

# A TIMBERED CHOIR

a choral cycle for SATB & Organ

by

Josh Rodriguez

**PERUSAL SCORE**



## A TIMBERED CHOIR

- I. How long does it take to make the woods?
- II. It is the destruction of the world
- III. Slowly, they return

Approximate duration: 15 mins

Texts taken from *This Day: Collected and New Sabbath Poems 1979-2012* by Wendell Berry

### **I. How long does it take to make the woods?**

How long does it take to make the woods?

As long as it takes to make the world.

The woods is present as the world is, the presence  
of all its past, and of all its time to come.

It is always finished, it is always being made, the act  
of its making forever greater than the act of its destruction.

It is part of eternity, for its end and beginning

belong to the end and beginning of all things,

the beginning lost in the end, the end in the beginning. (p. 67) Approx. duration: 4:25 mins

### **II. It is the destruction of the world**

It is the destruction of the world

in our own lives that drives us

half insane, and more than half.

To destroy that which we were given

in trust: how will we bear it?

It is our own bodies that we give

to be broken, our bodies

existing before and after us

in clod and cloud, worm and tree,

that we, driving or driven, despise

in our greed to live, our haste

to die. To have lost, wantonly,

the ancient forests, the vast grasslands

is our madness, the presence

in our very bodies of our grief. (p. 82)

Approx. duration: 3:45 mins

### III. Slowly, they return

Slowly, slowly, they return  
To the small woodland let alone:  
Great trees, outspreading and upright,  
Apostles of the living light.

Patient as stars, they build in air  
Tier after tier a timbered choir,  
Stout beams upholding weightless grace  
Of song, a blessing on this place.

They stand in waiting all around,  
Uprisings of their native ground,  
Downcomings of the distant light;  
They are the advent they await.

Receiving sun and giving shade,  
Their life's a benefaction made,  
And is a benediction said  
Over the living and the dead.

In fall their brightened leaves, released,  
Fly down the wind, and we are pleased  
To walk on radiance, amazed.

O light come down to earth, be praised! (p. 71)

Approx. duration: 6:55 mins

## Performance Notes

General tempos have been given throughout each movement, but the conductor is welcome to explore alternatives toward an expressive and well-paced performance of the entire work.

### I. How long does it take to make the woods?

The first movement can be roughly divided into two sections. The first, with its musing on the birth of a forest, opens with a call and response structure. The second section offers a response by exploring the cyclical aspect of life (present in both text and music). Aleatoric whispers are intended to help create a mysterious, supernatural sense to the first movement, as if trees themselves were speaking.

### II. It is the destruction of the world

The overall effect of this movement should be one which progresses from a series of raw prophetic narrations recognizing the self-destructive side of human ambition and industry to one of deep sadness.

a) Narrators should emphasize consonants, and the effect should be like that of Black spoken word poetry.

b) Aleatoric choral parts, when marked "p", should generally begin as whispers (unvoiced) and gradually gain depth when marked "f" as they become spoken or shouted (fully voiced). *Sprechgesang* (song-speech) is requested on occasion (the approach taken in Alban Berg's opera *Wozzeck* may be emulated).

c) Noises are intended to continue the natural world conjured in the first movement. Slides should be made to sound as natural as possible (as naturally occurs when speaking or weeping). Spoken aleatoric choral parts should emphasize consonants and "w" sounds (wind). In particular, "s" sounds may be slightly emphasized toward a sinuous shimmering effect.

### III. Slowly, they return

For this movement in particular, great care should be given to contrasts in the dynamics and the colors explored by the choir and organ. Aleatoric whispers should be reminiscent of whispers in the first movement. If third movement is performed as a stand alone piece, these whispers may be omitted.

## Program Note

Commissioned by James Beitler and the Marion E. Wade Center (Wheaton, IL) toward its mission of "cultural engagement and spiritual formation" and premiered by the Wheaton College Concert Choir, A TIMBERED CHOIR, is a meditation on our connection to the life cycle of trees. It was my aim to create a work which captures a sense of awe: at the trees which play such an important role in our fragile ecosystem, at the beauty and life-giving pleasure they provide for us, and at our urgent responsibility to care for them. In this a three-part tale on the life of trees, the audience is invited to witness an opening lullaby about the birth of the forest, followed by a desperate lament on the destruction of nature's life-giving biodiversity, and a concluding celebration of nature's resilience.

