

Greater love hath no man.

3rd. 27
WALTER
1912

The words selected from
the Scriptures.

The music by
JOHN IRELAND.

Moderato. ♩ = 80.

SOPRANO.

ALTO.

TENOR.
8th lower

BASS.

Ma - ny wa - ters

ORGAN.

Moderato. ♩ = 80.

p

For d.

can - not quench Love, nei - ther can the floods drown it.

mf

©
Copyright in U. S. A. 1912 by Stainer & Bell Ltd.,
Lesbourn Rd., Reigate, Surrey.

Printed in U.S.A.

GALAXY MUSIC CORPORATION, New York, N. Y.

Ma - ny wa - ters can - not quench Love,
 Ma - ny wa - ters can - not quench Love, *cresc.*
 Ma - ny wa - ters can - not quench Love, nei - ther can the *cresc.*
 Ma - ny wa - ters can - not quench Love, nei - ther can the

nei - ther can the floods — drown it.
 nei - ther can the floods drown it
 floods drown — it.
 floods drown — it.

mf cresc.
mf cresc.
cresc.

Poco più moto.

Love is — strong — as death. Love is — strong — as
 Love is — strong — as death. Love is — strong — as
 Love is — strong — as death. Love is — strong — as
 Love is — strong — as death. Love is — strong — as

Poco più moto.
marcato.

death. Ma - ny wa - ters can - not quench

death. Ma - ny wa - ters can - not quench

death. Ma - ny wa - ters can - not quench

death. Ma - ny wa - ters can - not quench

Tempo I.

Love. Great - er Love hath no man than this,

Love. Great - er Love hath no man than this,

Love. Great - er Love hath no man than this.

Love. Great - er Love hath no man than this,

Tempo I.

that a man lay down his life for his

that a man lay down his life for his

that a man lay down his life for his

that a man lay down his life for his

SOLO TREBLE. *p*

Who His own Self bare our sins in His own
friends.
friends.
friends.
friends.

a tempo
senza Ped.

Bo - dy on the tree, that we, be - ing dead — to

Ped. senza Ped.

SOLO BARITONE.
mf caldamente

sins, should live un - to right - eous - ness, that we, be - ing

Ped. senza Ped. *cresc.*

dead — to sins, should live un - to right - eous - ness, should live un - to

poco accel. cresc.
cresc. *poco accel.*
Ped.

Con moto. ♩ = 66.

righteousness.

That we, be - ing dead to sins, should live un - to

That we, be - ing dead to sins, should live un - to

That we, be - ing dead to sins, should live, _____

That we, be - ing dead to sins, should

Gt. Con moto. ♩ = 66

Gt.

Ped.

righteousness, should live un - to righteousness. Ye are wash'd, ye are

righteousness, should live un - to righteousness. Ye are wash'd, → ye are

— should live un - to righteousness. Ye are wash'd, ye are

live un - to righteousness, righteousness. Ye are wash'd, ye are

add Reeds

sanc - ti - fied, ye are jus - ti - fied, in the Name of the Lord Je - sus;
 sanc - ti - fied, ye are jus - ti - fied, in the Name of the Lord Je - sus;
 sanc - ti - fied, ye are jus - ti - fied, in the Name of the Lord Je - sus;
 sanc - ti - fied, ye are jus - ti - fied, in the Name of the Lord Je - sus;

piu. f
 Ye are a cho - sen gen - er - a - tion, a roy - al priesthood, a ho - ly
piu. f
 Ye are a cho - sen gen - er - a - tion, a roy - al priesthood, a ho - ly
piu. f
 Ye are a cho - sen gen - er - a - tion, a roy - al priesthood, a ho - ly
piu. f
 Ye are a cho - sen gen - er - a - tion, a roy - al priesthood, a ho - ly

na - tion, That ye should shew forth the prais - es of
 na - tion, That ye should shew forth the prais - es of
 na - tion, That ye should shew forth the prais - es of
 na - tion, That ye should shew forth the prais - es of

Ch. sp.
 Ped.

Him Who hath call'd you out of dark-ness, out of dark-ness

Him Who hath call'd you out of dark-ness, out of dark-ness

Him Who hath call'd you out of dark-ness, out of dark-ness

Him Who hath call'd you out of dark-ness, out of dark-ness

fff
in - to His mar - vel - lous light.

fff
in - to His mar - vel - lous light.

fff
in - to His mar - vel - lous light.

fff
in - to His mar - vel - lous light.

Meno mosso. $\text{♩} = 48$.

