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Vision An Oratorio

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42

VISION
An Oratorio

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
John Tuckness Bonney
June 1966

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APPROVED FOR THE GRADUATE FACULTY

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TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
Importance of the Study	2
II. TEXT	3
III. ANALYSIS	5
Number 1	5
Number 2	6
Number 3	7
Number 4	8
Number 5	8
Number 6	10
Number 7	11
Number 8	12
Number 9	12
IV. SUMMARY	14
BIBLIOGRAPHY	15

CHAPTER I

INTRODUCTION

Vision is an oratorio written for mixed chorus and soli accompanied by a chamber orchestra. The text is from the book Doctrine and Covenants, section seventy-six, paragraphs one and two, as printed by the official publishing organization of the Reorganized Church of Jesus Christ of Latter Day Saints.

Donald Tovey, critic of the early twentieth century, states that, "Oratorio, is a name given to a form of music with chorus, solo voices, and orchestra...on a larger scale than the cantata (1:156)."

This composer's concept of the oratorio is a musical work on a large scale, setting a dramatic text which is sacred or secular, prose or poetry, for chorus, soli, and accompaniment.

One style of this form is the "number" oratorio. This type of work has definite, separated sections. An example is the Messiah by George F. Handel. A second style is a collection of smaller works centering on a common subject. Johann S. Bach's Christmas Oratorio, a set of six cantatas, is an example. A third style is an uninterrupted, continuous piece of music as illustrated by William Walton's Belshazzar's Feast.

Handel's oratorios may be roughly categorized into

three forms. One is a dramatic text in which the principle characters are sung as soli with the chorus acting as the townfolk or countrymen. The second uses the chorus and soli in the same manner, with an added function for the chorus, that of acting as the voice for a universal organization, such as a country or religion. The third category is a series of choruses and soli not meant for staging or dramatization. Vision, a "number" oratorio, follows the style of the latter.

Importance of the Study

"The construction of melodies in the framework of harmonically related tones is probably the most powerful principle of musical creation that has ever been found (2:116)." It is on this basis that the composer has chosen to express a text which, to him, has meaning and value. The chosen framework is that of the Baroque style period. The related harmony is an attempted identification with the twentieth century through contemporary harmonic techniques. Ever present is the composer's desire to increase his knowledge and abilities in the techniques of composition.

CHAPTER II

TEXT

Number 1 HEAR, O YE HEAVENS (Chorus)

Hear, O ye heavens, and give ear, O earth, and rejoice ye inhabitants thereof, for the Lord is God, and beside Him there is no savior;

Number 2 GREAT IS HIS WISDOM (Soprano Solo)

Great is His wisdom; marvelous are His ways; and the extent of His doings, none can find out;

Number 3 HIS PURPOSES FAIL NOT (Chorus)

His purposes fail not, neither are there any who can stay His hand; from eternity to eternity He is the same, and His years never fail.

Number 4 I, THE LORD (Baritone Solo)

I, the Lord, am merciful and gracious unto those who fear me, and delight to honor those who serve me in righteousness and truth unto the end;

Number 5 GREAT THEIR REWARD (Chorus)

Great shall be their reward, and eternal shall be their glory;

Number 6 I WILL REVEAL (Soprano, Alto Duet)

To them will I reveal all mysteries; yea, all the hidden mysteries of my kingdom from days of old; and for ages to come will I make known unto them the good pleasure of my will concerning all things pertaining to my kingdom;

Number 7 YEA, EVEN THE WONDERS (Chorus)

Yea, even the wonders of eternity shall they know, and things to come will I show them, even the things of many generations; their wisdom shall be great, and their understanding reach to heaven; and before them the wisdom of the wise shall perish, and the understanding of the prudent shall come to naught;

Number 8 BY MY SPIRIT (Tenor Solo)

For by my spirit will I enlighten them, and by my power will I make known unto them the secrets of my will;

Number 9 EYE HAS NOT SEEN (Chorus)

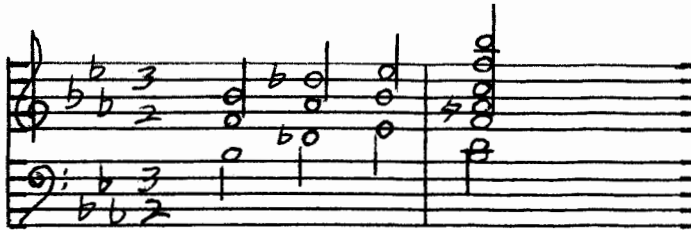
Yea, even those things which eye has not seen, nor ear heard, nor yet entered into the heart of man.

CHAPTER III

ANALYSIS

Number 1

The text of Vision has been divided into nine parts by the composer. Number one has a time signature of 4/4 indicated for the ten measures of introduction, which is scored for eight voice parts and full instrumentation. The remainder of the composition is a cappella, punctuated by brief announcements in the trombones and contrabass. The voices enter on the notes Bb and F. This perfect fifth ascends sequentially, arriving at a Bb-major ninth chord.

(A) Fifths and Bb-Major Ninth Chord

Reiteration of this chord at other points of the work serves to bring about unity.

The altos are first to state theme one in a time of 3/2. They are followed in exact imitation by the tenors, tonal imitation at the fifth by the sopranos, and again by the basses. The parts follow at one measure intervals.

"great is His wisdom and marvelous are His ways." To point out our natures as compared to the Creator, the solo was kept very simple, both rhythmically and intervallically.