## **Program Note (continued)**

This ecologically-themed work explores environmental stewardship - the responsibility that human beings have to care for our planet. For Christians, this concept has theological roots in the biblical creation narrative. "And God said, Let us make man in our image...and let them have dominion over the fish of the sea, and over the fowl of the air; and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth." (Genesis 1:26, ESV) While at times this verse has been destructively interpreted as a mandate granting humans the power and permission to abuse the planet through unfettered industrialism, materialism, and consumerism (etc), a closer reading in the context of the entire biblical text makes it very clear that this is a mandate to care the earth and the interdependent flourishing of all its creatures. This is the spirit in which Kentucky poet Wendell Berry unveils his own meditations on work, rest, and ecological care. When experiencing A TIMBERED CHOIR, I hope audiences are compelled to ask, "How am I complicit in the destruction of the world?" and "How might I be a daily champion in its flourishing?"

## **Poet Bio**

Poet, novelist, and environmentalist Wendell Berry lives in Port Royal, Kentucky near his birthplace, where he has maintained a farm for over 40 years. Mistrustful of technology, he holds deep reverence for the land and is a staunch defender of agrarian values. He is the author of over 50 books of poetry, fiction, and essays. His poetry celebrates the holiness of life and everyday miracles often taken for granted. In 2016, Berry was awarded the Ivan Sandrof Lifetime Achievement Award by the National Books Critics Circle. In 2010, Barack Obama awarded him with the National Humanities Medal. Berry's other honors include the T.S. Eliot Prize, the Aiken Taylor Award for poetry, the John Hay Award of the Orion Society, and the Richard C. Holbrooke Distinguished Achievement Award of the Dayton Literary Peace Prize. Berry's poetry collections include *This Day: Collected & New Sabbath Poems* (2014), *Given* (2005), *A Timbered Choir: The Sabbath Poems 1979-1997*, *Entries: Poems* (1994), *Traveling at Home* (1989), *The Selected Poems of Wendell Berry* (1988), *Collected Poems 1957-1982* (1985), *Clearing* (1977), *There Is Singing Around Me* (1976), and *The Broken Ground* (1964). Taken from <https://www.poetryfoundation.org/poets/wendell-berry> on 2.20.25

## **Composer Bio**

Known for his energetic rhythms, rich harmonic language, and striking colors, award-winning composer Josh Rodriguez (b. 1982) continues to gain recognition as an emerging composer and collaborator on a national and international scale. Born in Argentina and raised in Guatemala, Mexico and the United States, Rodriguez's musical imagination has been formed by this bilingual, multicultural heritage. He collaborates regularly with theatre and film directors and has received several notable concert commissions in a wide range of musical genres. Rodriguez (ASCAP) serves as Associate Professor of Music Theory and Composition at Elmhurst University. His music is published by Walton Music, Murphy Music Press, and J. W. Pepper and can be found on YouTube, Bandcamp, Instagram, Spotify, and [www.joshrodriguezmusic.com/](http://www.joshrodriguezmusic.com/)

A Marion E. Wade Center Commission  
**A TIMBERED CHOIR**

Wendell Berry

Josh Rodriguez

1. How long does it take to make the woods?

Expansive, lush ♩ = 84

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The organ part includes the instruction: \*strings, lush; 8ft strings + 8ft flute + 8ft & 16ft; legato; p; mf.

**PERUSAL SCORE**

5 opt. solo mf ♩ = ♩ warm, inquisitive

How long does it take to make the woods?

warm p

As long as it takes to

p

As long as it takes to

p

As long as it takes to

\*Specific directions concerning organ stops and timbres in each movement are descriptive, not prescriptive.

How long does it take to make the woods?

9

How long does it take to make the woods?  
 make the world. As  
 make the world. As  
 make the world. As

*mf* *p* *p*

flute, solo

13

(all) *mf* **A**  
 The woods is  
 long as it takes to make the world.  
 long as it takes to make the world.  
 long as it takes to make the world.

*mf* *p* *mf* *p* *mf* *p*

17 *confident*

pre - sent as the world is, the presence of

*mf*

the presence of

*mp* *mf*

as the world is, the presence of

*mf*

the presence of

gradually build brighter, add 4ft flutes + principal 8ft

*mf* *p* *mf*

21

all its past, and of all its time to

all its past, oo

all its past, oo

all its past, oo

*marcato*

How long does it take to make the woods?

