

1965

Thy Kingdom Come: An Original Composition for Choir, Brass Ensemble & Woodwind Quintet in Contemporary Style

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THY KINGDOM COME
An Original Composition For
Choir, Brass Ensemble & Woodwind Quintet
In Contemporary Style
Volume I

A Thesis
Presented To
The Graduate Faculty Of
Central Washington State College

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

by
Ronald J. McNutt
July 1965

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CHAPTER I

PURPOSE OF THE COMPOSITION AND DEFINITION OF TERMS USED

I. PURPOSE OF THE COMPOSITION

With the writing of this composition, it was the intent of the composer to provide music of major dimensions for festival choir, brass ensemble, and woodwind quintet.

Problems of the festival finale. Most music festivals feature a combined work for all the participating groups (usually choirs, bands, and orchestras) as a finale. It has long been the feeling of this writer that such works leave much to be desired. Initially, the resulting sound is usually too overwhelming for the discerning ear to withstand. The results, far from artistically pleasing, usually lend an anticlimax to the program for both the discriminate listener and performer. Secondly, the choir, and thus the meaning of the text, is almost invariably lost in the process. Thirdly, the writer knows from experience and conversations with other conductors, clinicians, and musicians, that more often than not, this type of work is a festival conductor's nightmare. Finally, most finales are simply

arrangements of music written for another media, attempts to fill a need where literature of this intent is rarely found.

Choice of medium. The choice of choir, brass ensemble, and woodwind quintet as the medium for this work is threefold: the objectionable qualities of the massed finale are alleviated, the combination holds intriguing compositional possibilities to the writer, and the combination can be representative of the three major groups at music festivals; the choir, the band, and the orchestra.

With this combination, the volume becomes more controllable, and the chances for instrumental clarity are increased, thus the text has a much better chance of being understood.

II. DEFINITIONS OF TERMS USED

The following are terms used in the analysis of the composition. They will be defined here to aid the reader in understanding the analysis.

Antiphonal. In the context of this paper, antiphonal is used as the adjective of antiphony in describing the texture of the music. Antiphony is an effect created by a divided choir tossing the same musical idea back and forth.

Conjunct. Conjunct is a term used to describe the movement of a melodic line by steps rather than intervals.

Chromatic. Chromatic describes movement which is mostly by half steps.

Diatonic. Diatonic designates movement which employs the tones of a standard major or minor scale.

Disjunct. Disjunct describes movement which progresses by leaps and skips, as opposed to conjunct.

Inversion. This term is a name given to a compositional device which uses the opposite up and down motion of a previous musical idea, for example: original notes - D E F E, inversion - D C B C.

Motif. A motif is a short musical phrase or figure which is used again in development or imitation.

CHAPTER II

REVIEW OF THE LITERATURE

Search for literature. This writer has written to every publisher he has knowledge of in the United States with the purpose of finding music of this description. It was intended that such compositions be studied and compared for the purposes of this paper. Many of the publishers contacted have worldwide connections, but unfortunately, not one could fulfill this request.

The results of this inquiry demonstrated an absence of available music written for choir with brass ensemble and woodwind quintet. Since there is a use for such works and few if any are available, it becomes very evident that a need for them exists.

Publishers questioned. The following is a list of all the publishers written to; the asterisks indicate a reply:

Associated Music Publishers, Inc., One W. 47th St.,
New York 36, N.Y.

- * Augsburg Publishing House, 425 S. 4th St.,
Minneapolis 15, Minn.
- * Belwin, Inc., 250 Maple Ave., Rockville Centre, N.Y.
- * Boosey & Hawkes, Inc., Box 418, Lynbrook, L.I., N.Y.

- * Boston Music Co., 166 Boylston St., Boston 16, Mass.
- * Bourne Inc., 136 W. 52nd St., New York 19, N.Y.
- * Broude Bros., 56 W. 45th St., New York 36, N.Y.
- Chappell & Co., RKO Building, Rockefeller Center,
New York 20, N.Y.
- Choral Press, 1311 N. Highland, Hollywood 28, Calif.
- * Concordia Publishing House, 3558 S. Jefferson Ave.,
St. Louis, Mo.
- * Edition Musicus, 333 W. 52nd St., New York 19, N.Y.
- * Elkan-Vogel Co., Inc., 1716 Sansom St.,
Philadelphia 3, Pa.
- Carl Fischer, Inc., 62 Cooper Square, New York 3,
N.Y.
- * J. Fischer & Bros., Harristown Rd., Glen Rock, N.J.
- * H. T. Fitzsimons Co., Inc., 615 N. LaSalle St.,
Chicago 10, Ill.
- * Harold Flammer, Inc., 251 W. 19th St., New York 11,
N.Y.
- * Sam Fox Publishing Co., 11 W. 60th St., New York 23,
N.Y.
- * Franco Colombo, Inc., 16 W. 61st St., New York 23,
N.Y.
- Galaxy Music Corp., 2121 Broadway, New York 23, N.Y.
- * H. W. Gray Co., Inc., 159 E. 48th St., New York 17,
N.Y.
- * Hansen Publications, Inc., 119 W. 57th St.,
New York 19, N.Y.
- T. B. Harms Co., RKO Building, Rockefeller Center,
New York 20, N.Y.

