

# The Fullness of Time

Flute *f*

Oboe *f*

Harp *sf*

Piano *ff*

TAM-TAM *mf*

TIMPANI *sfz mp f sfz mp f sfz mp f p*

Trio (narr.) with choir

Bass solo with choir

Soprano *ff* *f* *ff* *f*  
Ho - ly, ho - ly, ho - ly, Lord God Al - might - y,

Alto *ff* *f* *ff* *f*  
Ho - ly, ho - ly, ho - ly, Lord God Al - might - y,

Tenor *ff* *f* *ff* *f*  
Ho - ly, ho - ly, ho - ly, Lord God Al - might - y,

Bass *ff* *f* *ff* *f*  
Ho - ly, ho - ly, ho - ly, Lord God Al - might - y,

Violin 1 *sfz* *f* *sfz* *f*

Violin 2 *sfz* *f* *sfz* *f*

Viola *sfz* *f* *sfz* *f*

Cello *sfz* *f* *sfz* *f*

Double Bass *sfz* *f* *sfz* *f*

Fl. *sfz* *f*

Ob. *sfz* *f*

Hp. *mf* *ff*

Pno. *mp* *ff*

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

Sop. *mf* *f* *p* *ff*

Who was and is and is to come! Ho - ly, ho - ly,

Alto *mf* *f* *p* *ff*

Who was and is and is to come! Ho - ly, ho - ly,

Ten. *mf* *f* *p* *ff*

Who was and is and is to come! Ho - ly, ho - ly,

Bass *mf* *f* *p* *ff*

Who was and is and is to come! Ho - ly, ho - ly,

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

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

Vla. *mf* *f* *sfz* *f* *sfz*

Vlc. *mf* *f* *sfz* *f* *sfz*

D.B. *mf* *f* *sfz* *f* *sfz*

13

Fl. *sfz* *mf*

Ob. *sfz* *mf*

Hp. *mf*

Pno. *mf*

*sfz mp f p*

13

Sop. *f* *ff* *f* *p*

Alto *f* *ff* *f* *p*

Ten. *f* *ff* *f* *p*

Bass *f* *ff* *f* *p*

ho - ly, Lord God Al - might - y, Who was and is and is to

13

Vln. 1 *sfz* *f* *ff*

Vln. 2 *sfz* *f* *ff*

Vla. *sfz* *f* *ff*

Vlc. *sfz* *f* *ff*

D.B. *sfz* *ff* *f*

Fl.

Ob.

Hp.

Pno.

*mf* *p* *pp* *mp*

*p* *pp*

This section of the score covers measures 19 through 24. The Flute and Oboe parts are mostly rests. The Harp part features a melodic line starting in measure 20 with a mezzo-piano (*mp*) dynamic. The Piano part has a complex texture with dynamics ranging from mezzo-forte (*mf*) to pianissimo (*pp*). The strings play a simple harmonic accompaniment, starting with a piano (*p*) dynamic and moving to pianissimo (*pp*) by measure 21.

Sop.

Alto

Ten.

Bass

come! \_\_\_\_\_

come! \_\_\_\_\_

come! \_\_\_\_\_

come! \_\_\_\_\_

This section shows the vocal entries for measures 19-24. All four vocal parts (Soprano, Alto, Tenor, and Bass) enter with the word "come!" on a long note that spans across the measures. The vocal lines are mostly rests for the remainder of the section.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

*pp* *mp* *p* niente

*pp* *mp* *p* niente

*pp* *mp* *p* niente

*pp* *mp* *p* niente

This section covers measures 19-24 for the string ensemble. The Violins, Viola, and Violoncello parts have a melodic line that starts with a pianissimo (*pp*) dynamic, moves to mezzo-piano (*mp*) in measure 21, and then to piano (*p*) in measure 22, ending with a fermata and the word "niente". The Double Bass part is mostly rests.

Fl. *pp* *mf*

Ob. *pp* *mf* *mf*

Hp. *mp*

Pno. *mf*

TUBULAR BELLS

*mp*

*p*

Sop. *p* In the be - gin - ning was the

Alto *p* In the be - gin - ning In the be - gin - ning In the be - gin - ning was the

Ten. *p* In the be - gin - ning In the be - gin - ning In the be - gin - ning was the

Bass *p* In the be - gin - ning In the be - gin - ning In the be - gin - ning was the

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp* *p* *p*

Vlc. *mp* *p* *p*

D.B. *mf*

Fl. *mf* *p*

Ob. *p*

Hp. *mf* *f* *p*

Pno.

31 *mf*

Sop. *mf*  
Word, and the Word was with God, and the Word was

Alto *mf*  
Word, and the Word was with God, and the Word was

Ten. *mf*  
Word, and the Word was with God, and the Word was

Bass *mf*  
Word, and the Word was with God, and the Word was

31

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vic. *mf* *f*

D.B. *mf* *f*

37

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Hp. *f*

Pno.

37

Sop. *mf* *mf*

God. He was in the be - gin - ning with God. All things \_ were

Alto *mf* *mf*

God. He was in the be - gin - ning with God. All things \_ were

Ten. *mf* *mf*

God. He was \_ with God. All things were

Bass *mf* *mf*

God. He was \_ with God. All things were

37

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

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

Vla. *mf* *p* *mf*

Vlc. *mf* *p* *mf*

D.B. *mf* *p* *mf*

Fl. *p* *mf* *p* *p* *sfz*

Ob. *p* *mf* *p* *p* *sfz*

Hp.

Pno. *mf*

SUSP. CYM. *p* *f*

Sop. *f*  
made through Him, and with-out Him noth - ing was made that was made. In Him was life,

Alto *f*  
made through Him, and with-out Him noth - ing was made that was made. In Him was life,

Ten. *f*  
made through Him, and with-out Him noth - ing was made that was made. In Him was life,

Bass *f*  
made through Him, and with-out Him noth - ing was made that was made. In Him was life, —

Vln. 1 *p* *sfz*

Vln. 2 *p* *sfz*

Vla. *p* *f* *p* *sfz*

Vlc. *p* *f* *p* *sfz*

D.B. *p* *sfz*