

4. The Beloved Son

Dr. Norm Wick

Based upon Matthew 3:17

Moderato (♩ = 112)

Flute I & II

Fl.

Fl.

Fl.

Fl.

Fl.

Alla Marcia (♩ = 120)

30

Sop. This is My Be - lov - ed Son, this is My Be -

Alto This is My Be - lov - ed Son, this is My Be -

Ten. This is My Be - lov - ed Son, this is My Be -

Bass This is My Be - lov - ed Son, this is My Be -

35

Sop. lov - ed Son; Sent in grace, in truth, in love, Sent in grace, in truth, in love.

Alto lov - ed Son; Sent in grace, in truth, in love, Sent in grace, in truth, in love.

Ten. lov - ed Son; Sent in grace, in truth, in love, Sent in grace, in truth, in love.

Bass lov - ed Son; Sent in grace, in truth, in love, Sent in grace, in truth, in love.

40

Sop. Al - le - lu - ia! Al - le -

Alto Al - le - lu - ia! Al - le -

Ten. Al - le - lu - ia! Al - le -

Bass Al - le - lu - ia! Al - le -

45

Sop. lu - ia! Al - le - lu - ia!

Alto lu - ia! Al - le - lu - ia!

Ten. lu - ia! Al - le - lu - ia!

Bass lu - ia! Al - le - lu - ia!

mp

First system of piano accompaniment. It consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include *f* (forte) and *p* (piano).

Second system of piano accompaniment. It consists of two staves (treble and bass clef). The treble staff has a *cresc.* (crescendo) marking. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Third system of piano accompaniment. It consists of two staves (treble and bass clef). The music continues with similar accompaniment patterns and dynamics.

62

Sop. *f* This is My Be - lov - ed Son,

Alto *f* This is My Be - lov - ed Son,

Ten. *f* This is My Be - lov - ed Son,

Bass *f* This is My Be - lov - ed Son,

8

This system contains the vocal parts for Soprano, Alto, Tenor, and Bass. Each part begins with a rest for 8 measures, followed by the lyrics "This is My Be - lov - ed Son,". The vocal lines are marked with *f* (forte).

Fourth system of piano accompaniment. It consists of two staves (treble and bass clef). The music concludes with a final chord and a fermata. Dynamics include *f* (forte).

66

Sop. this is My Be - lov - ed Son; — Word made flesh, the Son of Man. —

Alto this is My Be - lov - ed Son; — Word made flesh, the Son of Man. —

Ten. this is My Be - lov - ed Son; — Word made flesh, the Son of Man. —

Bass this is My Be - lov - ed Son; — Word made flesh, the Son of Man. —

70

Sop. Word made flesh, the Son of Man. — Al - le - lu - ia! —

Alto Word made flesh, the Son of Man. — Al - le - lu - ia!

Ten. Word made flesh, — the Son of Man. — Al - le - lu - ia! —

Bass Word made flesh, the Son of Man. — Al - le - lu - ia! —

74

Sop. Al - le - lu - ia! Al - le - lu - ia!

Alto Al - le - lu - ia! Al - le - lu - ia!

Ten. Al - le - lu - ia! Al - le - lu - ia!

Bass Al - le - lu - ia! Al - le - lu - ia!

78

Sop. Al - le - lu - ia!

Alto Al - le - lu - ia!

Ten. Al - le - lu - ia!

Bass Al - le - lu - ia!

Meno Vivo (♩ = 112)

p 3 3 3 3 *dim.* 3 3

First system of a musical score in G major (one sharp). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note triplets, while the left hand provides a bass line with quarter notes and eighth-note triplets. A *sopra* (soprano) vocal line is indicated by a clef and a few notes in the lower register. A crescendo hairpin spans the first two measures.

Second system of the musical score. The piano continues with eighth-note triplets in both hands. A crescendo hairpin is present in the first measure, and a decrescendo hairpin is in the second measure.

Third system of the musical score. The right hand has a melodic line with some slurs and eighth-note triplets. The left hand continues with eighth-note triplets. Dynamics change from *sub. pp* (sub-pianissimo) to *mp* (mezzo-piano). A decrescendo hairpin is shown in the second measure.

Fourth system of the musical score. The piano continues with eighth-note triplets. Dynamics change from *mf* (mezzo-forte) to *dim. e rit.* (diminuendo e ritardando). A decrescendo hairpin is shown in the second measure.

Alto *p* mezzo-soprano solo

This — is My — Be -

Sop. *cresc.*

lov - ed Son, — full — of love — for ev' - ry -

Fl. *f* *dim.*

Sop. *f* *dim.*

one. —

109

Fl.

Sop.

p

The true light _____ that en-

115

Sop.

light - ens ev'-ry man — was com - ing — in - to the world. — Hewas

121

Sop.

cresc. *f* *sub. p*

in the world, _____ and the world — was made through Him, — yet the

cresc. *f* *sub. p*

125

Fl.

Sop.

world — knew Him not.

p

p

Grandiose

f

3 3 3 3 3 3 3 3 3 3 3 3

134

Sop.

Alto

Ten.

Bass

This — is — My — Be — lov — ed

f

f

f

f

8

This — is — My — Be — lov — ed

This — is — My — Be — lov — ed

3 3 3 3 3 3 3 3 3 3 3 3

-47-

137

Sop. Son, sent to re - deem

Alto Son, sent to re - deem

Ten. Son, sent to re - deem

Bass Son, sent to re - deem

140

Fl. *f* *ff*

Sop. ev' - ry - one. *ff* Al - le - lu -

Alto ev' - ry - one. *ff* Al - le -

Ten. ev' - ry - one. *ff* Al - le -

Bass ev' - ry - one. *ff* Al - le -

143 *tr* *tr*

Fl.

Sop.

Alto

Ten.

Bass

lu - ia! Al - le - lu - ia! Al - le - lu -
 lu - ia! Al - le - lu - ia! Al - le - lu -
 lu - ia! Al - le - lu - ia! Al - le - lu -

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

147 *molto rit.* *molto rit.* *molto rit.* *molto rit.* *molto rit.*

Fl.

Sop.

Alto

Ten.

Bass

ia! Al - le - lu -
 ia! Al - le - lu -
 ia! Al - le - lu -
 ia! Al - le - lu -

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

149 *a tempo*

Fl.

Sop.

Alto

Ten.

Bass

ia! Al - le - lu -

ia! Al - le - lu -

ia! Al - le - lu -

ia! Al - le - lu -

3 3 3 3 3 3 3 3 3 3

153 *ff*

Fl.

Sop.

Alto

Ten.

Bass

ia! Al - le - lu - ia!

ia! Al - le - lu - ia!

ia! Al - le - lu - ia!

ia! Al - le - lu - ia!