Raymond A. Hoffman, 118 W. Ohio St., Chicago 10, Ill.

Charles W. Homeyer & Co., Inc., 498 Boylston St.,
Boston, Mass.

* Neil A. Kjos Music Co., 525 Busse Highway,
Park Ridge, Ill.

* Lorenz Publishing Co., 501 E. 3rd St., Dayton 1, Ohio

* McLaughlin & Reilly Co., 252 Huntington Ave.,
Boston 15, Mass.

* Edward B. Marks Music Corp., 136 W. 52nd St.,
New York 19, N.Y.

Mercury Music Corp., 47 W. 63rd St., New York 23,
N.Y.

Mills Music, Inc., 1619 Broadway, New York 19, N.Y.

Edwin H. Morris & Co., Inc., 549 W. 52nd St.,
New York 19, N.Y.

* Music Publishers Holding Corp., 619 W. 54th St.,
New York 19, N.Y.

* Oxford University Press, 1600 Pollitt Drive,
Fair Lawn, N.J.

* C. F. Peters Corp., 373 4th Ave., New York 16, N.Y.

* Theodore Presser Co., Bryn Mawr, Pa.

* Pro-Art Publications, 469 Union Ave., Westbury,
L.I., N.Y.

G. Ricordi & Co., 16 W. 61st St., New York 28, N.Y.

J. J. Robbins, 240 W. 55th St., New York 20, N.Y.

E. C. Schirmer Music Co., 221 Columbus Ave.,
Boston 16, Mass.

* G. Schirmer, Inc., 3 E. 43rd St., New York 17, N.Y.

* Schmitt, Hall & McCreary Co., 527 Park Ave.,
Minneapolis 15, Minn.

- * Shawnee Press, Inc., Delaware Water Gap, Pa.
Staff Music Co., 374 Great Neck Rd., Great Neck,
L.I., N.Y.
- * Summy - Birchard Publishing Co., 1834 Ridge Ave.,
Evanston, Ill.
- * Transcontinental Music Publications, 1674 Broadway,
New York 19, N.Y.
Tuskegee Institute, Music Press, Tuskegee, Ala.
- * Walton Music Corp., 12069 Ventura Place,
North Hollywood, Calif.
Weintraub Music Co., 853 7th Ave., New York 19, N.Y.
- * Willis Music Co., 124 E. 4th St., Cincinnati 1, Ohio
B. F. Wood Music, Inc., 24 Brookline Ave.,
Boston 15, Mass.
Words and Music, 1841 Broadway and 60th,
New York 23, N.Y.

At the suggestion of several publishers, the Educational Music Bureau, 434 South Wabash, Chicago, Ill., was contacted for assistance. This inquiry met with a negative response.

CHAPTER III

ANALYSIS OF THE COMPOSITION

First movement. The composition is in three movements. The first is in Sonata form with variations. Its meter is 4/4 in a strong and fairly rigid marshal tempo. Aside from momentary ritards and accelerations, significant deviations from the original 120 tempo occur at letters E, G, & H. At letter E, a six measure Adagio tempo is used to embody a short soprano solo. At letter G, a Largo tempo is used to enhance the feeling of determination and to prepare for the Lento at letter H.

The text of the first movement is an adaptation of parts of The Lord's Prayer and emphasizes its beseeching passages:

Thy kingdom come,
And on earth Thy will be done.
And deliver us from all evil.
Hallowed be Thy name.
For Thine is the kingdom and the power
and the glory forever.
Thy kingdom come.
Amen, amen (2:6).

Melodically, the first movement is disjunct, angular, instrumental, and dramatic. Two vocal motifs are presented and developed. The primary motif is stated initially by

the brass ensemble in the first two measures in concert
G minor:

Example 1



The tenors use it to begin the first vocal phrase at letter A, and then it is given to the sopranos eight measures later. Three measures before letter B, the tenors have it on a different pitch, supported by an E diminished chord:

Example 2



One measure before letter B, its first mutation appears leading to the key of Ab Major:

Example 3



At letter B, the secondary motif is introduced:

Example 4



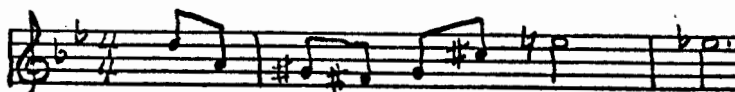
The final F# of this motif is immediately used as the basis of a varied inversion of the same length:

Example 5



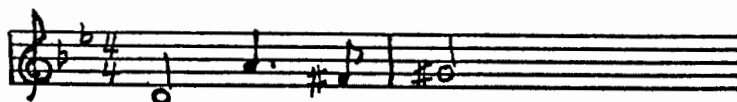
This secondary motif and its inversion are repeated one half step higher, on Db, and repeated a third time starting on D. This time the end of the motif and the beginning of its inversion are dovetailed:

Example 6



At letter C, the brass ensemble reestablishes the primary motif in a varied inversion:

Example 7



An important instrumental counter-melody is introduced at letter D by the trumpet:

Example 8



In strong opposition to this counter-melody is the mutation of the primary motif represented in Example 3 on page 9. This same mutation is in the voices at letter F, this time on F#. The counter-melody of Example 8 on page 10 is also there, in the trombone part.

