

Greater Love Hath No Man

The words selected from the Scriptures

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Moderato ♩=80

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Organ

Ped.

Ma - ny wa - ters

Ma - ny wa - ters

p

p

p

p

7

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

Org.

can-not quench love, nei-ther can the floods drown it.

can-not quench love, nei-ther can the floods drown it.

13

S.1 *p*
 Ma - ny wa - ters can - not quench love,

S.2 *p*
 Ma - ny wa - ters can - not quench love,

A.1 *p*
 Ma - ny wa - ters can - not quench love,

A.2 *p*
 Ma - ny wa - ters can - not quench love,

T.1 *p*
 Ma - ny wa - ters can - not quench love, nei - ther can the

T.2 *p*
 Ma - ny wa - ters can - not quench love, nei - ther can the

B.1 *p*
 Ma - ny wa - ters can - not quench love, nei - ther can the

B.2 *p*
 Ma - ny wa - ters can - not quench love, nei - ther can the

Org.
 Organ accompaniment with chords and melodic lines in both hands.

Bass line with a steady rhythmic accompaniment.

18 *mf*

S.1
nei - ther can the floods___ drown it.

S.2
nei - ther can the floods___ drown it.

A.1
nei - ther can the floods___ drown it.

A.2
nei - ther can the floods___ drown it.

T.1
floods drown___ it.

T.2
floods drown___ it.

B.1
floods drown___ it.

B.2
floods drown___ it.

Org.

non legato

Poco più moto

S.1 *f*
 Love is strong as death. Love is strong as

S.2 *f*
 Love is strong as death. Love is strong as

A.1 *f*
 Love is strong as death. Love is strong as

A.2 *f*
 Love is strong as death. Love is strong as

T.1 *f*
 Love is strong as death. Love is strong as

T.2 *f*
 Love is strong as death. Love is strong as

B.1 *f*
 Love is strong as death. Love is strong as

B.2 *f*
 Love is strong as death. Love is strong as

Org. *f*
marcato

Bass line

31

ff

S.1 death. Ma - ny wa - ters can-not quench

S.2 death. Ma - ny wa - ters can-not quench

A.1 death. Ma - ny wa - ters can-not quench

A.2 death. Ma - ny wa - ters can-not quench

T.1 death. Ma - ny wa - ters can-not quench

T.2 death. Ma - ny wa - ters can-not quench

B.1 death. Ma - ny wa - ters can-not quench

B.2 death. Ma - ny wa - ters can-not quench

Org.

Tempo I

37

S.1 *ff* *p*

love. Great - er love hath no man than this,

S.2 *ff* *p*

love. Great - er love hath no man than this,

A.1 *ff* *p*

love. Great - er love hath no man than this,

A.2 *ff* *p*

love. Great - er love hath no man than this,

T.1 *ff* *p*

love. Great - er love hath no man than this,

T.2 *ff* *p*

love. Great - er love hath no man than this,

B.1 *ff* *p*

love. Great - er love hath no man than this,

B.2 *ff* *p*

love. Great - er love hath no man than this,

Tempo I

Org. *ff*

44 *pp* *rit.*

S.1 that a man lay down his life for his

S.2 that a man lay down his life for his

A.1 *pp* that a man lay down his life

A.2 *pp* that a man lay down his life

T.1 *pp* that a man lay down his life for his

T.2 *pp* that a man lay down his life for his

B.1 *pp* that a man lay down his life for his

B.2 *pp* that a man lay down his life for his

Org.

53

$\text{♩} = \text{♩}$

S. Solo

Musical staff for S. Solo in 4/4 time, key of D major. The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, a piano (*p*) dynamic marking is present above the staff. The melody begins in the third measure with a quarter note G4, followed by quarter notes A4, B4, C5, and D5 in the fourth measure.

Who His own Self bare our sins in His own

S.1

Musical staff for S.1. It contains a half note G4 in the first measure, followed by whole rests in the remaining four measures.

friends.

S.2

Musical staff for S.2. It contains a half note G4 in the first measure, followed by whole rests in the remaining four measures.

friends.

A.1

Musical staff for A.1. It contains a half note G4 in the first measure, followed by whole rests in the remaining four measures.

A.2

Musical staff for A.2. It contains a half note G4 in the first measure, followed by whole rests in the remaining four measures.

