

THE EMBODIED WORD

AN UNFINISHED REFLECTION ON THE INCARNATION

by Walter L. Pelz

For Choirs, Narrator, Flute, Piano, Organ and Percussion.

Text by

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Commissioned by

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and

Dedicated to the memory
of
Glyde H. Snyder

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THE EMBODIED WORD

(An unfinished reflection on the Incarnation)

i

In the beginning was the Word,
And the Word was with God,
And the Word was God.
He was in the beginning with God;
All things were made through him,
And without him was not anything made that was made.¹

In the beginning of God's creative activity
There was only chaos.
All was disordered nothingness
"Without form and void."²

Into this darkness, God uttered his Word.
God said, "Let there be . . ."
And existence comes into being.

Upon all that emerges from non-being into becoming
God impresses the order of his own being.
Chaos takes the form of Cosmos,
Disorder is shaped into Order,
Dissonance is resolved into Harmony.
All that exists reflects the reality of the One-Who-Is,
Who says of himself, "I AM."³

Only the sounding of the Word evokes being.
Beyond the reach of the Word there is only non-being.
Let the Word cease to sound and existence ceases to be.
All that exists solely by the creative expression of the Word.

This is the first embodiment of the Word.

1. John 1.1-3
2. Genesis 1.2
3. "I AM WHO I AM," Exodus 3.14

ii

What is thus made
Reflects the order and harmony of God's being,
And is able thus to sustain
A still deeper expression of the personal being of God.

And God said,
"Let us make man in our image."⁴
And man is . . .

Receiving our being from the only One-Who-Really-Is.
Owing our life to the life-giving Word,
So that we exist only in response
To the continuous sounding of the Word.

This is the second embodiment of the Word.

God created man in his own image,
In the image of God he created him;
Male and female he created them.⁵

Our creative urge is our response to the divine creativity.
When we create we imitate —
We may even participate with —
The one whose creative power constitutes all of existence.
We find shapes in stones and carve them into forms,
We see lines in colors and give contour to our vision,
We hear sounds, find reeds, strings, skins,
And tune them to our inner hearing.

Wherever there is beauty
There is the creative bodying forth
Of the divinely-implanted Word.

4. Genesis 1.26
5. Genesis 1.27

iii

Bearing the heady freedom
Of giving shape to our own images,
We are tempted to worship our works
As if we ourselves were divine.

And we create . . .

A tower of babel, hurling ourselves into chaos,
A golden calf, plunging hilariously into idolatry,
A religion, in which darkness is worshipped as light,
A society, in which brothers slay one another in mindless fear.

There come times when we seem able to speak
Only in distortion and dissonance,
Giving shape in jagged fragments
To the broken image of our creator.

Still the Word seeks to find utterance:
The Prophet shouts in pain and anger,
The Priest enacts in reverence and awe,
The Poet sings in anguish and rapture,
But the Word is not heard.

iv

The Word must be bodied forth yet more fully.
What had been well done is threatened by our undoing.
The divine order is shaken by our disarray,
The cosmic harmony is distorted by our discord.
The creative Word which called all into being
Must be uttered in the call to renewed being.

And God said, "Let it be . . ."
And Jesus the Christ is.

*The Word became flesh and dwelt among us,
Full of grace and truth.⁶*

The Word which is implicit in all creation,
The Word which inheres in our humanity,
The eternal, divine Word becomes truly human.

This is the crucial embodiment of the Word:
A baby in a bed of straw,
A boy learning his father's trade,
A teacher pleading with unhearing listeners,
A victim writhing on a cross,
A man emerging mysteriously out of death into life.

6. John 1.14

v

The Eternal submits to the limits of time
To release us from bondage to our past
And free us for our future.
The Divine empties himself into the human
So we may know who we really are
And become who we are intended to be.
The Creator wills to be the Savior.
We see love as a man stretched on a cross,
We know life as a victory won over death.

*To all who received him,
Who believed in his name,
He gave power to become children of God.⁷*

This event is the moment of truth for all time.
This life the image of true humanity.
These words the parables by which men shall live.
This person the saving man for all men everywhere.

*For this I was born, he said,
And for this I have come into the world.⁸*
That meaning may be restored to our life,
That beauty may be wrested from ugliness,
That harmony may give peace to our mind,
That order may make room for justice,
That we may become a true embodiment of God's Word.

7. John 1.12
8. John 18.37

EXPLANATORY NOTES

1. Instrumentation:

Narrator	Percussion (2 players)	
Solo flute		
Piano	I	II
Small choir (SSA)	Finger cymbals	Vibraphone
Mixed choir	Gong	Timpani/Suspended cymbal
Organ	Glockenspiel	*Glockenspiel
	*Vibraphone	*Finger cymbals

* These instruments are shared briefly by both players.