The secondary motif appears again eight measures after letter F and calls back the primary motif in its original form at letter G. The recapitulation is climaxed at letter H and is brought to a close with a single Lento statement of the primary motif.

The movement is conventional in chord structure and cadences, yet a quite chromatic accompaniment occurs in places. Its tonality is Major-minor. Beginning in the key of G minor, it moves by half steps through the keys of Ab Major and A minor. Then it moves down by increasing intervals, a minor third to F# minor, a perfect fourth to the dominant of F# minor, Db Major, an augmented fourth to G minor, and finally a major third to Eb Major. This increase in the distance between keys tends to increase the tension of the music in keeping with the text.

Second movement. The second movement is much calmer in nature and suggests the quieting of the fears expressed in the first movement. The text is taken from

Revelations 1:3 and 2:7 and proclaims the prayer of the first movement to be prophecy:

Blessed are they that readeth and heareth the words of this prophecy and know they are true (1:182).

He that hath ear, let him hear what the Spirit saith unto the churches. Him will I give to eat of the tree of life which is in the midst of the paradise of our God (1:183).

This movement is in an extended song form. Its meter is 3/4 with a five measure coda in 4/4. The whole movement has just two themes. The primary theme is in a tranquil Largo tempo, and the secondary theme is found in a contrasting Con Moto section.

Melodically, the second movement is repetitious, conjunct, chromatic, horizontal, cantabile and lyric. The woodwind quintet plays the first section of the song form, which serves as an introduction to a baritone solo. The solo then completes the song form by presenting the three remaining sections (ABA).

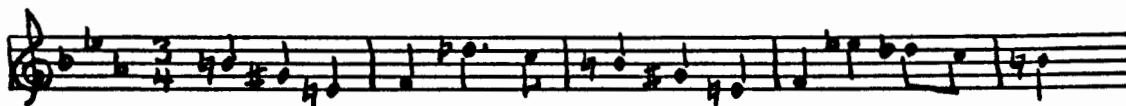
Notice the primary motif of the first movement (Example 1, page 9) is woven into the harmony of the third and fourth measures of this primary theme:

Example 9

The image shows a musical score for Example 9, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into four measures. The first measure contains a whole note chord in the treble staff and a half note in the bass staff. The second measure contains a half note in the treble staff and a quarter note in the bass staff. The third and fourth measures contain a half note in the treble staff and a quarter note in the bass staff. The notation includes various musical symbols such as clefs, time signatures, key signatures, and note values.

The tonality of the primary theme is always Eb Major, and the secondary theme is always in the key of E Major.

Example 10



The simple melody and continued affirmation of the key of Eb Major give a reassuring quality to the music in keeping with the text. The contrasting key of E Major is brightening, also an element of the text, but not so far removed from Eb Major that it becomes too bright. This movement uses only the woodwind quintet and voices, and major emphasis has been placed upon the movement of the instrumental lines to give a rich harmonic background to the simple melody.

At letter C, the choir enters and repeats the song, and brings the movement to a close with a Morendo coda.

Final movement. The final movement is in free form and expresses the joy of the prophecy fulfilled. The text for this movement is adapted from poetry written by the composer's wife, Xerpha D. McNutt:

In full lusty strides they move together,
 Man and woman, woman and man.
 They love, they laugh, they sing!
 Full joyous free, they create beauty.
 And awe struck with their surroundings,
 They worship God.
 The children are beautiful, free and happy.
 With love and laughter,
 Music, and worship and beauty,
 They fulfill their destiny (3).

There are four sections to this movement. After a six measure fanfare introduction by the brass ensemble, the choir enters the first section. This section begins with a fairly rigid 4/4 meter in a Maestoso tempo. The melody here is dramatic and cantabile. Its dimensions are horizontal, and it progresses diatonically and conjunctly. It is developmental with very little repetition. Its texture is chordal, harmonies conventional, and tonality Major-minor, but there is frequent use of mild harmonic dissonance. An example of this dissonance is found at letter B. Here it is used to enrich a resolution to the A diminished chord:

Example 11

Example 11 shows a musical notation for a triplet. The notation is written on two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The accompaniment in the bass clef consists of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-A4-B4, F#4-A4-C5, B4-D5-F#5, G4-A4-B4, F#4-A4-C5. A '3' above the melody and a '3' below the accompaniment indicate a triplet of these notes.

The woodwinds are the only instruments used here, as the movements of the vocal parts are quite delicate and must not be obscured.

The key sequence of the first section is: G Major, D Major, Bb Major, and C Major.

