

# THE WEAVER

A Cantata for SATB Choir  
and Soloists by

**Ken Medema  
and Buryl Red**

Performance Time: Approximately 40 minutes

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## Orchestration Instrumentation:

Flute; Oboe; Bassoon; Violin 1, 2; Viola; Cello; Double Bass;  
Horn 1, 2; Trumpet 1, 2; Trombone 1, 2; Percussion 1, 2;  
Harp; Guitar; Keyboard (opt. Celeste & Harpsichord); Organ, Handbells (3 octaves) (opt.)

## H·W·GRAY

*A Tradition of Excellence*

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# Foreword

*The Weaver* is a cantata and concert work which presents the age-old gospel story in a fresh way. From the uncommonly creative minds of Ken Medema and Buryl Red, the cantata is in a classic style, with folk-like qualities and melodies.

God is pictured as a weaver, Who, in the beginning, sews the tapestry of the universe together. With the entrance of sin into the world, human beings take the thread and break it, making their own designs which bring about an estrangement from God.

The coming of Christ gives all a chance to reconnect the threads of the tapestry. God is always remaking what has been broken.

— Ken Medema and Buryl Red

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# Performance Notes

*The Weaver* is conceived as a sacred cantata performed in concert by SATB chorus, female soloist (mezzo-soprano), and male soloist (baritone or tenor). The female and male solo parts can be divided among additional singers if desired. While the work is challenging for average volunteer choirs, to make it more accessible to a wide variety of church choirs, a chamber choir of any size (or SATB quartet) consisting of selected voices can sing the more complex pieces in the work. If that approach is desired, here is a suggested breakdown:

1. Prologue	Full
2. The Weaver-Ballad I	Chamber
3. Let There Be Light	Full
4. Dance	Chamber
5. God of Harmony	Full
6. Dance (Reprise)	Chamber
7. Ballad II	Duet
8. I See You	Duet
9. Ballad III	Full
10. See How the Thread is Broken	Chamber
11. Ballad IV	Duet
12. Here is the One	Full
13. Ballad V	Solo
14. Raise Your Voices in Praise	Full
15. Children of Earth	Full

Collegiate, community, and professional choirs can likely sing the entire work with no chamber breakdown needed (although the differing timbre of a chamber choir or quartet can provide an interesting varied vocal texture and reduce rehearsal time for the full group).

Accompany with the keyboard accompaniment in this score (plus optional organ and handbells as noted in this score). Or, a full orchestration is available by calling 866-742-7212.

Orchestration Instrumentation: Flute; Oboe; Bassoon; Horns 1, 2; Trumpet 1, 2; Trombone 1, 2; Violin 1, 2; Viola; Cello; Double Bass; Percussion 1, 2; Harp; Guitar; Piano (playing from the choral score).

# Prologue

The cantata begins with the following solo. The audience should be unaware of any reference pitch provided for the soloist. The prologue may be used as a processional for the choir. It may be effective for the soloist to be in front (in view of the audience), for the handbells to be positioned in various places around the auditorium, and for the choir to begin in the back in order to process as it begins to sing the second stanza. Eventually all participants reach the front where the soloist is already positioned.

Bells used: 11

*Very freely, as if being improvised*  
*mp* \* FEMALE SOLO

We gath - er here to sing to you a sto - ry

HANDBELLS (play as indicated in relation to timing of solo) *mp*\*

old and al - ways new; A sto - ry told from an - cient

days in songs and rhymes and books and plays. A ten.

\*Dynamics relative to acoustics; the effect should be one of spaciousness and simplicity.

sto - ry that will still be told when earth's hot fires are

growing cold; A sto - ry that will surely be re -

ten.

mem - bered through e - ter ni - ty.

Moderate, steady tempo  
 CHOIR SATB (Unison)  
*mp*

A sto - ry of a match - less love \_\_\_\_\_ that

ORGAN

*mp legato*



made the stars and plan-ets move, That formed the seas and moun-tains

tall, that formed all crea-tures great and small. So

tune your ears and lis-ten well, \_\_\_\_\_ as now the gos-pel Word we

tell, As in-stru-ments and voic-es raise \_\_\_\_\_ in

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FEMALE SOLO

*mf* (warmly)

To God our hope, our help, our

CHOIR

*mf* (warmly)

one more song of grate - ful praise.

To God our hope, our

HANDBELLS

*mf* (not harshly)

light, our source of strength in dark-est night, To

help, our light, our source of strength in dark-est night,

HANDBELLS

*mf*

God, our source of rain and spring, who lives and breathes in ev - 'ry -

To God, our source of rain and spring, who lives and breathes in

This system contains the first two vocal staves and the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

thing. To God our rhy- thm and our rhyme, \_\_\_\_\_ to

ev- 'ry-thing. To God our rhy- thm and our rhyme, \_\_\_\_\_

*f poco*

*f poco*

*f poco*

*f poco*

This system continues the musical score. It includes the continuation of the vocal lines and the piano accompaniment. The lyrics are split across two lines. The piano part includes dynamic markings such as *f poco* (poco fortissimo) and a crescendo hairpin. The system concludes with a final chord in the piano part.



God our tem - po and our time, We  
 — to God our tem - po and our time,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains the lyrics "God our tem - po and our time, We". The second staff is another vocal line in treble clef with the lyrics "— to God our tem - po and our time,". The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features chords and single notes in both hands.

give our prais-es grate-ful - ly ——— both now and in e-ter - ni -  
 We give our prais-es grate-ful-ly ——— both now and in e-ter -

*decresc. rit.*

*decresc. rit.*

*rit.*

*decresc. rit.*

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. It contains the lyrics "give our prais-es grate-ful - ly ——— both now and in e-ter - ni -". The second staff is another vocal line in treble clef with the lyrics "We give our prais-es grate-ful-ly ——— both now and in e-ter -". The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features chords and single notes in both hands. Performance markings include "decresc." and "rit." above the vocal lines and "rit." below the piano accompaniment.

ty. We give our prais-es grate-ful - ly

SA

- ni-ty.

TB

both

both now and in e-ter - ni - ty.

pp slowly

pp

pp

pp

# The Weaver — Ballad I

Lyrical and simply (in one ♩. = c. 50)

mf

(Ped. ad lib.)

This system shows the first two measures of the piano introduction. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with chords and single notes. The dynamic is marked *mf*.