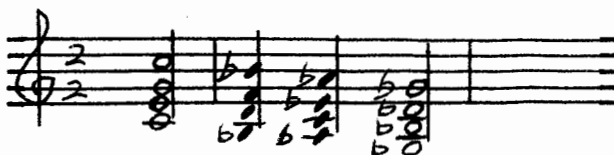
The key signature modulates to three sharps at measure 12 with a viola solo beginning at measure 18. This solo is an imitation of the opening bars by the vocalist; repetition is employed to establish unity.

Although the major seventh and ninth are used frequently, ascending and descending series of major chords, a second apart, set the mood of this section. It will be noted that this device continues into number three. The solo concludes number two in a subdued voice.

Number 3

"His Purposes Fail Not" is marked andante in a time of 2/2. The overall mood of this chorale is dependent upon the movement between major chords a second apart. The composer has attempted to express the omnipotence of God. The first measure and one half consists of the progression C-major, Bb-major, Ab-major, Gb-major; the chords are in parallel, descending motion. This technique was used in number two as well as the other numbers of the oratorio.

(A) Measures One and Two



Number 4

After the chorale, a solo baritone voice provides contrasting texture to the first person text of number four, "I, the Lord." The solo is preceded by an introduction employing added grace notes to a descending scale featuring a solo flute superimposed over sustained strings. Two measures of major chords with added augmented elevenths follow.

(A) Major Chords with Augmented Elevenths

The final B-augmented eleventh chord resolves to Ab-major. The solo baritone announces, "I, the Lord," on a middle F. At this point a ground bass begins, characterized by an ascending octave leap followed by a descending scale. The rhythm of the ground varies throughout the number.

The grace note scale appears again at measure 35 as an interlude in the flute. The final measures repeat the descending chords with augmented elevenths resolving to a chord of F#-major, and the baritone singing the final words, "I am the Lord," on D#.

Number 5

The closing D# of the baritone solo is played an octave higher by the violins, resolving upward to an E which

is the opening note for the tenors, stating the first theme of number five. This number, for the most part, is accompanied by strings playing in unison with the voices. The ground bass of number four is inverted in number five and used for theme one.

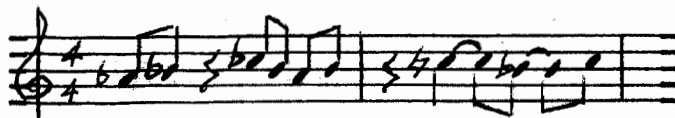
(A) Theme One



This theme weaves among the voices until measure 12 where the chorus moves in parallel motion on chords of the ninth.

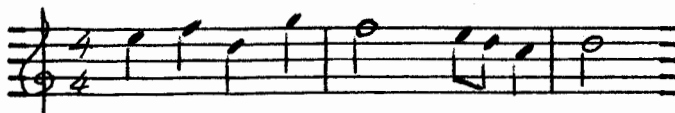
Theme two is introduced at measure 14, marked *agitato*. Being stated first by the sopranos, it consists of syncopated eighth-notes in a time of 4/4.

(B) Theme Two



This rhythmic figure portrays a driving motion until a slowing of tempo at measure 25. The *ritard* with a *decrecendo* changes the mood in preparation for sopranos singing theme three.

(C) Theme Three



This theme is quieter and slower than theme two and, like theme one, it is woven among the voice parts.

A tenor solo begins at measure 45, accompanied by two french horns and two trombones. The solo features a use of the expanded overtone series moving in a chordal manner. At measure 48 a countermelody is sung by a solo soprano. For a brief time, beginning at measure 53, this solo is sung in thirds by the soprano and alto sections while the tenors sing theme one. The tenor solo is heard at measure 57.

The final theme, being an inversion of theme one with rhythmic changes, begins at measure 63 in the tenors.

(D) Theme Four



The voice parts are doubled by the strings. The number ends with three chords of the expanded overtone series, moving in parallel motion.

Number 6

A quartet, comprised of two voices and two strings, is employed for the text, "I Will Reveal." The tempo marking for this ensemble of soprano and alto voices with viola and cello is *lento*. The time signature is 4/4 and the key is three sharps.

Measure 20 begins a trio section featuring the alto accompanied by sustained notes in the viola and cello.

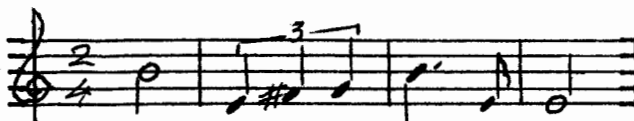
The opening music is heard again at measure 27, ending the number.

In order to sound the low B in the cello part the use of "scordatura" is employed, whereby the cellist is instructed to tune the C-string down one half step.

Number 7

The distinctive characteristic of number seven, "Yea, Even the Wonders," is the use of quarter-note triplets in a time of 2/4. The opening tempo is lento. This comparatively slow tempo makes apparent the thick sound of the ninth added to chords of close voicing. Theme one is separated from theme two by a brief interlude played by the clarinets and strings, consisting of successive measures of quarter-note triplets.

(A) Theme One



Theme two begins at measure 20 in the sopranos, followed by the tenors, altos and basses, respectively, at two measure intervals. This theme is repeated frequently as it passes through many key centers before ending on a chord of G-major at measure 47.

