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*Commissioned by West Virginia Wesleyan College
on the occasion of the Centennial of its founding in 1890*

Pentecost Cantata

*for Tenor Solo, Solo SATB Quartet, SATB Chorus, Harp and Horn in F
(with optional Organ and/or optional Strings)*

Daniel Pinkham
(1923–2006)

I. Introit

Vivo
♩ = 120 **ff**

Soprano
Send forth thy Spir - - - it,

Alto
ff
Send forth thy Spir - - - it,

Tenor
ff
Send forth thy Spir - - - it,

Bass
ff
Send forth thy Spir - - - it,

Horn
(Actual pitches)
f
Send forth thy Spir - - - it,

+ Organ and Strings

Harp
ff

Notation and format by Daniel Pinkham.

3

and they shall be cre - at - - ed.

and they shall be cre - at - - ed.

and they shall be cre - at - - ed.

and they shall be cre - at - - ed.

G

5

Al - - le - lu - -

Al - - le - lu - -

Al - - le - lu - -

Al - - le - lu - -

E
D

E#
C

16 *div.*

ia. ia. ia. ia. ia. ia.

fff
r.h.

top

II. Sinfonia

[Chorus, Organ and Strings tacet]

Allegro ♩ = 132

Horn

Harp

f marcato, l.v. *simile*

4

F ♯ A D #

7

Musical score for measures 7-10. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef. Chords are labeled as A# in the piano part. The dynamic marking *f sciolto* is present.

11

Musical score for measures 11-13. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef. Chords are labeled as A b and A# in the piano part.

14

Musical score for measures 14-16. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef. A chord is labeled as A b in the piano part.

17

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef. Chords are labeled as D#, A#, A b, and D b in the piano part. Dynamic markings *pp* and *f* are present. A fermata is shown over the final note of the vocal line.

32 *stopped*

III. Hymn *

[Horn tacet]
Andante

$\text{♩} = 69$ *unis. f*

Chorus

1. Cre - a - tor Spir - it, by whose aid The World's Foun - da - tions

Harp

3

first were laid, Come, vis - it ev' - ry pi - ous Mind; Come

* Organ or Strings double voices in even-numbered verses. If both Strings and Organ are available, the Organ should remain silent during this movement. The optional Organ part doubles all of the polyphonic verses in III.

5

pour thy joys on Hu-man Kind; From Sin, and sor-row set us

8

Free; And make thy Tem-ples wor - - thy Thee.

11

Tenor + Viola

2. O, Source of un-cre-at-ed Light, The Fa-ther's prom-is'd

Bass + Cello

13

Pa-ra-clite! Thrice Ho-ly Fount, Thrice Ho-ly Fire, Our

15

Hearts with Heav'n-ly Love in-spire; Come, and thy Sac-red Unc-tion

18

bring To Sanc - - ti - fie us while ___ we sing!

bring To Sanc - ti - fie us while ___ we sing!

21 *unis.*

Chorus

3. Plen-teous of Grace, de-scend from high, Rich in thy sev'n-fold

Harp

G ♭

23

En-er-gy! Thou strength of his Al-might-y Hand, Whose Pow'r does Heav'n and Earth com-

G #

G ♭

26

mand: Pro-ceed-ing Spir-it, our De-fence, who do'st the Gift of

29

Tongues dis-pence, and crown'st thy Gift with El-o-quence!

G #

55 *unis.*

Chorus

7. Im-mor-tal Hon-our, end-less Fame, At-tend th'Al-might-y Fa-ther's Name: The Sav-iour

Harp

G \natural G #

58

Son be glo-ri-fy'd, Who for lost Man's Re-demp-tion dy'd: And

Harp

G \natural G #

61

e-qual Ad-o-ra-tion be, E-ter-nal Pa-ra-clete, to thee.

Harp

G \natural G #

IV. Lesson

Allegro
♩ = 60

f

Solo Tenor

While the day of Pen-te-cost was

stopped

Horn

pp accomp.

Harp

f G \natural

2

run-ning its course, the dis - ci - ples were al - to - geth - er in

B b G b C b

4

one _ place, when sud - den - ly there

ff

+ Organ and Strings 13

open gliss. - Strings

ff

8va

G b *fff*

l.v.

