

**THE DOVE
DESCENDING**

SAMUEL THOMPSON

The Dove Descending

1. Fire or Fire

Samuel Thompson

Sustained, freely (♩=50)

Mezzo-Soprano
The dove des - cen - ding breaks the air with

Alto 1
des - cen - ding breaks the air

Alto 2
des - cen - ding breaks the air

Tenor
The dove des - cen - ing breaks the air

4

M-S.
flame of in can - des cent ter - ror... Of which, of -

A. 1
with flame of in can - des cent ter - ror... Of

A. 2
with flame of in - can des cent ter - ror... Of

T.
with flame of in - can des cent ter - ror... Of which of

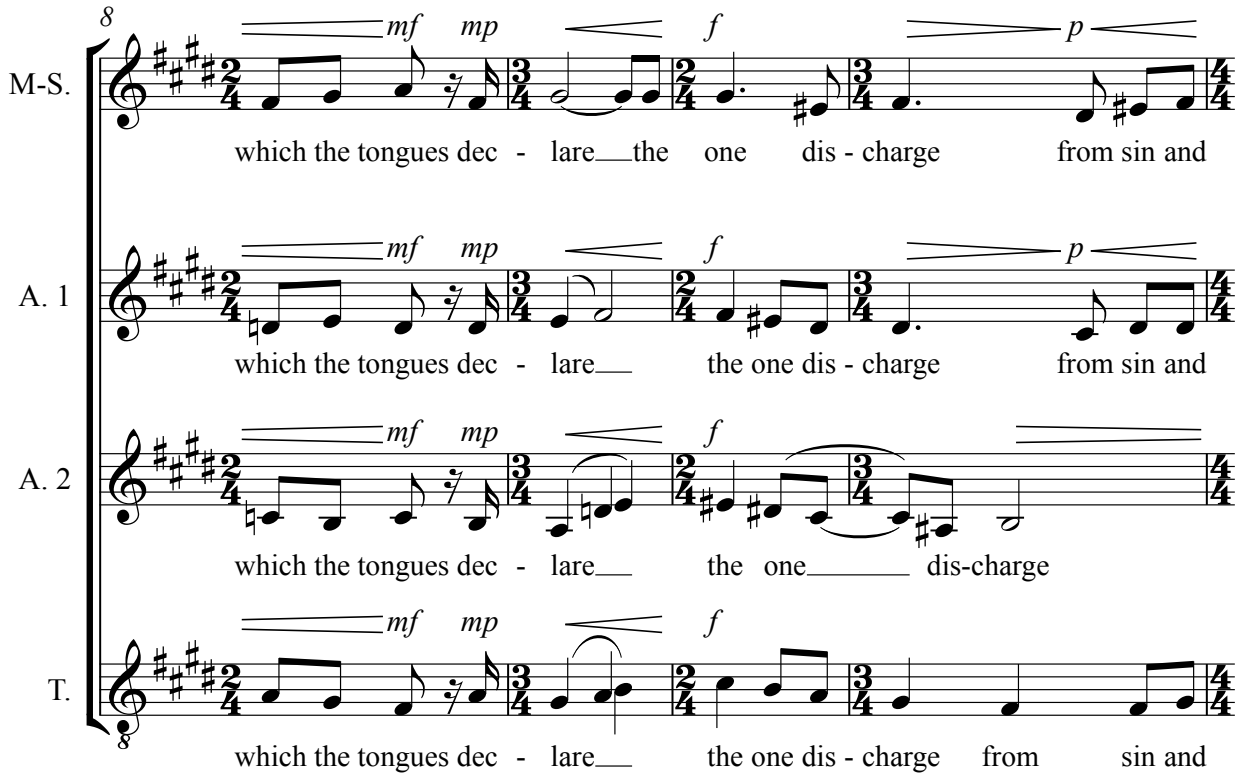
8

M-S. *mf mp f p*
which the tongues dec - lare the one dis - charge from sin and

A. 1 *mf mp f p*
which the tongues dec - lare the one dis - charge from sin and

A. 2 *mf mp f*
which the tongues dec - lare the one dis - charge

T. *mf mp f*
which the tongues dec - lare the one dis - charge from sin and



12

M-S. *mf pp*
er - ror. The on - ly hope or else des - pair lie

A. 1 *mf*
er - ror.

A. 2 *pp*
er - ror. Else

T. *pp*
er - ror.



15 *mf* *mp* *f* *mp*

M-S. *mf* *mp* *f* *mp*
 s'in the choice of pyre of pyre to be re deemed from

A. 1 *p* *mf* *mp*
 Lies in pyre. Re deemed

A. 2 *mf* *gliss.* *p*
 des - pair lies in pyre. *gliss.*

T. *nothing p*
 Pyre Re deemed

19 *rit.* *pp* *p* *A tempo* (♩=50)

M-S. *pp* *p*
 fire by fire. Who then de

A. 1 *pp* *p*
 by fire. Who then

A. 2 *pp* *p*
 by fire. Who then de -

T. *pp* *p*
 by fire. Who then de -

22

M-S. *f sfz pp < ff sfz mf*
 vised the tor-ment? Love. Love is the un fam-i-liar

A. 1 *f sfz pp < ff mf*
 vised the tor-ment? Love_____ is the un fam-i-liar

A. 2 *f sfz pp < ff (f) mf*
 vised the tor-ment? Love. Love_____ un fam-i-liar

T. *f sfz pp < ff (f) mf gliss.*
 vised the tor-ment? Love. Love_____ un fam-i-liar

26

M-S. *f p 3*
 Name_____ be - hind the hands that wove the in

A. 1 *f gliss. pp*
 Name_____ Be hind_____ the

A. 2 *f gliss. pp*
 Name_____ Hands that wove_____

T. *f gliss. pp*
 Name_____ that

30

M-S. *mp* *p* *mp*
tol - e - ra - ble shirt of flame, which hu - man

A. 1 *pp* *p* *mp*
in - tol - e - ra - ble shirt of flame. Hu -

A. 2 *p*
of flame.

T. *p*
wove

33

M-S. *ff*
pow'r can-not re - move, we on - ly live

A. 1 *f*
man pow'r not re - move. On - ly live

A. 2 *mf* *f*
Hu-man pow'r On - ly

T. *f*
On - ly live

molto rit.

Meno mosso

36 *pp* *ff* ($\text{♩}=40$) *p*

M-S. *pp* *ff*
 on - ly sus - pire, sus - pire, con -

A. 1 *pp* *ff*
 sus - - - pire.

A. 2 *pp* *ff*
 live, on - ly sus - pire.

T. *> pp* *ff* *pp*
 on - ly sus - - - pire.

rit.