25 *bright*  
*f* *warm*

come. It is al - ways fi - nished it is al - ways being made,

*f* come. ah made,

*f* come. ah made,

*f* come. ah made,

*f* *legato*

PERUSAL SCORE

29 **B** *p*

the act of its ma - king for - e - - - ver

the act of its ma - king for -

the act of its

*confident*  
*mp*

33

great - er than its de - stru - ction its  
 great - er than the act of its de - stru - ction its  
 - e - - - ver great - er than its de - stru - ction its  
 ma - king for - e - - - - ver de - stru - ction its

add stops till climax

*robust, expansive*

37

ma - king for - e - - - - ver great - - - -  
 mak - ing for - e - - mak - ing - - ver great - - - -  
 mak - ing for - e - - - - ver great - - - -  
 mak - ing for - e - - mak - ing - - ver great - - - -

*f*

How long does it take to make the woods?

41 *fff* **C** ♩ = 72 *warm, inquisitive*

- er

- er

- er

- er

*fff* *p* *mp*

- er How long does it

45

*p*

How long does it

*p* *mp* *p*

How long does it take how long does it

*p* *p* *mp* *p*

take how long does it take how long does it

rit.....mysterious ♩ = 78

49 *opt. solo* *mf* *confident, celebratory*

As long as it takes to make

*mf* *p* take to make the woods?

*mf* *p* take to make the woods?

*mf* *p* take to make the woods?

**D** 53 *f* *p*

the world

hum and slowly open mouth

*ppp*

mm oo

strings+flutes, lush

*mf*

PERUSAL SCORE

8 *mysterious*  
(all)

How long does it take to make the woods?

57 *pp*

It is part of e - ter - - - -

oh oo

*p*

**E** 61 *mf*

- - ni - ty, for its end and be - gin - - - -

oh oo

*mf*

*p* *mf*

oo

65

Musical score for measures 65-68. The score includes vocal lines for Soprano, Alto, and Bass, and piano accompaniment. The lyrics are: "ning be - long to the end". The piano part features chords and a bass line. Dynamics include *ff* and *mf*. Performance markings include *principal 8' + 4'* and accents.

69

Musical score for measures 69-72. The score includes vocal lines for Soprano, Alto, and Bass, and piano accompaniment. The lyrics are: "and be - gin - - - - - ning of all things,". The piano part features chords and a bass line. Dynamics include *mf*. A dynamic marking **F** is present above the first vocal line. Performance markings include accents.

How long does it take to make the woods?

73 *mf* *mysterious*

the be - gin - - ning lost in the end,

*mf* oh oo

*mf* oh oo

*mf* *p*

G

77 *pp*

the end in the be - gi - - - - - ning.

*p* oh oo

*p*

*8va.*

81

*rit*.....

slowly close mouth and hum

*ppp*

*mm*

*mf*

8

## 2. It is the destruction of the world

Ghostly, angry, tragic ♩ = 68

whispers, creepy, ghostly (unvoiced)

*p* ————— *mp* ————— *p*

SOPRANO  
It is the de - struc - tion of the world

ALTO  
It is the de - struc - tion of the world

TENOR

BASS

Organ

# PERUSAL SCORE

3  
whispers, unsynchronized with varied duration  
*p*

*cresc.*

It is the de - struc - tion of the world

whispers continue, unsynchronized with varied duration  
*p*

It is the de - struc - tion of the world

\*Aleatoric choral parts should also emphasize consonants and "w" sounds (wind) with depth being given as volume is increased. As depth is given, words should sound like moaning and weeping; this effect can be partly accomplished by "sighing" (sliding down) at the end of the words (to make a falling/sighing sound). In particular "s" can be stretched for sinuous shimmering effect. Singers should also vary the register of their speaking.

