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A Spectacle of Glory

I. Bass Solo

What a masterpiece is the clear vault of the sky!
How glorious is the spectacle of the heavens!

aII. Chorus and Solo Quartet

The sun comes into view proclaiming as it rises how marvelous a thing it is, made by the Most High.
At noon it parches the earth, and no one can endure its blazing heat.
A man tending a furnace works in burning heat, but three times as hot is the sun scorching the hills.
It breathes out fiery vapors, and its glare blinds the eyes.
Great is the Lord who made it, whose word speeds it on its course.

III. Women's Chorus and Alto solo

He made the moon also to serve in its turn, a perpetual sign to mark the divisions of time.
From the moon, feast-days are reckoned; it is a light that wanes as it completes its course.
The moon gives its name to the month; it waxes marvelously as its phases change,
A beacon to the armies of heaven, shining in the vault of the sky.

IV. Chorus and Tenor solo

The brilliant stars are the beauty of the sky, a glittering array in the heights of the Lord.
At the command of the Holy One they stand in their appointed place; they never relax their watches.
Look at the rainbow and praise its Maker; it shines with a supreme beauty,
rounding the sky with its gleaming arc, a bow bent by the hands of the Most High.

V. Chorus

His command speeds the snow-storm and sends the swift lightning to execute his sentence.
To that end the storehouses are opened, and the clouds fly out like birds.
By his mighty power the clouds are piled up and the hailstones broken small.
The crash of his thunder makes the earth writhe, and, when it appears, an earthquake shakes the hills.
At his will the south wind blows, the squall from the north and the hurricane.

VI. Soprano Solo

He scatters the snow-flakes like birds alighting; they settle like a swarm of locusts.
The eye is dazzled by their beautiful whiteness, and as they fall the mind is entranced.

VII. Bass Solo

He spreads frost on the earth like salt, and icicles form like pointed stakes.
A cold blast from the north, and ice grows on every pool,
As though the water were putting on a breastplate.
He consumes the hills, scorches the wilderness, and withers the grass like fire.
Cloudy weather quickly puts all to rights, and dew brings welcome relief after heat.

VIII. Chorus and Solo Quartet

Where can we find the skill to sing his praises?
We have seen but a small part of his works,
And there remain many mysteries greater still.
The Lord has made everything and has given wisdom to the godly.
Alleluia.

Ecclesiasticus 44 :1–22, 28, 32, 33 and Alleluia

Orchestration

Flute, Oboe, Clarinet in B flat, Bassoon, Horn in F
Strings (minimum 4, 3, 2, 2, 1)
Percussion (1 player)
Triangle, Glockenspiel, Suspended Cymbal with soft timpani stick
Timpani

The full score and parts are available on rental from the publisher.

Catalog No. 6038

for Janet McGhee and the Battenkill Chorale

A Spectacle of Glory

for SATB Soli, SATB Chorus and Orchestra

Ecclesiasticus 44: 1-22, 28, 32, 33 and Alleluia

Daniel Pinkham
(1923–2006)

I

Recitativo

S
A

Soli

Solo Bass
ff recitativo

T
B

What a mas - ter - piece is the clear - vault of the sky! How

S
A

Chorus

T
B

Recitativo

Keyboard
for
rehearsal
only

Solo B

glo - ri - ous is the spec - ta - cle of the heav'ns!

Notation and format by Daniel Pinkham.

Segue

II

Allegro ♩. = 96

Measures 1-3 of the piano introduction. The music is in 12/8 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment.

Measures 4-6 of the piano introduction. The melodic line continues with grace notes and slurs, maintaining the rhythmic pattern established in the previous measures.

Measures 7-9 of the piano introduction. The piece concludes with a change in time signature to 9/8 and a final chord in the right hand.

Measures 11-14 of the vocal and piano section. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a forte (*ff*) dynamic. The lyrics are: "The sun, the sun, the sun comes in - to view pro -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

15

claim - ing as it ris - es how mar - vel - ous a thing it

claim - ing as it ris - es how mar - vel - ous a thing it

claim - ing as it ris - es how mar - vel - ous a thing it

claim - ing as it ris - es how mar - vel - ous a thing it

19

Solo Alto *f*

At noon

S is, made by the Most High.

A is, made by the Most High.

Chor. is, made by the Most High.

T is, made by the Most High.

B is, made by the Most High.

pp

57

III

Andante ♩ = 48

Solo Alto

S

Chor.

A

f The moon, the moon.

f The moon, the moon.

Andante ♩ = 48

5

Solo Alto *mf*

He made the moon al - so to serve in its turn,

p *pp*

3

3

8

Solo Alto

a per-pet-u-al sign to mark the di-vis-ions of time.

11

S

Chor.

A

The moon,

The moon,

14

Solo Alto

From themoon,

S

Chor.