38 *pp* *gliss.*

M-S. *pp* *gliss.*
 sumed by ei - ther fire or fire

A. 1 *pp* *gliss.*
 Ah ire

A. 2 *pp* *gliss.*
 Ah ire

T. *pp* *gliss.*

The Dove Descending

2. The Lord is Here; His Spirit is With Us

Samuel Thompson

PART 1

♩=50

Vibraphone

mp *pp*

Pedal until marked →

Harp

f

Piano

Mezzo-Soprano

Narrator

Alto 1

Alto 2

John the Baptist

Tenor (Solo)

Violin

pp

Double Bass

pp

4

Vib. *mf* *pp*

Hp.

Pno. *f* *pp* 15^{ma} 6 6

Senza ped.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

Detailed description of the musical score: This page contains a musical score for page 10. It features a Vibraphone (Vib.) part starting with a measure of rests, followed by two measures of sixteenth-note triplets with dynamics *mf* and *pp*. The Piano (Pno.) part has rests in the first two measures, followed by a sixteenth-note triplet marked *f* and *pp*, with a 15th measure indicated by a dashed line. The string section (M-S., A. 1, A. 2, T. (Solo), Vln., Db.) consists of whole notes with slurs across the three measures. The time signature is 5/4. The page number '10' is at the top left, and the measure number '4' is above the Vib. staff.

7

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

mf

6

6

15^{mb}

f

pp

9

Vib. *f* *mp* 3

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

II

Vib. *f*

Hp. *ff* G# D#

Pno. 6 6 *f* 15^{mb}

M-S.

A. 1

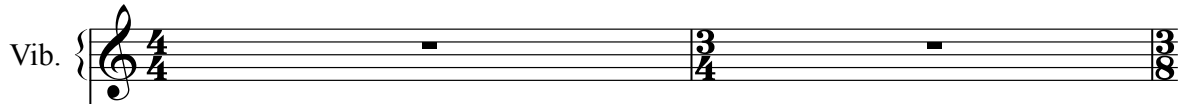
A. 2

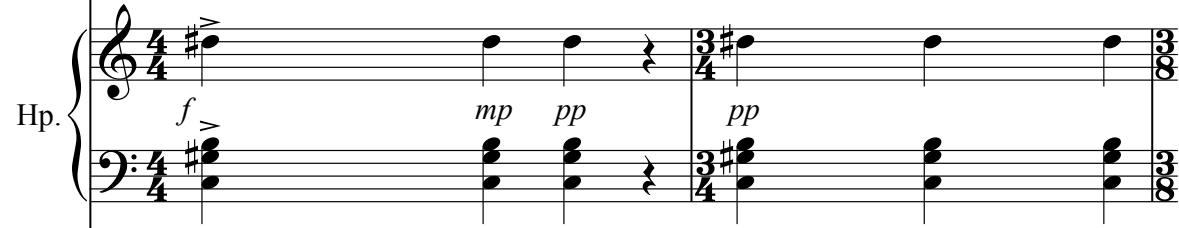
T. (Solo)

Vln.

Db.

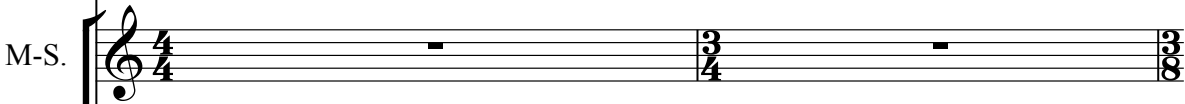
12

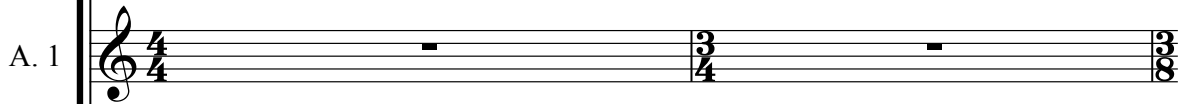
Vib. 

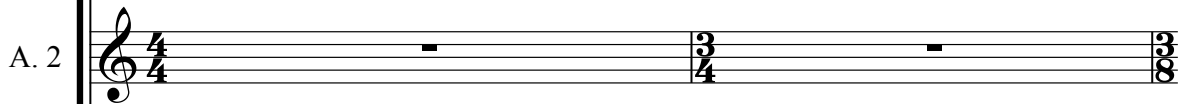
Hp. 

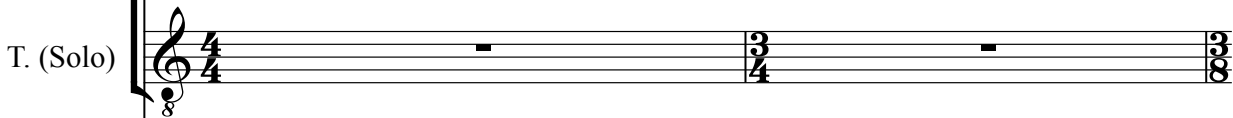
Pno. 

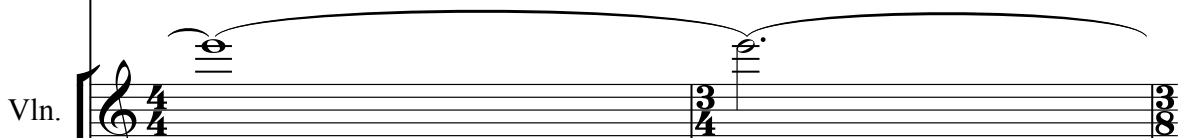
(15) >pp | Ped.

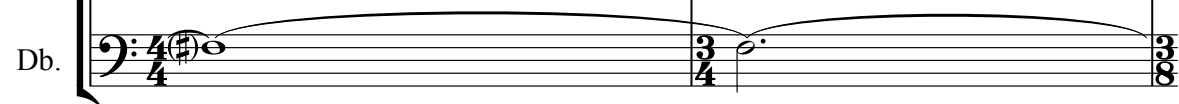
M-S. 

A. 1 

A. 2 

T. (Solo) 

Vln. 

Db. 

14

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

mp

pp

One voice cal - ling in the

One voice cal - ling in the

One voice cal - ling in the

16

Vib. *pp*

Hp. *p* — *f*

Pno.

M-S. *mp* **3**
wil - - der - ness. _____

A. 1 *mp* **3**
wil - - der - ness. _____

A. 2 *mp* **3**
wil - - der - ness. _____

T. (Solo)

Vln.

Db.