5

rit.

This system contains measures 3 and 4. Measure 3 is marked with a circled '5'. The piece concludes with a *rit.* (ritardando) marking in the right hand.

MALE SOLO *mp* *a tempo*

Be - fore there were ros-es, be - fore there were rhymes\_ or

*poco a poco* *mp a tempo*

This system begins the vocal solo. The male voice part is marked *mp* and *a tempo*. The piano accompaniment starts with *poco a poco* and *mp a tempo*. The lyrics are: "Be - fore there were ros-es, be - fore there were rhymes\_ or".

10

riv-ers that ran to the seas; \_\_\_\_\_ Be - fore there were moun-tains and

*leg.* \*

This system contains measures 7 and 8. Measure 7 is marked with a circled '10'. The lyrics continue: "riv-ers that ran to the seas; \_\_\_\_\_ Be - fore there were moun-tains and". The piano part features a *leg.* (leggiero) marking and an asterisk (\*) at the end of the system.

15

morn-ings and mead-ows and birds mak-ing homes in trees, ——— Be -

fore there were pic-tures and pa-thos and pas-sion, and min-strels with songs — to

*Ped. ad lib.*

20

sing; There was Weav-er a-lone, One in all, all in One, the

Mak - er of ev-'ry - thing. ———

CHOIR (Unison) *(intensely)*

Be - fore there were gal - ax - ies dot - ting the vast - ness of

*p*

*Ped.* \* simile

emp - ty and end - less space, — And stars shoot - ing light that would

*(div.) mp* **30**

*mp*

trav - el for - ev - er and plan - ets re - volv - ing, re - volv - ing in space. —

*cresc.* *mf* *f*

*cresc.* *mf* *f*

*Ped. ad lib.*



rit. (35) a tempo

Be - fore there were rac - es and lan - guage and rul - ers and

*f*

rit. *f* a tempo

\* *Ed.* \* *Ed.* \*

em - pires that rise soon to fall, God, the

God, the

*f*

\* *Ed.* \* *Ed.* \* *Ed.* \* *Ed.* \*

Weav - er, the Giv - er, the (40) Mak - er, the Lov - er, the

Weav - er, Weav - er, the Dream - er, the Au - thor of

*f*

Ped. ad lib.



(easing up)

The Mak - er, the Lov - er, the Dream - er, the Au - thor of

all, The Mak - er, Lov - er, Dream - er, Au - thor of  
The Mak - er, the Lov - er, the Dream - er, the Au - thor of

The Mak - er, Lov - er, Dream - er, Au - thor of

(easing up)

rit.

Ed.

\*

45

MALE SOLO

simply, as before  
a tempo

And here is a mys - t'ry, who can ex - plain it, and

all.

mp  
a tempo

who can its won-ders de - fine: \_\_\_\_\_ That Weav - er made fab - ric of

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a simple bass line. The lyrics are: "who can its won-ders de - fine: \_\_\_\_\_ That Weav - er made fab - ric of".

love and de-sire, and be - gan, thus to weave a de - sign. \_\_\_\_\_ From

This system contains the second line of the vocal melody and the piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues with the same harmonic structure. The lyrics are: "love and de-sire, and be - gan, thus to weave a de - sign. \_\_\_\_\_ From".





ti - ni - est cells to ga - lac - tic for - ma - tions, things

CHOIR

Weav - er, Weav - er,

This system contains the first two measures of the piece. It features a vocal line with lyrics, a choir line with lyrics, and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part has a melodic line in the right hand and a supporting bass line in the left hand.

known and things yet to things be, For -

and things yet to things be, yet to be,

and things yet to things be, yet to be,

and things yet to be,

*mf*

This system contains the next four measures of the piece. It continues the vocal and piano parts from the first system. The lyrics are: "known and things yet to things be, For -", "and things yet to things be, yet to be,", "and things yet to things be, yet to be,", and "and things yet to be,". The piano part continues with a melodic line and a bass line. A dynamic marking of *mf* (mezzo-forte) is present above the second measure of this system.

60

ev - er cre - a - ting the in - tri - cate weave of the in - fi - nite tap - es -

This system contains measures 60 through 64. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The piano part includes a 'Ped. ad lib.' instruction.

*Ped. ad lib.*

try.

This system contains measures 65 through 69. It features a vocal line with the lyric 'try.', a piano accompaniment, and a grand staff.

65

*rit. poco a poco*

This system contains measures 70 through 74. It features a piano accompaniment and a grand staff. The piano part includes a 'rit. poco a poco' instruction.

*Segue*

# Let There Be Light

With solemnity (somewhat freely)

SA *f*

Let there be life.

TB *f*

Unison *pp cresc.* *mf* *cresc.*

Let there be birth.

Let there be great cel - e -

*pp* *mf*

(♩ = ♩.) Joyously (in 4♩. = 112)

bra - tion!

ORGAN *ff*

# Dance

Vigorously (♩ = 108-112)  
(Crisply)

musical score for piano introduction, 2/4 time signature, starting with a forte (*f*) dynamic and a *simile* marking.

⑤ SATB (Unison) *f*

Dance, dance, dance by the light of a far-flung star, —

musical score for the first line of lyrics, SATB Unison, forte (*f*) dynamic. The piano accompaniment continues with a 3/4 time signature.

⑩

— by the light of the sil-ver moon, in the

musical score for the second line of lyrics, mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a 3/4 time signature.

⑮

deep dark mist of the cool-ing night, to the

musical score for the third line of lyrics, mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a 3/4 time signature.

*cresc.* *mf*

rhythm of the rain, to the music of the wind,

*cresc.* *mf* *cresc.*

(20) *f*

to the break of the thunder break-ing on the ear like the

*f*

ST (25) (buoyantly) (Unison) *mf*

AB waves of the sea; Like the

rum-bling roar of a young swift riv-er as it

30

*legato*

dash-es down o-ver rocks and hills, on the head-long

35

(ST)

(AB)

chase to its home in the arms of the sea

40

*simile*

ALTOS AND BASSES  
(*ruggedly*)

SOPRANOS AND TENORS

Dance to the sound of a great vol - ca-no, - roar-ing, break-ing,

*f (ruggedly)*

45

ST  
AB

shoot-ing up la - va high in the sky like a

(♩ = ♩.)

ff

great cel - e - bra - tion!