- Narrator:** The various narrations should not be spoken too quickly. A microphone may be used if the narrator's voice is not strong enough to carry above the accompanying parts.
- Piano:** When the piano notes are diamond-shaped (\diamond), the pianist is to strum these notes on the wires with the sustaining pedal down. (See page 8.)
- Vibraphone:** Unless indicated otherwise, the motor is on. The speed should be from slow to medium fan. Mallets should be soft cord (**pp**) to medium cord mallets. An exception would be page 20 where a xylophone-type sound is desired.
- Glockenspiel:** The percussionist should select mallets that best satisfy the desired effect, medium rubber mallets for **pp** sections where a celeste-like sound is desired, to wooden, plastic, or brass mallets for a brilliant **ff** sound.
- Organ:** Specific registration is not suggested because it is impractical in view of the many different types and sizes of instruments currently on the scene. The mood of the text and the various dynamic levels should assist the organist in determining the proper registration.

Complete score: 11-9180
Instrumental score: 11-9182 available from Augsburg Publishing House.

The Embodied Word

An unfinished reflection on the Incarnation

Chester A. Pennington

Walter L. Pelz

(A) Slow $\text{♩} = 50$ 5 Expressively

Flute

Percussion I: Finger cymbals (to Gong) Gong

Percussion II: Vibraphone

hold back

Flute 12

Perc. (to Glockenspiel) Glock. (medium rubber mallets) Vib.

Small choir S. A.

In the be-gin-ning was the Word, And the Word was with God,

In the be-gin-ning was the Word, And the Word was with God,

Glock

Vib.

And the Word was God. He was in the be-gin-ning with

And the Word was God. He was in the be-gin-ning with

flutter

(take Finger cymb.)

God;

God;

Flute

S.C.

All things were made through him, And with-out him was not an-y-thing made—

All— things were made through him, And with-out him was not an-y-thing made—

Flute

Perc. Fing. cymb. Vib.

S.C.

Organ

27 ♩ = 60

that was made.

that was made.

(4' stop) * *ppp*
(soft but on the shrill side)

* Played as a cluster.

S. *pp** (unbroken) gliss. etc.

A. * *pp* (unbroken) gliss. etc.

T. * *pp* (unbroken) gliss. etc.

B. * *pp* (unbroken) gliss. etc.

Organ *ppp*

oo oh aw ah aw

oo oh aw ah

oo oh aw ah

oo oh aw ah

* Try to approximate the pitches and syllables as indicated in the general contour of the line. Slightly crescendo as the line rises, decrescendo as it falls.

33 Narrator: In the beginning of God's creative activity there was only chaos... All was disordered nothingness... "Without form and void"... Into this darkness, God uttered his Word. God said, "Let there be" And existence comes into being.

Piano
 1 (on strings not keys) *mp* *cont. gliss.* *pp* 2

S. *pp* Ped. continuous (continue in improvised manner similar to page 3)

A. *pp* (continue in improvised manner similar to page 3)

T. *pp* (continue in improvised manner similar to page 3)

B. *pp* (continue in improvised manner similar to page 3)

Organ **33**

- 1 Use a soft object (ex. chalkboard eraser) to strum the strings.
- 2 When sound has diminished to a *pp* level, director cues the Narrator to begin. Voices and instruments continue as before, but quiet enough for Narrator to be heard.

Piano *Slow* $\text{♩} = 50$ (Cease strumming but keep pedal down until beat is resumed.)

II Perc. *Vib.* *mf* *p*

S. *Slow* $\text{♩} = 50$ hum

A. *Slow* $\text{♩} = 50$ hum

T. *Slow* $\text{♩} = 50$ hum

B. *Slow* $\text{♩} = 50$ hum

Organ *pp*

Narrator: Upon all that emerges from non-being into becoming God impresses the order of his own being.

* After Narrator has finished (p.8) allow a 3 second lapse before resuming the beat.

40 Slightly faster (♩ = 58)

Piano

S.

A.

T.

B.

Cha - os _____ takes the form of
 Cha - os _____ takes the form of

40 Slightly faster (♩ = 58)

Organ

Cos - mos

Cos - mos

Dis - or - der _ is shaped in - to Or - der

Dis - or - der _ is shaped in - to Or - der

Dis - so - nance _ is re - solved in - to

Dis - so - nance _ is re - solved in - to

Dis - so - nance _ is re - solved in - to

Dis - so - nance _ is re - solved in - to

gva 50

f *dim.* *poco rit.* *p*

Ped.