I be - seech you, breth - ren, by the mer - cies of

I be - seech you, breth - ren, by the mer - cies of

Meno mosso. $\text{♩} = 48$.

mf
I be - seech you, breth - ren, by the mer - cies of

that ye pre - sent your bo - dies, a liv - ing sac - ri - fice,
 God, that ye pre - sent your bo - dies, a liv - ing sac - ri - fice,
 God, that ye pre - sent your bo - dies, a liv - ing sac - ri - fice,
 that ye pre - sent your bo - dies, a liv - ing sac - ri - fice,

I.H.

ho - - - ly, ho - - - ly, ac - cept - a - ble un - to
 ho - - - ly, ho - - - ly, ac - cept - a - ble un - to
 ho - - - ly, ho - - - ly, ac - cept - a - ble un - to
 ho - - - ly, ho - - - ly, ac - cept - a - ble un - to

Full Sw. *cresc.* *dim.*
 Fed.

God, which is your rea - son - a - ble ser - vice.
 God, which is your ser - vice.
 God, which is your ser - vice.
 God, which is your ser - vice.

Fed.

DRAW US IN THE SPIRIT'S TETHER

Anthem for S. A. T. B.

(Suitable for Communion or General Use)

WORDS BY B.R.*

HAROLD W. FRIEDEL

Flowing, not too fast $\text{♩} = \text{c. } 92$

ORGAN

p

Ped.

(WOMEN or MEN, or BOTH)

p

Draw us in the Spir-it's

teth - er; For when hum - bly, in - thy - name, Two or

* Words copyright. Reprinted from Enlarged Songs of Praise by permission of the Oxford University Press, London.

C. M. R. 2472 - (7)

© 1957 (Renewed) THE H. W. GRAY CO., INC.
All Rights Administered by WARNER BROS. PUBLICATIONS U.S. INC.
All Rights Reserved

three are met to - geth - er, Thou art in the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. Handwritten dynamics 'p' and 'mp' are present above the vocal staff.

midst of them: Al - le - lu - ya! Al - le - lu -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns. Handwritten dynamics 'pp' and 'M' are visible above the vocal staff.

ya! Touch we now thy gar - ment's hem.

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues. A handwritten 'f' dynamic is present above the piano staff.

The final system shows the piano accompaniment for the last few measures. It features a steady eighth-note bass line and a treble line with chords. A handwritten 'f' dynamic is present above the piano staff.

SOPRANO *mf*

ALTO *mf*

TENOR *mf*

BASS *mf*

As the breth - ren used to gath - er In the

As the breth - ren used to gath - er In the

As the breth - ren used to gath - er In the

As the breth - ren used to gath - er In the

mf (Voices alone)

f

f

f

f

name of Christ - to sup, Then with thanks to

name of Christ - to sup, Then with thanks to

name of Christ - to sup, Then with thanks to

name of Christ - to sup, Then with thanks to

f

pd.

God the Fa - ther Break the bread and bless - the

God the Fa - ther Break the bread and bless - the

God the Fa - ther Break the bread and bless - the

God the Fa - ther Break the bread and bless - the

ff cup, Al - le - lu - ya! Al - le - lu - ya! So

ff cup, Al - le - lu - ya! Al - le - lu - ya! So

ff cup, Al - le - lu - ya! Al - le - lu - ya! So

ff cup, Al - le - lu - ya! Al - le - lu - ya! So

knit thou our friend - ship up. *mp*

knit thou our friend - ship up. *mp*

knit thou our friend - ship up. *mp*

knit thou our friend - ship up. *mp*

mp Organ *f*

mf

All our *mf*

All our *mf*

All our *mf*

All our *mf*

All our

ff *mf*

meals and all our liv - ing Make as sac - ra - ments of -

meals and all our liv - ing Make as sac - ra - ments of

meals — and all our liv - ing Make as sac - ra - ments of —

meals — and all our liv - ing Make as sac - ra - ments of —

thee, That by car - ing, help - ing, giv - ing, We may true dis -

thee, — That by car - ing, help - ing, giv - ing, — We may true — dis -

thee, That by car - ing, help - ing, giv - ing, We may true — dis -

thee, That by car - ing, help - ing, giv - ing, We may true — dis -



mf

ci - ples be. Al - le - lu - ya! Al - le - lu - ya! We will

mf

ci - ples be. — Al - le - lu - ya! Al - le - lu - ya! We will

mf

ci - ples be. Al - le - lu - ya! Al - le - lu - ya! We will

mf

ci - ples be. Al - le - lu - ya! Al - le - lu - ya! We will

Gradually slowing to end

f *p*

serve - thee faith - ful - ly, - we will serve thee faith - ful - ly.

f *p*

serve - thee faith - ful - ly, we will serve thee faith - ful - ly.

f *p*

serve - thee faith - ful - ly, we will serve - thee, faith - ful - ly. -

f *p*

serve thee faith - ful - ly, we will serve ——— thee.