+ORGAN

ff

50

(♩ = ♩)

Boldly, a little faster (♩ = 112)  
SATB (Unison)

55

f

(ST) 3

(AB) 3

Birth-ing, birth-ing an is - land where there was on - ly o - cean be -

SA

fore.

Birth - ing, birth-ing an is - land where there was

TB

Birth - ing, birth-ing an is - land

*mp*

*f*

60

MALE SOLO *f*

Sing - a song of the

on - ly o - cean be - fore.

Birth - ing, birth-ing an

where there was on - ly o - cean be - fore.

Birth - ing,

*mp*

*f*





FEMALE SOLO

*f*

All-

MALE SOLO

is - land, there was noth - ing but o - cean be - fore.

is - land where there was on - ly o - cean be - fore.

birth - ing an is - land where there was on - ly o - cean be - fore.

*mp*

(65)

praise be to Weav - er for the mak - ing of the is - land, there was

Sing - a song of the is - land, there was

Birth - ing, birth - ing an is - land where there was

Birth - ing, birth - ing an is - land

*f*

noth-ing but the o - cean, the o - cean be - fore. All

noth - ing but o - cean be - fore.

on - ly o - cean be - fore.

where there was on - ly o - cean be - fore.

*mp*

70

praise be to Weav-er for the mak-ing of the is - land, there was

Sing a song of the is - land, there was

Birth - ing, birth-ing an is - land where there was

Birth - ing, birth-ing an is - land,

*f*

noth-ing but the o - cean be - fore. \_\_\_\_\_

noth - ing be - fore. \_\_\_\_\_

on - ly o - cean be - fore. \_\_\_\_\_

for there was nothing be - fore. \_\_\_\_\_

*div.*

Detailed description: This block contains the vocal and piano accompaniment for measures 70 through 74. The vocal line features a melodic phrase with a triplet of eighth notes and a 'div.' (divisi) instruction. The piano accompaniment includes a bass line with triplets and a grand staff with chords and arpeggiated figures. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the page.

(75)

Detailed description: This block contains the piano accompaniment for measures 75 through 78. It features a grand staff with chords and arpeggiated figures. Measure 75 is marked with a circled number '75'. The time signature changes from 2/4 to 3/4 in measure 77. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the page.

*mf*

To the sing-ing of the howl - ing wind and the

*mf*

To the sing-ing of the howl - ing wind and the

*mf* *mfp*

Dance to

*mf* *mfp*

*subito mf*

*Ed.*

*mf*

howl - ing wolf who sing du - ets in the win - ter cold;

*mf*

howl - ing wolf who sing du - ets in the win - ter cold;

\* *Ed.* \*



To - geth - er on a snow - capped moun - tain to the

To - geth - er on a snow - capped moun - tain to the

*mf* *mfp*

Dance to

*mf* *mfp*

*decresc.* 85 *pp*

si - lent rhy - thm of the north - ern lights,

*decresc.* *pp*

si - lent rhy - thm of the north - ern lights,

*decresc.* *pp* UNISON *f* (heavily)

To the nois - y

*pp* *f*

*pp* *gliss.* *subito f*

*gliss.*

\*play all notes between the principal notes. \*

(lightly)  
*mf*

Musical staff with treble clef, 7/8 time signature, and notes.

Play - ful - ly toss - ing the

Musical staff with treble clef, 7/8 time signature, and notes.

Play - ful - ly toss - ing the

Musical staff with treble clef, 7/8 time signature, and notes.

mu - sic of the win - ter wind,

Musical staff with bass clef, 7/8 time signature, and notes.

Musical staff with treble clef, 7/8 time signature, and notes.

*mf*

Musical staff with bass clef, 7/8 time signature, and notes.

90

Musical staff with treble clef, 4/4 time signature, and notes.

snow in the air.

Musical staff with treble clef, 4/4 time signature, and notes.

snow in the air.

Musical staff with treble clef, 4/4 time signature, and notes.

*p*

Dance to - geth - er in the great out - back, to the

Musical staff with bass clef, 4/4 time signature, and notes.

*p*

Musical staff with treble clef, 4/4 time signature, and notes.

*p*

Musical staff with bass clef, 4/4 time signature, and notes.

Musical staff with bass clef, 4/4 time signature, and notes.

kook - a - bur-ra's laugh and the sound of a thous-and kan-ga -

roos all run-ning like the wind a-cross the range for -

(div.) mp

mf

(div.) mp mf

95

(FEMALE SOLO)

*mp legato*

Musical staff for Female Solo, first line. Treble clef, key signature of one sharp (F#). The staff contains a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Dance to the

(MALE SOLO) *mp legato*

Musical staff for Male Solo, first line. Treble clef, key signature of one sharp (F#). The staff contains a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4.

for - ev - er, for - ev - er. Dance to the sound of

Musical staff for Female Solo, second line. Treble clef, key signature of one sharp (F#). The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

ev - er, —

ev - er, ev - er, for - ev - er.

Musical staff for Male Solo, second line. Treble clef, key signature of one sharp (F#). The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

ev - er, ev - er.

Piano accompaniment, first system. Treble and bass clefs, key signature of one sharp (F#). The right hand starts with a quarter note G4, followed by eighth notes A4, B4, and A4. The left hand has a bass line with notes G2, F#2, and G2. Dynamics include *mf* and *mp (darkly)*. A circled number '100' is present below the staff.

sound of birds in the steam - y heat of a trop - i - cal jun - gle. —

Musical staff for Female Solo, third line. Treble clef, key signature of one sharp (F#). The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

trop - i - cal birds in the steam - y heat of a trop - i - cal jun - gle. —

Musical staff for Male Solo, third line. Treble clef, key signature of one sharp (F#). The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

Musical staff for Female Solo, fourth line. Treble clef, key signature of one sharp (F#). The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

Musical staff for Male Solo, fourth line. Treble clef, key signature of one sharp (F#). The staff contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

Piano accompaniment, second system. Treble and bass clefs, key signature of one sharp (F#). The right hand has a melodic line with notes G4, A4, B4, and G4. The left hand has a bass line with notes G2, F#2, and G2. Dynamics include *mp (darkly)*.



mp  
Dance now, ev-er more slow - ly;

mp

This system contains the first three staves of music. The top two staves are vocal lines. The third staff is a grand staff (treble and bass clef) for piano accompaniment. The lyrics 'Dance now, ev-er more slow - ly;' are written below the vocal lines. The dynamic marking 'mp' (mezzo-piano) is present above the first and below the second staff of the piano accompaniment.