17

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

8^{vb} pp

mf Boldy *f* *ff* *gliss.*

8

Make the way _____ of the Lord ready. make straight his paths, and

20

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

mf

p

f

pp

6

6

* 15^{mb}

stea - dy! _____

22

The musical score for page 19, measures 22-23, features the following instruments and parts:

- Vib.:** Vibraphone, rests in both measures.
- Hp.:** Harp, rests in measure 22. In measure 23, it plays a triplet of eighth notes in both hands, marked *mp* in the right hand and *pp* in the left hand.
- Pno.:** Piano, plays a complex texture. In measure 22, it features sixteenth-note patterns in both hands, marked *f*. In measure 23, it features sixteenth-note patterns in both hands, marked *pp* in the right hand and *f* in the left hand. There are also sixteenth-note patterns in the right hand of measure 22 marked *f*. The score includes markings for *15^{ma}* and *15^{mb}* with dashed lines indicating specific melodic lines.
- M-S.:** Mellophone, rests in both measures.
- A. 1:** Alto Saxophone 1, rests in both measures.
- A. 2:** Alto Saxophone 2, rests in both measures.
- T. (Solo):** Tenor Saxophone (Solo), rests in both measures.
- Vln.:** Violin, plays a long note in measure 22 and a long note in measure 23, connected by a slur.
- Db.:** Double Bass, plays a long note in measure 22 and a long note in measure 23, connected by a slur.

24

Vib.

Hp. *pp* *L.V.* *G# D#* *8^{vb}*

Pno. *pp* *Red.*

M-S. *p* *<*

This

A. 1 *p*

This

A. 2 *p*

This

T. (Solo)

Vln.

Db.

25

Vib. *mp* *p* *mf*

Hp. *mf* *pp*

Pno.

M-S. *mf*
voice of wa ter was to be drowned by one of

A. 1 *mf* *gliss.*
voice drowned by one of

A. 2 *mf* *gliss.*
voice of wa ter was to be drowned by one of

T. (Solo)

Vln.

Db.

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

fire!

fire!

fire!

He is might-i-er than I! His

pp *ff* *pp* *ff* *pp* *ff* *f*

8^{vb} *pp*

4/4 3/4

30

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

san - dals I am not wor - thy to un - tie!

5

3

gliss.

8

8

32

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

f

ff

fp

G#

8^{vb}

He will ga - ther_ His wheat in - to the barn,

34

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

p

f *mp*

gliss.

With un-quen-ah-le

With un-quen-ah-le

With un-quen-ah-le

but the chaff He will burn.

36

rit.

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

(ped.)

8vb

15ma

f p

*

8vb

pp

Ped.

pp mf

p

pp

pp mf

p

pp

pp mf

p

pp

fire.

With in-tol - er-ab - le

fire.

fire.

With in-tol - er-ab - le

fire.

pp mf

p

pp

with fire.

rit.

PART 2

39 $\text{♩} = 60$

Vib. *f* *mp* *

Hp. *pp*

Pno.

M-S.

A. 1

A. 2

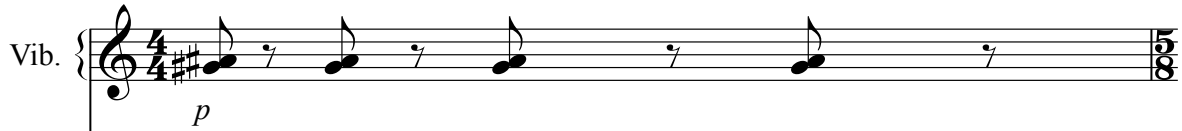
T. (Solo)

Vln. *pp*

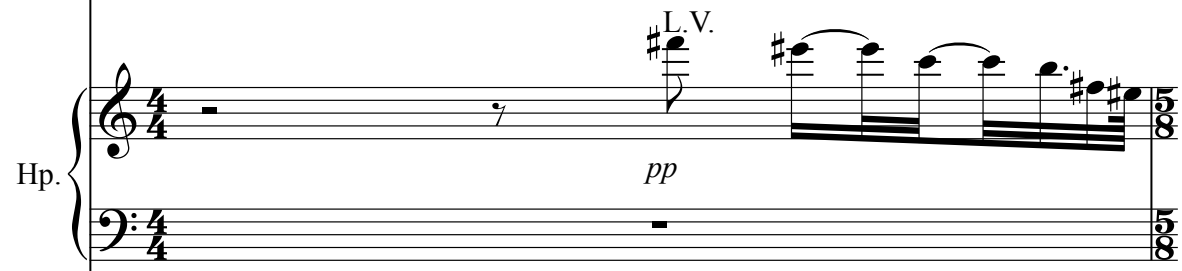
Db. *pp*

41

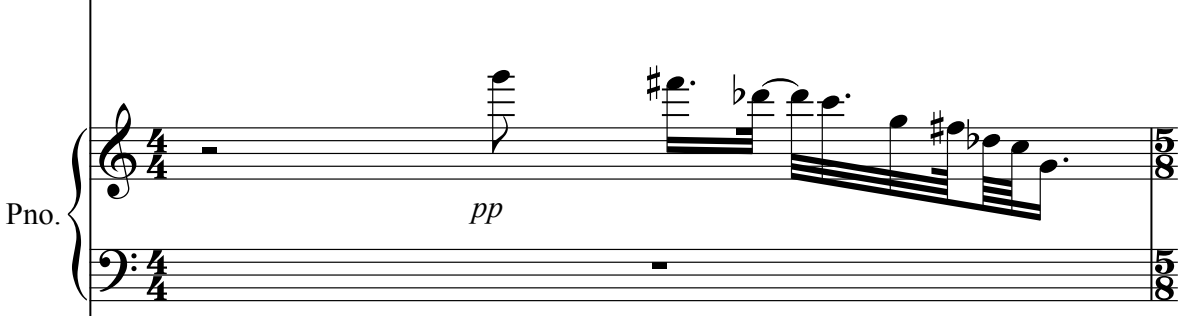
Vib. *p*



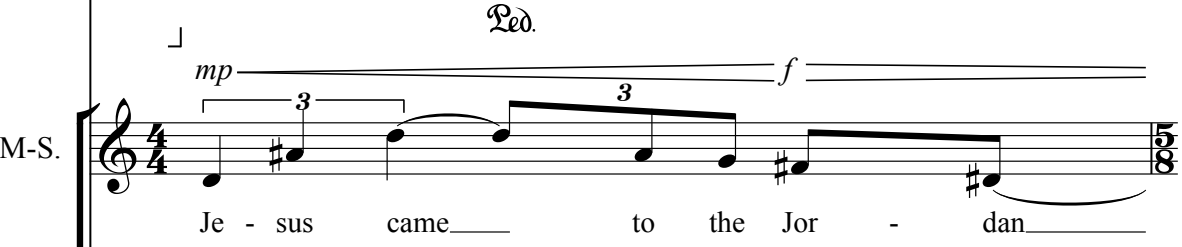
Hp. *pp* L.V.