Gradually slowing to end



Commissioned by The Downtown Minneapolis Churches for their Choral Festival, February 27, 2005

Dazzling as the Sun

for SATB Chorus (divisi) and Organ

Delores Dufner, OSB*

Gwyneth Walker

Gently, flowing ♩ = 120
sparkling

Organ *p*

The organ part consists of a treble and a bass staff. The treble staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes, accented with slurs. The bass staff is mostly empty, with a few notes in the final measure.

S *p* **A** *mp cantabile*
Daz - - - -

A *p* *mp cantabile*
Daz - - - -

The SATB part shows the Soprano (S) and Alto (A) voices. Both parts enter at measure 6 with a piano (*p*) dynamic and a melodic line. The Soprano part has a box labeled 'A' above the first measure. The organ part continues with a melodic line in the treble staff and a bass line in the bass staff. The organ part includes a section with five-measure rests (marked '5') in the treble staff.

* The text for this composition, which was commissioned by The Downtown Minneapolis Churches for their Choral Festival, February 27, 2005, is © 2003 by the Sisters of St. Benedict, 104 Chapel Lane, St. Joseph, MN 56374-0220, and is used by permission.

© Copyright 2006 by E. C. Schirmer Music Company.
A division of ECS Publishing, Boston, Massachusetts.
All rights reserved. Made in U.S.A.

This anthem is given to the glory of God
In loving memory of ELOISE LOMAS,
Faithful member of the Chancel Choir
by The Chancel Choir

FIRST UNITED METHODIST CHURCH
2111 CAMINO DEL RIO SOUTH
SAN DIEGO, CA 92108

10

Two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have the lyrics: "zling as the sun,". The piano accompaniment features a continuous eighth-note pattern in the right hand, with the number "5" written above each eighth note. The left hand has a sustained bass line with a few notes.

13

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "the face of Je - sus on the moun - tain,". The Tenor and Bass parts are marked with *mp cantabile*. The piano accompaniment continues with the eighth-note pattern in the right hand, marked with "5" above the notes. The left hand has a sustained bass line.

B

22

(mp) *poco cresc.*
 read-y, strong to lead his peo-ple
(mp) *poco cresc.*
 read-y, strong to lead his peo-ple
(mp)
 out of bond-age
(mp)
 out of bond-age

26

mp *accel.* *mf cresc.*
 out of bond-age in-to free-dom, to the prom-ised land,
mp *mf cresc.*
 out of bond-age in-to free-dom, to the prom-ised land,
poco cresc. *mf cresc.* *mf cresc.*
 in-to free-dom, to the prom-ised land, to the prom-ised,
poco cresc. *mf cresc.* *mf cresc.*
 in-to free-dom, to the prom-ised land, to the prom-ised,

accel.
mf cresc.
mf

32 (accel.) (cresc.) **C** **Faster, with energy** ♩ = 132 *poco rit.* **Slightly slower, more freely**

f

to the prom-ised land.

f

to the prom-ised land.

f *mf*

to the prom-ised land. Trans - fig-ured for dis-

f *mf*

to the prom-ised land. Trans - fig-ured for dis-

(accel.) **Faster, with energy** ♩ = 132 *poco rit.* **Slightly slower, more freely**

(cresc.) *mf*

(cresc.) *mf*

38 *p* *mf*

eyes, God's ser-vant who would suf-fer as I - sai-ah proph-e - sied. Re-

p *mf*

eyes, God's ser-vant who would suf-fer as I - sai-ah proph-e - sied. Re-

p *mf*

ci- ples' eyes, — God's ser-vant who would suf-fer as I - sai-ah proph-e - sied. Re-

p *mf*

ci- ples' eyes, — God's ser-vant who would suf-fer as I - sai-ah proph-e - sied. Re-

44 **D**

vealed in gar-ments glist'n-ing white, — the glo-ri-ous Son of Man whom Dan-iel had fore-
 vealed in gar-ments glist'n-ing white, — the glo-ri-ous Son of Man whom Dan-iel had fore-
 vealed in gar-ments glist'n-ing white, — the glo-ri-ous Son of Man whom Dan-iel had fore-
 vealed in gar-ments glist'n-ing white, — the glo-ri-ous Son of Man whom Dan-iel had fore-

rit. cresc. div.
cresc.
cresc.
cresc. div.

vealed in gar-ments glist'n-ing white, — the glo-ri-ous Son of Man whom Dan-iel had fore-
 rit.