6

*angry, punctuated*  
Narrator 1 (spoken to choir)

*f*

*p* whispers, unsynchronized with varied duration

It is the de - struc - tion of the world

It is the de - struc - tion of the world in our own lives that

8

**A**

*angry, punctuated*  
Narrator 2 (spoken to choir and Narrator 1)

*f*

Solo

and more than half

gli altri

*cresc.*

*tutti p* whispers, unsynchronized with varied duration

drives us half in - sane

To des - troy that which we were gi - ven in trust

*frustrated, angry shouting (voiced)*

**B** *mf* ————— *ff*

10 *how will we bear it?*

*sorrowful, pleading*

*mf* ————— *ff*

Solo *how will we bear it?*

To de - stroy that which we were gi - ven in trust *unis.*

*mf* ————— *ff*

gli altri *how will we bear it?*

*mf* ————— *ff*

*how will we bear it?*

*mf* ————— *ff*

*cresc.* *how will we bear it?*

*mf* ————— *ff*

*legato*

*f*

13

Narrator 3 (spoken to choir)

*pleading, reasoning (ord. speaking)* *mf*

It

*pleading, reasoning* (whispers)

*mp*

15

It is our own bodies that

*pleading, reasoning* (whispers)

*mp*

*mf*

It is our own bodies that we give to be broken our

*tutti mf*

is our own bodies that we give to be broken our bodies existing before and

# PERUSAL SCORE

C

18

we give to be broken our bodies existing before and

bodies existing before and after us

after us in cloud and cloud and worm and

*p* unsynchronized with varied duration

in cloud and cloud and worm and tree

Narrator 4 (spoken to audience)

ord. speaking

*pleading, reasoning*

**f**

20

af - ter us that we, dri - ving or dri - ven, de - spise

*pleading, reasoning*

**mf**

that

inhale exhale inhale exhale

**p** **mf**

tree, ha hoo ha hoo

*cresc.*

(as if gasping or having a panic attack)

*weeping, wailing*

"sprechgesang" (approx. pitch mixed w/speaking)

**D**

tutti

(ord.) spoken, percussive

**mf**

22

in our greed to live in our greed to live in our

*weeping, wailing*

"sprechgesang" (approx. pitch mixed w/speaking)

we, dri - ving or dri - ven, de - spise in our greed to live

*pleading, reasoning*

**mf**

that we, dri - ving or dri - ven, de - spise

*pleading, reasoning*

**f**

that

24 *f*

greed to live  
(ord.) spoken, percussive

*mf* *f* *mf* *f* *mf* *f*

angry, driven, self-loathing

in our greed to live in our greed to live we dri-ving or dri-ven, de - spise

*f* *f*

weeping, wailing  
"sprechgesang" (approx. pitch mixed w/speaking)

(ord.) spoken, percussive

in our greed to live in our greed to live in our greed to live

"sprechgesang" (approx. pitch mixed w/speaking)

we, driving or driven, de - spise in our greed to live

26 **E**

should feel like a smooth accel.

*p* *mf*

ha hoo ha hoo ha hoo ha hoo ha hoo ha hoo ha

*cresc.*

unsynchronized with varied duration

*p* *mf*

that we dri-ving or driven, de - spise

angry, driven, self-loathing

unsynchronized with varied duration

*cresc.*

in our greed to live in our greed

(ord.) spoken, percussive

should feel like a smooth accel.

*p cresc.* *mf*

in our greed to live in our greed to live ha hoo ha hoo ha

It is the destruction of the world

should feel like a smooth accel.

*p* \_\_\_\_\_ *f*

28

ha hoo ha hoo ha hoo ha hoo ha hoo ha hoo ha

\* *p* *weeping, moaning (unsynchronized)*

oh oh

\* *p* *weeping, moaning (unsynchronized)* *cresc.*

oh oh

*mf*

ha hoo ha hoo ha hoo ha hoo ha

\*While these pitches may be treated aleatorically and unsynchronized, it is recommended that voices all begin on starting pitch, and some singers may hold only one pitch throughout to create smooth cascade and sustained sound mass.

30

*mf* *weeping, moaning (unsynchronized)* *cresc.*

oh oh

\* *mp* *weeping, moaning (unsynchronized)*

oh oh

**F**

*lament, dreadful recognition*

32

live our haste to die.  
in our greed to live our haste to die.

**G** Sorrowful, regretful ♩ = 60

To have lost To

\*While these pitches may be treated aleatorically and unsynchronized, it is recommended that voices all begin on starting pitch, and some singers may hold only one pitch throughout to create smooth cascade and sustained sound mass.