Measure 48 begins a repetition of theme one, using different words, followed by a repetition of theme two at measure 66. The final part of this A-B-A-B-A form is the third statement of theme one at measure 85.

(B) Theme TwoNumber 8

A brief introduction, played by the viola and cello, precedes the entrance of the solo voice. The other strings are added to the continuing accompaniment.

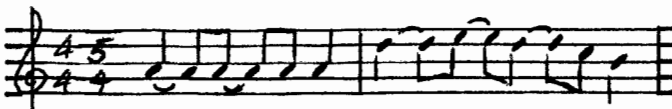
Although the final cadence is on an E-major chord, the music has been written on the basis of the dorian mode.

Number 9

The finale is scored for chorus accompanied by the full instrumentation as used in the introduction of number one. The time signature is 4/4-5/4 with the first nineteen measures alternating between the two. After measure 20, time changes become frequent, varying between 3/4, 4/4, 5/4 and 6/4.

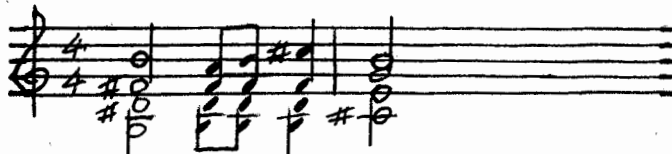
The first theme is syncopated, appearing in all voices at the unison and octave. This syncopation is found throughout.

Bitonalism is heard between the men's and women's voices at measure 17, with the men singing an F-major chord against the women's chord of A-minor.

(A) Theme One

A chorale section begins at measure 36, using the expanded overtone series. The chorale ends at measure 48, followed by a brief flute solo and the entrance of the sopranos with theme one.

(B) Chorale Theme



At measure 66 a marking of *adagio pesante* signifies the approach to the end. The last five measures feature the movement between adjacent major chords.

CHAPTER IV

SUMMARY

The chosen framework of this composition was the Baroque style period. This was combined with an identification with the twentieth century through contemporary harmonic techniques. A characteristic of the Baroque period was the great balance within a musical piece. In Vision the numbers display this balance by reiteration of themes, rhythms, and chords. The contemporary harmonic color is the result of using bitonality, or chord against chord; added ninths, elevenths, and thirteenthths; and pronounced use of series of major chords.

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VISION

an Oratorio for

Mixed Chorus, Soli, and Chamber Orchestra

composed by

John T. Bonney

text from Doctrine and Covenants 76:1,2

VISION

#1 Hear, O Ye Heavens (Chorus)

Page 1

Hear, O ye Heavens, and give ear, O earth, and rejoice ye inhabitants thereof, for the Lord is God.

#2 Great Is His Wisdom (Soprano Solo)

Page 8

Great is His wisdom; marvelous are His ways; and the extent of His doings, none can find out.

#3 His Purposes Fail Not (Chorus)

Page 11

His purposes fail not, neither are there any who can stay His hand; from eternity to eternity He is the same, and His years never fail.

#4 I, The Lord (Baritone Solo)

Page 13

For thus saith the Lord, I, the Lord, am merciful and gracious unto those who fear me, and delight to honor those who serve me in righteousness and in truth unto the end.

#5 Great Their Reward (Chorus)

Page 18

Great shall be their reward and eternal shall be their glory.

#6 I Will Reveal (Soprano-Alto Duet)

Page 31

and to them will I reveal all mysteries; yea, all the hidden mysteries of my Kingdom from days of old; and for ages to come will I make known unto them the good pleasure of my will concerning all things pertaining to my Kingdom.

#7 Yea, Even The Wonders (Chorus)

Page 33

Yea, even the wonders of eternity shall they know, and things to come will I show them, even the things of many generations; their wisdom shall be great, and their understanding reach to heaven; and before them the wisdom of the wise shall perish and the understanding of the prudent shall come to naught;

#8 By My Spirit (Tenor Solo)

Page 48

For by my Spirit will I enlighten them, and by my power will I make known unto them the secrets of my will;

#9 Eye Has Not Seen (Chorus)

Page 51

Yea, even those things which eye has not seen, nor ear heard, nor yet entered into the heart of man.