Pno. *pp*

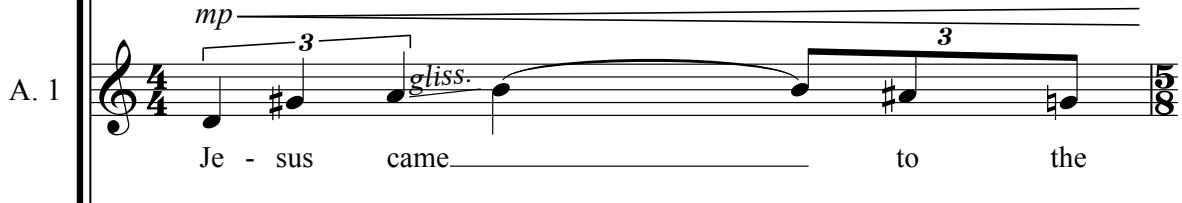


M-S. *mp* *Red.* *f*



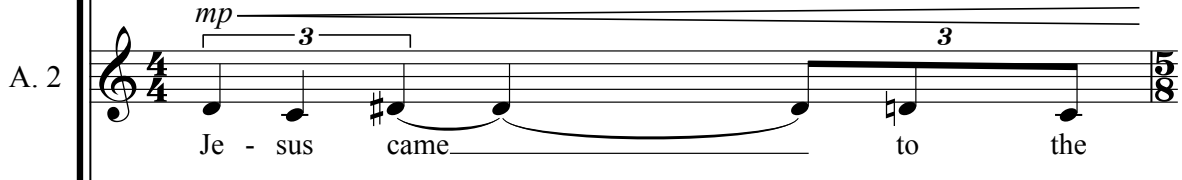
Je - sus came to the Jor - dan

A. 1 *mp* *gliss.*



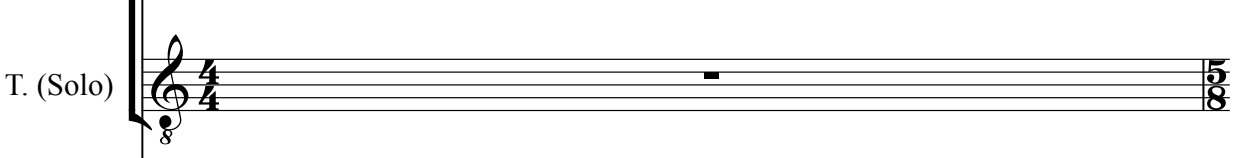
Je - sus came to the

A. 2 *mp*



Je - sus came to the

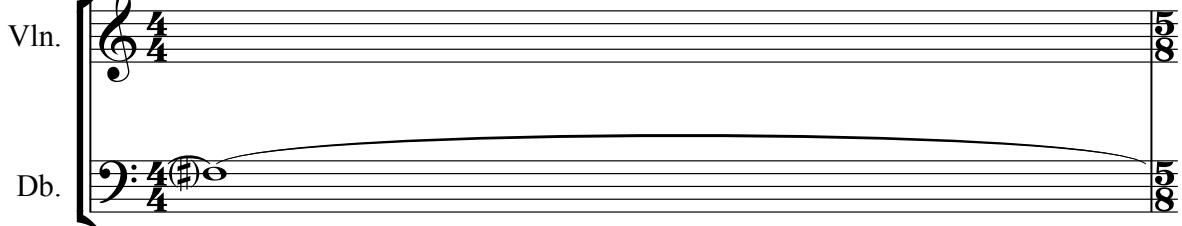
T. (Solo)



Vln.



Db.



42

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

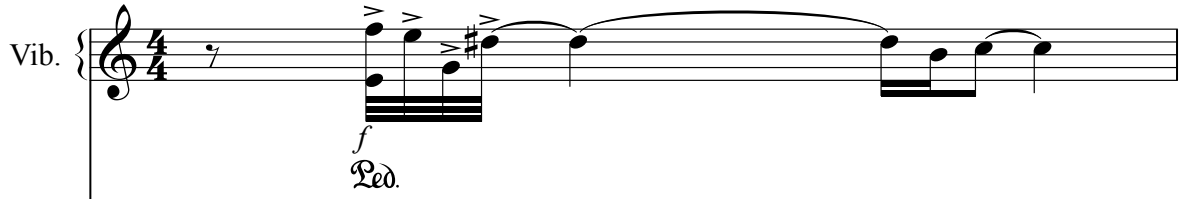
from Ga - li - lee.

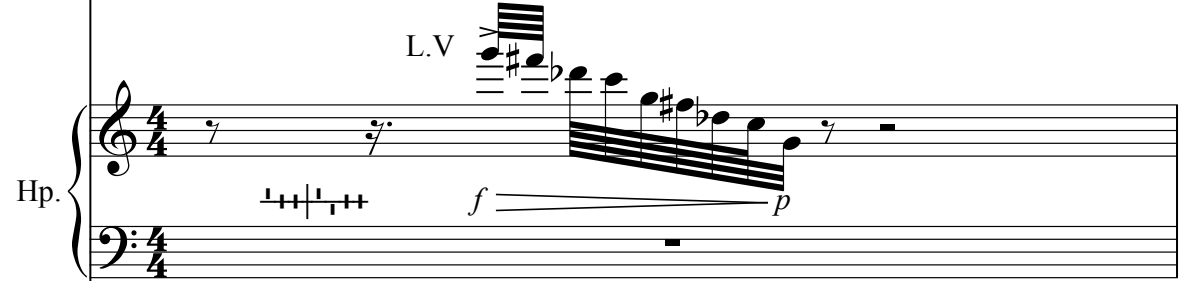
Jor - dan from Ga - li - lee.

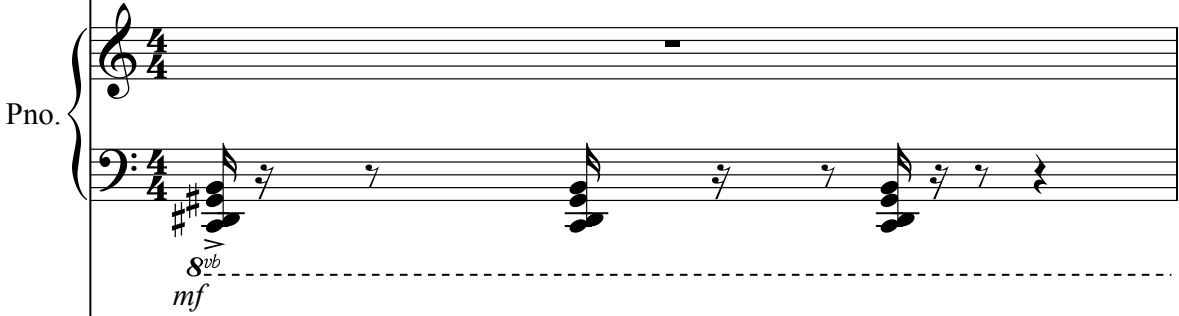
Jor - dan from Ga - li - lee.