T.1

Musical staff for T.1. It contains a half note G4 in the first measure, followed by whole rests in the remaining four measures.

friends.

T.2

Musical staff for T.2. It contains a half note G4 in the first measure, followed by whole rests in the remaining four measures.

friends.

B.1

Musical staff for B.1. It contains a half note G4 in the first measure, followed by whole rests in the remaining four measures.

friends.

B.2

Musical staff for B.2. It contains a half note G4 in the first measure, followed by whole rests in the remaining four measures.

friends.

Org.

Musical staff for the Organ. It consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and rests throughout the measures.

Continuation of the Organ part, showing the lower staff with sustained chords and a melodic line in the right hand.

10 58

S. Solo

Bo - dy on the tree, that we be-ing dead to

Org.

63

S. Solo

Bar. Solo

sins, should live un - to right - eous-ness, *mf* *caldemente*

that we be-ing

Org.

68

Bar. Solo

poco accel.

dead to sins, should live un - to right - eous-ness, should live un - to

Org.

Con moto ♩=66

73

Bar. Solo

right - eous ness.

S.1

That we be - ing dead to sins, should live un - to

S.2

That we be - ing dead to sins, should live un - to

A.1

That we, be ing dead to sins, should live un - to

A.2

That we, be ing dead to sins, should live un - to

T.1

That we be - ing dead to sins, should live, _____

T.2

That we be - ing dead to sins, should live, _____

B.1

That we, be ing dead to sins, should

B.2

That we, be ing dead to sins, should

Org.

The organ part consists of two staves (treble and bass clef) and a separate bass line staff at the bottom. The organ part is marked *mf* and features a complex texture with multiple voices and a prominent bass line. The organ part begins with a series of chords and then moves into a more melodic and rhythmic pattern. The bass line at the bottom provides a steady accompaniment.

79

S.1
right - eous - ness, should live un - to right-eous -ness. *f* Ye are wash'd, ye are

S.2
right - eous - ness, should live un - to right-eous -ness. *f* Ye are wash'd, ye are

A.1
right - eous - ness, should live un - to right-eous -ness. *f* Ye are wash'd, ye are

A.2
right - eous - ness, should live un - to right-eous -ness. *f* Ye are wash'd, ye are

T.1
should live un - to right-eous -ness. *f* Ye are wash'd, ye are

T.2
should live un - to right-eous -ness. *f* Ye are wash'd, ye are

B.1
live un - to right-eous -ness, right-eous -ness, *f* Ye are wash'd, ye are

B.2
live un - to right-eous -ness, right-eous -ness, *f* Ye are wash'd, ye are

Org.

85

S.1
sanc - ti-fied, ye are jus - ti - fied, in the name of the Lord__ Je - sus;

S.2
sanc - ti-fied, ye are jus - ti - fied, in the name of the Lord__ Je - sus;

A.1
sanc - ti-fied, ye are jus - ti - fied, in the name of the Lord__ Je - sus;

A.2
sanc - ti-fied, ye are jus - ti - fied, in the name of the Lord__ Je - sus;

T.1
sanc - ti-fied, ye are jus - ti - fied, in the name of the Lord__ Je - sus;

T.2
sanc - ti-fied, ye are jus - ti - fied, in the name of the Lord__ Je - sus;

B.1
sanc - ti-fied, ye are jus - ti - fied, in the name of the Lord__ Je - sus;

B.2
sanc - ti-fied, ye are jus - ti - fied, in the name of the Lord__ Je - sus;

Org.
[Organ accompaniment with treble and bass staves]

[Bass line for the organ part]

92 *più f*

S.1
Ye are a cho-sengen-er - a-tion, a roy - al priest-hood, a ho - ly

S.2
Ye are a cho-sengen-er - a-tion, a roy - al priest-hood, a ho - ly

A.1
Ye are a cho-sengen-er - a-tion, a roy - al priest-hood, a ho - ly

A.2
Ye are a cho-sengen-er - a-tion, a roy - al priest-hood, a ho - ly

T.1
8 Ye are a cho-sengen-er - a-tion, a roy - al priest-hood, a ho - ly

T.2
8 Ye are a cho-sengen-er - a-tion, a roy - al priest-hood, a ho - ly

B.1
Ye are a cho-sengen-er - a-tion, a roy - al priest-hood, a ho - ly

B.2
Ye are a cho-sengen-er - a-tion, a roy - al priest-hood, a ho - ly

Org. *f*

The organ part consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a series of chords with accents, some with grace notes. The lower staff has a bass clef and a key signature of one sharp (F#). It features a bass line with eighth notes and rests, also with accents and grace notes.