Har - mo - ny

Har - mo - ny

Har - mo - ny

Har - mo - ny

50

f *dim.* *poco rit.* *p*

56 Expressively


Fl.

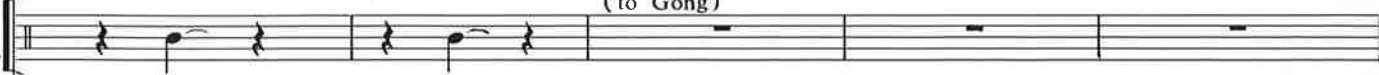
p

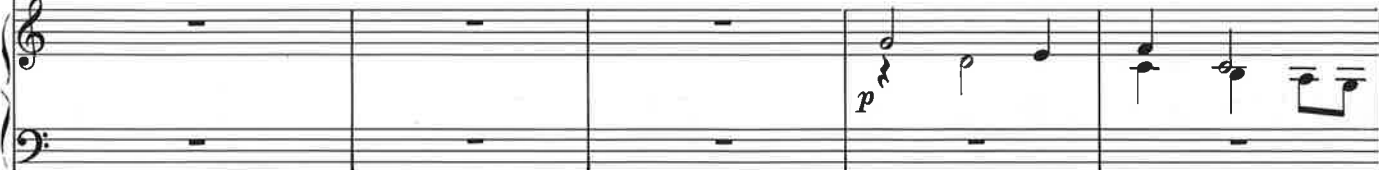
Perc
1 Fing. cymb.

Organ

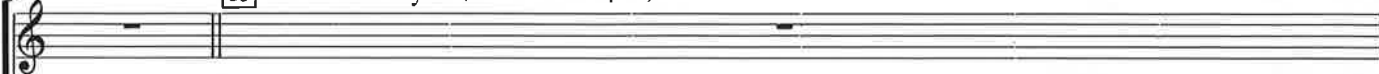
pp

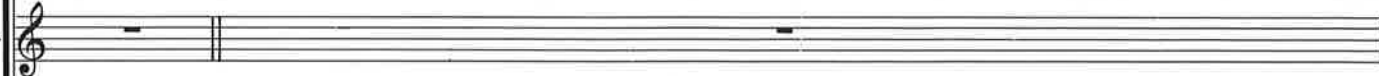
Fl. 


I Perc.  (to Gong)

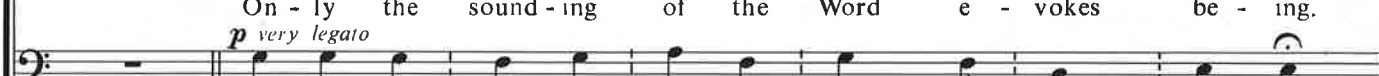
Organ  *p*

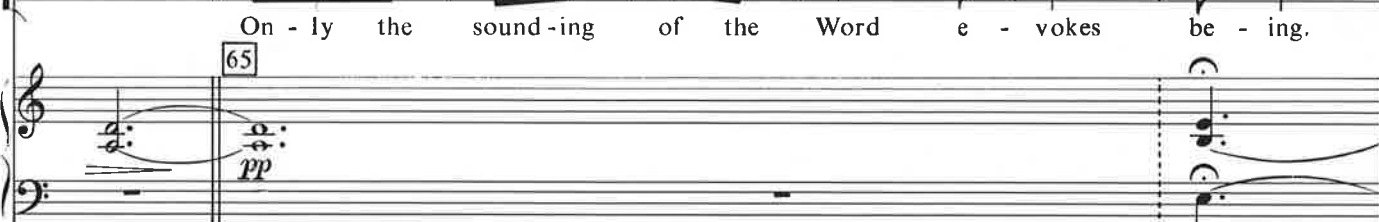
65 In chant style (all  are equal)


S. 

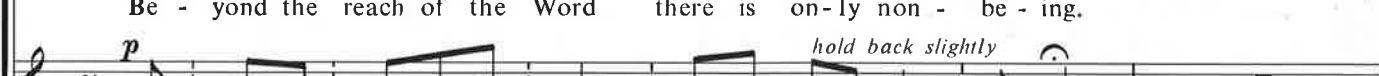
A. 

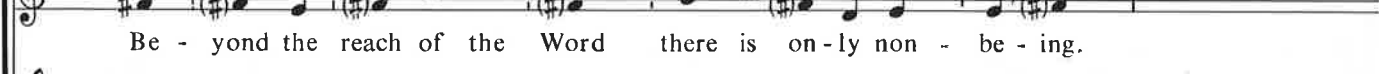
T.  *p very legato*
On - ly the sound - ing of the Word e - vokes be - ing.