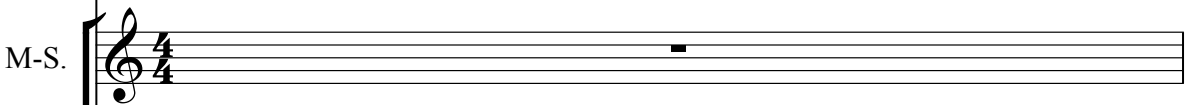
Why

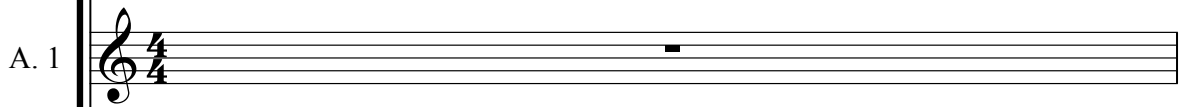
44

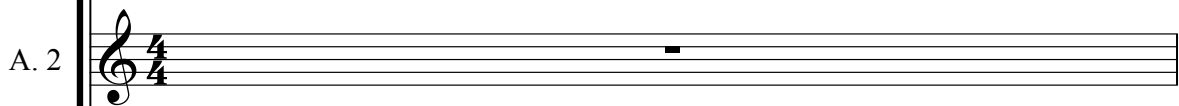
Vib. 

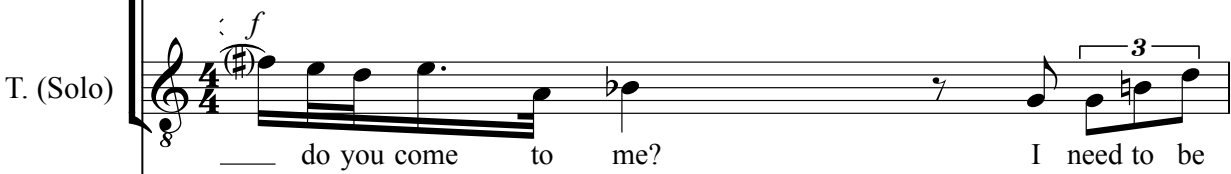
Hp. 

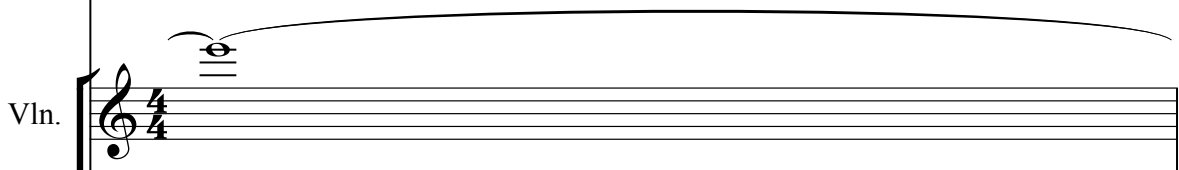
Pno. 

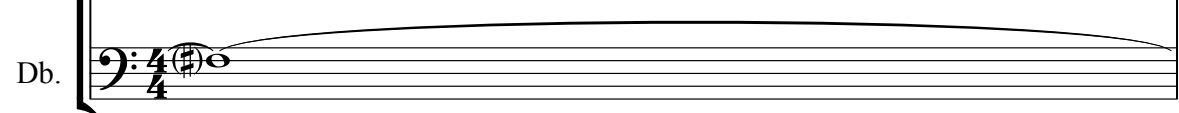
M-S. 

A. 1 

A. 2 

T. (Solo) 

Vln. 

Db. 

45

Vib.

Hp. G# *pp*
D#

Pno. *f* *p* *15^{ma}* 6 6

M-S. (8)..... *p* 5
But Je-sus ans-wered him, "let it

A. 1 *p* 5
But Je-sus ans-wered him,

A. 2 *p* 5
But Je-sus ans-wered him,

T. (Solo) *p*
bap-tised by thee!

Vln.

Db.

rit.

Vib. *mp* *

Hp. *p* G#

Pno.

M-S. *mp* *p*
 be so now." And thus, he was_ bap -

A. 1 *mp* *p*
 "let it be so now."_ And thus, he was_ bap -

A. 2 *mp* *p*
 "let it be so now." And thus, he was_ bap -

T. (Solo) *p*
 And thus, he was_ bap -

Vln. *rit.* *gliss.*

Db. *gliss.*

52 - ♩=40

Vib. *mp* Ped.

Hp.

Pno.

M-S. *pp* tised

A. 1 *pp* tised.

A. 2 *pp* tised.

T. (Solo) *pp* tised.

Vln. *pp*

Db. *pp*

55

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

56

Vib. { Treble clef, 4/4 time signature, key signature of two sharps (F# and C#). Measure 56 contains a whole note chord with notes G4, A4, B4, C5, D5, E5, F#5, G5. A 'vib.' marking is present below the staff.

Hp. { Treble and Bass clefs, 4/4 time signature. Measure 56 contains a whole rest. Measure 57 contains a whole note chord with notes G4, A4, B4, C5, D5, E5, F#5, G5, marked with dynamic *ff* and a 'L.V.' marking above. Measure 58 contains a whole note chord with notes G4, A4, B4, C5, D5, E5, F#5, G5, marked with dynamic *pp*. Measure 59 contains a whole rest.

Pno. { Treble and Bass clefs, 4/4 time signature. Measure 56 contains a whole rest. Measure 57 contains a whole note chord with notes G4, A4, B4, C5, D5, E5, F#5, G5, marked with dynamic *f* and a '15^{ma}' marking above. Measure 58 contains a whole note chord with notes G4, A4, B4, C5, D5, E5, F#5, G5, marked with dynamic *pp*. Measure 59 contains a whole rest. A '15^{mb}' marking is present below the bass staff.

M-S. { Treble clef, 4/4 time signature. Measure 56 contains a whole rest.

A. 1 { Treble clef, 4/4 time signature. Measure 56 contains a whole rest.

A. 2 { Treble clef, 4/4 time signature. Measure 56 contains a whole rest.

T. (Solo) { Treble clef, 4/4 time signature. Measure 56 contains a whole rest.

Vln. { Treble clef, 4/4 time signature, key signature of two sharps (F# and C#). Measure 56 contains a whole note chord with notes G4, A4, B4, C5, D5, E5, F#5, G5.

Db. { Bass clef, 4/4 time signature. Measure 56 contains a whole note chord with notes G3, A3, B3, C4, D4, E4, F#4, G4.