98

S.1
na - tion, That ye should shew forth the prais - es of *ff*

S.2
na - tion, That ye should shew forth the prais - es of *ff*

A.1
na - tion, That ye should shew forth the prais - es of *ff*

A.2
na - tion, That ye should shew forth the prais - es of *ff*

T.1
na - tion, That ye should shew forth the prais - es of *ff*

T.2
na - tion, That ye should shew forth the prais - es of *ff*

B.1
na - tion, That ye should shew forth the prais - es of *ff*

B.2
na - tion, That ye should shew forth the prais - es of *ff*

Org.
cresc. *ff*

104

S.1
Him who hath call'd you out of dark - ness, out of dark - ness

S.2
Him who hath call'd you out of dark - ness, out of dark - ness

A.1
Him who hath call'd you out of dark - ness, out of dark - ness

A.2
Him who hath call'd you out of dark - ness, out of dark - ness

T.1
8
Him who hath call'd you out of dark - ness, out of dark - ness

T.2
8
Him who hath call'd you out of dark - ness, out of dark - ness

B.1
Him who hath call'd you out of dark - ness, out of dark - ness

B.2
Him who hath call'd you out of dark - ness, out of dark - ness

Org.

110 *f* *fff*

S.1
in - to his mar - vel-ous light.

S.2
in - to his mar - vel-ous light.

A.1
in - to his mar - vel-ous light.

A.2
in - to his mar - vel-ous light.

T.1
in - to his mar - vel-ous light.

T.2
in - to his mar - vel-ous light.

B.1
in - to his mar - vel-ous light.

B.2
in - to his mar - vel-ous light.

Org.

Meno mosso $\text{♩} = 48$

116

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

Org.

p

I be - seech you, breth-ren, by the mer - cies of

p

I be - seech you, breth-ren, by the mer - cies of

p

I be - seech you, breth-ren, by the mer - cies of

p

I be - seech you, breth-ren, by the mer - cies of

mf

p
S.1 that ye pre - sent your bo - dies, a liv - ing sac - ri-fice,
S.2 that ye pre - sent your bo - dies, a liv - ing sac - ri-fice,
A.1 God, that ye pre - sent your bo - dies, a liv - ing sac - ri-fice,
A.2 God, that ye pre - sent your bo - dies, a liv - ing sac - ri-fice,
T.1 God, that ye pre - sent your bo - dies, a liv - ing sac - ri-fice,
T.2 God, that ye pre - sent your bo - dies, a liv - ing sac - ri-fice,
B.1 that ye pre - sent your bo - dies, a liv - ing sac - ri-fice,
B.2 that ye pre - sent your bo - dies, a liv - ing sac - ri-fice,
Org.

127

S.1 *mf*
ho - - ly, ho - ly, ac - cept - a-ble un - to

S.2 *mf*
ho - - ly, ho - ly, ac - cept - a-ble un - to

A.1 *mf*
ho - - ly, ho - ly ac - cept - a-ble un - to

A.2 *mf*
ho - - ly, ho - ly ac - cept - a-ble un - to

T.1 *mf*
8 ho - ly, ho - ly, ac - cept - a-ble un - to

T.2 *mf*
8 ho - ly, ho - ly, ac - cept - a-ble un - to

B.1 *mf*
ho - ly, ho - ly ac - cept - a-ble un - to

B.2 *mf*
ho - ly, ho - ly ac - cept - a-ble un - to

Org. *f* *p*

133

S.1 *p*
God, which is your rea - son-a-ble ser - vice.

S.2 *p*
God, which is your rea - son-a-ble ser - vice.

A.1 *p*
God, which is your ser - vice.

A.2 *p*
God, which is your ser - vice.

T.1 *p*
God, which is your ser - vice.

T.2 *p*
God, which is your ser - vice.

B.1 *p*
God, which is your ser - vice.

B.2 *p*
God, which is your ser - vice.

Org. *mp*