B.  *p very legato*
On - ly the sound - ing of the Word e - vokes be - ing.

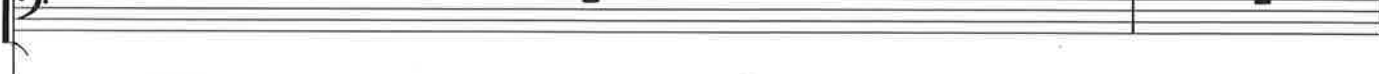
Organ  **65** *pp*


p  *hold back slightly*
Be - yond the reach of the Word there is on - ly non - be - ing.

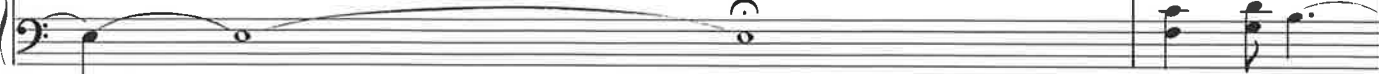
p  *hold back slightly*
Be - yond the reach of the Word there is on - ly non - be - ing.











p Let the Word cease to sound and ex - is - tence ceas - es to be.

p Let the Word cease to sound and ex - is - tence ceas - es to be.

70

Piano

Gong

I Perc.

S.

A.

T.

B.

Organ

70

Very slow

p — *pp*

Very slow

pp

Very slow

Very slow

All that is — ex - ists sole - ly by the cre - a - tive ex - pres - sion of the Word.

All that is — ex - ists sole - ly by the cre - a - tive ex - pres - sion of the Word.

(B) 75 ♩ = 63

Narrator:

This is the first
embodiment of the
Word.

8va - - - - -
pp
Ped. - - - - -
G.P. (take Finger cymb.)
G.P. (to Timp.)
75 ♩ = 63
p
What is thus made Re - flects the or - der and
p
What is thus made Re - flects the or - der and
p
What is thus made Re - flects the or - der and
p
What is thus made Re - flects the or - der and
75 ♩ = 63
G.P.

I
Perc
har - mo - ny of God's be - ing, And is a - ble thus to sus -
har - mo - ny of God's be - ing, And is a - ble thus to sus -
har - mo - ny of God's be - ing, And is a - ble thus to sus -
har - mo - ny of God's be - ing, And is a - ble thus to sus -

I Perc. Fing. cymb. (to Glock.)

tain A still deep-er ex-pres-sion of the per-son-al be-ing of God.

tain A still deep-er ex-pres-sion of the per-son-al be-ing of God.

tain A still deep-er ex-pres-sion of the per-son-al be-ing of God.

tain A still deep-er ex-pres-sion of the per-son-al be-ing of God.

Narrator: And God said "Let us make man in our image." (5 seconds) And man is.

88 ♩ = 63

II Perc. Timp. (Pre-set) *p*

Organ 88 ♩ = 63 *p*

Piano * (as on page 4) *ppp* Ped.

* Let piano sound for approximately 5 seconds before Narrator begins. Continue piano gliss for duration of Narrator's words. At the last word of the narration stop the gliss. but keep the pedal down for an additional 5 seconds. Then resume the beat (3/4).

Timp.

II Perc.

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Organ

97

Re - ceiv - ing our be - ing from the on - ly One - Who - Real - ly - Is. Ow - ing our

Re - ceiv - ing our be - ing from the on - ly One - Who - Real - ly - Is. Ow - ing our

Re - ceiv - ing our be - ing from the on - ly One - Who - Real - ly - Is. Ow - ing our

Re - ceiv - ing our be - ing from the on - ly One - Who - Real - ly - Is. Ow - ing our

97

Glock.

I Perc.

II Perc.

S.

A.

T.

B.

life to the life - giv - ing Word So that we ex - ist on - ly in re -

life — to the life - giv - ing Word So that we ex - ist on - ly in re -

life — to the life - giv - ing Word So that we ex - ist on - ly in re -

life to the life - giv - ing Word So that we ex - ist on - ly in re -

Narrator :

This is the second
embodiment of the
Word.

I Perc. II

pp (Play for duration of narra-
tion plus 2 sec.) (to Vib.)

Tune

sponse To the con-tin-uous sound-ing of the Word.

sponse To the con-tin-uous sound-ing of the Word.

sponse To the con-tin-uous sound-ing of the Word.

sponse To the con-tin-uous sound-ing of the Word.

Fast ♩. = 72

107

f (Bright sound)

Jubilantly

f 112 unison

Small Choir

God cre - a - ted man in his own im - age,

I Perc. Glock. *mf*

In the im - age of God — he — cre - a - ted him;

Detailed description: This system contains the first musical system. It features a vocal line on a single staff with lyrics underneath. The piano accompaniment consists of two staves: a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A dynamic marking of *mf* is present. The percussion part is indicated by 'I Perc. Glock.'.