The second section is transitional material from letter C to letter D. It constitutes three measures of 5/4 in the key of Db Major and two measures of 4/4. Here again the movement of the vocal parts is quite delicate, so the brass ensemble is not used in this section.

The third section begins at letter D in the key of C Major. The following motif is used antiphonally at an Allegro tempo:

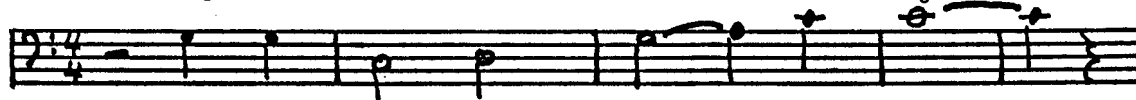
Example 12



Three measures after letter D the basses begin this triumphal melody, which builds to encompass the whole choir, supplanting the antiphony.

Example 13

They ful - fill their de - sti - ny.



The final section begins at letter E, where the meter is changed to 2/4, the tempo becomes Largo, and the key returns to the original G Major. The antiphonal motif of Example 12 on page 16 is given to the instruments and reduced to become:

Example 14



In the second measure of letter E, the opening melody of the first section is restated. In the sixth measure, the melody of the second section is recalled. Then the two melodies are repeated with the first overlapping the second by two measures.

Example 15



The composition is brought to completion by the return of the triumphal theme illustrated in Example 13.

CHAPTER IV

SUMMARY

This covering paper has stated the purpose of the composition "Thy Kingdom Come;" reviewed the literature for works of this kind, and analyzed the composition.

Chapter I illustrated the need for works of this type by presenting the shortcomings of standard festival finales. This need was also demonstrated in Chapter II by the negative results of an inquiry sent to almost every publisher in the United States offering to purchase music of this type.

The analysis of the composition demonstrated its form, texture, tonality, harmonic and melodic qualities, medium, rhythm, meter, and tempo, and was illustrated by thematic and compositional examples. The analysis also demonstrated that the work is suitable for festival use. By careful attention to the balance of the sound, and the clarity of the text, the work fulfills its purpose.

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THY KINGDOM COME

An

Original Composition

For Choir,

Brass Ensemble & Woodwind Quintet

Composed By

Ronald J. McNutt

Thy Kingdom Come - by R.J. McNutt

For Choir, Brass Ensemble & Woodwind Quintet

Bravura Animato: 120

St. Matthew 6:9-13

mpet

orn

mbone

ss

This block contains the first four staves of the musical score, labeled 'mpet', 'orn', 'mbone', and 'ss'. Each staff begins with a treble clef and a 4/4 time signature. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are several accidentals (sharps and naturals) and dynamic markings throughout the passage.

Tr

Horn

Trb

Bass

This block contains the next four staves of the musical score, labeled 'Tr', 'Horn', 'Trb', and 'Bass'. The 'Tr' and 'Horn' staves use a treble clef, while 'Trb' and 'Bass' use a bass clef. The music consists of chords and melodic lines, with some staves showing complex rhythmic patterns and accidentals.

nor **A**

Thy king - dom come, And on earth Thy will be done, And on

SS

Tr

Horn

Trb

Bass

enor

earth Thy will be done. Thy will be done on earth as it is in heav - en.

SS

Tr

Horn

Trb

Bass

Thy king-dom come, and on earth Thy will be done.

And on

Horn

Trb

Bass

earth Thy will be done. Thy king-dom come. Thy king-dom

Tenor *Piu Mosso*

Solo 1st

Solo 2nd

Horn

Trb

Bass

meno mosso

B

First vocal staff (Soprano/Alto):
 Musical notation: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature.
 Lyrics: Thy king - - dom come. And de-

Second vocal staff (Tenor/Bass):
 Musical notation: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature.
 Lyrics: Thy king - - dom come.

Third vocal staff (Soprano/Alto):
 Musical notation: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature.
 Lyrics: come.

Fourth vocal staff (Tenor/Bass):
 Musical notation: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature.
 Lyrics: Thy king - - dom come.

Trumpet (Tr) staff:
 Musical notation: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature.
 Chordal accompaniment with accidentals: #, b, #, b.

Horn staff:
 Musical notation: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature.
 Melodic line with accidentals: #, b, #, b.

Trumpet (Trb) staff:
 Musical notation: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature.
 Chordal accompaniment with accidentals: #, b, #, b.

Bass staff:
 Musical notation: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature.
 Bass line with accidentals: #, b, #, b.

Empty musical staves at the bottom of the page.

li-ver us from all e - vil, And de - li-ver us from all

And de - li - ver us from all

And de - li - ver us from all

7^b 7^b 7 #11 7 7^b 7 7 7 7 7

7^b 7 7 7 7 7 7 7 7 7

7^b 7 #7 #7 7 7

accele.

o - vil, And de - li - ver us from o - - - - vil.

o - vil, And de - li - ver us from o - - - - vil.