No. 1 Hear O Ye Heavens

Andante

Chorus

decresc.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute**: Treble clef, 4/4 time. Dynamics: *f*, *pp*, *pp*, *pe*, *pp*, *pp*, *#p*, *p*, *p*, *#p*, *pp*, *p*.
- Oboe**: Treble clef, 4/4 time. Dynamics: *p*, *pp*, *o*, *p*, *pp*, *#p*, *pp*, *p*, *p*, *#p*, *pp*, *p*.
- Soprano**: Treble clef, 4/4 time. Dynamics: *a2*, *p*, *o*, *p*, *p*, *#p*, *p*, *p*, *#p*, *#p*, *p*, *p*, *#p*, *#p*.
- Clarinet**: Treble clef, 4/4 time. Dynamics: *a2*, *p*, *o*, *p*, *p*, *#p*, *p*, *p*, *#p*, *#p*, *p*, *p*, *#p*, *#p*.
- Bass**: Treble clef, 4/4 time. Dynamics: *p*, *o*, *p*, *p*, *p*, *#p*, *p*, *p*, *#p*, *#p*, *p*, *p*, *#p*, *#p*.
- Horns**: Treble clef, 4/4 time. Dynamics: *a2*, *p*, *o*, *p*, *p*, *#p*, *p*, *p*, *#p*, *#p*, *p*, *p*, *#p*, *#p*.
- Trombones**: Bass clef, 4/4 time. Dynamics: *a2*, *f*, *pp*, *pp*, *pe*, *pp*, *pp*, *#p*, *pp*, *pp*, *#p*, *pp*, *pp*, *#p*, *#p*.
- Soprano**: Treble clef, 4/4 time. Dynamics: *decresc.*
- Alto**: Treble clef, 4/4 time. Dynamics: *decresc.*
- Chorus**: Treble clef, 4/4 time. Dynamics: *decresc.*
- Tenor**: Treble clef, 4/4 time. Dynamics: *decresc.*
- Bass**: Bass clef, 4/4 time. Dynamics: *decresc.*
- Violins I**: Treble clef, 4/4 time. Dynamics: *f*, *a2*, *pp*, *pp*, *pe*, *pp*, *pp*, *#p*, *pp*, *p*, *p*, *#p*, *pp*, *p*, *p*, *#p*.
- Violins II**: Treble clef, 4/4 time. Dynamics: *a2*, *o*, *pp*, *o*, *p*, *pp*, *#p*, *pp*, *p*, *p*, *#p*, *pp*, *p*, *p*, *#p*.
- Viola**: Alto clef, 4/4 time. Dynamics: *p*, *o*, *p*, *p*, *#p*, *pp*, *o*, *p*, *#p*, *pp*, *p*, *p*, *#p*.
- Cello**: Bass clef, 4/4 time. Dynamics: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *#p*, *pp*, *pp*, *pp*, *p*, *p*, *#p*, *pp*, *p*, *p*, *#p*.
- Contrabass**: Bass clef, 4/4 time. Dynamics: *f*, *pp*, *pp*, *pp*, *pp*, *pp*, *#p*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *#p*.

11

Sop.
 Contr.
 Bass
 Hns.
 Trmps.
 Trp.
 Alto
 Tenor
 Bass
 Flts.
 Clar.
 Vlns.
 Vla.
 Cello
 Cb.

PP Hear, hear, hear, hear!
 PP Hear, hear, hear, hear!
 PP Hear, hear, hear, hear!
 mf Hear o ye hea-vens, hear,
 mf Hear o ye hea-vens,

11



Top.
Soprano
Alto
Chorus
Tenor
Bass
Tmbs.
Cb.

and re-joice, and re-joice, re-joice, re-joice, re-joice,

and re-joice, and re-joice, re-joice, re-joice, re-joice,

and re-joice, and re-joice, re-joice, re-joice, re-joice,

and re-joice, re-joice, re-joice, re-joice, re-joice,

Top.
Alto
Chorus
Tenor
Bass
Tmbs.
Cb.

42 Andante

for the Lord is God, the Lord is God, the Lord is God, the Lord is God,

for the Lord is God, the Lord is God, the Lord is God, the Lord is God,

for the Lord is God, God, the Lord is God,

for the Lord is God,

rit. mp

42

Sop.

Alto

Chorus

Ten.

Bass

Drums

Tuba

Handwritten musical score for voices and instruments. The score is written on five systems of staves. The first system contains vocal parts (Soprano, Alto, Tenor, Bass) and a drum part. The lyrics are: "for the Lord is God, is God, hear, hear, hear!". The music includes dynamic markings such as *cresc.*, *ff*, and *ff*. The time signature is 4/8. The key signature has one sharp (F#). The score is written in a handwritten style.

Empty musical staves for the continuation of the piece, consisting of ten systems of five-line staves each.

No. 2 Great Is His Wisdom

Moderato e semplice

Soprano Solo

The musical score is arranged in two systems. The first system includes staves for Soprano, Flute, Soprano and Clarinets, Bass, Violins, Viola, and Cello. The second system includes staves for Soprano, Bass, Violins, Viola, and Cello. The Soprano part features the lyrics: "Great is His wis- dom, great, great, great, Great is His wis- dom, mar- v' lous are His". The piano accompaniment includes dynamics such as *p* and *pp*, and includes a section marked with a circled 12. The score is written in a key signature of two flats and a 4/4 time signature.

Op. 1. Sop. Bars. Bass Ins. Ma. Cello

ways. Mar-ve-lous are His ways

rall. a tempo

rall. a tempo legato

Op. 1. Sop. Bars. Bass Ins. Ma. Cello

and the ex-tent of His do-ings none can find out, none can find out,

rit. a tempo cresc.

rit. a tempo cresc.

rit. a tempo cresc.

No. 3 His Purposes Fail Not

Chorus

Andante d=65

prano
to
orus
nor
ss

His pur-poses fail not, fail not, fail not. His
His pur-poses fail not, fail not, fail not. His
His pur-poses fail not, fail not, fail not. His

pp.
to
orus
n.
ss

pur-poses shall fail not, fail not, fail not. His pur-poses fail not
pur-poses shall fail not, fail not, fail not. His pur-poses fail not
pur-poses shall fail not, fail not, fail not. His pur-poses fail not

15

pp.
to
orus
n.
ss

neith-er are there any who can stay His hand; from e-ter-ni-ty to e-ter-ni-
neith-er is there one who can stay His hand; from e-ter-ni-ty to e-ter-ni-
neith-er is there one who can stay His hand; from e-ter-ni-ty to e-ter-ni-

pp.
to
orus
n.
ss

ty He is the same and His years never fail, ne- ver fail, ne- ver fail,
ty He is the same and His years never fail, ne- ver fail, ne- ver fail,
ty He is the same and His years never fail, ne- ver fail, ne- ver fail,

pp.
to
orus
n.
ss

rit.

ne - ver fail, ne - ver fail.

ne - ver fail, ne - ver fail.

ne - ver fail, ne - ver fail.

ne - ver fail, ne - ver fail.

rit.

