

MEDITATIONS FROM MECHTHILD

FOR CHOIR AND BRASS QUINTET
POETRY OF
MECHTHILD OF MAGDEBURG

I. LITANY TO THE VIRGIN MARY

II. GOD COMPARES THE SOUL
TO FIVE THINGS

III. GOD'S SEVENFOLD LOVE

MARTHA HELEN SCHMIDT



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Meditations from Mechthild

Commissioned by Aurora Brass

I. Litany to the Virgin Mary

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ - 88 - 96

The musical score is arranged in four systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. Each part begins with a rest in 4/4 time, followed by a change to 3/4 time, and then the vocal line in 4/4 time. The lyrics are: "I greet you, La-dy, Be-lov-ed Ma-ry, for". The dynamic marking *mp* is placed above the vocal lines. The second system is labeled "Vocal Parts (for rehearsal only)" and shows the vocal lines in 4/4 and 3/4 time. The third system is labeled "Horn Parts in C" and shows the horn parts in 4/4, 3/4, and 4/4 time. The dynamic marking *mf* is placed below the horn parts, and *mp* is placed above the final 4/4 measure. A large "Preview Only" watermark is overlaid diagonally across the score.

Meditations of Mechthild of Magdeburg. Edited and Mildly Modernized by Henry Carrigan. Used with permission.

5

S *mf*
 you are A joy _____ to the Ho-ly Trin - i - ty, _____ Thebeginning of all our

A *mf*
 you are A joy _____ to the Ho-ly Trin - i - ty, _____ Thebeginning of all our

T *mf*
 you are A joy _____ to the Ho-ly Trin - i - ty, _____ Thebeginning of all our

B *mf*
 you are A joy _____ to the Ho-ly Trin - i - ty, _____ Thebeginning of all our

mf

8

S *mf* *accel.* *f*
 bles-sed - ness, — The com - pan - ion of the ho - ly an - gels here and in God's King - dom.

A *mf* *accel.* *f*
 bles-sed - ness, — The com - pan - ion of the ho - ly an - gels here and in God's King - dom.

T *mf* *accel.* *f*
 bles-sed - ness, — The com - pan - ion of the ho - ly an - gels here and in God's King - dom.

B *mf* *accel.* *f*
 bles-sed - ness, — The com - pan - ion of the ho - ly an - gels here and in God's King - dom.

8

mf *accel.* *f*

mf *accel.* *f*

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15

mp

S A white li - ly of hum-ble vir - gins, —

mp

A A white li - ly of hum-ble vir - gins, —

mp *p*

T — A hope of throph-ets, — Oo — Re -

mp *p*

B — A hope of throph-ets, — Oo — Re -

19

S *p* Oo... *mp* Greet my soul on the

A *p* Oo... *mp* Greet my soul on the

T *mf* member how the sal - u - ta - tion of the an - gel Ga - bri - el came to you. *mp* Greet my soul on the

B *mf* member how the sal - u - ta - tion of the an - gel Ga - bri - el came to you. *mp* Greet my soul on the

22 *cresc.* *ff*

S Last Day and bring me with un cloud - - - ed joy

A Last Day bring me with un cloud - - - ed joy

T Last Day and bring me with un cloud - - - ed joy

B Last Day bring me with un - cloud - - - ed joy

26 *mp* *cresc.---*

S Out of this mis - er - y, out of this mis - er - y to the hap - py land of your

A *mp* *cresc.---*

A Out of this mis - er - y, Out of mis - er - y to the hap - py land of your

T *mp* *cresc.---*

T Out of this mis - er - y, mis - er - y to the hap - py land of your

B *mf* *cresc.---*

B Out of this mis - er - y to the hap - py land of your

mp *mf* *cresc.---*

mf

29 *f* Tempo I *mf*

S
3 dear Child That there I may find rest. I greet you,

A
3 dear Child That there I may find rest. I greet you,

T
8 3 dear Child That there I may find rest. I greet you,

B
3 dear Child That there I may find rest. I greet you,

f *mf*

Tempo I

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37

S — A rose of the mar - tyrs, An *mp*

A — A rose of the mar - tyrs, An *mp*

T *mp* A gift of the Confes - sors, A help - er of wid - ows, An

B *mp* A gift of the Confes - sors, A help - er of wid - ows, An

41 *Dolce*
mf

S
hon-or of all the saints of your dear Child. Pray for me that I, un-wor - tthough I

A
hon-or of all the saints of dear Child.

T
8
hon-or of all the saints of dear Child.

B
hon-or of all the saints of dear Child.

3

Dolce
mp

45

S
am, may be sanc-ti-fied in ev-ery-thing I do, Ma-ry, Be-lov - ed Queen.

A
may be sanc-ti-fied in ev-ery-thing I do, Ma-ry, Be-lov - ed Queen. —

T
sanc-ti-fied in ev-ery-thing I do, — Ma-ry, Be-lov - ed Queen.