41

*mf* *rit* *p*

to have lost the vast grass - lands

*p* *mf* *p*

lost

have

*mf* *p*

have\_ lost won - ton - ly

(tutti)

the

**PERUSAL SCORE**

44

**H** *pp* *mp* *pp*

unsynchronized pitchless murmuring & whispering  
emphasizing consonants and "air" sounds

to have lost the vast grass - lands

*pp* unsynchronized pitchless murmuring & whispering  
emphasizing consonants and "air" sounds

to have lost the vast grass - lands

*mf* *p* *mf*

an - - - - - cient for - - - rests the vast

*mp*

47 *mp*

*mp*

*mp* *mf*

is our mad - ness

*p* *mp* *mf*

grass - - lands is our mad - ness

legato *mf*

50 *ppp*

solo, sorrowful, desperate

*ppp* *mf* *f*

*p* the pre - sence in our ve - ry bo - dies\_ of our grief

*p*

*ppp* *mf* *f*

*p* the pre - sence in our ve - ry bo - dies\_ of our grief

*p*

It is the destruction of the world

54

inhale *p* ————— exhale *f* ————— *p*

ho hoo (tutti) inhale *p* ————— exhale *mf* ————— *p*

ho hoo inhale *p* ————— exhale *mp* —————

ho hoo

*p*

57

inhale *p* ————— exhale *mf* ————— *ppp* heads bowed down in silence

ho hoo inhale *p* ————— exhale *mf* ————— *ppp* heads bowed down in silence

ho hoo inhale *p* ————— exhale *mf* ————— *ppp* heads bowed down in silence

ho hoo inhale *p* ————— exhale *mf* ————— *ppp* heads bowed down in silence

ho hoo

### 3. Slowly, they return

Peaceful, hopeful ♩ = 56

SOPRANO  
ALTO  
TENOR  
BASS  
Organ

Slow - - - ly  
Slow - - - ly

**PERUSAL SCORE**

7 **A** ♩ = 64

opt. solo  
mp - - - - mf - - - - p

slow - - - - ly

strings, principal 16' + strings 8'

p

11

11

opt. solo  
*mp* *mf* *p* (all) *p*

they re - turn To the small

To the small

*mf*

15

15

*mf* *p*

wood - land let a - lone

wood - land let a - lone

*mf* *p*

19 **B**

*pp* unsynchronized whispers with varied duration

*mp*

How long does it take to make the woods?

22

*pp* unsynchronized whispers with varied duration

*mp* *pp*

*pp*

*with awe*  
*p*

Great trees great trees

*with awe* *p*

Great trees great trees

*p*

Slowly, they return

*mf*

Out - - - -

*mp*

Slow - - ly slow - - ly they out - spread - - - -

out - - - - - spread - - - -

out - - - - - spread - - - -

Principal 8'

*p*

*robust, bright*

*f*

right, A - - po - - - -

- ing and up - - right, ah

- ing and up - right, ah

- ing and up - - right, ah

*f*

*f*

*f*

34

rit.....

-stles of the liv - - - ing  
li - - - ving  
li - - - - ving  
li - - - - ving

C

a tempo

rit.....

a tempo

peaceful  
opt. solo

36

light Pa - -  
light  
light  
light  
light  
light

**PERUSAL SCORE**

add 4' & 2'  
8va

Slowly, they return

40 *mf* > *p* D *p* (all) *mp*

-tient Pa - - tient as stars, they build in

opt. solo *mp* > *mf* > *mp* (all) *p* *mp*

pa - tient stars, they build in

44 *p* *warm, robust* *f* > *p*

air Tier a - fter tier a tim - ber'd choir

*p* *f* > *p*

air Tier a - fter tier a tim - ber'd choir

*mp* *f* > *p*

a tim - ber'd choir

*mf* *f* > *p*

choir

48 **E**

Stout beams up - - hold - - - ing weight less

Stout beams up - - hold - - - ing weight - - less

Stout beams up - - hold - - - ing weight - - less

Stout beams up - - hold - - - ing weight - - less

52 *p*

grace Of song, a bless - sing on this place.

grace Of song, bless - sing on this place.