I Perc. Glock. 121

II Perc. Vib. *mf*

Male and fe - male he — cre - a - ted them.

Detailed description: This system contains the second musical system. It features a vocal line on a single staff with lyrics underneath. The piano accompaniment consists of two staves: a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A dynamic marking of *mf* is present. The percussion part is indicated by 'I Perc. Glock.' and 'II Perc. Vib.'. A measure number '121' is enclosed in a box above the vocal line.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a rhythmic accompaniment with chords and a melodic line in the right hand.

Glock. (soft sticks) 130 *mf*

Perc. I

Vib. II *mf*

S. A. 130 unison *mf*

T. B. unison *mf*

Our cre - a - tive urge is our re - sponse to the di -

137

137

vine cre - a - tiv - i - ty. When we cre - ate we

137 When we cre -

Glock.

Vib.

im - i - tate _____ We may ev-en par - tic - i - pate _____ with The one _____ whose cre - a - tive

ate _____ we _____ im - i - tate _____ We may ev-en par - tic - i - pate _____ with The one _____

no rit.

dim.

no rit.

poco a poco dim.

no rit.

mp

pow'r _____ con - sti-tutes all of ex - is - tence. _____

whose cre - a - tive pow'r _____ con - sti-tutes all of ex - is - tence.

dim.

no rit.

mp

149

Organ

cresc.

ff

Reeds

(as before)

mf

158 Vib. (motor off - hard mallets) *tr.* (brittle) (brittle) *tr.* (to Timp.)

II Perc.

f

158 *mf*

S.

We find shapes in stones and carve them in-to forms We see lines in

158 *mf*

A.

We find shapes in stones and carve them in-to forms We see lines in

158 *mf*

T.

We find shapes in stones and carve them in-to forms We see lines in

158 *mf*

B.

We find shapes in stones and carve them in-to forms

158

Organ

168

cresc.
col - ors and give con - tour to our vi - sion We hear sounds, find reeds,
cresc.
col - ors and give con - tour to our vi - sion We hear sounds, find reeds,
cresc.
col - ors and give con - tour to our vi - sion We hear sounds, find reeds,
cresc.
and give con - tour to our vi - sion We hear sounds, find reeds,

f *ff* [Reeds]

168

Glock. (to Vib.)
Perc. I Timp. *mp* *p*
II *f*

strings, skins, And tune them — to our in - ner hear - ing. —
strings, skins, And tune them — to our in - ner hear - ing. —
strings, skins, And tune them — to our in - ner hear - ing. —
strings, skins, And tune them — to our in - ner hear - ing. —

(as before)

178

gradually slowing

pp

1 Perc. Vib. 187 (motor on) *pp*

S. *p* 187

Wher - ev - er there is beau - ty There is the cre - a - tive bo - dy - ing

A. *p*

Wher - ev - er there is beau - ty There is the cre - a - tive bo - dy - ing

T. *p*

There is the cre - a - tive bo - dy - ing

B. *p*

There is the cre - a - tive bo - dy - ing

Organ 187

Vib.
Perc.
I
II
Timp.

forth ____ Of the di - vine - ly - im - plant - ed Word.
 forth ____ Of the di - vine - ly - im - plant - ed Word.
 forth ____ Of the di - vine - ly - im - plant - ed Word.
 forth ____ Of the di - vine - ly - im - plant - ed Word.

pp
ppp

196

C

Narrator:

Bearing the heady freedom Of giving shape
to our own images We are tempted to wor-
ship our works As if we ourselves were divine.

Sinister ♩ = c. 68-72

Piano

(continue through narration)

pp
p

200

Piano

200 Vib.

Perc. I

200 Timp.

Perc. II

200 *mp* *Happily

S.I

God cre - a - ted man in his - own im - age, In the im - age of

200 *mp* Happily

S.II

God cre - a - ted

Piano

Perc. I

Perc. II

S.I

S.II

A.

S. A.

T. B.

God he - cre - a - ted him; Male and fe - male he - cre -

man in his - own im - age, In the im - age of God he - cre -

mp Happily

God cre - a - ted man in his - own

* Maintain a contrast of moods between piano/SATB and S.C.

209

Piano

Vib.

Perc.