Tr

Horn

Trb

Bass

C Pomposo Con Moto

1st

3rd

Horn

Trb

Bass

Tr **Agitato**

Tr
Horn
Trb
Bass

add 2nd
add 1st

Tr
Horn
Trb
Bass

Rit. **Con forza** Dim. 1st

1st

D Legato
Horn
Trb
Bass

Legato

Tr

Horn

Trb

Bass

Soprano Solo

Rit.

Adagio: 60

Hallowed be Thy name.

Horn

Trb

Bass

5. 2. 0

Tr
Hallowed be Thy name.

Horn

Trb

Bass

mf *Accel*

Detailed description: This system contains the first four staves of a musical score. The top staff is a vocal line with lyrics 'Hallowed be Thy name.' The second staff is for Horn, the third for Trumpet (Trb), and the fourth for Bass. The key signature has one sharp (F#) and the time signature is 4/4. The Trumpet part includes a dynamic marking of *mf* and an *Accel* (accelerando) instruction. The Bass part has a fermata over the first measure.

Soprano

Agitato *atempo*

Tenor Thy king - - dom come, and on earth Thy will be

Tr

Horn

Trb

Bass

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics 'Thy king - - dom come, and on earth Thy will be'. The second staff is for Tenor, the third for Horn, the fourth for Trumpet (Trb), and the fifth for Bass. The tempo is marked *Agitato* and *atempo*. The key signature remains one sharp (F#). The Trumpet part has a first ending bracket labeled '1st'.

Orchestra

Tenor done.

Tr

Horn

Trb

Bass

Soprano

Tenor Thy king - - dom come.

mp ALTO

Bass And do -

Tr

Horn

Trb

Bass

Dim.

cres.

li-ver us from all e - - vil, And de - li-ver us from all

li-ver us from all e - - vil, And de - li-ver us from all

Tr

Horn

Trb

Bass

A handwritten musical score for a vocal and instrumental ensemble. The score is divided into three measures. The top two staves are vocal parts with lyrics: "li-ver us from all e - - vil, And de - li-ver us from all". The bottom four staves are instrumental parts: Trumpet (Tr), Horn, Trombone (Trb), and Bass. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The instrumental parts include various notes, rests, and dynamic markings like 'p' (piano) and 'cres.' (crescendo). The vocal parts feature a melodic line with some slurs and accents.

G *f* Largo

Dim

Handwritten musical notation for the first staff, including a treble clef, a key signature of one flat, and a 4/4 time signature.

o - vil.

Thy king - dom come, And on earth Thy will be
And on

Handwritten musical notation for the second staff, continuing the vocal line.

o - vil.

Thy king - dom come, And on earth Thy will be
And on

Handwritten musical notation for the third staff, continuing the vocal line.

Handwritten musical notation for the fourth staff, continuing the vocal line.

Handwritten musical notation for the fifth staff, which is mostly empty with some rests.

Handwritten musical notation for the sixth staff, labeled "Horn".

Handwritten musical notation for the seventh staff, labeled "Trb".

Handwritten musical notation for the eighth staff, labeled "Bass".

Empty musical staves at the bottom of the page.

Cres.

done, For Thine is the king - dom and the pow - er and the
 done, For Thine is the king - dom and the pow - er and the
 done, For Thine is the king - dom and the pow - er and the

Tr
 Horn
 Trb
 Bass

glo-ry for - e - - ver. Thy king - - dom
 glo - ry for - e - - ver. Thy king - - - dom

Handwritten musical score for a band with vocal parts. The score is organized into four measures across several staves.

- Vocalists (Top two staves):**
 - Staff 1: Lyrics "come." and "men." with musical notation. Includes a circled "b" in the second measure.
 - Staff 2: Lyrics "men." and "men." with musical notation.
- Instrumental Parts:**
 - Tr (Trumpet):** Marked "MP".
 - Horn**
 - Trb (Trumpet)**
 - Bass**
- Performance Markings:**
 - "A" followed by a dashed line in the second measure of the vocal staves.
 - "7" above notes in the third measure of the vocal staves.

Flute Tranquillo *largo* : 66 II

Handwritten musical score for five instruments: Flute, Oboe, Clarinet, Horn, and Bassoon. The score is written on five staves. The Flute staff is at the top, followed by Oboe, Clarinet, Horn, and Bassoon at the bottom. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Tranquillo' and the dynamics are 'largo'. The score consists of four measures. The Flute part features a melodic line with a fermata in the second measure. The Oboe part has a similar melodic line with a fermata in the second measure. The Clarinet part has a rhythmic accompaniment. The Horn part has a rhythmic accompaniment with a fermata in the second measure. The Bassoon part has a rhythmic accompaniment with a fermata in the second measure.

