pp pizz.*

Flts. *cresc.*

Oboes. *cresc.*

Eng. Hrn. *cresc.*

Clts. *cresc.*

Bassns. *cresc.*

I & II. Hrn. *cresc.*

III & IV. *cresc.*

Tpts. *cresc.*

Trombs. *cresc.*

Timp. *cresc.*

B.D. *cresc.*

Celesta.

Piano. *cresc.*

Organ.

Semi Cho. T. *cresc.*

A. *cresc.*

Cho. I. T. *cresc.*
gone, ye shall know who I am; For I am in no wise that which now I seem.

A. *cresc.*
know who I am; For I am in no wise that which now I seem.

T. *cresc.*
know who I am; For I am in no wise that which now I seem.

B. *cresc.*
know who I am; For I am in no wise that which now I seem.

Cho. II. T. *cresc.*
gone, ye shall know who I am; For I am in no wise that which now I seem.

A. *cresc.*
know who I am; For I am in no wise that which now I seem.

T. *cresc.*
know who I am; For I am in no wise that which now I seem.

B. *cresc.*
know who I am; For I am in no wise that which now I seem.

Vln I. *con sord.* *pp* *cresc.*

Vln II. *pp* *cresc.*

Vla. *pp con sord.* *arco*

V.C. *cresc.* *arco*

C.B. *cresc.*

Flts. *IV*

Oboes. *a 2.*

Eng. Horn. *cresc.*

Clts. *III*

Bass^{es}

I & II. Horns. *cresc.*

III & IV.

Tpts. *I. dim.*

Trombs. *mf dim.*

Timp. *ppp*

B.D.

Celesta.

Piano. *pp*

Organ.

Semi Cho. T. A.

Cho. I. T. A. B. T. A. B.

Cho. II. T. A. B.

Vln I.

Vln II.

Vla.

V.C. *dim. pizz. pp*

C.B. *dim. pizz. pp*

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

When ye are come to me, then shall ye know: what ye know not, will I my-self teach you.

Flts. *ppp*

Oboes.

Eng. Hrn.

Clts. I. *ppp* Fl. III. *ppp* 2.

Bassns *ppp*

I & II. Hrn.

III & IV.

Tpts.

Trombs.

Timp. *ppp*

B.D.

Celesta. *pp*

Piano. *una corda ppp staccato*

Organ. *Silent.*

Semi Cho. T. *pp*
Fain would I move to the mu - sic of ho - ly souls!

A. *pp*
Fain would I move to the mu - sic of ho - ly souls!

Cho. I. T. *f*
Know in me the word of wisdom! *(close lips on final note)*

A. *f*
Know in me the word of wisdom!

T. *f*
Know in me the word of wisdom!

B. *f*
Know in me the word of wisdom!

Cho. II. T. *f*
Know in me the word of wisdom! *(close lips on final note)*

A. *f*
Know in me the word of wisdom!

T. *f*
Know in me the word of wisdom!

B. *f*
Know in me the word of wisdom!

Vln I. *ppp*

Vln II. *ppp*

Vla. *BASS II.*

V.C. *arco*

C.B. *arco*

Silent.

24 Maestoso come I.

Flts.

Oboes.

Eng. Hrn.

Clts.

Bass^{es}

I & II
Hrns.

III & IV

Tpis.

Trombs.

Timp.

B.D.

Celesta.

Piano.

Organ.

Semi Cho.
T.
A.

Cho. I.
T.
A.
T.
B.

Cho. II.
T.
A.
T.
B.

Vin. I.

Vin. II.

Vla.

V. C.

C. B.

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

And with me cry a-gain: Glo-ry to Thee, Fa-ther!

This page of a musical score includes the following parts and markings:

- Flts.**: Flute part with a first ending bracket labeled "I" in the first measure.
- Oboes.**: Oboe part with a *pp* dynamic marking in the fifth measure.
- Eng. Hrn.**: English Horn part with a *pp* dynamic marking in the fifth measure.
- Clts.**: Clarinet part with a *p* dynamic marking in the third measure.
- Bass^{es}**: Bass line.
- I & II Hrn.**: Horns I & II part with a *pp* dynamic marking in the fifth measure.
- III & IV.**: Horns III & IV part with a *pp* dynamic marking in the fifth measure.
- Tpts.**: Trumpets part.
- Trombs.**: Trombones part with a *p* dynamic marking and a *Soli.* marking in the first measure.
- Timp.**: Timpani part.
- B.D.**: Bass Drum part.
- Celesta.**: Celesta part.
- Piano.**: Piano part with a *p* dynamic marking in the first measure.
- Organ.**: Organ part.
- Semi Cho.**: Semi-Chorus part with lyrics "A - - - men." in the first and third measures.
- Cho. I.**: Chorus I part with vocal lines for Tenor (T.), Alto (A.), and Bass (B.).
- Cho. II.**: Chorus II part with vocal lines for Tenor (T.), Alto (A.), and Bass (B.).
- Vln. I.**: Violin I part with a *p* dynamic marking in the fifth measure.
- Vln. II.**: Violin II part with a *p* dynamic marking in the fifth measure.
- Vla.**: Viola part with a *p* dynamic marking in the fifth measure.
- V. C.**: Violoncello part.
- C. B.**: Contrabass part.

Meno mosso.

Flts. *pp*

Oboes.

Eng. Hrn. *pp*

Clts. *pp*

Bass^{es}

I & II Hrn. III & IV.

Tpts.

Trombs.

Timp.

B.D.

Celesta.

Piano. *ppp una corda*
con sord.

Organ. *8 & 16 ft.*
Ped. ppp

Semi Cho. T. *men.*

A. *men.*

Cho. I. T. *pp*

A. *pp*

T. *pp*

B. *pp*

Cho. II. T. *pp*

A. *pp*

T. *pp*

B. *pp*

Vln. I.

Vln. II.

Vla.

V. C. *pp*

C. B. *pp*

Glo - ry to Thee, - Ho - ly Spi - rit!

Glo - ry to Thee, - Ho - ly Spi - rit!

Glo - ry to Thee, - Ho - ly Spi - rit!

Glo - ry to Thee, - Ho - ly Spi - rit!

Glo - ry to Thee, - Ho - ly Spi - rit!

Glo - ry to Thee, - Ho - ly Spi - rit!

Glo - ry to Thee, - Ho - ly Spi - rit!

Glo - ry to Thee, - Ho - ly Spi - rit!

pizz.

ppp

ppp

ppp

Meno mosso.

Morendo.

Flts. *ppp*

Oboes.

Eng. Hrn.

Clts. *ppp*

Bass^{es} *ppp*

I & II Hrn. *ppp*

III & IV.

Tpts.

Trombs.

Timp.

B. D.

Celesta.

Piano.

Organ.

Semi Cho. T. *A - men. A - men. A - men.*

A. *men. A - men.*

T. *A - men A - men. A - men.*

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

T. *A - men A - men. A - men.*

B. *A - men A - men. A - men.*

Cho. I. T. *A - men A - men. A - men.*

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

T. *A - men A - men. A - men.*

B. *A - men A - men. A - men.*

Cho. II. T. *A - men A - men. A - men.*

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

T. *A - men A - men. A - men.*

B. *A - men A - men. A - men.*

Vln. I.

Vln. II.

Vla.

V. C.

C. B.

Morendo.