6

came from the sky a noise _ like that of a strong driv - ing wind which

mp

[Organ continues]

ff

A b

8

filled the whole house — where they were sit - ting. And there ap - peared to them

This system contains the first two staves of music. The vocal line (treble clef) begins with a triplet of eighth notes (F4, G4, A4) followed by a half note (B4), a quarter note (A4), and a quarter note (G4). The piano accompaniment (bass clef) features a whole note chord (F3, B2) and a half note chord (A2, D3). The piano part includes dynamic markings *p* and *ff*.

p *ff*

This block shows the piano accompaniment for the first system, consisting of two staves. It features chords and melodic lines in both hands, with dynamic markings *p* and *ff*.

10

clo - - ven tongues of fire. And they all were filled —

This system contains the second two staves of music. The vocal line (treble clef) has a quarter note (G4), a quarter note (F4), a quarter note (E4), and a quarter note (D4), followed by a triplet of eighth notes (F4, G4, A4) and another triplet (B4, C5, B4). The piano accompaniment (bass clef) has a quarter note (F3), a quarter note (E3), and a quarter note (D3).

A
D

This block shows the piano accompaniment for the second system, consisting of two staves. It includes chords and melodic lines, with chord symbols A and D indicated.

12

— with the Ho - ly Spir - it, and speak - ing in oth - - er

This system contains the third two staves of music. The vocal line (treble clef) has a triplet of eighth notes (F4, G4, A4), a quarter note (B4), a quarter note (A4), and a quarter note (G4). The piano accompaniment (bass clef) has a quarter note (F3), a quarter note (E3), and a quarter note (D3).

This block shows the piano accompaniment for the third system, consisting of two staves. It includes chords and melodic lines in both hands.

50

of Ju - de - a, and Cap - a - do - ci - a, of
 Each in his own _____ na - tive tongue?
 Ar - - - - - abs,
 dis - tricts of Lib - y - a _____ a - round _____ Cy - re - ne,

52

Pon - tus and A - sia, of Phry - gi - a _____ and Pam - phil - i - a,
 Par - thi - ans, Medes and E - lam - ites, in - hab - i - tants -
 Are these not all Gal - i - le - ans? How is it
 from Rome both Jew and _____ pros - e - lyte,

f accomp.

of E - gypt, and dis - tricts of Lib - y - a - - a -
 - - of Mes - o - po - ta - mi - a, of Ju - de - a, and
 then that we hear - - - - - them? Each in his own - - -
 Cre - tans, Ar - - -

A
D#

G

round - - - - - Cy - - - - - tell - ing the won - ders of God.
 Cap - a - do - ci - a, tell - ing the won - ders of God.
 - - na - tive tongue, tell - ing the won - ders of God.
 - - - - - abs, tell - ing the won - ders of God.

ff

ff

ff

tutti ff

ff + Strings top

l.v.

F#
D#

G#

A#

D#

V. Antiphon

Vivo ♩ = 132

Horn

f *pp* *f* *pp*

- Strings and Organ

Harp

5

f *pp*

open stopped allargando lunga

9

ff

S To - day was the day of Pen - te - cost _____ ac - com - plish'd:

ff

A To - day was the day of Pen - te - cost _____ ac - com - plish'd:

ff

T To - day was the day of Pen - te - cost _____ ac - com - plish'd:

ff

B To - day was the day of Pen - te - cost _____ ac - com - plish'd:

Horn

f *p*

+ Organ and Strings to the end

Harp

ff

G ♯ F # D #

12

Musical score for measures 12-13. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics "al - - le - lu - - -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the start of the piano part. A watermark "Copying is illegal only" is overlaid on the score.

14

Musical score for measures 14-15. It features four vocal staves and a piano accompaniment. The vocal parts are marked with "ia." and have a fermata over the first measure. The piano accompaniment continues with the same rhythmic pattern as in the previous system. A dynamic marking of *l.v.* is present at the end of the piano part. A watermark "Copying is illegal only" is overlaid on the score.