No. 4 I, the Lord
Baritone solo

Moderato

Baritone

Flute

Violins

Viola

Cello

Contrabass

Baritone

Flute

Violins

Viola

Cello

Contrabass

14

ari.

sfz I am the Lord, I the Lord am

ns.

sfz

sfz

sfz

sfz

sfz

sfz

sfz

ari.

con mosso 14

mer-ci-ful, mer-ci-ful, I the Lord am mer-ci-ful, mer-ci-ful,

ns.

con mosso

25

Soprano
mer-ci-ful and gra-cious I the Lord am mer-ci-

Flute

Violins

Viola

Cello

Double Bass

25

Soprano
ful and gra-cious, and gra-cious un-to those

Flute

Violins

Viola

Cello

Double Bass

37

ari. *who fear me, I de-light*

37

Bari. *in those who hon-or me, who hon-or me, those who serve me, those who serve me,*



46

Sari.

who serve me to the end.

Ins.

Fl.

Obo.

Cello

B.

46

Sari.

I am the Lord!

Fl.

Ins.

Fl.

Obo.

B.



No. 5 Great Their Reward

Chorus

Allegro Moderato

Score for Chorus, including parts for Horns, Trombones, Piano, Soprano, Alto, Tenors, Violins, Viola, Viollo, and Contrabass. The lyrics are: "Great shall be their reward, great shall be their reward, great shall be their reward."

Hrs.

trbns.

trp.

trb.

trp.

trb.

trp.

trb.

trp.

trb.

trb.

be their re-ward,
Great shall be their re-ward,
ward, — great shall be their re-ward —
great shall be their re-ward, great,
great shall be their re-ward, great,
great shall be their re-ward, great.



(14)

Hns.

mbns.

op.

lto

chorus

en.

ass

I

Ins.

I

lla.

Cello

Eb.

great!
pp

great, great, great shall be their re-ward, great — shall be their re-ward,

great!
pp

great!
pp

pp

pp

pp

f pp

(14)



Hns.
 mbs.
 op.
 to
 chorus
 m.
 ss
 ns.
 a.
 cello
 b.

great, great,
 great shall be their re-ward, great shall be their glo-ry, great shall

25

Hns.

mbns.

op.

to

orus

n.

ss

ns.

a.

ello

b.

great, great, great shall be their glo-ry, great shall be their glo-ry, glo-ry, rit.

great shall be glo-ry, great shall be their glo-ry, glo-ry, rit.

be their glo-ry great shall be their, great shall be their glo-ry, great shall be their glo-ry, glo-ry, rit.

rit.

rit.

rit.

rit.

25

34

Hns.

trbns.

Op.

Alto

Chorus

vn.

ass

Hns.

Ma.

Cello

Cb.

decresc. andante

glo-ry, e-ter-nal, e-ter-nal, e-ter-nal shall

decresc. andante

glo-ry e-ter-nal,

glo-ry e-ter-nal,

decresc. andante

decresc. andante

34



45

Hns.
bns.
p.
to
orus
n.
ss
ns.
a.
ello
b.

be their glo - ry,
shall be their glo - ry,
be their glo - ry,
ry, be their glo - ry,
great shall be their glo - ry, glo - ry. and re

45

Handwritten musical score for a choir and piano. The score is arranged in systems with parts for various instruments and voices.

Instrumental Parts:

- Hns. (Horns):** Top staff, treble clef, with notes and rests.
- mbns. (Trumpets):** Second staff, bass clef, with notes and rests.
- op. (Soloist):** Third staff, treble clef, with a melodic line and lyrics: "great shall be their re-ward,"
- to (Soprano):** Fourth staff, treble clef, with rests.
- chorus (Chorus):** Fifth staff, treble clef, with notes and lyrics: "ward, great shall be their glo-ry and re-ward,"
- ten. (Tenor):** Sixth staff, treble clef, with notes and rests.
- bas. (Bass):** Seventh staff, bass clef, with rests.
- ns. (Piano):** Eighth and ninth staves, treble and bass clefs, with rests.
- na. (Nabla):** Tenth staff, bass clef, with rests.
- ello (Cello):** Eleventh staff, bass clef, with rests.
- b. (Bassoon):** Twelfth staff, bass clef, with rests.

The score is divided into five measures. The lyrics are: "great shall be their re-ward," (Soloist), "ward, great shall be their glo-ry and re-ward," (Chorus).



Hns.
mbns.
pp.
to
chorus
n.
ss
ns.
a.
ello
b.

The musical score for page 27 includes the following parts and lyrics:

- Horns (Hns.):** Four staves with rests in the first four measures and notes in the fifth and sixth measures.
- Trumpets (mbns.):** Two staves with rests in the first four measures and notes in the fifth and sixth measures.
- Chorus (pp.):** Treble clef staff with lyrics: "great shall be their re-ward,"
- Chorus (to):** Treble clef staff with lyrics: "great shall be their re-ward,"
- Chorus (n.):** Treble clef staff with lyrics: "great shall be their re-ward,"
- Chorus (ss):** Bass clef staff with lyrics: "great shall be their re-ward shall be their re-ward, great shall be their glo-ry,"
- Chorus (ns.):** Treble clef staff with notes.
- Chorus (a.):** Treble clef staff with notes.
- Chorus (ello):** Bass clef staff with rests.
- Chorus (b.):** Bass clef staff with rests.