grace Of song,

grace Of song,

flutes

reeds

F

56 *mf* *p*

*mf* *p*

*p* *mf*

They\_ stand in wait - - - ing

*p* *mf*

They\_ stand in wait - - - ing

60 *mf* *f* *p*

Up - ris - ings of

*mp* *f* *p*

all a - round Up - ris - ings of

*mp* *f*

all a - round of their

*mf* *f*

Up - ris - ings of their

64

*mf*

di - stant

*mp*

di - stant light

*p*

*p*

Na - - - tive ground of the di - stant light

*p* *mp*

Na - - - tive ground down - com - ings of the di - stant light

full sound  
brightest stops

flutes 8' + 4' + 2'

68

**G** *f*

light

*f*

light they are the ad - vent

*f*

light they are the ad - vent they a -

*f*

light

*f*

light

*mf*

*mf*

72

*peaceful, hopeful*

*p* \_\_\_\_\_ *f* \_\_\_\_\_

Re - - ceiv - ing sun

*p* \_\_\_\_\_ *f* \_\_\_\_\_

- wait \_\_\_\_\_ Re - - ceiv - ing sun

*p* \_\_\_\_\_ *f* \_\_\_\_\_

Re - - ceiv - ing sun

*p* \_\_\_\_\_ *f* \_\_\_\_\_

Re - - ceiv - ing sun

*mf* \_\_\_\_\_

remove 2'

# PERUSAL SCORE

78

*p* \_\_\_\_\_ *mf* \_\_\_\_\_

and giv - - - ing shade

*p* \_\_\_\_\_ *mf* \_\_\_\_\_

and giv - - - ing shade

*p* \_\_\_\_\_ *mf* \_\_\_\_\_

and giv - - - ing shade

*p* \_\_\_\_\_ *mf* \_\_\_\_\_

and giv - - - ing shade

strings *mf*

82 H

*p* *p* *p* *p* *mp* *mp*

Their life's a be - ne - fac - - - tion

Their life's a be - ne - fac - - - tion

flutes

86

*p* *mf* *p* *mf* *mf*

And is a be - ne - di - - ction said

And is a be - ne - di - - ction said

made be - ne - di be - ne - di - ction said

made be - ne - di - ction said

remove reeds, add Foundations 8' + Strings

flutes + reeds

Slowly, they return

90 *f* *rit*..... *p*

o - ver the liv - ing and the dead

o - ver the liv - ing and the dead

o - ver the liv - - - - - ving and the dead

o - ver the liv - - - - - ving and the dead

93 *a tempo* *warm* *p*

Slow - - - - -

Slow - - - - -

Slow - - - - - ly

Slow - - - - - ly

solo, bassoon

Tpt 8' + Fl 8'

*p*

97 *mf* *p* *mf*

- - ly Slow - ly in fall

- - ly Slow - ly in fall

*p* *mf* *p*

In fall

*p* *mf* *p*

In fall

101 *p* *f*

their brigh - tened leaves re - leased their brigh - tened leaves re - leased

*p* *f*

their brigh - tened leaves re - leased their brigh - tened leaves re - leased

*p* *f*

their bright - ened leaves re - leased their bright - ened leaves re - leased

*mp* *f*

their bright - ened leaves re - leased

bright reeds

Flutes 8' +4' + 2'

Slowly, they return

*f* *fp* *f* *fp* *f*

106 fly fly fly To

*fp* *f* *fp* *f*

fly fly fly To

*fp* *f* *fp* *f* *fp* *f*

fly fly fly fly fly fly To

*fp* *f* *fp* *f* *fp* *f*

fly fly fly To

*legato*

*p*

# PERUSAL SCORE

110

walk on ra - - - - - dience a - -

walk on ra - - - - - dience a - -

walk to walk on ra - - - - - dience a - -

walk to walk on ra - - - - - dience a - -

*8va* *f*

6 6 6 6 6 6

114

- mazed a - - mazed O light

*p* *mf* *p* *mf* *p* *mf*

6 6 6 *f*

118

come O light come come come come

*f* *mf* *cresc.* *f* *mf* *cresc.* *f* *mf* *cresc.* *f* *mf* *cresc.*

6 6 6 *mf*

Slowly, they return

122

*cresc.* O come! O come! O come!

*cresc.* O come! O come! O come!

*f*

126

*ff* O come! O light come

*ff* O come! O light come

*ff* (unis.) O come! O light come

*ff* O come! (unis.) O light come

rit.....

129

down to earth to be

down to earth to be

down to earth to be

down to earth, to be

a tempo

rit.....

*fff*

133

praised!

praised!

praised!

praised!