209

S. a - ted them. God cre - a - ted man in his — own im - age,

S. a - ted him; Male and fe-male he — cre - a - ted them.

A. im - age, In the im-age of God — he — cre - a - ted him;

S. (spoken brashly) *mf* 2

T. (spoken brashly) *mf* 2
And we cre - ate — a tow-er of ba - bel,

209

Organ

poco a poco cresc. to m. 227

Timp.
poco a poco cresc. to m. 227

In the im-age of God — he — cre - a - ted him; Male and
 God cre - a - ted man in his — own im - age, In the im-age of
 male and fe-male he — cre - a - ted them. God cre - a - ted
 hurl-ing our-selves in-to cha-os, A gold - en calf,
poco a poco cresc. to m. 227

* Slightly raise the pitch and dynamic level.

218

Timp.

218

fe-male he cre - a - ted them.

God he cre - a - ted him; Male and fe - male he cre -

man in his own im - age, In the im - age of God he cre -

ff
* 2

plung-ing hi-lar-ious-ly in-to i-dol-a-try, A re -

ff
* 2

218

* Same treatment as on p. 26

223

Timp.

223

a - ted them.

a - ted him; Male and fe - male he cre - a - ted them.

li - gion, in which dark - ness is wor - shipped as light A soc -

223

* Same treatment as on page 26.

Piano

Gong

I Perc. Timp.

II

S. A.

T. B.

Organ

sub. cresc.

ff

i - e - ty, in which broth-ers slay one an- oth-er — in mind-less fear.

molto cresc.

ff

(on strings not keys)

cont. gliss.

Ped.

Gong

(to Glock.)

Timp.

fff (Tune) (to Vib.)

[----- 8-10 seconds * -----]

sub. cresc. ----- *ff*

sfz

* After the 8-10 seconds have elapsed, choir begins.

232

Narrator:

2 *f*

There come times when we seem able to speak Only in distortion and dissonance Giving shape in jagged fragments To the broken image of our creator..... Still the Word seeks to find utterance

232

Piano

pp

(continue throughout this narrated section)

[----- 8 seconds -----]
(cease strumming, but let strings vibrate.)

232

p 1

dim. to silence

S.

A Tower of Babel, hurling ourselves into chaos

(spoken)

[----- 8 seconds -----]

p 1

dim. to silence

A.

A golden calf, plunging hilariously into idolatry

(spoken)

p 1

dim. to silence

T.

A religion, in which darkness is worshipped as light

(spoken)

[----- 8 seconds -----]

p 1

dim. to silence

B.

A society, in which brothers slay one another in mindless fear

(spoken)

1 Choir continues to repeat phrases in an improvised way until narrator finishes. Underlined words should be stressed slightly.

2 Narrator begins approximately 3-4 seconds after the choir has begun.

Slow $\text{♩} = c. 50-54$

Vib.

II Perc.

p *gliss.*

Organ

p

239 Vib.

II Perc

S.C. unison *mp* 3 3

S. I II *f* *dim.* God cre - a - ted man *f* Ah - ee

A. I II *f* *dim.* Ah - ee *f* Ah - ee

T. B. *ff* (spoken forcefully) The Prophet shouts in pain and anger

II Perc.

S.C. *mp* 3 3 *mp* 3 3

S. I II *dim.* In the im-age of God *dim.* God cre-a - ted man Ah-ee

A. I II *dim.* Ah-ee *dim.*

T. B. *ff* The Priest enacts in reverence and awe *ff* The Poet sings in anguish and rapture

247 Narrator: *mp* (Slowly with resignation) But the Word is not heard.

II Perc.

S.C. *p* 3 3

S. I II *f mp* *p* *dim.* In the im-age of God Ah-ee Ah

A. I II *f mp* *p* *dim.* Ah-ee Ah

Narrator: **D**

The Word must be bodied forth yet more fully. What had been well done is threatened by our undoing.

252 ♩ = c. 63

Vib. (to Timp.)

Perc. *gliss.* (let vibrate)

S. *p** The divine order is shaken by our

A. *p** The divine order is shaken by our

T. *p** The divine order is shaken by our

B. *p** The divine order is shaken by our

S. (A few selected voices from each part) 252 (spoken) *f*

The di - vine or - der

disarray, The cosmic harmony is distorted by our discord. *cont.*

disarray, The cosmic harmony is distorted by our discord. *cont.*

disarray, The cosmic harmony is distorted by our discord. *cont.*

disarray, The cosmic harmony is distorted by our discord. *cont.*

is sha-ken by our dis-ar-ray, The cos-mic har-mo-ny is dis - tor-ted by our

*SATB repeat the text in an improvised rhythm but on the assigned pitched.

Narrator: *p* (cresc. throughout narration)
 The creative Word which called all
 into being Must be uttered in the
 call to renewed being. *f*

260

1 2

cont. ad lib. hum

cont. ad lib. hum

cont. ad lib. hum

cont. ad lib. hum

dis-cord.