57

Vib. Musical staff for Vibraphone (Vib.) in 5/4 time. The staff contains a whole note chord with a sharp sign and a vibraphone symbol.

Hp. Musical staff for Harp (Hp.) in 5/4 time. The staff contains a whole note chord with a sharp sign and a flat sign, followed by a fermata. The dynamic marking *f* is present.

Pno. Musical staff for Piano (Pno.) in 5/4 time. The staff contains a whole note chord with a sharp sign and a flat sign, followed by a fermata. The dynamic marking *f* is present. The right hand has a fermata over a whole note chord with a sharp sign and a flat sign. The left hand has a fermata over a whole note chord with a sharp sign and a flat sign. The dynamic marking *pp* is present. A dashed line indicates a 15-measure rest for the left hand, labeled *15mb*. The dynamic marking *pp* is present.

M-S. Musical staff for Mellophone (M-S.) in 5/4 time. The staff contains a whole note rest.

A. 1 Musical staff for Trumpet 1 (A. 1) in 5/4 time. The staff contains a whole note rest.

A. 2 Musical staff for Trumpet 2 (A. 2) in 5/4 time. The staff contains a whole note rest.

T. (Solo) Musical staff for Trombone (Solo) (T. (Solo)) in 5/4 time. The staff contains a whole note rest.

Vln. Musical staff for Violin (Vln.) in 5/4 time. The staff contains a whole note chord with a sharp sign and a flat sign, followed by a fermata.

Db. Musical staff for Double Bass (Db.) in 5/4 time. The staff contains a whole note chord with a sharp sign and a flat sign, followed by a fermata.

58

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

f

mp

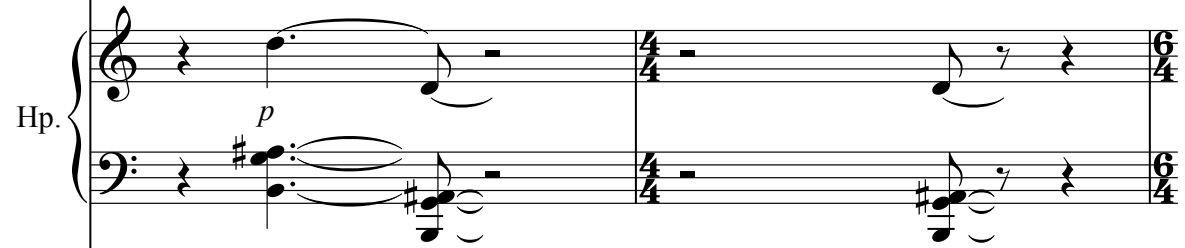
pp

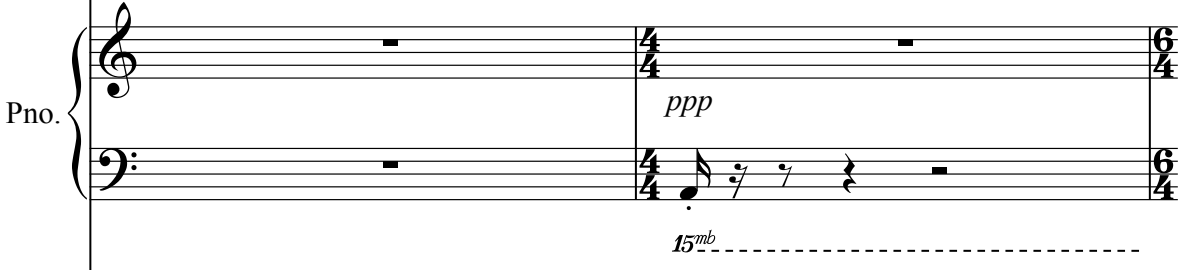
(15)

15^{mb}

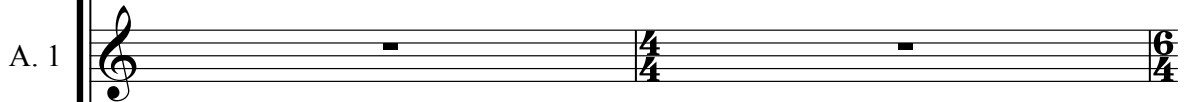
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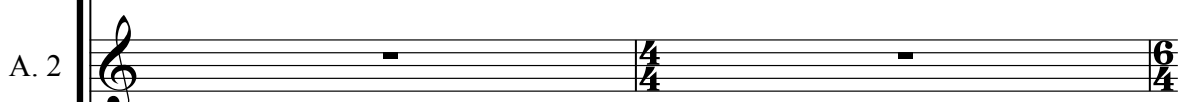
Vib. 

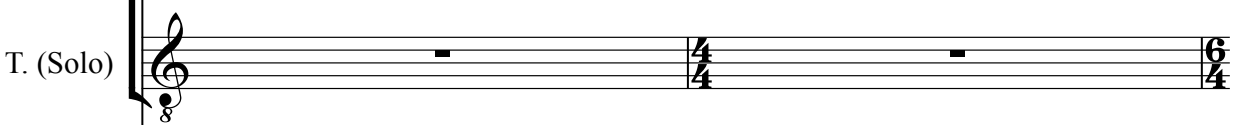
Hp. 

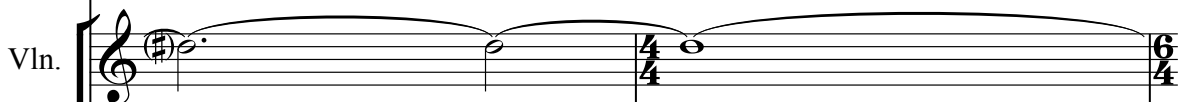
Pno. 

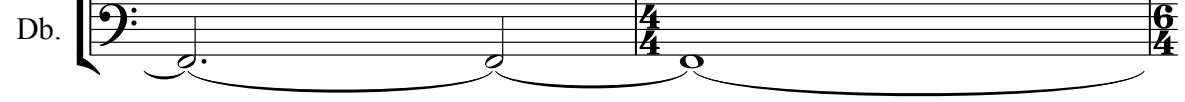
M-S. 

A. 1 

A. 2 

T. (Solo) 

Vln. 

Db. 

61

Vib. { *6/4* - - - - - *5/4*

Hp. { *6/4* - - - - - *5/4*

Pno. { *15^{ma}* *ppp* - - - - - *5/4*

M-S. *pp*
And when _____ and when _____ *5/4*

A. 1 *pp* *p*
And when _____ he *5/4*

A. 2 *pp*
And when _____ *5/4*

T. (Solo) *8* *5/4*

Vln. *6/4* *5/4*

Db. *6/4* *5/4*

62 **accel.**

Vib.

Hp.

Pno.

M-S.
he came up out up

A. 1
came he came up out

A. 2
he came up out

T. (Solo)

Vln.