Revelation 1:3, 2:7

Baritone Solo A Blessed are they that

Handwritten musical score for Baritone Solo. The score is written on five staves. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is 'largo'. The score consists of four measures. The Baritone Solo part features a melodic line with a fermata in the second measure. The accompaniment consists of four staves, each with a rhythmic line. The first staff has a melodic line with a fermata in the second measure. The second staff has a rhythmic line with a fermata in the second measure. The third staff has a rhythmic line with a fermata in the second measure. The fourth staff has a rhythmic line with a fermata in the second measure.

read-eth and hear-eth the words of this prophecy and know they are

The first system of the musical score consists of six staves. The top staff is the vocal line, with lyrics written above it. The lyrics are: "read-eth and hear-eth the words of this prophecy and know they are". The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal line features a melodic line with various note values, including quarter and half notes, and rests. The piano accompaniment is spread across five staves, with the right hand playing chords and single notes, and the left hand playing a bass line. The first measure of the piano accompaniment includes a dynamic marking of *f* (forte).

true. *piu mosso* He that hath ear, let him hear what the Spir- it sa-ith

The second system of the musical score consists of six staves. The top staff is the vocal line, with lyrics written above it. The lyrics are: "true. *piu mosso* He that hath ear, let him hear what the Spir- it sa-ith". The music is written in the same key signature of two flats and common time as the first system. The vocal line continues with a melodic line, including a dynamic marking of *p* (piano) at the beginning of the first measure. The piano accompaniment continues across five staves, with the right hand playing chords and single notes, and the left hand playing a bass line. The tempo marking *piu mosso* is written above the first measure of the vocal line.

Con moto

The first system of the musical score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It contains a series of chords, many of which are marked with a '4' above them, indicating a four-measure rest. The second and third staves are treble clefs, and the fourth and fifth are bass clefs. They contain melodic lines with notes, rests, and some accidentals.

Rit.

B *al tempo* Blessed are they that read-eth and

The second system of the musical score consists of five staves. The top staff is a grand staff with a key signature of two flats and a 4/4 time signature. It contains a series of notes and rests. The second and third staves are treble clefs, and the fourth and fifth are bass clefs. They contain melodic lines with notes, rests, and some accidentals. There are also some dynamic markings like 'p' and 'f'.

hear-eth the words of this prophecy and know they are true.

The image shows a handwritten musical score on a page with five systems of staves. The top system contains a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are written above the notes. The piano accompaniment consists of four staves: a right-hand treble staff and a left-hand bass staff. The music is written in a simple, clear style with some handwritten annotations. The bottom four systems of the page are empty staves.

C) Grazioso

Blessed are they that read-eth and hear-eth the words of this

Blessed are they that read-eth and hear-eth the words of this

The image shows a handwritten musical score for a piece titled "Grazioso". The score is written on a grand staff (treble and bass clefs) and is divided into two systems. The first system contains the lyrics "Blessed are they that read-eth and hear-eth the words of this" written across the staves. The second system contains the same lyrics. The music is written in a style that appears to be a simple harmonic setting of the text. The notation includes notes, rests, and accidentals (sharps and flats) on both the treble and bass clefs. The piece is marked "Grazioso" and "C)", suggesting a specific tempo and key signature.

D

prophecy

and

know they are

true.

He that hath

ear, let him

prophecy

and

know they are

true.

He that hath

ear, let him

Piu Mosso

mp

f

mp

mp

f

f

f

mp

mp

b

mp

mp

#p

p

p

mp

mp

mp

mp

mp

#p

mp

mp

mp

hear what the Spir - it sa-ith.

hear what the Spir - it sa-ith.

He that hath ear, let him

Con moto

Four empty musical staves, each with a treble clef and a key signature of one flat (Bb). The staves are blank, with only the clef and key signature markings visible.

hear what the Spir - it sa-ith un - to the churches.

Musical notation for the vocal line, featuring a treble clef and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Rit.

First staff of piano accompaniment, featuring a treble clef and a key signature of one flat. It contains a series of chords and notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Second staff of piano accompaniment, featuring a treble clef and a key signature of one flat. It contains a series of chords and notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Third staff of piano accompaniment, featuring a treble clef and a key signature of one flat. It contains a series of chords and notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Fourth staff of piano accompaniment, featuring a treble clef and a key signature of one flat. It contains a series of chords and notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Fifth staff of piano accompaniment, featuring a treble clef and a key signature of one flat. It contains a series of chords and notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Four empty musical staves at the bottom of the page, with no notation or markings.

E a tempo

Him will I give to eat of the tree of life which is

Him will I give to eat of the tree of life

40 40 40 40

F

Morendo

in the midst of pa-ra - dise. The pa-ra - dise of our

in the midst of pa-ra - dise. The pa-ra - dise of our

in the

The score is written on ten staves. The first two staves are vocal lines with lyrics. The remaining eight staves are piano accompaniment. The key signature is one flat (F major), and the time signature is 4/4. The tempo marking is 'Morendo'. The lyrics are: 'in the midst of pa-ra - dise. The pa-ra - dise of our'. The piano part features a variety of chords and melodic lines, including some with accidentals like flats and naturals. There are some handwritten annotations like '(b)' and 'p'.