105

Dance now, ev-er more slow - ly. Wait,

This system contains the next three staves of music. The top two staves are vocal lines. The third staff is a grand staff for piano accompaniment. The lyrics 'Dance now, ev-er more slow - ly. Wait,' are written below the vocal lines. The time signature 5/4 is indicated at the end of each staff. A fermata is placed over the final note of the vocal line.

FEMALE SOLO

(♩ = ♪) *p* Calmly (♩=104)

110

Stand now, ut - ter - ly still and

*rit.*  
*stop.*

*rit.*  
*p*

lis - ten to hear the rhy - thm of life in the

*rit.* 115 (♩ = ♪) *Very slowly*

still - ness and calm of e - qua - to - ri - al seas.

*rit.*

Brightly (♩ = 160)

(sneak out)

— (Oo) —

*ppp* (sneak in) (stagger breathe constantly)

Oo

Brightly (♩ = 160)

*pp*

120

MALE SOLO *pp*

Do they dance, thus, on oth-er worlds that Weav-er has

— (Oo) —

*pp*

Do they run a-cross, a-cross the

wo-ven in - to the tap-es-try?

—Oo

*ppp* (sneak in)

*pp*

(stagger breathing)

(l. h.) >

moun-tains, and do they know the sound of rushing wind?

*p*

Do they

—(Oo)

\* Do they fly? Do they float?  
Do they float? Do they float?

(l. h.) >

\*Starting at different times, in a very slow and legato manner, voices should move through the words (on pitches indicated) at random (neither individuals nor sections should move together except by chance). Elongate the vowels and minimize the consonants.

float on clouds al - most mo-tion-less, and do they

Do they fly?  
Do they float?

Do they float?-----  
Do they fly?-----*etc.*

*mp*

Do they live far be-neath the

fly with-out the aid of wings?

Do they live? Do they fly?  
Do they float? *etc.*

ground in a myr - i - ad of pro - tec - ted cav - erns?

*mf* And

etc. Do they live? Do they fly? Do they float?

Piano accompaniment for the first system.

Do they glow with the fire and pas - sion of ex -  
do they glow with the fire and pas - sion of ex -

Do they fly? Do they live? Do they float?

Piano accompaniment for the second system.

\*Voices at random gradually divide into parts at the approximate points indicated and continue to slowly sing words as before.

is - tence? Do they sing, and with what voic - es?

is - tence? Do they sing, and with what voic - es?

Do they sing? Do they fly? Do they live? Do they float?

Do they won - der a - bout the oth - er worlds? *subito p*

Do they won - der a - bout the oth - er worlds? *subito p*

etc.

*subito p*

# God of Harmony

Solemn and chant-like (♩ = c. 52, somewhat freely)

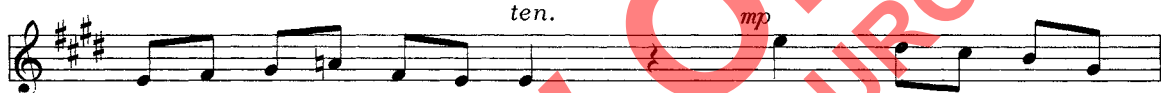
SATB (Unison)



Oh, Weav - er, Cre - a - tor of mys - t'ry and mag -



nif - i - cence, Oh, Weav - er, De - sign - er of



won - der and of mag - ni - tude, Oh, who can know and



un - der - stand what Weav - er's heart has wo - ven here? The

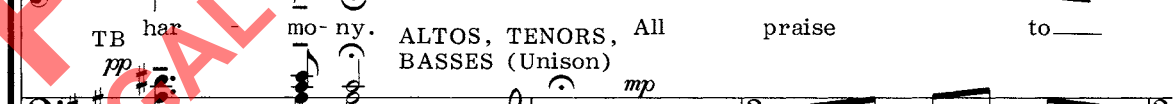


mys - t'ry of the gold - en thread u - nit - ing all in

Hymn-like (somewhat stricter tempo)

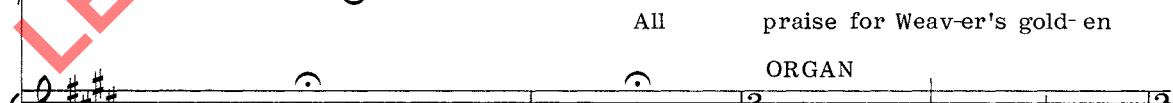


SOPRANOS with deep resonance

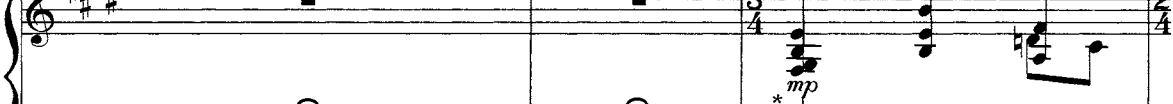


TB har

ALTOS, TENORS, All praise to —  
BASSES (Unison)



ORGAN



\*octave ad lib.



God, u - nit - ing ev - 'ry - thing; Each  
 thread u - nit - ing, hold - ing ev - 'ry - thing; Each

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The system is divided into four measures with time signatures 2/4, 3/4, 2/4, and 4/4.

star, sea and stone, both night and  
 star and moon, each sea and stone, all wind and rain, both night and

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The system is divided into four measures with time signatures 4/4, 4/4, 3/4, and 4/4.

SA  
 day. Each sight and sound, each death and birth, both  
 TB  
 day.

The third system consists of three staves. The top staff is a vocal line with lyrics and a 'SA' marking. The middle staff is a vocal line with lyrics and a 'TB' marking. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The system is divided into four measures with time signatures 2/4, 2/4, 2/4, and 2/4.

old and young, all great and small. Sing songs of prais-es

(6)

joy-ful-ly to Weav-er, God of har - mo - ny.

*ff*

(Handbells)

(Handbells)

Segue

### Dance (Reprise)

Vigorously (♩ = 104)

*mp* *mf* *f* *ff*

5

SA

Dance, dance, dance by the light of a

TB \*

Dance, dance, dance, dance, dance, dance, dance,

*sfz f*

10

far-flung star, by the light of the sil-ver moon.

dance, dance, dance, dance, dance by the sil-ver moon.