Five sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, located below the main score.

63

Hns.
 mbns.
 p.
 to
 orus
 n.
 ss
 ns.
 a.
 ello
 b.

great e-ter-nal
 great e-ter-nal
 glo-ry and re-ward.
 great e-ter-nal
 e-ter-nal shall be their glo-

allegro
 tutti
 allegro
 allegro

63

Hns.
 mbns.
 op.
 to
 chorus
 in.
 ass
 ns.
 la.
 Cello
 Eb.

e - ter-nal shall be their glo-ry, be their
 e - ter-nal shall be their glo-ry, be their
 ry, be their
 e - ter-nal shall be their, be their



F Hns.

Trmbns.

Sop.

Alto

Chorus

Ten.

Bass

Ins.

Fl.

Cello

Db.

The musical score for page 30 includes the following parts and lyrics:

- Vocal Parts (Soprano, Alto, Chorus, Tenor, Bass):** All parts sing the lyrics "glo - ry, great, great!". The vocal lines are written in treble clef with lyrics underneath.
- Instrumental Parts:**
 - F Hns. (Flute Horns):** Treble clef, mostly rests.
 - Trmbns. (Trumpets):** Bass clef, playing chords.
 - Ins. (Instruments):** Treble clef, playing rhythmic patterns.
 - Fl. (Flute):** Treble clef, playing rhythmic patterns.
 - Cello:** Bass clef, playing rhythmic patterns.
 - Db. (Double Bass):** Bass clef, playing rhythmic patterns.



No. 6 I Will Reveal

Soprano, Alto, Viola, Cello Quartet

Lento

Soprano: To them will I re-veal all mys-tries, all mys-tries I re-

Alto: To them will I re-veal all mys-tries, all mys-tries I re-veal, re-veal, re-

Viola: [Musical notation]

Cello: [Musical notation]

Sop. rit. //

Sop. veal, Yea, all the hid-den mys-tries

Alto: veal, Yea, all the hid-den mys-tries of my King-dom, all the hid-den mys-tries

Vla. [Musical notation]

Cello [Musical notation] rit. //

Sop. // *a tempo*

Sop. from days of old; days of old; and for a - ges To come

Alto: from days of old; days of old; and for a - ges To come

Vla. [Musical notation]

Cello [Musical notation] *a tempo*

Sop. // (13)

Sop. will I make known un-to them the good plea-sure of my

Alto: will I make known un-to them the good plea-sure of my

Vla. [Musical notation]

Cello [Musical notation]

20

moderato

Sop. will;

Alto will; and for a - ges to come will I make known un-to them un-to

Vla.

Cello

20

lento

Sop. con - cern-ing all things of my King —

Alto them the good plea-sure of my will con - cern-ing all — things of my King —

Vla.

Cello

tune "C" string down half-step to "B"

rit. decresc.

Sop. dom, King - dom, King - dom. Ah! Ah!

Alto dom, King - dom, King - dom. Ah! Ah!

Vla.

Cello rit. decresc. II III IV

No. 7 Yea, Even the Wonders

Chorus

Lento

Clarinet

Horn

Saxophone

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

p

Yea, e - ven the won - ders of, Yea, e - ven the

Yea, the won - ders of, Yea, e - ven the

Yea, the won - ders of, Yea, e - ven the

b Clars.

Hns.

mbns.

op.

to

orus

n.

ass

I

Ans.

II

Na.

Cello

won - ders of, won - ders of e - ter - ni - ty, won - ders of

won - ders of, of e - ter - ni - ty, won - ders of

won - ders of, of e - ter - ni - ty, of e -

b Clars.

Hns.

mbns.

op.

to

orus

en.

ass

I

Vns.

II

la.

Cello

b Clars.

Hns.

Trbns.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlms.

II

Vla.

Cello

20

Allegro

and things to come will I show them, will I
and things to

20 Allegro



3^b Clars.

Hns.

Trmbns.

Sop.

Alto

chorus

ten.

Bass

I

Vlms.

II

Vla.

Cello

show ————— them will I, and things to come will I
 come will I ————— show them will I
 show them will I ————— and things to
 and things to come —————
 and things to

b Clars.

Hns.

rmbns.

Sop.

Alto
chorus

En.

Bass

I

Vlns.

II

Vla.

Cello

show them will I show them

and things to come

come will I show them will I

and thing to come, and things to come will



Clars.

Hns.

mbns.

op.

to

orus

en.

Bass

I

Ins.

II

Ma.

Cello

and thing to come will I

and things to come will I

and things to come will I

and things to

Detailed description: This is a page of a musical score, page 39. It contains ten staves of music. The instruments listed on the left are Clarinet (Clars.), Horns (Hns.), Trombones (mbns.), Trumpets (op.), Trombones (to), Horns (orus), Tenors (en.), Bass, Trumpets (I), Horns (Ins.), Trombones (II), Mellophone (Ma.), and Cello. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal lines (opus, tenors, and bass) have lyrics: "and thing to come will I", "and things to come will I", and "and things to come will I". The bass line has the lyric "and things to". The music consists of whole notes and quarter notes, with some rests. There are dynamic markings like 'p' (piano) and accents. The bottom of the page has several empty staves.