God:

God

This section contains the vocal parts of the score. It consists of five staves. The first staff has a single note with a long horizontal line above it, indicating a sustained note. Below it, the lyrics "God:" are written, followed by a series of dots representing a long vocal line. The second staff has a single note with a long horizontal line above it. Below it, the lyrics "God" are written, followed by a series of dots. The third and fourth staves each have a single note with a long horizontal line above it. The fifth staff has two notes with long horizontal lines above them.

This section contains the piano accompaniment. It consists of five staves. The first staff has a bass clef and a flat sign (b) before the first note. It contains three notes with a brace underneath them, followed by a single note. The second staff has a single note, followed by a brace under two notes, and then a single note. The third and fourth staves contain triplet figures. Each triplet is marked with a bracket and the number "3". The third staff has a flat sign (b) before the first note of the first triplet. The fourth staff has a sharp sign (#) before the first note of the first triplet. The fifth staff has a bass clef and a flat sign (b) before the first note. It contains three notes with a brace underneath them, followed by a single note.

Trumpet

Horn F

Trombone

Bass

Tr

Horn

Tvb

Bass

b0

0||

Soprano

Musical staff for Soprano, showing a whole rest.

Molto Rit.

3

Musical staff for Soprano, showing a triplet of eighth notes.

Alto

Musical staff for Alto, showing a whole rest.

In

3

Musical staff for Alto, showing a triplet of eighth notes.

Tenor

Musical staff for Tenor, showing a whole rest.

3

Musical staff for Tenor, showing a triplet of eighth notes.

Bass

Musical staff for Bass, showing a whole rest.

In

3

Musical staff for Bass, showing a triplet of eighth notes.

Trumpet

Musical staff for Trumpet, showing a whole rest.

Triplet of eighth notes.

Molto Rit.

Musical staff for Trumpet, showing a triplet of eighth notes.

Horn F

Musical staff for Horn F, showing a whole rest.

Musical staff for Horn F, showing a triplet of eighth notes.

Trombone

Musical staff for Trombone, showing a triplet of eighth notes.

Musical staff for Trombone, showing a triplet of eighth notes.

Bass

Musical staff for Bass, showing a whole rest.

3

Musical staff for Bass, showing a triplet of eighth notes.

A Maestoso : 84

full lusty strides they move to - ge - ther, Man and woman,

full lusty strides they move to - ge - ther, Man and woman,

In

Horn

Trb

Bass

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The title is 'A Maestoso : 84' and the page number is '28'. The score is divided into two systems. The first system contains two vocal parts with the lyrics 'full lusty strides they move to - ge - ther, Man and woman,'. The second system contains instrumental parts for 'In', 'Horn', 'Trb', and 'Bass'. The 'In' part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The 'Horn' part is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The 'Trb' part is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The 'Bass' part is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Woman and man. They love, they laugh, they sing

Woman and man. They love, they laugh, they sing

B EXPRESSIVO

Full joy-ous free, they cre - ate beau-ty,

Full joy-ous free, they cre - ate beau-ty,

fp Flute

Oboe

Clar.

fp Bassoon

They cre-ate

beau - - ty.

And awe struck with their sur-

They cre-ate

beau - - ty.

And

awe struck with their sur-

Lute

Oboe

Clar.

Bssn.

Trum.

Horn

Tromb

Bass

b10 110 b10 110

- round - - - ings,

They

wor - - - ship

- round - - - ings,

They

wor - - - ship

st. mute

out

This is a handwritten musical score for a band, featuring lyrics "God. . . The". The score is written on ten staves, each with a clef and a key signature of one sharp (F#). The time signature is 4/4. The lyrics are written below the first two staves. The score includes various musical notations such as notes, rests, and triplets. The first two staves are vocal parts with lyrics "God. . . The". The third staff is a vocal part with lyrics "God. . . The". The fourth staff is a piano accompaniment with triplets. The fifth staff is a piano accompaniment with a long note. The sixth staff is a piano accompaniment with a long note. The seventh staff is a piano accompaniment with a long note. The eighth staff is a piano accompaniment with triplets. The ninth staff is a piano accompaniment with triplets. The tenth staff is a piano accompaniment with triplets. The score is divided into two measures by a vertical line. The first measure contains the vocal parts and the piano accompaniment. The second measure contains the piano accompaniment. The score is written in black ink on white paper.

C *Meno Mosso*

Musical staff with notes and rests, including a fermata over a note.

chil - dren are beau - ti-ful,

Free and hap-py. with

Musical staff with notes and rests, including a fermata over a note.

Free and hap-py.

Musical staff with notes and rests, including a fermata over a note.

chil - dren are beau - ti-ful,

Free and hap-py. with

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Musical staff with notes and rests, including a fermata over a note.

Cres. & Accel.

Handwritten musical score for a band and vocalists. The score is divided into systems for vocalists (Soprano, Alto, Tenor, Bass) and instruments (Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Bass).