15

Dance, dance, dance, dance.

*ff*

*sfz*

*ff*

*sfz*

\*Optional: basses may sing an octave lower in measures 5-10.

# Ballad II

Gently flowing (♩ = c. 50)  
FEMALE SOLO

MALE SOLO *mp*

Of all of the won-ders that Weav-er cre-a-ted, could

*p*

*mp*

A friend and com-pan-ion with

this be the great-est skill...

knowl - edge and lan - guage and pur - pose and pow - er and

5

The musical score is written for voice and piano. It begins with a female solo section, indicated by the text 'FEMALE SOLO'. The tempo is marked 'Gently flowing' with a quarter note equal to approximately 50 beats per minute. The key signature has one sharp (F#) and the time signature is 6/8. The male solo section begins with the lyrics 'Of all of the won-ders that Weav-er cre-a-ted, could'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include 'mp' (mezzo-piano) and 'p' (piano). A circled number '5' appears above the male solo line in the second system. The lyrics continue: 'A friend and com-pan-ion with this be the great-est skill... knowl - edge and lan - guage and pur - pose and pow - er and'. The score concludes with a final piano accompaniment section.

*mp*

will. \_\_\_\_\_ Oh \_\_\_\_\_

*mf*

To gath - er the thread of the

*mf*

*legato*

*Ped. ad lib.*

know ev - 'ry mys - te -

Weav - er's a - bun - dance and know ev - 'ry mys - te -

ry, \_\_\_\_\_ To share \_\_\_\_\_ with their

ry, \_\_\_\_\_ To share with their Mak - er the

*Ped. ad lib.*

*Ped. ad lib.*



Mak - er the joy of the  
 joy of cre - a - ting, cre - a - ting the in - fi - nite

in - fi - nite tap - es - try? "These  
 tap - es - try? "

friends shall be weav - ers as I am a weav - er, I'll

*Ped. ad lib.*

show them my heart and mind." \_\_\_\_\_

"New won - ders of love we will

(25)

fash - ion to - geth - er," the Weav - er and hu - man -

kind.

rit.

Segue

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# I See You

(Duet)

Gently, with great tenderness (♩=80)  
MALE SOLO

*mp*

I see you, \_\_\_\_\_ I

⑤ *leg.* \* *leg.* \* *leg.* \* *leg.* \*

hear you, \_\_\_\_\_ I speak to you, \_\_\_\_\_ I

*leg.* ⑩ \* *leg.* \* *leg.* \*

know you. \_\_\_\_\_ And the sound of your voice can bring

*leg.* \* *leg.* \*

tears to my eyes, and the sight of your face can bring mu-sic to my breast, for I

*leg.* \* *leg.* \* *leg.* \*



15

FEMALE SOLO  
*mp ten.* *a tempo*

know you. \_\_\_\_\_ I touch you, \_\_\_\_\_ I re -

*ad.* \* *ad.* \* *ad.* \* *ad.*

20

mem - ber you, \_\_\_\_\_ I im - ag - ine you, \_\_\_\_\_ I

*ad.* \* *ad.* \* *ad.* \* *ad.* \*

25

love you. \_\_\_\_\_ And your pres - ence with me fills my

*ad.* \* *ad.* \* *ad.* \*

day with de-light, and your near - ness to me makes me

*ad.* \* *ad.* \*

MALE SOLO  
*mf*

glad all the night, for I love you. \_\_\_\_\_ To -

*ped.* \* *ped.* \*

geth - er we'll stand on the brow of a hill, sur -

*mf*  
*Ped. ad lib.*

FEMALE SOLO  
*mf*

vey - ing the won - ders that Weav - er has made. To -

geth - er we'll rest un - der bright twin - kling stars and

wake in the day un - a - bashed, un - a - fraid. To -

MALE SOLO  
To -

geth - er we'll work by the light of the sun, and

geth - er we'll work by the light of the sun, and

rest from our work in the eve - ning's cool shade.

rest from our work in the eve - ning's cool shade.

decresc. mp



— I know you, — I touch you, —

*mp*

*rit.*

Ed. \* Ed. \* Ed. \*

I com - fort you, — I help you. —

*mp*

50

Ed. \* Ed. \* Ed. \*

— And I'll see through your eyes and you'll work with my hands, and to —

And I'll see through your eyes and you'll work with my hands, and to —

Ed. \* Ed. \* Ed. \*

55

geth - er we'll find what we won't find a - lone, for I'll

geth - er we'll find what we won't find a - lone,

*ad.* \* *ad.* \*

help you. ————— To - geth - er — we'll

I'll help you. —————

*rit.* *mf* *Brightly, in 2 (♩=85)*

*rit.* *Brightly, in 2 (♩=85)*

*mf* \* *Ped. ad lib.* \*

60

name all the weav - ings and won - ders our Mak - er has

(65)

giv - en - us lan - guage - to name. —

To - geth - er - we'll

*mf*

Ped. ad lib.

(70)

walk through the woods and the fields, and make friends with the

(75)

To - geth - er - we'll

*f*

beasts we were giv - en - to name. — To - geth - er - we'll

*f*



learn all the riddles and mysteries, for this is our

learn all the riddles and mysteries, for this is our

(80) rit. mp

task and our dance and our game. I

task and our dance and our game.

rit. mp

Tempo I (85)

hold you, I im-

mp

Tempo I I stay with you,

mp

ag - ine you, \_\_\_\_\_

I need you. \_\_\_\_\_ And with -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

We were

out you I know there's no liv - ing at all;

*Ped. ad lib.*

made for u - ni - ting, and so let it be, for I need you, \_\_\_\_\_

*mf*





*mf* I help you,

*rit.* (100) *mp* slower *p*  
 I need you, I  
*mp* 3  
 And I

*rit.* // *p* *rit.* // *p* *rit.* *freely (as if improvised)*



## Ballad III

In a contemplative manner  
 Freely (♩ = 108-116) SA *mp*

Now what shall we say of the mak-ing of hu-mans, whom

*mp*

⑤ God the great Weav-er de - signed; And gave them the free-dom, the

TB *mp*

*legato*

(#)

10

will and the pow-er, new wis-dom to seek and to find?