(48)

Lento

b Clars.

Hns.

trmbns.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlns.

II

Vla.

Cello

show them, will I show them, ev'n the things of
 show them, ev'n the things of
 will I show them, ev'n the things of
 come will I show them, ev'n the things of

(48) Lento



Clars.

Hns.

Trmbns.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlms.

II

Vla.

Cello

ma-ny gen-er-a-tions; their wis-dom shall be great, their wis-dom

ma-ny gen-er-a-tions; their wis-dom shall be great, their wis-dom

ma-ny gen-er-a-tions; their wis-dom shall be great, their wis-dom

b Clars.

Hns.

mbns.

op.

to

chorus

n.

ass

I

Vns.

II

lla.

Cello

shall be great and their un-der-stand-ing reach to heav-

shall be great and their un-der-stand-ing reach to heav-

shall be great and their un-der-stand-ing reach to heav-

Clars.
ns.
bns.
p.
rus
ss
ns.
a.
ello

Clars.

ns.

bns.

p.
en ;

rus
en ;

ss
en ;

ns.
be-fore them wis-dom of the

a.
Allegro

ello
Allegro

3^b Clars.

F Hns.

Trmbns.

Sop.

Alto

Chorus

en.

Bass

I

Vlms.

II

Vla.

Cello

wise shall per-ish, shall — per -

be-fore them wis-dom of the wise shall per-ish, per-

be-fore them wis-dom of the wise shall per-ish shall per -

wis-dom shall per -

75 Maestoso

b Clars.

Hns.

Trmbns.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlms.

II

Ma.

Cello

ish and the un-der-stand-ing of the wise, the un-der-stand-ing
 ish and the un-der-stand-ing of the wise, the un-der-stand-ing
 ish and the un-der-stand-ing of the wise, the un-der-stand-ing

75 Maestoso



85

meno moso

3^b Clars.

F Hns.

Trmbns.

Sop.

Alto

Chorus

ten.

Bass

I

Vlns.

II

Vla.

Cello

of the wise shall come to naught; Yea, ev-en the

of the wise shall come to naught; Yea, the

of the wise shall come to naught; Yea, the

85 meno moso

3^b Clars.
Hns.
Trmbns.
Sop.
Alto
Chorus
Ten.
Bass
I
Vlms.
II
Vla.
Cello

rit.

won-ders of, Yea, ev-en the won-ders of e-ter-ni-ty!

won-ders of, Yea, the won-ders of e-ter-ni-ty!

won-ders of, Yea, the won-ders of e-ter-ni-ty!

rit.

No. 8 By My Spirit

Tenor solo

Andante Legato

Tenor

I
Violins

II

Viola

Cello

Contrabass

For by my spi-rit,

Ten.

I
Violins

II

Viola

Cello

Cb.

for by my spi-rit will I en-light-en them,

12

12



Ten. and by my pow'r will I make known to them, make known to them, to them,

meno mosso decresc. rit. a tempo

I

Ins.

I

Fl.

Cello

Cb.

Ten. I will make known, I will make known un-to them the

meno mosso decresc. rit. a tempo

I

Ins.

I

Fl.

Cello

Cb.

Ten.

se-crets of my will, the se-crets of my will; the se-crets of my

The first system of the musical score consists of five measures. The vocal line (Tenor) is written in treble clef with a key signature of one sharp (F#). The lyrics are: "se-crets of my will, the se-crets of my will; the se-crets of my". The piano accompaniment includes staves for I and II (piano), Na. (violin), Cello, and Cb. (double bass). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Ten.

will. rit.

The second system of the musical score consists of five measures. The vocal line (Tenor) is written in treble clef with a key signature of one sharp (F#). The lyrics are: "will.". The piano accompaniment includes staves for I and II (piano), Na. (violin), Cello, and Cb. (double bass). The piano part continues with a rhythmic accompaniment. The system concludes with a double bar line and a "rit." (ritardando) marking.

MUSIC PAPER

No. 9 Eye Has Not Seen
Chorus

Allegro Deciso

Flute

Oboe

B^b Soprano

Clarinet

B^b Bass

F Horns

Trombones

Soprano

Alto

Chorus

Tenor

Bass.

I

Violins

II

Viola

Cello

Contrabass

Yea, e-ven those things which eye has not seen,

Yea, e-ven those things which eye has not seen,

Yea, e-ven those things which eye has not seen,

Yea, e-ven those

The musical score is arranged in a standard orchestral format. It includes staves for Flute, Oboe, B^b Soprano, Clarinet, B^b Bass, F Horns, Trombones, Soprano, Alto, Chorus, Tenor, Bass, Violins I and II, Viola, Cello, and Contrabass. The tempo is marked 'Allegro Deciso'. The vocal parts (Soprano, Alto, Tenor, Bass) and the Chorus part have lyrics: 'Yea, e-ven those things which eye has not seen,'. The Tenor part has a final line: 'Yea, e-ven those'. The instrumental parts for Flute, Oboe, and Violins I and II are mostly rests. The B^b Soprano, Clarinet, B^b Bass, F Horns, Trombones, Cello, and Contrabass parts have melodic lines. There are 'a2' markings above the B^b Soprano, F Horns, and Trombones staves in the third measure.

Fl.

Ob.

B^b Sop.