Vocalists:

- Soprano (S):** love - - and laugh - ter, mus-ic, and wor-ship and
- Alto (A):** love - - and laugh - ter, mus-ic, and wor-ship and
- Tenor (T):** love - - and laugh - ter, mus-ic, and wor-ship and
- Bass (B):** love - - and laugh - ter, mus-ic, and wor-ship and

Instruments:

- Flute (F):** [Musical notation]
- Oboe (O):** [Musical notation]
- Clarinet (C):** [Musical notation]
- Bassoon (B):** [Musical notation]
- Trumpet (Tr):** [Musical notation]
- Horn:** [Musical notation]
- Trombone (Trb):** [Musical notation]
- Bass:** [Musical notation]

The score includes dynamic markings such as *pp* and *mp*, and performance directions like *Cres.* and *Accel.* The time signature is 4/4.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into three measures. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "Beau - - - ty, Beau - - - ty, They ful -". The instrumental parts include Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, and Bass. The tempo is marked "Allegro: 132".

[D]

Beau - - - ty,

Beau - - -

Allegro: 132

Beau - ty,

Beau - ty,

They ful -

Flute

Oboe

Clar.

Bssn

Trum.

Horn

Trb

Bass

Handwritten musical score for a choir and orchestra. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and instrumental parts for Flute (F), Clarinet (C), Bassoon (B), Horn, Trumpet (Trb), and Bass. The lyrics are: "ty, Beau - - - - ty, - fill their de - - - - stin - ny."

S

- ty, Beau - - - - ty,

A

T

Beau - - - - ty,

B

- fill their de - - - - stin - ny.

F

C

C

B

Tr

Horn

Trb

Bass

Beau

ty,

Beau

They ful -

fill

their

de - -

sti -

ty,

Beau -

Beau

ty,

ty,

De - -

sti -

They ful -

fill

their

de - -

sti -

316

unison

RIT

- ty. They ful - fill their de - - sti -

- ny.

Beau - ty. They ful - fill their de - - sti -

- ny.

Tr

Horn

Trb

Bass

Handwritten musical score for a symphony, featuring multiple staves for different instruments and a vocal line. The score is in 2/4 time and D major. The tempo is marked "Larghetto Giojoso : 70".

Instrumentation: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), Contrabasso (Cb), Trumpet (Tr), Horn (Horn), Trombone (Trb), Bass, and Voice (Soprano - S).

Tempo and Dynamics: The tempo is "Larghetto Giojoso : 70". Dynamics include *ny.* (noisy), *p* (piano), and *sim.* (sforzando).

Lyrics: - ny. In full lus - ty

Handwritten Annotations: The score includes several handwritten annotations: "1st" above the Trombone staff, and "sim." written above the strings and Trombone parts. There are also handwritten "7" markings above some notes in the string parts.

A handwritten musical score for a band, featuring vocal lines and instrumental parts. The score is written on ten staves, labeled S, A, T, B, F, O, C, B, Horn, Trb, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines (S, A, T, B) contain lyrics: "strides they move to - - go - - ther. . . ." and "The". The instrumental parts (F, O, C, B, Horn, Trb, Bass) include various musical notations such as notes, rests, and slurs. The score is divided into measures by vertical bar lines.

S

A

T

B

F

O

C

B

Horn

Trb

Bass

The

strides they move to - - go - - ther. . . .

ffio

chil - - - dren are

beau - ti-ful . . .

In full lus - ty

In full lus - ty

This musical score is arranged in three systems. The top system contains the vocal line with lyrics: "chil - - - dren are beau - ti-ful . . . In full lus - ty". The middle system contains the piano accompaniment, featuring chords and melodic lines. The bottom system contains the basso continuo line, which includes figured bass notation and the word "ff" (fortissimo) indicating a dynamic marking.

strides they move to - - ge - - ther.

The chil - dren are beau - ti - ful. .

strides they move to - - ge - - ther.

The chil - dren are beau - ti - ful. .

Tr

Horn

Trb

Bass

Detailed description: This section of the score contains four staves for instrumental parts. The 'Tr' (Trumpet) staff is in the top position, followed by 'Horn', 'Trb' (Trombone), and 'Bass'. Each staff contains musical notation with various note values, rests, and articulation marks. The key signature is one sharp (F#) and the time signature is 7/8. The notation includes eighth and sixteenth notes, as well as rests. The 'Bass' staff at the bottom shows a simple bass line with a few notes and rests.

RIT.

S
A
T
B

They ful - fill their de - - - - - sti -

They ful - fill their de - - - - - sti -

They ful - fill their de - - - - - sti -

They ful - fill their de - - - - - sti -

F
C

Flute
Clarinet

3

Bassoon

Tr

Trumpet

Horn

Horn

Trb

Trumpet

Bass

Bass

Drum

A handwritten musical score for a brass ensemble with vocal lines. The score is written on ten staves, each with a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics "ny." with dots underneath. The brass parts include Trumpets (Tr), Horns, Trombones (Trb), and Bass. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Vocal Parts:
Soprano (S): ny.
Alto (A): ny.
Tenor (T): ny.
Bass (B): ny.

Brass Parts:
Trumpets (Tr):
Horn:
Trombones (Trb):
Bass: