

# The Light

for Two Narrators and Chamber Orchestra

"As Moses lifted up the serpent in the wilderness, even so was Jesus lifted up, in order that every one who trusts in Him should not perish, but have eternal life." -John 3:15

Transposed Score

Scene 1: The Light

Mark Brandon Feezell / DrFeezell.com

**Flute**  $\text{♩} = 84$

**Oboe**

**Clarinet in B♭**

**Alto Saxophone** *p*

**Bassoon**

**Horn in F**

**Trumpet in B♭** *p*

**Trombone** *p*

**Tuba**

**Percussion I:**  
Timpani in B, E  
Tubular Bells, Crash  
Cym., Med. Sus. Cym.,  
Wind Chimes, Tamb.,  
Maracas, Vibraslap,  
Slapstick, Claves,  
Low Wood Block  
*mf*

To timpani (29" on B, 26" on E)

**Percussion II:**  
Marimba  
Glockenspiel  
Xylophone  
Med. Sus. Cym.  
(share with Perc I) *p*

**John**

**Moses**

**Piano** *ppp*

**Violin 1\*** *ppp*

**Violin 2\*** *ppp*

**Violin 3\*** *ppp*

**Violin 4\*** *ppp*

**Viola 1\*** *mf*

**Viola 2\*** *mf*

**Viola 3\*** *mf*

**Violoncello 1** *mf* arco *p*

**Violoncello 2** *mf* arco *p*

**Violoncello 3** *mf*

**Double Bass** *mf*

\* The violins and violas should be 2 per part, for a total of 8 violins, 6 violas, 3 cellos, and 1 double bass  
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5

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

arco  
*mp*

arco  
*mp*

arco  
*mp*

arco



9

Fl. *tr* *p* *mf* *mp*

Ob. *p* *mp* *mf* *mp*

Cl. *p* *mp* *mf* *mp*

A. Sax. *p* *mp* *mf* *mp*

Bsn. *p* *mp* *mf* *mp*

Hn. *p* *mp* *mf* *mp*

Tpt. *p* *mp* *mf* *mp*

Tbn. *p* *mp* *mf* *mp*

Tba. *p* *mp* *mf* *mp*

Timp. (Perc. I) *mp* *p* *mp*

Perc. II *p* *mp* *mp*

Pno. *mp*

Vln. 1 *p* *mp* *p* *mp*

Vln. 2 *p* *mp* *p* *mp*

Vln. 3 *p* *mp* *p* *mp*

Vln. 4 *p* *mp* *p* *mp*

Vla. 1 *p* *mp* *p* *mp*

Vla. 2 *p* *mp* *p* *mp*

Vla. 3 *p* *mp* *p* *mp*

Vc. 1

Vc. 2

Vc. 3

Db.



14

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp. (Perc. I)

Perc. II

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mf*

*mp*

*pp*

To medium sus. cym.

16 B

Fl. *mf* *mp subito* *f*

Ob. *mf* *mp subito* *f*

Cl. *mf* *mp subito* *f*

A. Sax. *mf* *mp subito* *f*

Bsn. *mf* *mp subito* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Timp. (Perc. I) *f* To crash cymbals

Perc. II *mp* *f* damp To marimba

Pno. *f* [pedal ordinario]

Vln. 1 *mf* *f* B

Vln. 2 *mf* *f*

Vln. 3 *mf* *f*

Vln. 4 *mf* *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vla. 3 *mf* *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Db. *f*





Ob. *f*  $\rightarrow$  *p* *f*  $\rightarrow$  *p*

Cl. *f*  $\rightarrow$  *p* *f*  $\rightarrow$  *p*

A. Sax. *f*  $\rightarrow$  *p* *f*  $\rightarrow$  *p*

Bsn. *f*  $\rightarrow$  *p* *mf*  $\rightarrow$  *f* *f*  $\rightarrow$  *p* *mp*

Hn. *mf*  $\rightarrow$  *f* *mp*  $\rightarrow$  *p*

Tpt. *p*

Tbn. *f*  $\rightarrow$  *mf* *f*  $\rightarrow$  *mf*

Tba. *f*  $\rightarrow$  *mf* *f*  $\rightarrow$  *mf*

Vln. 1-2 *mf* *f*

Vln. 3-4 *mf* *f*

Vla. 1 *f*  $\rightarrow$  *p* *mf*  $\rightarrow$  *f* *f*  $\rightarrow$  *p* *mp*

Vla. 2 *f*  $\rightarrow$  *p* *mf*  $\rightarrow$  *f* *f*  $\rightarrow$  *p* *mp*

Vla. 3 *f*  $\rightarrow$  *p* *mf*  $\rightarrow$  *f* *f*  $\rightarrow$  *p* *mp*

Vc. *f* *f*

Db. *f* *f*

C

28

Bsn. *p*

Tpt. *mp*

Tbn. *p*

Tba. *p*

John *mf Expectantly*  
In the be - gin - ning,

Moses *mf Expectantly*  
In the be - gin - ning, God cre - a - ted the heav - ens and the earth.

C

Vln. 1-2 *mf mp mp*

Vln. 3-4 *mf mp mp*

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vc. 1 *p*

Vc. 2 *p sempre*

Vc. 3 *p sempre*

Db. *p sempre*

Bsn. *mp* *p* *mp*

Hn. *mp* *mf*

Tpt.

Tbn. *mp* *p* *mp*

Tba. *mp*

John  
In the be-gin-ning, was the Word, and the Word was with God, and the Word was God.

Moses  
In the be-gin-ning,

Vln. 1-2

Vln. 3-4

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vla. 3 *mp* *mf*

Vc. 1 *mp* *p* *mp*

Vc. 2

Vc. 3

Db.

Detailed description of the musical score: The score is for page 32 and features a variety of instruments and vocal parts. The brass section includes Bsn., Hn., Tpt., Tbn., and Tba. The woodwinds include three Flutes (Vla. 1, 2, 3). The strings include Violins (Vln. 1-2, Vln. 3-4), Violas (Vla. 1, 2, 3), Violas (Vc. 1, 2, 3), and Double Bass (Db.). The vocal parts are for John and Moses. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *mp*, *p*, and *mf*. The lyrics for John are "In the be-gin-ning, was the Word, and the Word was with God, and the Word was God." and for Moses "In the be-gin-ning,".

**D**

36

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

A. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f*

Tbn. *f* *mf* *f*

Tba. *f* *mf* *f*

Perc. I *f* To timpani: E to Eb

**D**

Vln. 1-2 *f*

Vln. 3-4 *f*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vla. 3 *f* *mf*

Vc. 1 *f* *mf* *f*

Vc. 2 *f* *f*

Vc. 3 *f* *f*

Db. *f* *f*

39 *rit.*

Bsn. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Tba. *mf* *mp* *p*

*rit.*

Vln. 1-2 *mp* *mp*

Vln. 3-4 *mp* *mp*

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vla. 3 *mp* *mf*

Vc. 2 *mp* *p*

Vc. 3 *mp* *p*

Db. *mp* *p*

41 **E** ♩. = 68

*mf* Speak with a low, even, foreboding voice

Fl. The earth was with-

*mf* Speak with a low, even, foreboding voice

Ob. *p* The earth was with-

Speak with a low, even, foreboding voice

*mf*

Cl. was with-

*p* Speak with a low, even, foreboding voice

*mf*

A. Sax. was with-

*p*

Bsn. *pp* sempre

*mf* Speak with a low, even, foreboding voice

Hn. The earth was with-

*mf* Speak with a low, even, foreboding voice

Tpt. The earth was with-

*mf* Speak with a low, even, foreboding voice

Tbn. The earth was with-

Tba. *pp* sempre

Timp. (Perc. I) *ppp* sempre

Mar. *mf* *mp*

*mp* Speak with a low, even, foreboding voice

John The earth was with-

*mp* Intensely (echo, voiced whisper)

Moses The earth was

Pno. **E** ♩. = 68 *pp* sempre

*mf* Speak with a low, even, foreboding voice

Vln. 1-2 *mf* The earth was with-

*mf* Speak with a low, even, foreboding voice

Vln. 3-4 *mf* The earth was with-

*mf* Speak with a low, even, foreboding voice

Vla. The earth was with-

Vc. 1 *pp* sempre

Vc. 2 *pp* sempre

Vc. 3 *pp* sempre

Db. *pp* sempre

Fl. out form and emp - ty, and dark -ness was on the face of the deep,

Ob. out form and emp - ty, and dark -ness was on the face of the deep,

Cl. out form and emp - ty, and dark -ness was on the face of the deep,

A. Sax. out form and emp - ty, and dark -ness was on the face of the deep,

Bsn.

Hn. out form and emp - ty, and dark -ness was on the face of the deep,

Tpt. out form and emp - ty, and dark -ness was on the face of the deep,

Tbn. out form and emp - ty, and dark -ness was on the face of the deep,

Tba.

Timp. (Perc. I) To wood block

Perc. II *mf* *mp*

John out form and emp - ty, and dark -ness was on the face of the deep,

Moses with-out form and emp - ty and dark -ness was on the face of the deep,

Pno.

Vln. 1-2 out form and emp - ty, and dark -ness was on the face of the deep,

Vln. 3-4 out form and emp - ty, and dark -ness was on the face of the deep,

Vla. out form and emp - ty, and dark -ness was on the face of the deep,

Vc. 1

Vc. 2

Vc. 3

Db.





**G** ♩. = 84 *subito*

51

Ob. *p* *mf* <

Cl. *p*

A. Sax. *p* *mf*

Bsn. *p* *p* *mp* *p* *f subito* *mf*

Hn. *f*

Tpt. *f*

Tbn. *f* *mf*

Tba. *mp* *p* *f subito* *mf*

Perc. I *mp* To tambourine *f* Move arm back and forth; Strike on other palm on accents. Do not roll!

Perc. II *mf* *p* *mf* <

Moses *f* With authority  
And God said, "Let there be light," *f sempre*

Pno.

Vln. 1 *f* *arco* *mf* *arco*

Vln. 2 *mf* *arco*

Vln. 3 *mf* *arco*

Vln. 4 *mf* *arco*

Vla. 1 *f*

Vla. 2 *f*

Vla. 3 *f*

Vc. *mp* *p* *f subito*

Db. *f*

55

Fl. *mf* *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

A. Sax. *f* *mf* *f*

Bsn. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Tba. *mf* *f* *mf*

Perc. I

Perc. II *f* *mf* *f*

Pno. *mf* *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vln. 3 *f* *mf* *f*

Vln. 4 *f* *mf* *f* *mf*

Vla. 1

Vla. 2

Vla. 3

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

Ob. *mf* *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

A. Sax. *f* *mf*

Bsn. *f*

Hn.

Tpt.

Tbn. *f*

Tba. *f*

Perc. I

Perc. II *To two-tone mallets*

Pno. *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f*

Vln. 3 *mf* *f*

Vln. 4 *f* *mf*

Vla. 1

Vla. 2

Vla. 3

Vc. *f* *mf*

Db. *f* *mf*



62

Ob. *f*

Bsn. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Perc. I *mf* *mp* To timpani: Eb to D, B to F#

Pno. *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mf* *mp*

Vln. 4 *mf* *mp*

Vla. 1 *mf* *mp*

Vla. 2 *mf* *mp*

Vla. 3 *mf*

Vc. 1 *f* *mp* *mf*

Vc. 2 *f* *mp* *mf*

Vc. 3 *f* *mp* *mf*

Db. *f* *mp*

64

Tba.

Perc. II Two-tone mallets

John

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mf*

*mp*

*mf* Full of hope

In him was Life; and that Life was the Light of men.

*mp*

*mp*

*mp*

*mf*

*mp*

67

**H** Scene 2: The Judgment

Cl.

Hn.

Tpt.

Perc. II

Moses

*mf*

*mp*

*mp*

*mf* Peacefully and unhurriedly

The LORD God created the man Adam and the woman Eve, and placed them into the garden of Eden to keep it.

71

Ob.

Cl.

Hn.

Tpt.

Perc. II

Moses

Pno.

*mp*

*mp*

*mp*

*mf*

*mp*





77

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Moses

but of the tree of the know - ledge of good and e - vil, you

Pno.

loco

78

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt.

Tbn. *mf*

Tba. *mf*

Moses

must not eat; for in the day that you eat of it you will cer-tain-ly die."

Pno. *f*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. unis. *mf*

Vc. unis. *mf*

Db. *mf*



**J** Hypnotically

$\text{♩} = \text{♩} = 148$

83

Ob. *mp*

A. Sax. *mp*

Hn. *mp*

Tpt. *mp*

Perc. I *f* **Mar** To claves

Perc. II *mp*

Pno. *mp*

Vln. 1-2 *f sempre*

Vln. 3-4 *f sempre*

Vla. *f sempre*

Vc. *f sempre* div. 1/23

Db. *f sempre*

**J** Hypnotically

$\text{♩} = \text{♩} = 148$

□ (C# Sul D)

89

Ob.

Cl.

Bsn. *mp*

Tpt.

Tbn. *mp*

Perc. I *mf*

Perc. II

Pno.

Vln. 1-2

Vln. 3-4

Vla.

**K**

Fl. *mp* *mf* *f* *tr* *tr* *tr*

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. I *To vibraslap*

Perc. II

Moses *mp* *Seductively, with a veiled threatening and wicked quality*

Pno.

Now the serpent was more crafty than any animal.  
 The serpent said to the woman, "You won't certainly die, for God knows that in the day you eat the fruit, your eyes will be opened, and you will be like God, knowing good and evil."

**K**

Vln. 1-2

Vln. 3-4

Vla.

Cl. *mp* *mf*

Bsn. *mp* *mf*

Perc. II

Moses

Pno.

Perc. II *mp subito*

Moses

Pno. *mp subito*

112 **L** solo

A. Sax. *mp* *mf* *f* *p non cresc.*

Perc. I To claves *f*

Perc. II

Pno.

Vln. 1-2 **L**

Vln. 3-4

Vla.

118

A. Sax. *f subito* *mf* *mp* *f*

Perc. II

Pno.

123 **M**

A. Sax. *mp* *mf* *f*

Perc. I *mp* *mp < f* To sus. cym.

Perc. II *mf*

Moses *mf* As if considering a possibility (Resume normal speaking voice)

The woman saw that the tree was good for food,

Pno. *mf*

129

A. Sax. *p non cresc.* *f subito* *mf*

Perc. I *mp*

Perc. II

Moses With increasing curiosity

And that it was a pleasure for the eyes,

Pno.

134

A. Sax. *mp* *f* *mp*

Perc. II

Moses *mf*  
*As if about to make up one's mind*  
 And the tree was to be desired to make one wise.

Pno.

139

Ob. **N**

A. Sax. *mf* *f* *p non cresc.*

Perc. I *p* *f*  
 To timpani

Perc. II *f*

Moses *f* *Accusingly*  
 So she took of its

Pno. *f*

Vln. 1-2 **N**

Vln. 3-4

Vla.

Ob. *f*

A. Sax. *f subito* *mf* *mp* *f*

Timp. (Perc. I) *f* *mf* *mp* *p*

Perc. II *mf* *mp* To glockenspiel, brass mallets

Moses fruit, and ate, and gave al-so to her hus band and he

Pno. *mf* *mp*

Vln. 1-2

Vln. 3-4

Vla.

Vc. unis. *f* *mf* *mp* *p*

Db. *f* *mf* *mp* *p*



**O**

$\text{♩} = \text{♩} = 148 \text{ accel.}$   $\text{♩} = \text{♩} = 64$

Timp. (Perc. I) *pp* *mp subito*

Moses ate.

**O**

$\text{♩} = \text{♩} = 148 \text{ accel.}$   $\text{♩} = \text{♩} = 64$

Vln. 1-2 *p* *f*

Vln. 3-4 *f*

Vc. *pp*

Db. *pp*



154

Fl. *ff*

Ob. *f* — *ff* — *f*

Cl. *ff*

A. Sax. *f* — *ff* — *f*

Bsn. *f* — *ff* — *f*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *f* — *ff* — *f*

Timp. (Perc. I) *fff*

Vln. 1-2

Vln. 3-4

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 154 and 155. The music is in 12/8 time and the key signature has three sharps (F#, C#, G#). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Horn, Trumpet, Trombone, and Tuba. The string section includes Violins 1-2 (Vln. 1-2), Violins 3-4 (Vln. 3-4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Timpani (Timp. (Perc. I)). The score features various dynamics such as *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). The woodwinds and brass play melodic lines with accents and dynamic markings. The strings play a rhythmic accompaniment with slurs and accents. The timpani plays a simple rhythmic pattern.

This musical score page, numbered 156, is arranged in a standard orchestral format. It features the following parts and dynamics:

- Flute (Fl.):** Rests in the first measure, then enters in the second measure with a melodic line starting on a half note, marked *mp* and ending on *mf*.
- Oboe (Ob.):** Starts with a *ff* dynamic, playing a melodic line with eighth notes, then shifts to *f* and *ff* dynamics.
- Clarinet (Cl.):** Rests in the first measure, then enters in the second measure with a melodic line starting on a half note, marked *mp* and ending on *mf*.
- Alto Saxophone (A. Sax.):** Starts with a *ff* dynamic, playing a melodic line with eighth notes, then shifts to *f* and *ff* dynamics.
- Bassoon (Bsn.):** Starts with a *ff* dynamic, playing a melodic line with eighth notes, then shifts to *f* and *ff* dynamics. In the second measure, it plays a melodic line starting on a half note, marked *mp* and ending on *mf*.
- Horn (Hn.):** Rests in the first measure, then enters in the second measure with a melodic line starting on a half note, marked *mp* and ending on *mf*.
- Trumpet (Tpt.):** Rests in the first measure, then enters in the second measure with a melodic line starting on a half note, marked *mp* and ending on *mf*.
- Trombone (Tbn.):** Rests in the first measure, then enters in the second measure with a melodic line starting on a half note, marked *mp* and ending on *mf*.
- Tuba (Tba.):** Starts with a *ff* dynamic, playing a melodic line with eighth notes, then shifts to *f* and *ff* dynamics. In the second measure, it plays a melodic line starting on a half note, marked *mp* and ending on *mf*.
- Violins 1-2 (Vln. 1-2):** Play a complex melodic line with many sixteenth notes and slurs.
- Violins 3-4 (Vln. 3-4):** Play a complex melodic line with many sixteenth notes and slurs.
- Viola (Vla.):** Play a melodic line with quarter notes and slurs.
- Violoncello (Vc.):** Play a melodic line with quarter notes and slurs.
- Double Bass (Db.):** Play a melodic line with quarter notes and slurs.

158

Fl. *f* *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

A. Sax. *f* *f* *ff*

Bsn. *f* *f* *ff*

Hn. *mf* *f* *f* *ff*

Tpt. *mf* *f* *f* *ff*

Tbn. *mf* *f* *f* *ff*

Tba. *f* *ff*

Timp. (Perc. I) *fff* (damp) Tune 26" to Bb

Vln. 1-2 *mf*

Vln. 3-4 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

160 **P**

Bsn. *mp* *mf* *mp subito*

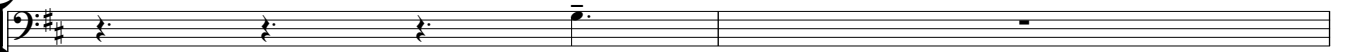
Tbn. *mp* *mf* *mp subito*

Moses **P** *mp* With great regret and disappointment  
 That day the LORD God banished Adam and Eve, and he set the flame of the flashing sword toward the east of the garden of Eden, to guard the way to the tree of life.


Vln. 1-2 *mp* *p*


Vln. 3-4 *mp* *mp* *mf* *mp* *mp*


Vla. *mp* *mf* *mp* *mp* *mf* *mp*


Bsn. 

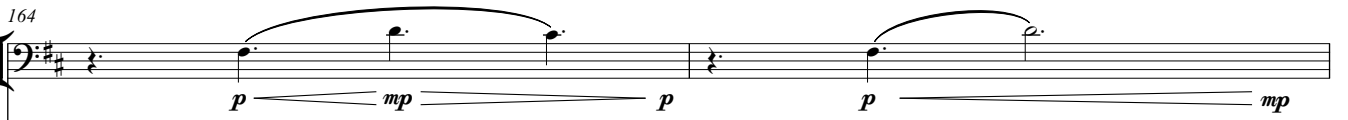
Hn. 


Tbn. 


Moses 


Vln. 3-4 

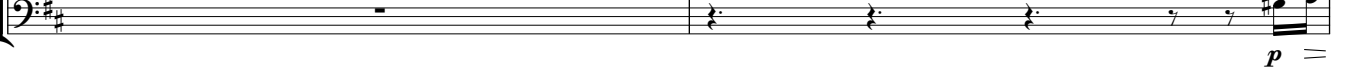
Vla. 

Tbn. 

John 

Vln. 3-4 

Vla. 

Vc. 

*p With resignation*  
 This is the judgment, that the light has  
 come into the world, and men loved the  
 darkness rather than the light, because  
 their deeds were evil.

Fl. 

Tbn. 

Perc. I 

John 

Vln. 1-2 

Vln. 3-4 

Vla. 

Vc. 

Db. 

To tubular bells (chimes)

**Q** Scene 3: The Serpent in the Wilderness

169  $\text{♩} = 50$  **Glsp**  $\uparrow$  l.v. To marimba, rubber mallets

Perc. II  $\text{mp}$  3

Moses  $\text{mp}$  *With authority turning to disappointment (last phrase)*

Piano:  $\text{mp}$  *sempre*  $8^{\text{va}}$  6 let ring

Vln. 1-2  $\text{pp}$  *sempre* arco

Vln. 3-4  $\text{pp}$  *sempre* arco

Vla.  $\text{pp}$  *sempre* arco

Vc. 1 arco (sul E)  $\text{mf}$   $\text{f}$   $\text{mp}$   $\text{mp}$

Db.  $\text{pp}$  *sempre*

Many generations after Adam, the Lord called me, Moses, to lead the children of Israel out of Egypt, but the people became impatient on the way.

**Q**  $\text{♩} = 50$

Moses  $\text{mf}$  *Resentfully*

Piano:  $\text{mf}$  *Resentfully*  $8^{\text{va}}$  6 let ring

Vln. 1-2  $\text{mf}$  3  $\text{f}$   $\text{ff}$  *poco rit.*

Vln. 3-4  $\text{mf}$  3  $\text{f}$   $\text{ff}$  *poco rit.*

Vla.  $\text{mp}$   $\text{mf}$   $\text{f}$   $\text{ff}$

Vc. 1 3  $\text{mf}$   $\text{f}$   $\text{ff}$

Vc. 2  $\text{mp}$   $\text{mf}$   $\text{f}$   $\text{ff}$

Vc. 3  $\text{mp}$   $\text{mf}$   $\text{f}$   $\text{ff}$

Db.  $\text{mp}$   $\text{mf}$   $\text{f}$   $\text{ff}$

**R**

*p* With much anguish  
And the LORD sent fiery serpents among the people, and many died.

*p* As if changing the subject to avoid a bad memory  
So the people came to me, and said,

*mp* Desperately  
"We have sinned; pray to the LORD, that he take away the serpents from us."

176  $\text{♩} = 68$

Moses

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

arco *pp*

**S**

*f* Resolutely, with determination  
The LORD said to me, "Make a fiery serpent, and set it up as a sign: whoever looks at it will live."

181 With mercy  
And I prayed for the people.

*mp* *div.*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

Db.

*p* *mp*

190 solo

Ob.

Cl.

Vln. 1

Vla. 1

Vla. 2

Vla. 3

Vc.

Db.

*mf* *f* *mf* *mp* *p* *mf*

*mp* *mf* *mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *sfz* *mf* *mp*

*mp* *mf* *sfz* *mf* *mp*

198 *poco accel.* **T** ♩ = 78

Fl. *mp*

Ob. *mp*

Cl. *p mp*

A. Sax. *mp*

Hn.

*poco accel.* **T** ♩ = 78 unis.

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vc. *p pp*

Db. *p pp*

202

Fl. *mp*

Ob.

Cl.

A. Sax.

Bsn. *mp*

Hn.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Fl. *mf* *mp* *pp*

Ob. *pp*

Cl. *pp*

A. Sax. *pp*

Bsn. *pp*

Hn. *mp* *mf*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. 1 *mp* *p*

Vla. 2 *mp* *p*

Vla. 3 *mp* *p*

Detailed description: This page of a musical score, numbered 205, features ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), and Bassoon (Bsn.). The sixth staff is for Horn (Hn.). The bottom five staves are for strings: Violins 1-4 (Vln. 1-4) and Violas 1-3 (Vla. 1-3). The score is divided into three measures. The first measure is in 4/4 time, the second in 5/4, and the third in 4/4. Dynamics include *mf*, *mp*, *pp*, and *p*. The woodwinds play melodic lines with various articulations and slurs. The strings play sustained notes with long slurs, some marked with accents.



208 **U**

Fl. *mf subito*

Ob. *mf subito*

Cl. *mf subito*

A. Sax. *mf subito*

Bsn. *mf subito*

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 208, 209, and 210. It features a woodwind section with Flute, Oboe, Clarinet, Alto Saxophone, and Bassoon, all marked *mf subito*. The piano part consists of two staves with a *mf* dynamic. The string section includes Violins 1-4, Violas 1-3, and Cellos/Double Basses, all marked *mf*. A large 'U' in a box is placed above the first measure of the woodwinds. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

210

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mf subito*

*mf*

*f*

212

Fl. *f subito* *mf* *f* **V**

Ob.

Cl.

A. Sax. *mf*

Bsn.

Perc. II **Mar** *mf*

Pno.

Vln. 1 *mf* *mp* **V**

Vln. 2 *mf* *mp*

Vln. 3 *mf* *mp*

Vln. 4 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Db. *mp*

Ob. *mf*

Cl.

A. Sax.

Bsn.

Tpt.

Tbn. *mf*

Tba. *mf*

Perc. I *mf* Play both notes if G extension is available

Perc. II

Pno. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Db. *mf*

Ob. *mf*

Cl.

A. Sax.

Bsn.

Hn. *f*

Tpt. *mf*

Tbn. *f*

Tba. *f*

Perc. I

Perc. II *mf subito*

Pno. *f* *mf*

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vln. 3 *mf* *mf*

Vln. 4 *espressivo* *f espressivo*

Vla. *f*

Vc. 1

Vc. 2

Vc. 3

Db.

Detailed description: This page of a musical score covers measures 217 and 218. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is for a full orchestra. In measure 217, the Oboe plays a half note G5 with a mezzo-forte (*mf*) dynamic. The Clarinet and Bassoon are silent. The Alto Saxophone and Bass Saxophone play eighth-note patterns. The Horns play a half note G5 with a forte (*f*) dynamic. The Trumpets and Trombones play quarter notes. The Percussion II part has a *mf subito* dynamic. The Piano plays a half note G5 with a forte (*f*) dynamic. The Violins 1, 2, and 3 play eighth-note patterns with a mezzo-forte (*mf*) dynamic. The Violin 4 part is marked *espressivo* and *f espressivo*. The Viola plays a half note G5 with a forte (*f*) dynamic. The Violoncellos and Double Bass play half notes. In measure 218, the Oboe is silent. The Clarinet plays a half note G5 with a forte (*f*) dynamic. The Alto Saxophone and Bass Saxophone continue their eighth-note patterns. The Horns play a half note G5 with a mezzo-forte (*mf*) dynamic. The Trumpets and Trombones play quarter notes. The Percussion I part has a forte (*f*) dynamic. The Piano plays a half note G5 with a mezzo-forte (*mf*) dynamic. The Violins 1, 2, and 3 continue their eighth-note patterns with a mezzo-forte (*mf*) dynamic. The Violin 4 part continues with a forte (*f*) dynamic. The Viola plays a half note G5 with a mezzo-forte (*mf*) dynamic. The Violoncellos and Double Bass play half notes.

219

Fl. *mf* *f*

Ob. *f*

Cl. *mf* *f*

A. Sax. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. I *ff* To wood block

Perc. II To sus. cymbal

Pno. *f*

Vln. 1 *f* *accel.*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *mf* *f*

Vla. *mf* *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Db. *f* play upper notes if no C extension is available

*tr*  $\text{♩} = \text{♩} = 52$  *accel.*

W

Scene 4: New Jerusalem

221

$\text{♩} = \text{♩} = 62$

Bsn. *ff*

Tbn. *ff*

Tba. *ff*

Perc. II damp To marimba *ff*

Pno. *ff*

Vln. 1-2 *ff non dim.*

Vln. 3-4 *ff non dim.*

Vla. 1 *ff* *mf*

Vla. 2 *ff* *mf*

Vla. 3 *ff* *mf*

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff*

Db. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

A. Sax. *f* *ff*

Bsn. *f* *mf*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *mf*

Tba. *f* *mf*

Perc. I *mf*

Vln. 1 *f* *f* *simile*

Vln. 2 *f* *f* *simile*

Vln. 3 *f* *f* *simile*

Vln. 4 *f* *f* *simile*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vla. 3 *f* *mf*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

Vc. 3 *f* *mf*

Db. *f* *mf*



Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

A. Sax. *f* *ff*

Bsn. *f subito* *mf* *f subito* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f subito* *mf* *f subito* *ff*

Tba. *f subito* *mf* *f subito* *ff*

Perc. I *mf*

Vln. 1 *f* *f* *simile* *f* *f* *f*

Vln. 2 *f* *f* *simile* *f* *f* *f*

Vln. 3 *f* *f* *simile* *f* *f* *f*

Vln. 4 *f* *f* *simile* *f* *f* *f*

Vla. 1 *f subito* *mf* *f subito* *ff*

Vla. 2 *f subito* *mf* *f subito* *ff*

Vla. 3 *f subito* *mf* *f subito* *ff*

Vc. 1 *f subito* *mf* *f subito* *ff*

Vc. 2 *f subito* *mf* *f subito* *ff*

Vc. 3 *f subito* *mf* *f subito* *ff*

Db. *f subito* *mf* *f subito* *ff*

226

**X** solo

A. Sax. *mf* *mp* *mf*

Bsn. *p subito* *non cresc.*

Tbn. *p subito* *non cresc.*

Tba. *p subito* *non cresc.*

John *mf* With wonder and astonishment  
 I, John, the di - sci - ple of Je - sus, was in the Spir - it,

**X**

Vln. 1 *p subito* *non cresc.*

Vln. 2 *p subito* *non cresc.* B!

Vln. 3 *p subito* *non cresc.*

Vln. 4 *p subito* *non cresc.* B!

Vla. 1 *p subito* *non cresc.*

Vla. 2 *p subito* *non cresc.*

Vla. 3 *p subito* *non cresc.*

Vc. 1 *p subito* *non cresc.*

Vc. 2 *p subito* *non cresc.*

Vc. 3 *p subito* *non cresc.*

Db. *p subito* *non cresc.*

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p*

A. Sax. *mf* *mp* end solo *p*

Bsn. *mp* *mp*

Tbn. *mp*

Tba. *mp*

Perc. II *p* Mar

John and I saw a new hea-ven, and a new earth, I saw the ho-ly ci-ty *mp subito*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Db. *mp*

Y

229

Ob. *mp* — *mf*

Cl. *mp* — *mf* *p subito*

A. Sax. *mp* — *mf* *p subito*

Bsn. *mp* — *mf* *p subito non cresc.*

Hn. *p subito non cresc.*

Tpt. *p subito non cresc.*

Tbn. *mf* *p subito non cresc.*

Tba. *mf* *p subito non cresc.*

Perc. II *mp* — *mf* *p subito*

John  
 new Je-ru-sa lem, com-ing down from God, prepared as a bride a-dorned for her husband,

Y

Vln. 1 *mp sempre* *mf* > *mp* *mf*

Vln. 2 *mp sempre* *mf* > *mp* *mf*

Vln. 3 *mp sempre* *p subito non cresc.*

Vln. 4 *mp sempre* *p subito non cresc.*

Vla. 1 *mf* *p subito non cresc.*

Vla. 2 *mf* *p subito non cresc.*

Vla. 3 *mf* *p subito non cresc.*

Vc. 1 *mf* *p subito non cresc.*

Vc. 2 *mf* *p subito non cresc.*

Vc. 3 *mf* *p subito non cresc.*

Db. *mf* *p subito non cresc.*

Bsn. *mf subito*

Hn. *mf subito*

Tpt. *mf subito*

Tbn. *mf subito*

Tba. *mf subito*

John  
and bring - ing with it the glo - ry of God. *f* 3

Vln. 1 *mp* *mf subito*

Vln. 2 *mp* *mf subito*

Vln. 3 *mf subito*

Vln. 4 *mf subito*

Vla. 1 *mf subito*

Vla. 2 *mf subito*

Vla. 3 *mf subito*

Vc. 1 *mf subito*

Vc. 2 *mf subito*

Vc. 3 *mf subito*

Db. *mf subito*

Fl. *f* *mf* *mp*

Ob. *f* *mf* *mp*

Cl. *f* *mf* *mp*

A. Sax. *f* *mf* *mp*

Bsn. *f* *mf* *mp* *p*

Hn. *f* *mf* *mp*

Tpt. *f* *mf* *mp*

Tbn. *f* *mf* *mp* *p*

Tba. *f* *mf* *mp* *p*

Perc. I *f* *mf* To sus. cym., med. yarn mallets

Vln. 1 *f* *mf* *mp*

Vln. 2 *f* *mf* *mp*

Vln. 3 *f* *mf* *mp*

Vln. 4 *f* *mf* *mp*

Vla. 1 *f* *mf* *mp*

Vla. 2 *f* *mf* *mp*

Vla. 3 *f* *mf* *mp*

Vc. 1 *f* *mf* *mp*

Vc. 2 *f* *mf* *mp*

Vc. 3 *f* *mf* *mp*

Db. *f* *mf* *mp*

236 **Z** ♩. = ♩ = 62

Hn. *mp* *p* *mp* *p*

John *mp* *As if comforting a grieving loved one*  
 There will be no night there. The ci-ty has no need of the sun, nor of the moon, for the ver-y glo-ry of God il-

Pno. *mp*

Vln. 1-2 *p*

Vln. 3-4 *p*

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vc. *p* niente

Db. *p* niente

240

Cl. *pp* *pp*

A. Sax. *pp* *pp*

Bsn. *pp* *pp*

Hn. *mp* *p* *p* *pp*

Tpt. *pp* *pp*

John lum-in-ates it and its lamp is Je sus, the Lamb of God. The na-tions will walk in its light.

Pno.

Vln. 1 *p* solo *pp* a2

Vc. 1 *p*

Vc. 2 *p*

AA

244

Ob. *pp* *p* *p* *mp*

Cl. *pp* *p* *p* *mp*

A. Sax. *pp* *p* *p* *mp*

Bsn. *pp* *p* *p* *mp*

Tpt. *pp* *p* *p* *mp*

Tbn. *pp* *p* *p* *mp*

Tba. *pp* *p* *p* *mp*

John There will be no more sor-row there, nor an-y more pain. The LORD God will re-cre-ate. all

AA

Vln. 1 *pp* *p* *p* *mp*

Vln. 2 *pp* *p* *p* *mp*

Vc. 1 *pp* *p* *p* *mp*

Vc. 2 *pp* *p* *p* *mp*



248

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

John things. He him-self will be with them, and he will wipe a-way all tears from their eyes.

Vln. 1-2 *pp sempre*



**BB**

252

Hn. *pp non cresc.* niente

Tpt. *pp* *p* niente

Tbn. *pp non cresc.* niente

Tba. *pp non cresc.* niente

Perc. I *pp* *p* To timpani

Vln. 1-2 niente *p sempre*

Vln. 3-4 niente *p*

Vc. 1 *pp sempre*

Vc. 2 *pp sempre*

Vc. 3 *pp sempre*

Db. *pp sempre*

**BB**



**CC**

256

Vln. 1-2 *mp* *f*  $\text{♩} = \text{♩} = 62$

Vln. 3-4 *mp* *f*

Vc. 1 *mp* *f*

Vc. 2 *mp* *f*

Vc. 3 *mp* *f*

Db. *mp* *f*

259

Ob. *f*

Cl.

A. Sax. *f*

Bsn. *f* *fp* *f* *fp* *f*

Hn. *f* *fp* *f* *fp*

Tpt. *f* *f*

Tbn. *f* *fp* *f* *fp*

Tba. *f* *fp* *f* *fp*

Timp. (Perc. I) *f* *fp* *f* *fp* *f* To wood block

Vln. 1-2 *f* *f* *ff* *f*

Vln. 3-4 *f* *f* *f* *ff*

Vla. 1 *f* *fp* *f* *fp*

Vla. 2 *f* *fp* *f* *fp*

Vla. 3 *f* *fp* *f* *fp*

Vc. 1 *f* *fp* *f* *fp*

Vc. 2 *f* *fp* *f* *fp*

Vc. 3 *f* *fp* *f* *fp*

Db. *f* *fp* *f* *fp*

DD

261

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff* *mp* *mf*

A. Sax. *f* *ff* *mp* *mf*

Bsn. *f* *ff* *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Perc. I *ff* To slapstick To timp. *ff*

John *mp* Joyously  
In that ci - ty, death will

Pno. *f* *ff* *pp* *p* *pp*

DD

Vln. 1-2 *ff*

Vln. 3-4 *p*

Vla. 1 *ff* *f* *pp* *p* *ff* snap pizz.

Vla. 2 *mf* *f* *ff* *pp* *p* *ff* snap pizz.

Vla. 3 *f* *ff* *f* *ff* *ff* snap pizz.

Vc. 1 *f* *ff* *ff* *ff* *ff* snap pizz.

Vc. 2 *f* *ff* *ff* *ff* *ff* snap pizz.

Vc. 3 *f* *ff* *ff* *ff* *ff* snap pizz.

Db. *f* *ff* *ff* *ff* *ff*

Fl. *mp* *mf* *mp* *p*

Ob. *mp* *p* *mp*

Cl. *p* *mp*

Bsn. *pp*

Hn. *pp*

Tpt. *mp* *mf*

Tbn. *pp*

Tba. *pp*

Perc. II *Mar* *mp* *p*

John  
 not ex - ist an - y more. I saw there the ri - ver of the Wa - ter of Life,  
*p* *mp* no breath

Pno. *p* *mp*

Vln. 1-2

Vln. 3-4

Vla. 1 *arco* *pp*

Vla. 2 *arco* *pp*

Vla. 3 *pp*

Vc. 1 *arco* *pp*

Vc. 2 *arco* *pp*

Vc. 3 *arco* *pp*

Db. *arco* *pp*

265

Fl. *mp* *mp* *p* *mp*

A. Sax. *mp* *p* *mp*

Bsn. *p sempre*

Hn. *p sempre*

Tbn. *p sempre*

Tba. *p sempre*

Perc. II *mp* *p*

John *mf*  
 bright as cry-stal, pro-ceed-ing from the throne of God and of the Lamb.

Pno. *mp* *p*

Vln. 1-2 *mp* *mp* *p* *mp*

Vln. 3-4 *mp* *p* *p*

Vla. 1 *p sempre*

Vla. 2 *p sempre*

Vla. 3 *p sempre*

Vc. 1 *p sempre*

Vc. 2 *p sempre*

Vc. 3 *p sempre*

Db. *p sempre*

EE

268

Bsn. *mp* *pp*

Hn. *mp* *pp*

Tbn. *mp* *pp*

Tba. *mp* *pp*

Perc. II *mp* *p* *mp* *mf*

John *mp subito* *As if sharing a secret* *mf* *f*

In the midst of its street, and of the ri-ver, on this side and on that side, was the

Pno. *p* *mp* *mf* *f*

Vln. 1-2 *p* *mp* *mf* *f*

Vln. 3-4 *mp* *p* *mp* *mf*

Vla. 1 *mp* *pp*

Vla. 2 *mp* *pp*

Vla. 3 *mp* *pp*

Vc. 1 *mp* *pp*

Vc. 2 *mp* *pp*

Vc. 3 *mp* *pp*

Db. *mp* *pp*

EE

271

Fl. *mf* *f* *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

A. Sax. *f* *ff*

Bsn. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tpt. *f* *ff*

Tbn. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp. (Perc. 1) *ff*

Perc. II *f* *f* *ff* *ff*

John *ff* Boisterously joyful  
 tree of life.

Pno. *mf* *f* *ff*

Vln. 1-2 *mf* *f* *ff*

Vln. 3-4 *f* *f* *ff* *ff*

Vla. 1 *mf* *f* *ff*

Vla. 2 *mf* *f* *ff* (B sul D)

Vla. 3 *mf* *f* *ff* (B sul D)

Vc. *mf* *f* *ff* div. 1/23

Db. *mf* *f* *ff*

Ob. *ff* *f*

Cl. *f* *ff* *f*

A. Sax. *f* *ff* *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Perc. II *f*

Pno.

Vln. 1-2 *f*

Vln. 3-4 *f*

Vla. 1 *f* *ff* *f*

Vla. 2 *f* *ff* *f*

Vla. 3 *f* *ff* *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score, numbered 275, contains 14 staves for various instruments. The score is divided into two systems. The first system includes Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The second system includes Percussion II (Perc. II), Piano (Pno.), Violins 1-2 (Vln. 1-2), Violins 3-4 (Vln. 3-4), Violas 1-3 (Vla. 1, 2, 3), Violoncello (Vc.), and Double Bass (Db.). The music is written in 9/8 time and features dynamic markings such as *f* (forte) and *ff* (fortissimo). The score includes various musical notations such as notes, rests, slurs, and accents.



**FF**

277

Fl. *mf*

Ob. *mp* — *mf*

A. Sax. *mp*

Bsn. *mf* *mp* *p*

Hn. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Tba. *mf* *mp* *p*

Timp. (Perc. I) *mf* *mp* *p* Tune Bb to E  
After this measure

Perc. II *mf* *mp* *mf* *mp*

John  $\frac{4}{4}$  *mf*  
It pro-duced twelve kinds\_ of fruit, yield-ing a fresh crop

Pno. *mf* *mp* *mp*

**FF**

Vln. 1-2 *mf* *mp* *mp*

Vln. 3-4 *mf* *mp* *mp*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Db. *mf* *mp* *p*

\*Play softly enough that the narrator can be heard over the orchestra

279

Fl.

Cl.

A. Sax.

Bsn.

Perc. II

John

Pno.

Vln. 1-2

Vln. 3-4

Vla.

Vc.

*p* *mp*

*p* *mp* *p*

*mp* *mf* *mp*

*p* *mp*

To medium yarn mallets

month by month,

and the

*mp* Tenderly

*p* *mp*

*p* *mp*

*p* *mp* *p*

*p* *mp*

*mp* *mf* *mp*

GG

281

Fl.

John

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

*p*

leaves of the tree were for the healing of the nations.

*p*

GG

*pp*

*pp*

*p*

*p*

$\text{♩} = \text{♩} = 62$

$\text{♩} = \text{♩} = 62$

5

*ppp* sempre

Bsn. *ppp* *pp* *ppp*

Tbn. *ppp* *pp* *ppp*

Tba. *ppp* *pp* *ppp*

Perc. II *ppp* *pp* *ppp* *To med. rubber mallets*

John *p*  
 God so loved the world that he gave his one and only Son, that everyone who believes in Him shall not perish, but have eternal life. He who believes in him is not judged.

Vln. I *p*

Vla. *p* *mp*

Vc. *pp* *p* *ppp* *pp* *ppp*

Db. *ppp* *pp* *ppp*



Bsn. *ppp* *pp* *ppp*

Tba. *ppp* *pp* *ppp*

Perc. II *p* *rubber mallets* *l.v.* *l.v.* *l.v.*

John *mp* *With unfathomable regret*  
 He who doesn't believe has been judged already, because he has not believed in the name of God's only Son. For the unbelieving, their part is in the lake that burns with fire and sulfur, which is the second death.

Vln. I *niente*

Vc. *mp non dim.* *niente*

Db. *ppp* *pp* *ppp*

**HH**

299 ♩ = 54

Fl. *mp* 3

Cl. *p mp pp*

A. Sax. *p mp pp*

Bsn. *ppp pp p pp p*

Hn. *mp* 3

Tpt. *p mp* 3

Tbn. *p mp pp*

Tba. *ppp pp p pp p*

**HH**

♩ = 54

Vln. 1 *ppp pp p normale*  
sul D sul A

Vln. 2 *ppp pp p*  
sul D sul A

Vc. *ppp pp p pp p*  
V

Db. *ppp pp p pp p*  
V  
play upper notes if no C extension is available

304

A. Sax. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp*

Tbn. *mf* *mp*

Tba. *mp* *mf*

Vln. 1 *mp* *p* *mp* *mf*

Vln. 2 *mp* *p* *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

307

Bsn. *mf non cresc.* *Desperately* *sudden crescendo* *ff*

Tbn. *p*

Tba. *mf non cresc.* *Desperately* *sudden crescendo* *ff*

Vln. 1 *non cresc.* *Desperately* *sudden crescendo* *ff*

Vln. 2 *non cresc.* *Desperately* *sudden crescendo* *ff*

Vln. 3 *mf non cresc.* *Desperately* *sudden crescendo*

Vln. 4 *mf non cresc.* *Desperately* *sudden crescendo*

Vla. *f* *Desperately* *ff*

Vc. *non cresc.* *Desperately* *sudden crescendo* *ff*

Db. *non cresc.* *Desperately* *sudden crescendo* *ff*

II

Fl.

Ob.

Cl.

A. Sax.

Bsn. *Savagely* *ff* *fff* *f* *mf*

Hn.

Tpt.

Tbn. *Savagely* *ff* *fff* *f* *f* *mf*

Tba. *Savagely* *ff* *fff* *f* *mf*

Timp. (Perc. I) *ff* *fff* Tune F# to C damp

Pno. *Savagely* *ff* *f*

Vln. 1 *fff* *ff* *f* *mf*

Vln. 2 *fff* *ff* *f* *mf* *sul ponticello*

Vln. 3 *fff* *ff* *f* *mf* *sul ponticello*

Vln. 4 *fff* *ff* *f* *mf* *sul ponticello*

Vla. 1 *ff* *f* *sul ponticello*

Vla. 2 *ff* *f* *sul ponticello*

Vla. 3 *ff* *f* *sul ponticello*

Vc. *Savagely* *ff* *fff* *f* *mf* *move toward the bridge* *ff* *mf* *sul ponticello*

Db. *Savagely* *ff* *fff* *f* *mf* *move toward the bridge* *ff* *mf* *sul ponticello*

315

Fl. *tr* *ff*

Ob. *tr* *ff* *mf* *mp* *p*

Cl. *tr* *ff* *mf*

Bsn. *mp*

Hn. *niente* *mf* *mp*

Tpt. *mf*

Tbn. *mp*

Tba. *mp*

Perc. II *Mar* *l.v.* *l.v.* *mp*

Pno. *mf* *mp* *pp* *loco*

Vln. 1 *mp* *p* *pp* *ppp* *niente*

Vln. 2 *mp* *p* *pp* *ppp* *niente*

Vln. 3 *mp* *p* *pp* *ppp*

Vln. 4 *mf* *mp* *p* *pp* *ppp*

Vla. 1 *mf* *mp* *p* *pp* *ppp*

Vla. 2 *mf* *mp* *p* *pp* *ppp*

Vla. 3 *f* *mf* *mp* *p* *ppp*

Vc. *niente* *mp* *pizz.*

Db. *niente* *mp* *pizz.*

# JJ

## Scene 5. The Beginning

322 ♩ = 62

Vln. 1 solo, normale *p*

Vc. 1 arco, normale *mp* *p* *mp*

Vc. 2 arco, normale *p* *mp*

331

Vln. 1 *mp*

Vc. 1

Vc. 2

Vc. 3 arco, normale *mp*

# KK

*mf* Peacefully

John 335 Behold, Jesus is coming soon! His reward is with him, to give to each person according to what he or she has done. Blessed are those who have the right to the tree of life, and may enter in by the gates into the city.

# KK

Vln. 1 unis. *mp*

Vln. 2 normale *mp*

Vla. 1 normale *mp*

Vla. 2 normale *mp*

Vc. 1

Vc. 2

Vc. 3



LL

338

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

John

LL

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 normale *mp* *mf*

Vln. 4 normale *mp* *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 normale *mp* *mf*

Vc. *mf*

Db. arco, ordinario *mf*

MM

343

Fl.

Ob.

Cl.

A. Sax.

Bsn.

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

Hn.

Tpt.

Tbn.

Tba.

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

MM

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

play upper notes if no C extension is available

This musical score page, numbered 349, features a woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Horn, Trumpet, Trombone, Tuba) and a string section (Violin 1, Violin 2, Violin 3, Violin 4, Viola, Violoncello, Double Bass). The woodwinds and strings play a complex rhythmic pattern of eighth notes, often in groups of three (trios). The woodwinds have dynamic markings of *f* and *mf*, while the strings are marked *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

355

Fl. *ff*

Ob. *ff*

Cl. *ff*

A. Sax. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. (Perc. 1) *ff*

Vln. 1 *ff* (G sul A)

Vln. 2 *ff* (G sul A)

Vln. 3 *ff* sul G sul A

Vln. 4 *ff* sul G sul A

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 355 to 358. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Horn, Trumpet, Trombone, and Tuba) plays a melodic line with slurs and accents, reaching a fortissimo (*ff*) dynamic. The brass section (Horn, Trumpet, Trombone, and Tuba) provides harmonic support, also playing *ff*. The string section (Violins 1-4, Viola, Violoncello, and Double Bass) plays a rhythmic accompaniment with slurs and accents, also reaching *ff*. The percussion section (Timp. 1) plays a steady rhythm. The score includes various musical notations such as slurs, accents, and dynamic markings.

359 **NN**

Ob. *p* *pp*

Cl. *p* *pp*

A. Sax. *p* *pp*

Bsn. *p* *pp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *pp*



**OO**

sub. ♩ = 86

365

Vln. 1 *p subito* *mp*

Vln. 2 *p subito* *mp*

Vln. 3 *p* *mp*

Vln. 4 *p* *mp*

367

Ob. *f* *mp*

Cl. *f* *mp*

A. Sax. *f* *mp*

Bsn. *f* *mp*

Tpt. *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Perc. II *mf*

Pno. *f* *mf*

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *f* *mf*

Vln. 3 *mf* *f* *mf*

Vln. 4 *mf* *f* *mf*

Vla. 1 *f* *mp*

Vla. 2 *f* *mp*

Vla. 3 *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

Red.

370

Fl. *f* *mp* *f* *p*

Ob. *f* *mp* *f* *p*

Cl. *f* *mp* *f* *p*

A. Sax. *f* *mp* *f* *p*

Bsn. *f* *mp* *f* *p* *mf* *f*

Hn. *mf* *f* *mf* *f*

Tpt. *f*

Tbn. *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

Perc. II To glockenspiel, brass mallets *f*

Pno. *f*

Vln. 1-2

Vln. 3-4

Vla. 1 *f* *p* *f* *p* *mf* *f*

Vla. 2 *f* *p* *f* *p* *mf* *f*

Vla. 3 *f* *p* *f* *p* *mf* *f*

Vc. *mf* *f* *p* *f*

Db. *mf* *f* *p* *f*

**PP**

*poco rit. a tempo*

375

Ob. *f* *p*

Cl. *f* *p*

A. Sax. *f* *p*

Bsn. *f* *p* *mp* *p*

Hn. *mp* *p*

Tpt. *p* *mp* *con sordino*

Tbn. *f* *mf* *p*

Tba. *f* *mf* *p*

*mf* With reverent awe and expectant joy

A God of faithfulness without deceit, just and right is he.

**PP**

*poco rit. a tempo*

Vln. 1-2 *mf* *f* *mf* *mp* *mp*

Vln. 3-4 *mf* *f* *mf* *mp* *mp*

Vla. 1 *f* *p* *mp* *p*

Vla. 2 *f* *p* *mp* *p*

Vla. 3 *f* *p* *mp* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p sempre*

Vc. 3 *f* *p sempre*

Db. *f* *p sempre*



Fl. *f* *p* *tr*

Ob. *f* *p*

Cl. *f* *p*

A. Sax. *f* *p*

Bsn. *mp* *p* *mp*

Hn. *mp* *mf*

Tpt. *senza sordino*

Tbn. *mp* *p* *mp* *p* *mp*

Tba. *p* *mp*

*mf* With reverent awe and expectant joy

The Lord is worthy to receive glory and honour and power.

Note: Narrators should alternate without pauses.

He has created all things.

Note: Narrators should alternate without pauses.

Declare the greatness of our God! He is the Rock.

All his ways are righteousness.

Vln. 1-2 *mf* *f*

Vln. 3-4 *mf* *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vla. 3 *mf* *f*

Vc. 1 *mp* *p* *mp* *mp sempre*

Vc. 2 *mp sempre*

Vc. 3 *mp sempre*

Db. *mp sempre*

*poco accel.*

385

Fl. *mp* *f subito*

Ob. *mp* *f subito*

Cl. *mp* *f subito*

A. Sax. *mp* *f subito*

Bsn. *p* *mp* *f subito*

Hn. *f subito*

Tpt. *f subito*

Tbn. *p* *mp* *f subito*

Tba. *p* *mp* *f subito*

Perc. I  
To sus. cym.,  
medium rubber mallets  
*mf*

John  
He is the Word who came in the flesh.  
He is....the bright and morning star.

Moses  
The LORD your God is a consuming fire.

Vln. 1-2 *mp* *mf*

Vln. 3-4 *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Db. *mf*

QQ

390

$\text{♩} = \text{♩} = 62$

Fl.  $\frac{12}{8}$  *mf*

Ob.  $\frac{12}{8}$  *mf*

Cl.  $\frac{12}{8}$  *mf*

A. Sax.  $\frac{12}{8}$  *mf*

Bsn.  $\frac{12}{8}$  *mf*

Hn.  $\frac{12}{8}$  *mf*

Tpt.  $\frac{12}{8}$  *mf*

Tbn.  $\frac{12}{8}$  *mf*

Tba.  $\frac{12}{8}$  *mf*

To crash cymbals

Perc. I  $\frac{12}{8}$  *f*

QQ

$\text{♩} = \text{♩} = 62$

Vln. 1  $\frac{12}{8}$  *f non dim.* *mf*

Vln. 2  $\frac{12}{8}$  *f non dim.* *mf*

Vln. 3  $\frac{12}{8}$  *f non dim.* *mf*

Vln. 4  $\frac{12}{8}$  *f non dim.* *mf*

Vla.  $\frac{12}{8}$  *f*

Vc.  $\frac{12}{8}$  *f*

Db.  $\frac{12}{8}$  *f*



Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

A. Sax. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Pno. *mp* *mp* *simile* *mp*

Vln. 1 *mp sub.* *mf*

Vln. 2 *mp sub.* *mf*

Vln. 3 *mp* *mf*

Vln. 4 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

play upper notes if no C extension is available



RR

398

Fl. *mp*

Ob. *mp*

Cl. *mp*

A. Sax. *mp*

Tpt. *mp* *mf*

John  
Spir - it and the bride say, "Come." And let him that hears say, "Come." He who is

Pno. *non cresc.*

RR

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vla. *pp*

Vc. *p*

Db. *pp*

400

Fl.

Ob.

Cl.

A. Sax.

John

thirst - y, let him come. And who -

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc.



401

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

A. Sax. *mf* *mp*

John  
 ev - er will, who - ev - er will, let him take the wa - ter of life,

Pno. *mp*

Vln. 1 *pp* *pp* *p*

Vln. 2 *pp* *pp* *p*

Vln. 3 *pp* *pp* *pp*

Vln. 4 *pp* *pp* *pp*

Vc. *mp*

403 **SS**

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

A. Sax. *mf* *f*

Bsn. *mf* *ff*

Hn. *mf* *f*

Tpt. *ff* *espressivo*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Perc. I *mf* *f* To timpani

John *4/4* freely.

Pno. *mf*

**SS**

Vln. 1 *mp* *ff* *espressivo*

Vln. 2 *mp* *ff* *espressivo*

Vln. 3 *mp* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vln. 4 *mp* *ff* *ff* *ff* *ff* *ff*

Vla. 1 *mf* *ff* *espressivo*

Vla. 2 *mf* *f* *ff* *f* *ff* *f*

Vla. 3 *mf* *f* *f* *ff* *ff* *f* *ff*

Vc. *mf* *ff*

Db. *mf* *ff*





Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

A. Sax. *ff* *fff*

Bsn. *ff* *fff*

Hn. *ff* *fff*

Tpt. *ff* *fff*

Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. (Perc. I) *f* *ff* To tubular bells (chimes)

Perc. II *fff*

Pno. *fff*

Vln. 1 *ff* *fff*

Vln. 2 *ff* *fff*

Vln. 3 *ff* *fff*

Vln. 4 *ff* *fff*

Vla. 1 *ff* *fff*

Vla. 2 *ff* *fff*

Vla. 3 *ff* *fff*

Vc. *ff* *fff*

Db. *ff* *fff*

TT

412

Cl. *mp*

A. Sax. *mp* *mf*

Bsn. *p*

Tba. *p*

Perc. I *mp*

Perc. II

John *f* Joyfully victorious  
 He is Al - pha and O - me - ga, the be - gin - ning and the end, the

Moses *f* Joyfully victorious  
 He is Al - pha the be - gin - ning, the

Pno. *p sub.* *mp*

TT

Vln. 1 *mp sub.*

Vln. 2 *mp*

Vln. 3 *mp sub.*

Vln. 4 *mp*

Vc. *mp* *pp*

Db. *p*

Ob. *mp* *mf*

Cl. *mp* *mf* *mf*

A. Sax. *mp* *mf* *mf*

Bsn. *mp* *mf* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mp*

Perc. I play lower notes ONLY if G extension is not available; do not play both notes *mf* Do not damp

John *ff*  
first, the first, the first and the

Moses *ff*  
first, the first, the first and the

Pno.

Vln. 1 *mp* *mp*

Vln. 2 *mp* *mp* *mp*

Vln. 3 *mf non cresc.*

Vln. 4 *mf non cresc.*

Vla. *mp*

Db. *mp*

UU

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. I

Perc. II

John

Moses

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Db.

*f*

*mf*

*ff*

Xyl

last.

last.



419

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. I

Perc. II

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Db.

*f*

*ffp*

*fff*

*mf*