B
sanc-ti-fied in ev-ery-thing I do, — Ma-ry, Be-lov - ed Queen.

mf *f* *mf* *mf*

mf *mf* *mf*

Tempo I

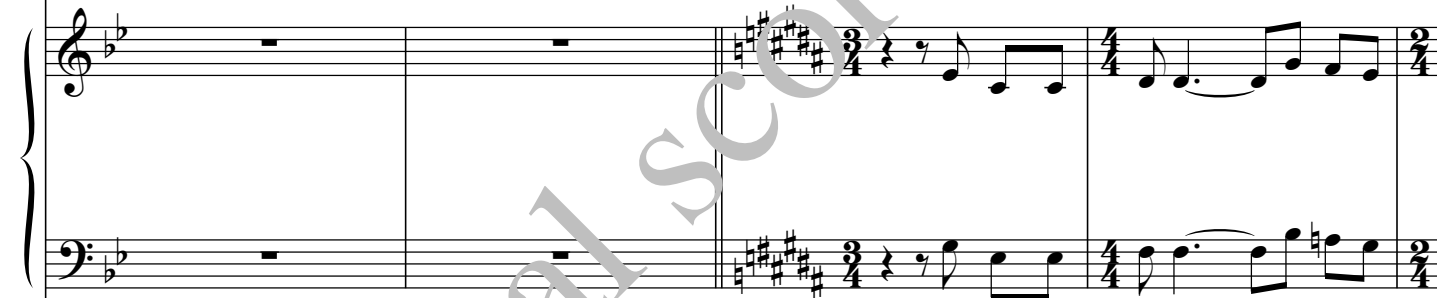
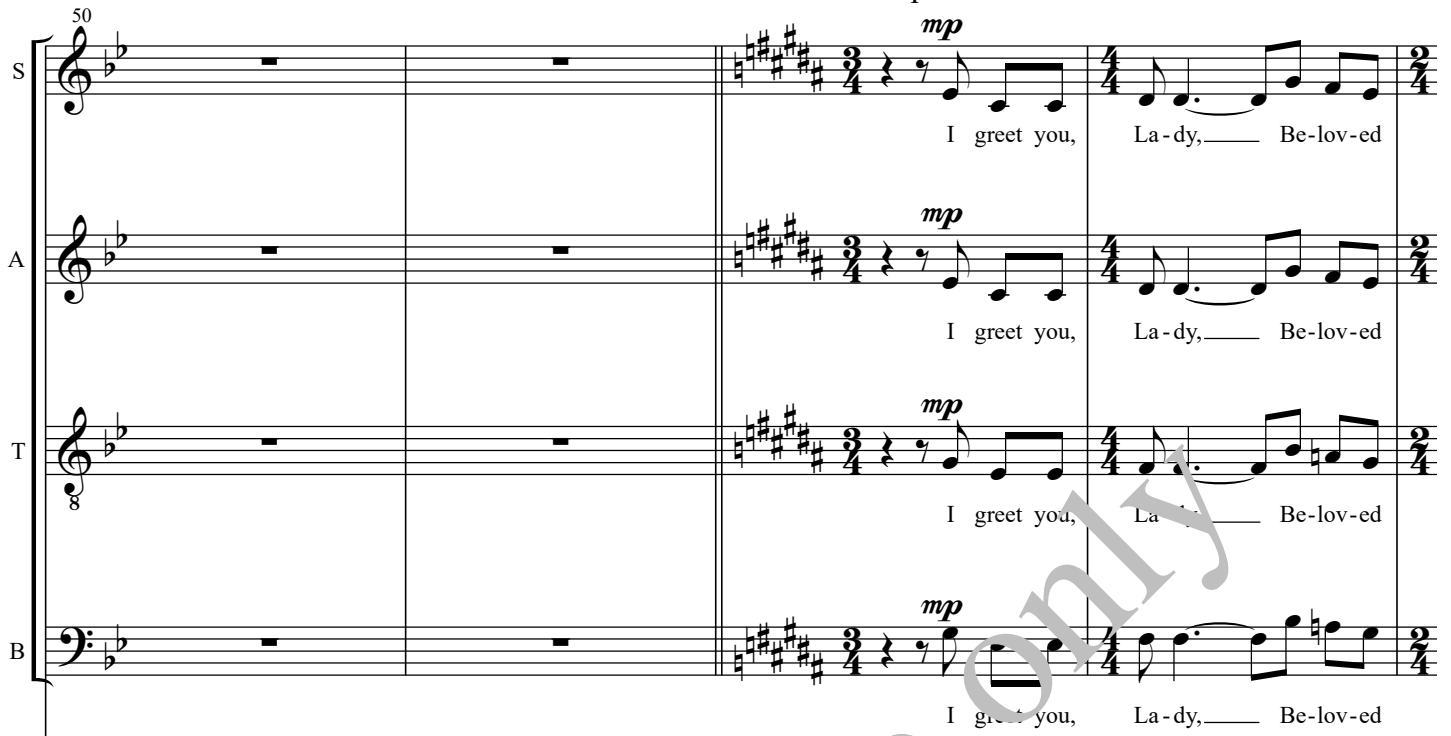
50