265 **Stately** $\text{♩} = \text{c. } 58$

II Perc. Timp. Susp. Cym. *mf* *ff* 271 Susp. Cym. *sfz*

S. 265 *ff* 271

A. And God said, "Let it be" and Je-sus the Christ is!

T. And God said "Let it be" and Je-sus the Christ is!

B. And God said "Let it be" and Je-sus the Christ is!

Organ 265 **Stately** $\text{♩} = \text{c. } 58$ 271

- 1 Continue as on previous page but gradually diminuendo for 4 measures.
- 2 Continue to hum for approximately 5 seconds after Narrator finishes. Then proceed with $\frac{3}{4}$ measure.

Glock.

Perc. I

Timp.

Perc. II

Tune

p

pp

dim.

S. I

S. II

(S.C.)

A.

The

mp

Organ

dim.

p

279

S. I

S. II

Word be-came flesh and dwelt a - mong us, Full of grace and

A.

286

Narrator: [The Word which is implicit in all creation — the Word which] This is the crucial
 inheres in our humanity — the eternal, divine Word becomes embodiment of
 truly human. the Word.

Glock.

Perc. I

pp

286

pp

truth.

pp

* Play slowly enough to allow Narrator to finish within the [designated measures.]

Simply and Expressively $\text{♩} = \text{c. } 54$

293

Fl. *mp*

S. *p*

A. *p*

T. *p*

B. *p*

A ba-by in a bed of straw

A ba-by in a bed of straw

A ba-by in a bed of straw

A ba-by in a bed of straw

A ba-by in a bed of straw

Simply and Expressively $\text{♩} = \text{c. } 54$

293

Organ *p*

A ba-by in a bed of straw

Fl.

A boy learn-ing his fa-ther's trade

A boy learn-ing his fa-ther's trade

A boy learn-ing his fa-ther's trade

A boy learn-ing his fa-ther's trade

299

Fl.

Musical score for Flute (Fl.) and Piano accompaniment, measures 299-303. The Flute part starts with a whole rest in measure 299, then plays a melodic line. The piano accompaniment consists of two staves with chords and moving lines.

304

A teach-er plead - ing with un - hear - ing lis - ten - ers

A teach-er plead - ing with un - hear - ing lis - ten - ers

A teach-er plead - ing with un - hear - ing lis - ten - ers

A teach-er plead - ing with un - hear - ing lis - ten - ers

Musical score for vocal parts and piano accompaniment, measures 304-308. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "A teach-er plead - ing with un - hear - ing lis - ten - ers". The piano accompaniment is shown below the vocal staves.

304

hold back slightly

Musical score for piano accompaniment, measures 304-308. The piano part features a melodic line in the right hand and a bass line in the left hand. A performance instruction "hold back slightly" is written above the first measure.

Fl.

Musical score for Flute (Fl.) and Piano accompaniment, measures 309-313. The Flute part plays a melodic line. The piano accompaniment consists of two staves with chords and moving lines.

311 Slower a tempo

Fl.

311 Slower

A vic-tim writh-ing on a cross

A vic-tim writh-ing on a cross

A vic-tim writh-ing on a cross *mp* A man e-

A vic-tim writh-ing on a cross *mp* A man e-

311 Slower a tempo

Fl. (E) 319 Slowing

mp *f*

Mys-te-rious-ly out of death in-to life.

mp *f*

Mys-te-rious-ly out of death in-to life.

f

merg-ing mys-te-rious-ly out of death in-to life.

f

merg-ing mys-te-rious-ly out of death in-to life.

319 Slowing

p

Maestoso ♩ = 69

Fl.

Piano

Glock.

Perc.

Organ

Ped.

p *poco a poco cresc.*

327

Piano

ff

334

Piano

mf

334

T.

B.

mf

The E - ter - nal sub - mits to the lim - its of time To re - lease us from

Piano

342

T. bond-age to our past And free us for our fu - ture.

B.

Organ

342

mf

I Glock.

Perc.

mp

S. I *mp* 3

II The Di - vine emp-ties him - self in - to the hu - man

A. *mp* 3

349 Glock.

I Perc.

mf *f*

So we may know who we real-ly are And be - come who we are in -

349

mf *f*

357

Piano

I Perc. Glock.

f

ten-ded to be.