50

told. Then the cloud of pres-ence, then the voice of
 told. Then the cloud of pres-ence, then the voice of
 told. Then the cloud of pres-ence, then the voice of
 told. Then the cloud of pres-ence, then the voice of

(rit.) (cresc.) f **E** *a tempo* ♩ = 132
(cresc.) f *f*
(cresc.) f *f div.*
(cresc.) f *f unis.*

told. Then the cloud of pres-ence, then the voice of
 a tempo ♩ = 132
 f

56

wit - ness: "This is my be - lov - ed Son _____ on whom my fa - vor

wit - ness: "This is my be - lov - ed Son _____ on whom my fa - vor

wit - ness: "This is my be - lov - ed Son _____

wit - ness: "This is my be - lov - ed Son _____

62

F

rests."

rests."

List - en to him, list - en to him." _ Hear him! Hear him! Hear him! Hear him!

List - en to him, list - en to him." _ Hear him! Hear him! Hear him! Hear him!

p unis.

p

67

mf Hear him! *p* Hear him!

mf Hear him! *p* Hear him!

Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him!

Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him! Hear him!

mf *p*

p (*p*)

72 *rit.* **G Slower, more freely** *p*

p by ra-diant light trans-fig-ured,

p Gaz-ing on the Lord by ra-diant light trans-fig-ured,

p Hear him! Hear him! Gaz-ing on the Lord by ra-diant light trans-fig-ured,

p Hear him! Hear him! Gaz-ing on the Lord by ra-diant light trans-fig-ured,

rit. **Slower, more freely** *p*

H

77 *mp*

mf
div.

see the pat-tern of our lives: cross em-braced to Eas-ter splen-dor. Claim the Gos-pel vi-sion won-drous:

mp

mf

see the pat-tern of our lives: cross em-braced to Eas-ter splen-dor. Claim the Gos-pel vi-sion won-drous:

mp

mf

see the pat-tern of our lives: cross em-braced to Eas-ter splen-dor. Claim the Gos-pel vi-sion won-drous:

mp

mf

see the pat-tern of our lives: cross em-braced to Eas-ter splen-dor. Claim the Gos-pel vi-sion won-drous:

mf

83

rit.

we are God's be-lov-ed ones. Claim the trans-for-ma-tion prom-ised: des-ti-ny of glo-

we are God's be-lov-ed ones. Claim the trans-for-ma-tion prom-ised: des-ti-ny of glo-

we are God's be-lov-ed ones. Claim the trans-for-ma-tion prom-ised: des-ti-ny, ah! _____

we are God's be-lov-ed ones. Claim the trans-for-ma-tion prom-ised: des-ti-ny, ah! _____

rit.

f

I

89 a tempo (♩ = 132)

ry, _____ glo - ry, _____

ry, _____ glo - ry, _____

8 "This is my be - lov - ed Son, _____ this is my be - lov - ed Son, _____

"This is my be - lov - ed Son, _____ this is my be - lov - ed Son, _____

a tempo (♩ = 132)

94

rit. to end

glo - ry! _____ "This is my be - lov - ed,

glo - ry! _____ "This is my be - lov - ed,

8 _____ this is my be - lov - ed Son, _____ "This is my be -

_____ this is my be - lov - ed Son, _____ "This is my be -

rit. to end

99 (rit.)

my be-lov-ed Son." *div.*

my be-lov-ed Son." *div.*

lov-ed, lov-ed Son." *div.*

lov-ed, lov-ed Son." *div.*

(rit.)

June 14, 2004
3'30"

Written for the Mormon Tabernacle Choir.
This version was premiered by the King's College Choir, Cambridge, in their 2007 BBC broadcast of
"A Festival of Nine Lessons and Carols," Stephen Cleobury, conductor, Peter Stevens, organist.

Ding! dong! merrily on high

G. R. Woodward (1848–1934)

16th-cent. French Carol
arr. MACK WILBERG
organ by Peter Stevens

Gt. 8', 4'
Sw. 8', 4', 2', Mixt.
Ped. 16', 8'
Sw. to Gt.