*mf*

*f*

*f* (intensely)

But some took the del-i - cate thread of cre - a - tion, to

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (intensely) is placed above the first vocal staff.

(15)

tear it and steal it a - way; To weave new in-ven-tions, de -

The second system continues the musical score. It includes a circled measure number (15) above the vocal staff. The vocal line has a long note with a fermata. The piano accompaniment continues with similar rhythmic patterns. A large red watermark is overlaid across the page.

*mf* *rit.*

struc - tive and greed - y, and thus was be - gun a dark

The third system concludes the musical score. The vocal line features a long note with a fermata. The piano accompaniment includes dynamic markings of *mf* and *rit.* (ritardando). The system ends with a double bar line. A large red watermark is overlaid across the page.

# See How the Thread Is Broken

20

SOLO 1 \*mp

SA day. See the

TB day. See the

Unison See the

mp

mp

mp

SOLO 2

thread is brok - en. See how the walls are ris - ing.

thread. See the walls.

mp

\*Solos (male or female) are voices from the choir.

SOLO 3

See how the an - ger mounts ev-'ry-where.

See the an - ger ev-'ry-where. ev-'ry-

ev-'ry-where,

SOLO 4 (with compassion)

30

ev-'ry-where. See how the chil-dren are cry - ing.

where.

ev-'ry-where.

See how the poor go starv - ing. See, there is

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (Bb). The lyrics are "See how the poor go starv - ing. See, there is". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many beamed sixteenth notes and chords.

war and fight - ing ev-'ry-where. \_\_\_\_\_

ev-'ry- where. \_\_\_\_\_

ev-'ry - where.

ev-'ry- where, \_\_\_\_\_ ev-'ry-where.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "war and fight - ing ev-'ry-where. \_\_\_\_\_". The piano accompaniment continues with similar complex textures. A circled number "35" is visible in the middle of the system. The system concludes with the lyrics "ev-'ry- where." and "ev-'ry- where, \_\_\_\_\_ ev-'ry-where.".

SA *fp*

See

TB *mf*

See, there is trou - ble in the cit - y streets.

*mf*

(40)

*fp* See

*mf*

See how they cut the trees and

*mf*

*fp* See

(45)

Harshly

*f*

flow - ers down. See, there is

*f*

*f* heavy

Ped. ad lib.

greed and ha - tred. See, there is lust for pow - er.

*simile*

*legato* (50)

See how it seems that love is not to be found.

*legato*

*Ped. ad lib.*

*p (staccato)*

Hump-ty Dump-ty sat on a wall,

*p*





Hump-ty Dump-ty had a great fall! All the king's hors-es and

all the king's men could not put Hump-ty to - geth - er a -

60 *poco rit.* *pp*

gain. See, we have

*Slower* *poco accel.* *f a tempo*

*Slower* *poco accel.* *f a tempo*

8va

(65)

robbed the plan - et. See, we have filled the sky with

(8va) - - - - -

mush - room clouds and an - gry weap - ons. What have we

(8va) - - - - -

(70)

done to Weav - er's world of won - ders?

*decresc. mf* (maintain tempo)

*decresc. mf* (maintain tempo)

*p (staccato)*

Hump-ty Dump-ty sat on a wall, — Hump-ty Dump-ty had

*p*

*p*

a great fall! — All the king's hors-es and all the king's men

3 3 3

(80) *poco rit.* *pp* *cresc.* *poco accel.* (gliss.)

could not put Hump-ty to - geth - er a - gain!

*pp* (gliss.)

*poco rit.* *pp* *poco accel.*

8va-

*a tempo*

*f*

Sing a la - ment for a sad and bro - ken,

*f a tempo*

85

world. Weep with tears, for the world is with - out

hope. All the earth lives in dark-ness ever - more.



Who will come \_\_\_\_\_ and res-cue us?

Who will come \_\_\_\_\_ and save us? Who will come \_\_\_\_\_

\_\_\_\_\_ and bring the Weav - er's dream a - gain? \_\_\_\_\_



Weav - er, come, show us the way. Weav - er, come,

send us a light. Weav - er, come and bring us the gift of the

light of day. Hump-ty Dump-ty sat on a wall, —

*p* (staccato)

Hump-ty Dump-ty had a great fall!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Hump-ty Dump-ty had a great fall!". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes.

(110)

All the king's hors - es and all the king's men

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "All the king's hors - es and all the king's men". The piano accompaniment features triplet markings (indicated by a '3' over a bracket) over several notes in both the treble and bass staves.

*poco rit.* *pp* *slowly* MALE SOLO *mp*

could not put Hump-ty to - geth - er, to - geth - er... So

*poco rit.* *pp*

Segue (in tempo)

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "could not put Hump-ty to - geth - er, to - geth - er... So". The piano accompaniment features a *poco rit.* (ritardando) marking and a *pp* (pianissimo) dynamic marking. The system ends with a double bar line and a repeat sign. Below the piano part, the instruction "Segue (in tempo)" is written.

# Ballad IV

With quiet confidence (♩=50)

(MALE SOLO)

in - to the cha - os, de - struc - tion, and ru - in did

*mp* legato

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in bass clef. The lyrics are "in - to the cha - os, de - struc - tion, and ru - in did". The piano part includes the instruction "mp legato".

Ped. ad lib.

Weav - er come once a - gain; To

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Weav - er come once a - gain; To". The piano accompaniment features a large slur over the right hand in the second measure. A circled number "5" is placed above the vocal line.

stand as a heal - er be - side the af - flic - ted, a

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "stand as a heal - er be - side the af - flic - ted, a". The piano accompaniment continues with a large slur over the right hand.

com - fort to those who know pain. Cre -

(somewhat brighter)

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "com - fort to those who know pain. Cre -". The piano accompaniment continues with a large slur over the right hand. A circled number "10" is placed above the vocal line, and the instruction "(somewhat brighter)" is written above the final measure.



a - tor, whose love goes be - yond an - y tell - ing, did

cause that a child should be born, \_\_\_\_\_ Who

15

*mf* bore Weav - er's heart to the whole of cre - a - tion and

suf - ered a - bus - es and scorn. \_\_\_\_\_ For

20

FEMALE SOLO  
*mf*

*warmly*

love, though it ev - er be praised by the po - ets whose

*mf warmly*

25

lan-guage can moist-en the eyes, ——— Is tru - ly a stran-ger, an

a - lien un - want - ed, the world will its lov-ers des -

30

pise, ——— the world will its lov-ers des - pise, the

MALE SOLO  
mp a tempo

rit. *mp a tempo*

world will its lov-ers des - pise. \_\_\_\_\_ But love is not con-quer-ed by

*rit.* *mp a tempo* (legato)

35

an - ger and ha - tred, and this is the mys - te - ry: \_\_\_\_\_

40

*molto rit.* *Deliberately, (slower, ♩ = c. 94)* *rit.*

\_\_\_\_\_ That Weav-er is al-ways re - mak-ing and mend-ing the -

*molto rit.* *rit.*

*slowly*

in - tri - cate tap - es - try. \_\_\_\_\_

# Here Is the One

Steadily and confidently,  
with quiet energy (♩=94-96)

FEMALE SOLO *mp*

Here is the One who has come.