3

3

357

Timp. Tune 362

II Perc. *f* *ff*

S. *ff*

A. *ff*

T. *ff*

A. *ff*

The Cre - a - tor wills to be the
 The Cre - a - tor wills to be the
 The Cre - a - tor wills to be the
 The Cre - a - tor wills to be the

Organ *ff* 362

Piano *ff*

I Perc. Glock. (to Gong) *ff*

Sav - ior. We see love as a man stretched on a cross,
 Sav - ior. We see love as a man stretched on a cross,
 Sav - ior. We see love as a man stretched on a cross,
 Sav - ior. We see love as a man stretched on a cross,

368

Piano *ff*

S. *marcato*
We know life _____ as a vic-to-ry, as a vic-to-ry, vic-to-ry, vic-to-ry

A. *marcato*
We know life _____ as a vic-to-ry, as a vic-to-ry, vic-to-ry, vic-to-ry

T. *marcato*
We know life _____ as a vic-to-ry, as a vic-to-ry, vic-to-ry, vic-to-ry

B. *marcato*
We know life _____ as a vic-to-ry, as a vic-to-ry, vic-to-ry, vic-to-ry

Organ

Susp. Cymb.

II Perc. *sfz*

won o - ver death.

won o - ver death.

won o - ver death.

won o - ver death.

376

383

mp

To all who re - ceived him,

mp

To all who re - ceived him,

mp

To all who re - ceived him,

mp

To all who re - ceived him,

dim. poco a poco

mp

II Perc. Susp. Cymb.

389

mf

Who be - lieved in his name, — He gave pow - er to be -

mf

Who be - lieved in his name, — He gave

mf

Who be lieved in his name, — He gave pow - er to be -

mf

Who be - lieved in his name, — He gave

cresc. poco a poco

389

Susp. Cymb.
II Perc.

cresc. poco a poco

come, He gave pow - er to be - come, pow - er to be - come, to be -
cresc.
pow - er to be - come, He gave pow - er to be - come, pow - er to be -
come, He gave pow - er to be - come, pow - er to be - come, to be -
cresc.
pow - er to be - come, He gave pow - er to be - come, pow - er to be -

Timp. & Susp. Cymb.
S.C.
II Perc.

396 *Stately* $\text{♩} = 63$ *sfz*

come, to be - come — child - ren of God.
ff
come, to be - come — child - ren of God.
ff
come, to be - come — child - ren of God.
ff
come, to be - come — child - ren of God.

396 *Stately* $\text{♩} = 63$

II Perc. **401** Timp. (To Vib.)

Organ *mp* **401** *poco a poco dim.* *slowing*

$\text{♩} = 58$ Narrator: **407** This event is the moment of truth for all time....
This life the image of true humanity....

Piano *pp* *8va* Ped.

II Perc. Vib. *p* **407**

Organ *p*

Narrator: These words the parables by which men shall live ...
This person the saving man for all men everywhere.

Piano Ped.

II Perc. Vib. (Take Fing. cymb.)

S. *mp* **414**

(S.C.) *mp* For this was I born, And

A. *mp*

419

S. *for this I have come in-to the world.*

A. *for this I have come in-to the world.*

419

S. *That mean - ing may be re - stored to our*

A. *That mean - ing may be re - stored to our*

T. *That mean - ing may be re - stored to our*

B. *That mean - ing may be re - stored to our*

424

Piano *pp* *gva-*

S. *For this was I born*

A. *For this was I born*

424

S. *life* *That beau - ty may be wrest - ed from*

A. *life* *That beau - ty may be wrest - ed from*

T. *life* *That beau - ty may be wrest - ed from*

B. *life* *That beau - ty may be wrest - ed from*

424

Organ *pp*

S. *pp* 430

(S.C.) For this I was born

A. *pp*

S. *pp* 430

ug - li - ness _____ That har - mo - ny may give peace

A. *pp*

ug - li - ness _____ That har - mo - ny may give peace

T. *pp*

ug - li - ness _____ That har - mo - ny may give peace

B. *pp*

ug - li - ness _____ That har - mo - ny may give peace

Organ 430

S. *pp* 435

For this was I born

A. *pp*

S. *pp* 435 *molto rit.*

to our mind _____ That or - der may make room for

A. *pp* *molto rit.*

to our mind _____ That or - der may make room for

T. *pp* *molto rit.*

to our mind _____ That or - der may make room for

B. *pp* *molto rit.*

to our mind _____ That or - der may make room for

Organ *gva-* 435 *molto rit.*

Narrator: That we may become
a true embodiment
of God's Word.

Slow (♩ = c. 52)

3/4

Fl. *pp* *fade*

Perc. I Gong *pp* *fade*
II fing. Cymb. *pp*

S. *ppp*
jus - tice —

A. *ppp*
jus - tice —

T. *ppp*
jus - tice —

B. *ppp*
jus - tice —

Organ *ppp*