Db.

accel.

64

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

Vln.

Db.

66 . Molto Meno mosso

Vib.

Hp.

Pno.

M-S.

A. 1

A. 2

T. (Solo)

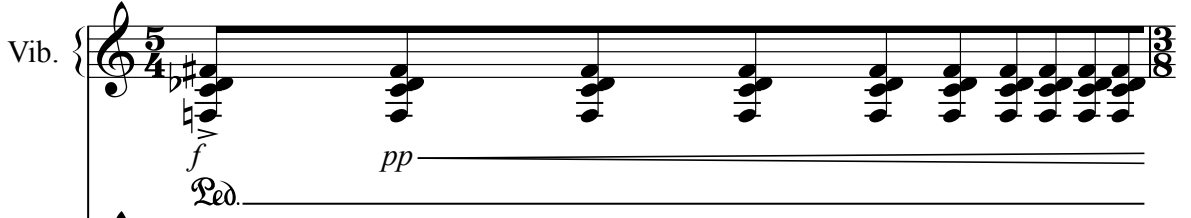
. Molto Meno mosso

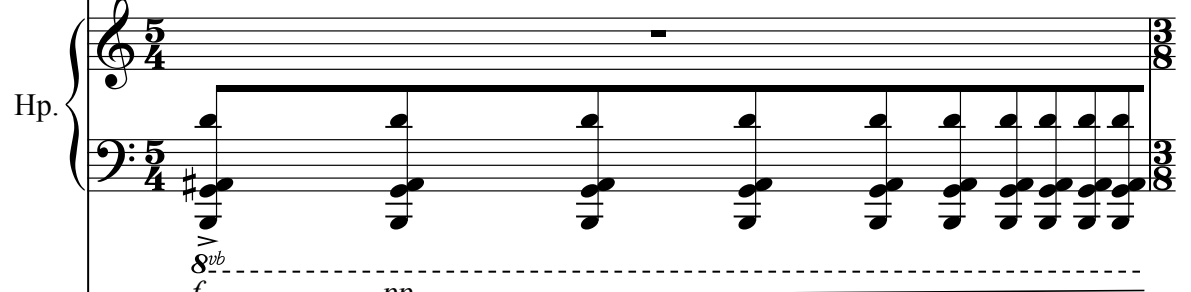
Vln.

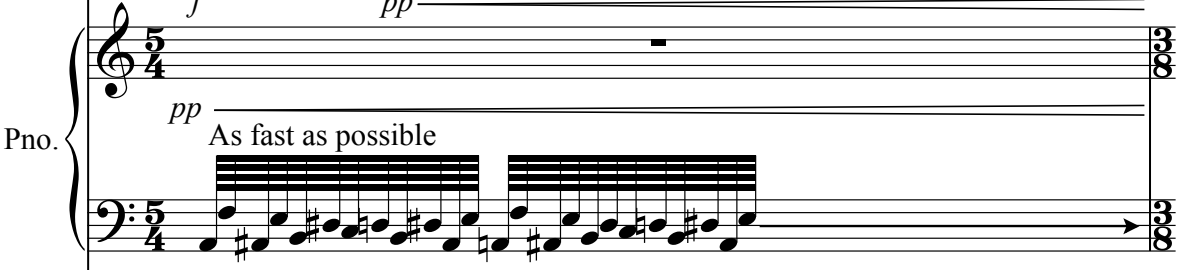
Db.

accel.

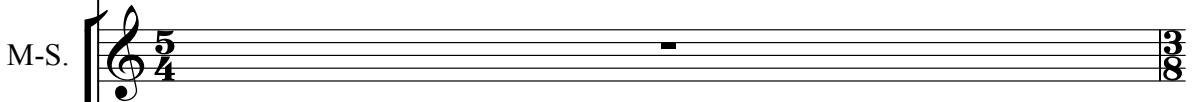
68 ♩=40

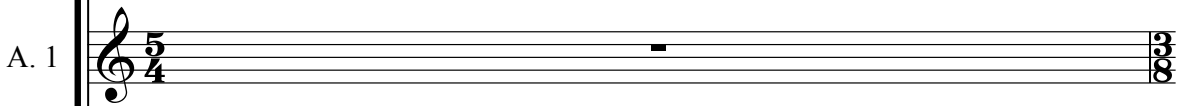
Vib. 

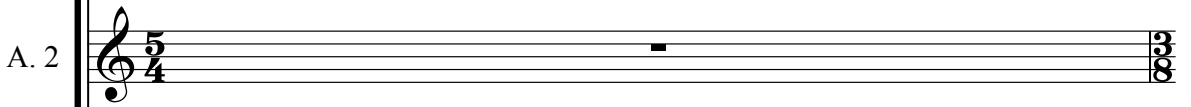
Hp. 

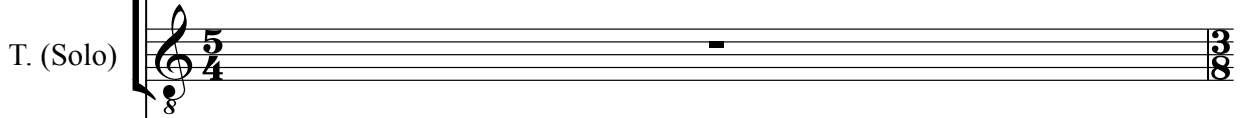
Pno. 

15^{mb}
Senza ped.

M-S. 


A. 1 

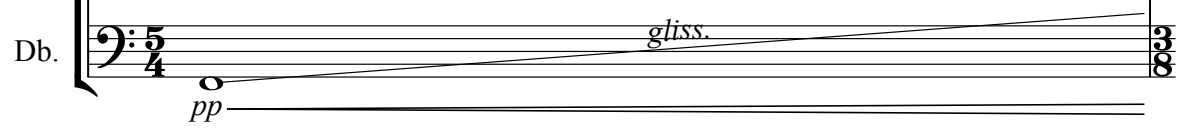
A. 2 

T. (Solo) 

accel.

♩=40

Vln. 

Db. 

69 ♩=240 (♩=60)

Vib. *sfz* *ff*

Hp. *sfz* *ff* *Ab*

Pno. *sfz*

M-S. *ff*
Be - hold!

A. 1 *ff*
Be - hold!

A. 2 *ff*
Be - hold!

T. (Solo) *ff*
Be - hold!

Vln. *gliss.* *8^{va}* *sfz*

Db. *gliss.* *sfz*

69 ♩=240 (♩=60)

72 $\text{♩} = 60$

Vib. 5/16 1/4 3/16

Hp. *L.V.* *mp* $\text{A}\sharp$ 5/16 1/4 3/16

Pno. *8va* *mp* 5/16 1/4 3/16

M-S. *ff* *Ped.* 5/16 1/4 3/16

A. 1 5/16 1/4 3/16

A. 2 5/16 1/4 3/16

T. (Solo) *ff* 5/16 1/4 3/16
 The hea- vens were torn, and the Spi-rit of God, borne on

Vln. *8va* *f* 5/16 1/4 3/16

Db. *f* 5/16 1/4 3/16

75

Vib. *Senza ped.* *Ped.*

Hp. *Db* *D#*

Pno. *mp* *pp* *p* *Ped.* ** 8^{vb}*

M-S.