Quickly, with articulation ♩ = 84

unis. mf

SOPRANO
ALTO

Ding! dong! mer-ri-ly on high in heav'n the bells are

TENOR
BASS

Quickly, with articulation ♩ = 84

ORGAN

Gt. *mp* *mf*

PEDAL

S.
A.

ring - ing! Ding! dong! ve-ri-ly the sky is riv'n with an-gels

mp *mf*

An alternate arrangement for SATB choir and piano four-hands is available from the Publisher (9780193870499).

A full score and set of parts for an orchestral arrangement (picc.2.2.2.2-4.0.0.0-timp.2 perc (opt.)-hb (opt.)-hp-str) are available on rental from the Publisher. The Mormon Tabernacle Choir and Orchestra at Temple Square have recorded the orchestral arrangement of this piece on the CD "Rejoice and Be Merry" (SKU5007325) and the DVD "Christmas with the Mormon Tabernacle Choir and Orchestra at Temple Square, Volume 2" (SKU4940650).

© Oxford University Press, Inc. 2008. Assigned to Oxford University Press 2010

Printed in the U.S.A.

OXFORD UNIVERSITY PRESS
Photocopying this copyright material is ILLEGAL.

8

sing - ing! Glo - - - - simile

12

- - - - ri - a! Ho - san - na in ex -

16

S. A. cel - sis! Glo - - - - simile

T. B. TENORS & BASSES unis. mf simile

20

ri-a! Ho-san-na in ex -

24

- cel - sis!

Gt. + 2', Mixt.
f

27 *8^{va} (ad lib.)*

Musical score for measures 27-30. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a melodic line. The middle staff is a bass clef with a key signature of one sharp (F#) and a bass line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line. The notation includes eighth and sixteenth notes, rests, and a dynamic marking '8va (ad lib.)' above the first measure.

31 (8) Gt. Sw.

Musical score for measures 31-33. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a melodic line. The middle staff is a bass clef with a key signature of one sharp (F#) and a bass line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line. The notation includes eighth and sixteenth notes, rests, and dynamic markings 'Gt.' and 'Sw.' above the first measure.

34 (8)

Musical score for measures 34-36. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a melodic line. The middle staff is a bass clef with a key signature of one sharp (F#) and a bass line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line. The notation includes eighth and sixteenth notes, rests, and a dynamic marking '(8)' above the first measure.

37

S. *mf* E'en so here be-low, be-

A. *mp* Dong, dong,

T. *mp* Dong, dong,

B.

(8)

40

- low, let stee - ple bells be swung - en, And "I - o, i - o, i -

ding, dong, ding, dong, ding, dong, ding, dong, dong,

ding, dong, ding, dong, ding, dong, ding, dong, dong,

44

- o!" by priest and peo-ple sung - en! Glo -

ding, dong, ding, dong, ding, dong, ding, dong, dong,

ding, dong, ding, dong, ding, dong, ding, dong, dong,

48 *simile*

ding, dong, dong, dong, dong, dong, dong, dong,

ding, dong, ding, dong, ding, dong, ding, dong,

52

- ri - al Ho - san - na in ex - cel - sis!

ding, ding, dong, dong, dong, ding, dong, ding,

ding, ding, dong, dong, dong, ding, dong, ding,

55

S. *Glo* *simile*

A. *dong, dong, dong, dong, dong, dong,*

T. 1. *mf* *Glo* *simile*

T. 2. *B.* *dong, dong, dong, dong, dong, dong,*

58

ri-a! Ho-san-na in ex-

dong, dong, dong, dong, dong, ding, dong, dong, dong,

ri-a! Ho-san-na in ex-

dong, dong, dong, dong, dong, ding, dong, dong, dong,

62

-cel - sis!

ding, dong, ding, dong!

-cel - sis!

ding, dong, ding, dong!

Gt.

66 *8va (ad lib.)* Gt. Sw.

70 (8)

73 (8)

77 **SOPRANOS & ALTOS**
unis. f poco marc.

S. A.

Pray you, du-ti-ful-ly prime — your ma - tin chime, ye ring - ers!

TENORS & BASSES
unis.

T. B.

f poco marc.

(8)

Gt.+ Sw, reeds (box shut)

+ 32', 16'

81

May you beau-ti-ful-ly rime ——— your eve-time song, ye sing - ers!

(8)

85

Glo - - - -

simile

loco

89

Musical score for measures 89-91. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#).

ri - a! Ho - san - na in ex -

92

Musical score for measures 92-95. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#).

- cel - sis! Glo -

96



ri-al

100

div. p *molto cresc.*

Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex -

div. p *molto cresc.*



104 *f* *ff*

- cel - sis! Ho - san - na in ex -

Gt. *ff*

108

- cel - sis!

cresc. *8va*