A

the moon.

the moon.

pp

IV

Maestoso ♩ = 104

ff

S
The bril - liant stars are the beau - ty of the sky, a glit - ter - ing ar -

ff

A
The bril - liant stars are the beau - ty of the sky, a glit - ter - ing ar -

Chor.
ff

T
The bril - liant stars are the beau - ty of the sky, a glit - ter - ing ar -

ff

B
The bril - liant stars are the beau - ty of the sky, a glit - ter - ing ar -

Maestoso ♩ = 104

ff

5

ray in the heights of the Lord. At the com - mand of the Ho - ly

ray in the heights of the Lord. At the com - mand of the Ho - ly

ray in the heights of the Lord. At the com - mand of the Ho - ly

ray in the heights of the Lord. At the com - mand of the Ho - ly

V

Allegro feroce ♩ = 144

Piano introduction for the first system, marked *f*. The music is in 4/4 time and features a driving, rhythmic melody in the right hand and a supporting bass line in the left hand.

4 *ff marcato*

S I
Chor. His com - mand speeds the snow - storm and spreads the swift

S II
His com - mand speeds the snow - storm and spreads the swift

A
His com - mand speeds the snow - storm and spreads the swift

Vocal and piano accompaniment for the first system, measures 4-7. The vocal parts (S I, S II, A) are marked *ff marcato* and feature a triplet of eighth notes. The piano accompaniment is marked *ff* and features a triplet of eighth notes in the right hand.

8

light - - ning to ex - e - cute his sen - tence.

light - - ning to ex - e - cute his sen - tenc.

light - - ning to ex - e - cute his sen - tence.

Vocal and piano accompaniment for the second system, measures 8-11. The vocal parts continue with the triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand.

9

Piano accompaniment for measures 9-11. The right hand features a continuous eighth-note melody, while the left hand provides harmonic support with chords and occasional eighth-note patterns.

12

ff marcato

Chor. S I His com - mand speeds the snow - storm and spreads the swift

Chor. S II His com - mand speeds the snow - storm and spreads the swift

Chor. A His com - mand speeds the snow - storm and spreads the swift

Vocal and piano accompaniment for measures 12-14. The vocal parts (S I, S II, A) are marked *ff marcato* and feature triplet rhythms. The piano accompaniment includes chords and triplet patterns in both hands.

15

light - ning to ex - e - cute his sen - tence. To that end

light - ning to ex - e - cute his sen - tence. To that end

light - ning to ex - e - cute his sen - tence. To that end

Vocal and piano accompaniment for measures 15-17. The vocal parts continue with the triplet melody. The piano accompaniment features chords and triplet patterns in both hands.

*

During the following twelve seconds (six measures) the flute, oboe, clarinet, bassoon, violins and violas should play the assigned pattern as fast as possible, constantly repeating, and not synchronized with the other players. Begin *ppp* and make a crescendo to *fff* at the seventh second. Then begin a diminuendo. At the conductor's signal leave the repeating pattern and skip to the final measure arriving in *pp*.

36 ♩ = 120

pp cresc.

Hold ped.

39

ff

pp

(ped.)

*

* This instruction is provided as it appears in the full score for the information of the performers. It does not apply to this reduction, which should be performed as written.

VI. He scatters the snow-flakes

Vivo ♩ = 144

f

5

19

mind is en - - tranced.

22

VII

Allegretto ♩. = 48

Solo
Bass *f*

Solo
Bass

He spreads frost on the earth like salt, and i - ci - cles form _____ like point - - -

Allegretto ♩. = 48

mf *accompag.*

staccato sempre

4

- - ed stakes. A cold blast _ from the north, and ice grows on ev - ry pool, As

VIII

Maestoso ♩ = 60

Soprano (S) and Alto (A) vocal lines with lyrics: "Where can we find the skill to sing his prais - es? We have — seen —"

Tenor (T) and Bass (B) vocal lines with lyrics: "Where can we find the skill to sing his prais - es? We have — seen —"

Maestoso ♩ = 60

Piano accompaniment for the first system, featuring chords and a bass line.

4
Soprano (S) and Alto (A) vocal lines with lyrics: "but a small — part of his works. And there re - main man - y mys - ter - ies"

Tenor (T) and Bass (B) vocal lines with lyrics: "but a small — part of his works. And there re - main man - y mys - ter - ies"

Piano accompaniment for the second system, featuring chords and a bass line.

7
Soprano (S) and Alto (A) vocal lines with lyrics: "great - er still. The Lord — has made ev' - ry - thing and has"

Tenor (T) and Bass (B) vocal lines with lyrics: "great - er still. The Lord — has made ev' - ry - thing and has"

Piano accompaniment for the third system, featuring chords and a bass line.

10 $\text{♩} = \text{♩}$ Solo Bass *f*

Solo Bass: Al - le - lu - ia, al - le - lu - ia,

Chor. S A: giv - en wis - dom to the god - ly. Al - - le - - -

Chor. T B: *fff* *pp* (mezza voce)

Piano: *ff* *pp*

13 Solo Tenor *f*

Soli T: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Soli B: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Chor. S A: lu - - - ia, lu al - - - le - - - lu - - -

Chor. T B:

Piano:

25 *senza rallentare* **ff**

S
al - - - le - lu - ia.

A
al - - - le - lu - ia.

Soli
T
al - - - le - lu - ia.

B
al - - - le - lu - ia.

S
A
Chor.
al - - le - - lu - - ia.

T
B

senza rallentare