*mp*

*\* Ed.*      *\* Ed.*      *\* simile*

⑤

— to give love a name;

Here is the One who has come — to show the way. —

⑩

Here is the One — who has come to the dy - ing,

*mf*

*mf*

\*Let notes ring in a harp-like manner, as indicated by sustaining pedal symbol.

Here is the One — who gives hope to the home - less,

15 Here is the One — who has come to give love a name.

20 Here is the One — who will bring — the Good News of

peace ; ————— Here is the One — who will o -



(25)

*mf*

- pen the gates of love. \_\_\_\_\_

Here is the One who will

*mf*

raise up the hum - ble,

Here is the One who will

(30)

chal - lenge the haugh - ty,

Here is the One who will

bring the Good News of peace, \_\_\_\_\_

Good News of

*Ed.*

\* *Ed.*

\*



35

*f poco*

peace. \_\_\_\_\_

His words have been

40

spo - ken time and time a - gain;

Yet, we will not hear Him when He calls to us. \_\_\_\_\_

45

His mes - sage is writ - ten down in

count - less books ; \_\_\_\_\_ Yet on - ly if

(50)

you will ev - er hear \_\_\_\_\_ Him, and fol - low Him. \_\_\_

(55)

*mf*  
Here is the One whose life will nev - er cease ; \_\_\_\_\_  
SA (Unison) *pp* \*  
TB *pp* Oo...

*mf*

*ped.* \* *ped.* \* simile  
\*stagger breathing throughout (no break in sound).



— Here is the One — whom death could not con -

— (Oo) —

This system contains the first two measures of the piece. The vocal line begins with a whole note rest, followed by a half note 'H' and a quarter note 'e'. The piano accompaniment features a 3/4 time signature and a key signature of one flat. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the page.

60

*poco f*

tain. Here is the One — who makes

— (Oo) —

*poco f*

This system contains measures 60 through 62. Measure 60 is a whole note rest. Measure 61 begins with a 3/4 time signature and a key signature of one flat, with the vocal line starting on 'tain.'. Measure 62 begins with a 4/4 time signature and a key signature of one flat, with the vocal line starting on 'Here is the One — who makes'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the page.

joy out of sad - ness, Here is the One — who brings

—(Oo)—

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the organ part, consisting of two staves with a long note. The bottom two lines are the piano accompaniment, with a treble and bass staff.

hope in the mad - ness, Here is the One — whose life will nev - er

—(Oo)—

65 *decresc.*

*decresc.*

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The second line is the organ part, consisting of two staves with a long note. The bottom two lines are the piano accompaniment. A circled number '65' and the instruction 'decresc.' are placed above the vocal line. Another 'decresc.' instruction is placed above the piano accompaniment.

*mf* *mp Slower*

cease. \_\_\_\_\_ Here is the One\_\_ whose

\_(Oo) \_\_\_\_\_

*mf* *Slower*

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and a tempo marking of *mp Slower*. It features a melodic line with a fermata over the word 'cease.' and another fermata over 'Here is the One'. The second staff is a vocal line with the syllable '(Oo)'. The third staff is the bass line, providing harmonic support. The fourth staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic and a tempo marking of *Slower*. The piano part includes chords and moving lines in both hands.

(70)

life will never cease. \_\_\_\_\_

\_(Oo) \_\_\_\_\_

*mp* (ethereal) (l.h.)

Detailed description: This system contains the next four staves of music. The top staff is the vocal line, starting with a circled measure number (70) and the lyrics 'life will never cease.' with a fermata. The second staff is a vocal line with the syllable '(Oo)'. The third staff is the bass line. The fourth staff is the piano accompaniment, marked with a mezzo-piano (*mp*) dynamic and the instruction '(ethereal) (l.h.)', indicating the left hand should play ethereally. The piano part features arpeggiated chords and flowing lines.

*Ed. (hold throughout remainder of this section, m 77.)*

FEMALE and MALE SOLO repeat phrases at random:

And the Word became flesh, and dwelt among us...  
 And we beheld His glory... Wonderful Counselor...  
 \*enter individually, slowly at random  
 and repeat at random.

HANDBELLS

(voices divide at random to form cluster)

— (Oo) —

(r. h.) (l. h.) (r. h.) (l. h.)

75 For unto us a child is born, unto us a Son is given...

*molto rit.* MALE SOLO *mp*

I am the Way, the Truth, the Life...  
 I am the vine, you are the branches...  
 I am with you always, even unto the end of the world.

*individually fade out at random.*

So

*repeat ad lib.*

*(gradually emerge into through several repetitions).*

*molto rit. ppp*

— (Oo) —

*ppp*

*molto rit. (let sound ring) ppp*

\* repeat ad lib. and gradually fade out as determined by conductor.

\* Segue (in tempo)

## Ballad V

(77) (MALE SOLO)  
Serenely (♩ = c. 94)  
*mp* freely

death did its best with the Weav - er's be - lov - ed and

(HANDBELLS)

*mp*

(80)

sought to de-stroy the dream; ——— But life was the win-ner and

would not be si-lenced by e - vil's de-struct-ive schemes. ——— Now

*mf*

(85)

this is the hope of the chil - dren of Weav - er, though

*mf*

fool-ish it seems to be; ——— They know that the One who was

90

*poco rit.*

Joyously (♩.=c. 102)

dead is a - live, and is weav - ing a tap - es - try.