Clars.

B^b Bass

F Hns.

Trmbs.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlms.

II

Vla.

Cello

Cb.

at

at

at

Yea, e-ven those things which eye has not seen,

things which eye has not seen,

Yea, e-ven those things which eye has not

7.

Ob.

Sop.

Clars.

Bass

Hns.

Trmps.

Sop.

Alto

Chorus

Ten.

Bass

Hns.

I

Vla.

Cello

Cb.

Yea, e-ven those things which eye has not seen,

Yea, e-ven those things which eye has not seen,

Yea, e-ven those

al

Fl.

Ob.

B^b Sop.
Clars.

B^b Bass

F Hns.

Trmbs.

Sop.

Alto

Chorus

Ten.

Bass

I
Vlns.

II

Vla.

Cello

Cb.

Yea, e-ven those things which eye has not seen, has not

Yea, e-ven those things which eye has not seen, has not

things which eye has not, Yea, e-ven those things which eye has not seen, has not



22 Moderato

Fl.

Ob.

B^b Sop.
Clars.

B^b Bass

F Hns.

Trmbs.

Sop.
seen,

Alto
seen,

Chorus
seen,

Ten.
seen,

Bass

I
Vlns.

II

Vla.

Cello

Cb.

Things which ear

Yea, things which ear

22 Moderato

Fl.

Ob.

B^b Sop.

Clars.

B^b Bass

F Hns.

Trmps.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlns.

II

Vla.

Cello

Cb.

ai

has not heard, things which ear has not

has not heard, has not heard, Yea, things which ear has not

things which ear has not, Yea, things which ear has not

Yea, things which ear has not, Yea, things which ear has not



(36) Lento

Fl.

Ob.

B^b Sop.

Clars.

B^b Bass

F Hns.

Trmps.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlms.

II

Vla.

Cello

Cb.

heard, not heard, has not heard, which ear has not heard, Yea, e-ven those things which

heard, not heard, has not heard, which ear has not heard, Yea, e-ven those things which

heard, not heard, has not heard, which ear has not heard, Yea, e-ven those things which

heard, not heard, has not heard, which ear has not heard, Yea, e-ven those things which

p

p

p

p

(36) Lento

Fl.

Ob.

B^b Sop.

Clars.

B^b Bass

F Hns.

Trmps.

Sop.

Alto

Chorus

Ten.

Bass

I Vlns.

II Vlns.

Vla.

Cello

Cb.

eye has not seen, which eye has not seen nor ear heard,

eye has not seen, which eye has not seen nor ear heard,

eye has not seen, which eye has not seen nor ear heard,

48

Fl.

Ob.

B^b Sop.

Clars.

B^b Bass

F Hns.

Trmps.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlms.

II

Vla.

Cello

Cb.

48

Fl. *Tempo I*

Ob.

B^b Sop.

Clars.

B^b Bass

F Hns.

Trmps.

Sop. *Tempo I*
 Yea, e-ven those things which eye has not seen.

Alto

Chorus
 Yea, e-ven those

Ten.

Bass

I *Tempo I*

Vlms.

II

Vla.

Cello

Cb. *Tempo I*

Detailed description: This is a page of a musical score, page 60. It contains staves for various instruments and vocal parts. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Soprano Saxophone (B^b Sop.), Clarinet (Clars.), B-flat Bass Saxophone (B^b Bass), French Horns (F Hns.), Trumpets (Trmps.), Soprano (Sop.), Alto, Chorus, Tenor (Ten.), Bass, Violin I (I), Violin II (II), Viola (Vla.), Cello, and Contrabass (Cb.). The score is in 4/4 time and features a tempo marking of 'Tempo I'. The vocal parts have lyrics: 'Yea, e-ven those things which eye has not seen.' and 'Yea, e-ven those'. The flute part has some handwritten notes at the beginning. The string parts (Violins, Viola, Cello, Contrabass) have some handwritten notes and markings.

Fl.
 Ob.
 B^b Sop.
 Clars.
 3^b Bass
 F Hns.
 Trmps.
 Sop.
 Alto
 Chorus
 Ten.
 Bass
 I
 Vlms.
 II
 Vla.
 Cello
 Cb.

which eye has not seen, things which eye has not
 things which eye has not seen which eye has not seen,
 Yea, e-ven those things which eye has not seen, not
 Yea, e-ven those things which eye has not

Fl.

Ob.

3^b Sop.

Clars.

3^b Bass

F Hns.

Trmbs.

Sop. *accel.*
seen, which ear has not heard, which ear has not heard, which ear has not

Alto
seen, which eye has not seen, which eye has not seen nor ear

Chorus
seen, which eye has not seen, which eye has not seen nor ear

Ten.
seen, which eye has not seen, which eye has not seen nor ear

Bass
seen, which ear has not heard, which ear has not heard, which ear has not

I *accel.*

Vlms.

II

Vla.

Cello *accel.*

Cb.

♩♩ *adagio pesante*

Fl.

Ob.

B^b Sop.

Clars.

B^b Bass

F Hns.

Trmbs.

Sop.

Alto

Chorus

Ten.

Bass

I

Vlms.

II

Vla.

Cello

Cb.

adagio pesante

which ear has not heard nor yet entered in-to the heart of man, of man.

which ear has not heard nor yet entered in-to the heart of man, of man.

which ear has not heard nor yet entered in-to the heart of man, of man.

♩♩ *adagio pesante*