A. 1

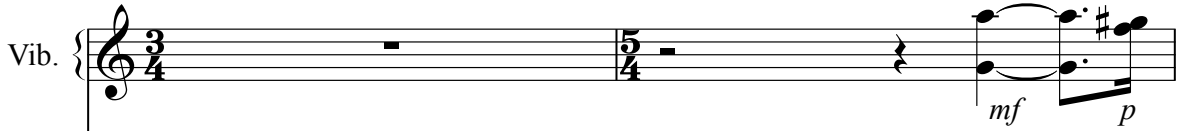
A. 2

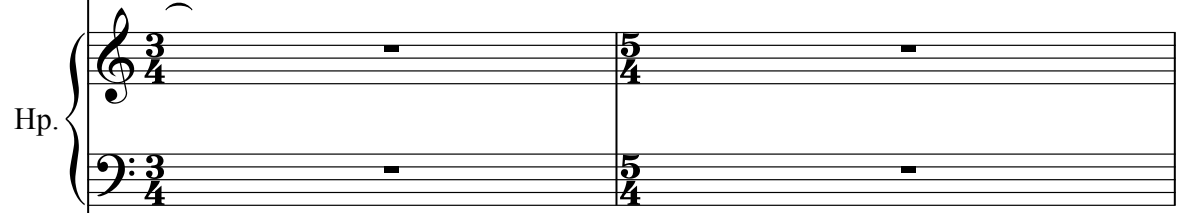
T. (Solo) wings of a dove, came from a-bove, des - cen-ded, and

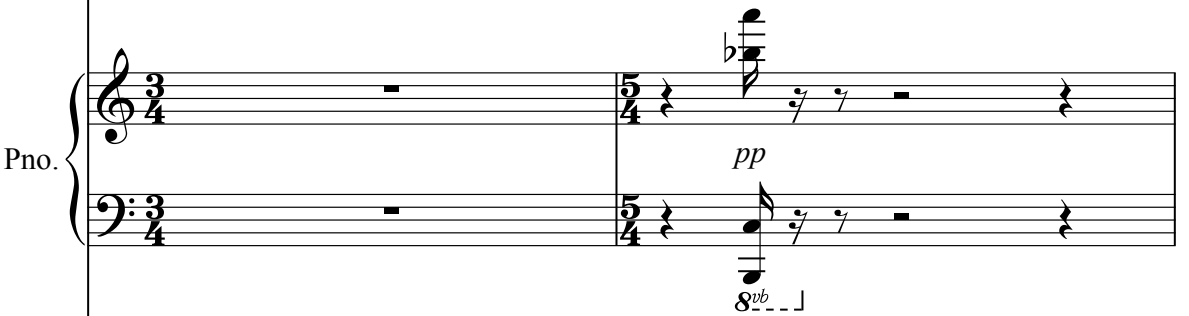
Vln.

Db.

79 rit. ♩=40

Vib. 

Hp. 

Pno. 

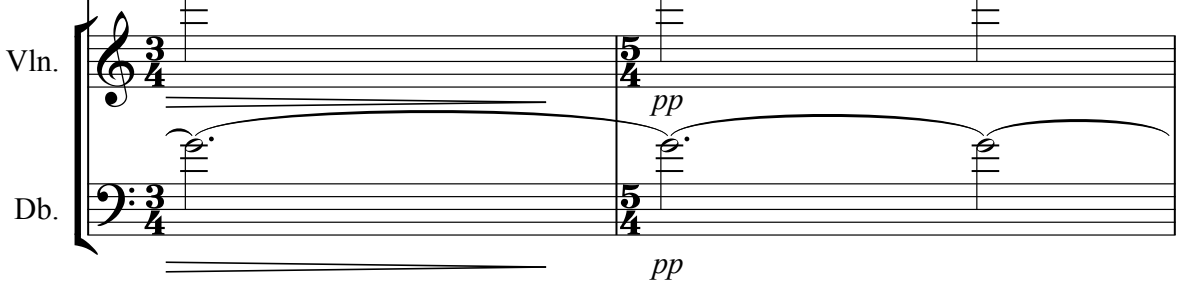
M-S. 

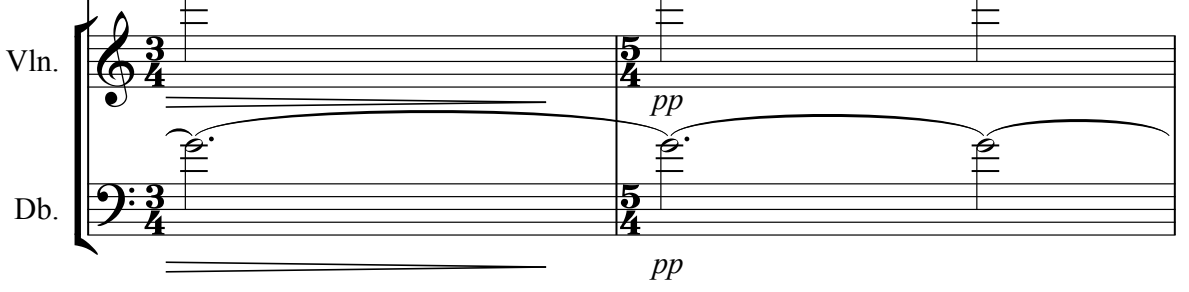
A. 1 

A. 2 

T. (Solo) 

rit. ♩=40

Vln. 

Db. 

81 rit.

Vib. *mp* *pp* *p*

Hp.

Pno. *ppp* *ppp* *8^{vb}* *8^{vb}*

M-S. *pp*
One voice cal-ling down from

A. 1 *pp*
One voice calling in the

A. 2 *pp*
One voice cal-ling down from

T. (Solo)

Vln. *rit.* (8)

Db.

Meno mosso (♩=30)

rit.

49

Vib. *

Hp. p

Pno. p

M-S. p

hea - ven: "This is my Son; with you I am well pleased."

A. 1 p

hea - ven: "This is my Son; with you I am well pleased."

A. 2 p

hea - ven: "This is my Son; with you I am well pleased."

T. (Solo) p

"This is my Son; with you I am well pleased."

Meno mosso (♩=30)

rit.

Vln. gliss.

Db. gliss.