*poco rit.*

Joyously (♩.=c. 102)

ORGAN

*mp*

95

*f*

*ff*

Segue (in tempo)

# Raise Your Voices in Praise

*Exuberantly* (♩ = c. 102) SA *f*  $\%$

Come, you doc-tors of mod-ern sci-ence,  
 Come, you stu-dents of an-cient his-to-ry,

TB *f*

*f* *sfz* *mf*

⑤

You who seek to know the mys-ter-y. Come, clap your  
 Come, you gi-ants of mod-ern in-dus-try. Come, clap your

*sfz* *mf* *sfz* *f*

*Ped. ad lib.*

hands to-gether and raise your voi-es in praise!

\*Hand Claps

♩ = ♩

\* *o al un il easures 102-105.*

10

(♩ = ♪) *sfz*

Oh, sing to - geth - er in praise!

claps

*f*  
Come, you art - ists of ev - 'ry va - ri - e - ty,  
Come, you fam - i - lies, tribes and na - tions, and

*p*

15

Come, you think - ers who stu - dy so - ci - e - ty.  
dance the dance in a great cel - e - bra - tion. Now

*f*

*f*



Come, clap your hands together and raise your voices in

Come,

Ped. ad lib.

praise! Oh, sing to -

claps

Second time to Coda *sfz* *mf* legato

(25)

gether in praise! Sing praise, you builders and buyers and

Second time to Coda *sfz* *mf* simile

senza Ped.

bak - ers, you moth-ers and med-ics and mak - ers of

ra - di - os, rock-ets and red paint, and rib-bons and riv - er-boats.

(30) *mp*

*subito p*

*p*

Sing — praise, you plum-bers and plant-ers and preach - ers, you

*mf*

*mf*

*senza Ped.*



35

teach - ers, for  
 tink - ers and tai - lors and teach - ers, for the  
 teach - ers, for the  
 teach - ers, for the

Weav - er has made you a crea - ture to join in the

la - bor of love. Come, you heal - ers of

*fp* *cresc.* **40** *f*

*fp* *f*

*f*

*Ed.* \*

mind — and bod - y, who mend the sick and who

♩. \* ♩. \*

(45)

tend\_ the dy - ing; Come, clap\_ your hands to - geth - er and

♩. \* Ped. ad lib.

raise your voic - es in praise! — Oh,

claps

3/4

50

sing to - geth - er in praise! Farm - ers and  
*sfz* *legato*  
*sfz* *mp*  
*sfz* *mp legato*  
 \*

55

for - est - ers, you who la - bor up - on the land,  
 \* *leg.* \* *leg.* \*

Lead - ers of na - tions, you with 'thou - sands of



60

your com - mand, Think - ers and schol - ars,

you who know the state of the world, Peas - ants and

*lightly p*

*lightly p*

65

(heavier) *cresc. e rit.* slowly *mf*

sim - ple folk, you who know the weight of the world. —

*mf*

*slowly mf*

(heavier) *cresc. e rit.*

70

Oh, clap your hands, join your hearts;

All in one, one in all. Raise your voices to -

75  
 geth-er in songs of praise!

*ff*  
 Rapidly repeated shouts of praise.  
 (Hallelujah, Glory to God, etc.)  
*ff*

+ORGAN

rit.

*ff*

organ plays chord clusters  
*ff* up and down keyboard.

D.S. al Coda  $\oplus$  CODA *mf*

Let ev-ry crea- ture great and small,

D.S. al Coda  $\oplus$  CODA *mf*

*f*

*mf*

Let ev-ry crea - ture great and small, Let ev-ry crea - ture

*p*

*mf*



90

north and south, Let ev-'ry crea - ture north and south,

*mf* Let ev-'ry crea - ture east and west, Let ev-'ry crea - ture

*mf* *p*

95

Majestically (♩=72)

east and west, What-ev - er you do,

Majestically (♩=72)

*Emphatically, in 6 (♩=80)*

*rit.*

Where-ev - er you go, Come, clap your

hand claps

*Emphatically, in 6 (♩=80)*

*rit.*

100

*very broadly*

*Fast (♩=116)*

*rit.*

hands to - geth - er and raise your voic - es in praise!

*ff*

*very broadly*

*Fast (♩=116)*

*rit.*

*ff*

*Segue*

# Children of Earth

Slowly, with a feeling of awe and reverence ( $\text{♩} = \text{c. } 58$ )

FEMALE SOLO

*mp*

Chil-dren of Earth, we were meant for com - mu - nion,

MALE SOLO

*mp*

Chil-dren of Earth, we were meant for com - mu - nion,

joined one to all in a ho - ly de - sign;

joined one to all in a ho - ly de - sign;

5 Bound by the thread that is life all - re - new - ing,

Bound by the thread that is life all - re - new - ing,

free in the love of the Weav - er di - vine.

free in the love of the Weav - er di - vine.

*Ped. ad lib.*

SA *mp* Turn now from fear and from force and from fight - ing,

TB *mp*

10

let ev - 'ry stran - ger be met as a friend.

Turn to the task that is now set be - fore us,

15

wrongs to make right, and the bro - ken to mend.

*Ped. ad lib.*

*delicately*  
*p* FEMALE SOLO

Weav - er, be blessed and be praised now for - ev - er,

*p* MALE SOLO

Weav - er, be blessed and be praised now for - ev - er,

*p* gently, molto legato



Mak - er and Giv - er, and Au - thor of all;

Mak - er and Giv - er, and Au - thor of all;

*\**

Grant us the vi - sion to see past our blind - ness,

Grant us the vi - sion to see past our blind - ness,

*ad.* *\**

Grant us the ears to at - tend to Your call.

Grant us the ears to at - tend to Your call.

*3 3 3 3 3 3*

*Ped. ad lib.*



SA *p*

Grant that our hands may be quick for Your ser - vice,

TB *p*

Guide now our feet in the path - ways of peace;

Till all our swords shall be turned in - to plow - shares,

\*Eighth notes should be entirely unaccented and constantly remain in the background.

*rit.* (♩. = c. 50)

Till all our wars shall be turned in - to peace.

(♩. = c. 50)

*rit.*

Ped. ad lib.

(35)

(40) (♩. = ♩) Slowly *pp* A - men.

*pp* A - men. men.

*pp* A - men.

HANDBELLS

*pp*

*rit. poco a poco*

*pp*

8va  
Ed.