S *mp*
I greet you, La-dy, — Be-lov-ed

A *mp*
I greet you, La-dy, — Be-lov-ed

T *mp*
I greet you, La-dy, — Be-lov-ed

B *mp*
I greet you, La-dy, — Be-lov-ed



Tempo I

mp *mf* *mp*



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58

S
 plexed, A dread to e - vil spir - its, Whore

A
 plexed, A dread to e - vil spir - its, Whore

T
 A confort-er to Ho - ly Church, A dread to e - vil spir - its, Whore

B
 A confort-er to Ho - ly Church, A dread to e - vil spir - its, Whore

mf *f*

mf *f*

mp *mf* *f*

mp *mf* *f*

mf

61

S
driv-en a-way be-fore you.

A
driv-en a-way be-fore you.

T
8
driv-en a-way be-fore you.

B
driv-en a-way be-fore you.

Slightly Faster ♩ = 116 - 120

65

S

A

T

B

mf

Drive them far from me that they may nev - er de-light themselves in

mf

Drive them

Slightly Faster ♩ = 116 - 120

mf

68 *mf* *cresc.*

S Drive them far from me that they may

A me, drive them far from me that they may never delight them-

T far from me that they may never delight themselves in me, drive them far from me that they

B

cresc.

cresc.

71 *f*

S
nev-er de-light them-selves in me, — may nev-er de - light — them-selves —

A
selves — in me, — may nev-er de - light, — may nev - er de -

T
8 — may nev - er de-light them - selves in me — that they — may nev-er de - light them-selves in —

B
f
Drive them far from me that they may nev-er de-light them-selves in me, — them-selves

74 *ff*

S in me,

A light them - selves in me,

T me, in me,

B in me,

ff

f *ff*

78

Slower ♩ = 100 - 108

mf *ff*

S But that I may ev-er be con-stant in your ser - vice.

A But that I may ev-er be con-stant in your ser - vice.

T But that I may ev-er be con-stant in your ser - vice.

B But that I may ev-er be con-stant in your ser - vice.

Slower ♩ = 100 - 108

molto rit. *mf* *f*

Tempo I

82

S *mp* *rit.*
I greet you, La - dy, — Be - lov - ed Ma - ry.

A *mp* *rit.*
I greet you, La - dy, — Be - lov - ed Ma - ry.

T *mp* *rit.*
I greet you, La - dy, — Be - lov - ed Ma - ry.

B *mp* *rit.*
I greet you, La - dy, — Be - lov - ed Ma - ry.

Tempo I

p *rit.*
rit.

Meditations from Mechthild
II. God Compares the Soul to Five Things

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 92 - 100

mp

Soprano

Alto

Tenor

Bass

Vocal Parts
(for rehearsal only)

Horn Parts
in C

mf

mp

The score is divided into three systems. The first system contains the vocal parts for Soprano, Alto, Tenor, and Bass, and a section for Vocal Parts (for rehearsal only). The second system contains the Horn Parts in C. The tempo is marked as quarter note = 92-100. The key signature has three flats. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *mp* and *mf*. There are triplets and a crescendo in the horn parts.

Commissioned by Aurora Brass

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mf

4

S beau - ti - ful rose a - mong the thorns! O you

A

T

B

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7 *mf* *mf*

S flut - ter - ing bee in the hon - ey! O you un - blem - ished dove in your be - ing!

A flut - ter - ing bee in the hon - ey! un - blem - ished dove in your be - ing!

T flut - ter - ing bee in the hon - ey! un - blem - ished dove in your be - ing!

B flut - ter - ing bee in the hon - ey! un - blem - ished dove in your be - ing!

9 *f* *rit.*

S O you beau - ti - ful sun in your ra - - - - - di -

A *f* *rit.*

A O you beau - ti - ful sun in your ra - di - ance!

T *f* *rit.*

T O you beau - ti - ful sun in your ra - di - ance!

B *f* *rit.*

B O you beau - ti - ful sun in your ra - di - ance!

f *rit.*

f *rit.*

f *rit.*

f *rit.*

11 a tempo *mf* Relaxed tempo *mp*

S
ance! full_ moon in the fir - ma ment, fir - ma-ment! I can -

A
O you full_ moon in the fir - ma ment, fir - ma-ment! I can -

T
O you full_ moon in the fir - ma ment, fir - ma - ment! I can -

B
O you full moon in the fir - ma - ment, fir - ma - ment! I can -

a tempo *mf* Relaxed tempo

a tempo *mf* Relaxed tempo

14

S
not turn ³ a - way from you.

A
not turn a - way from you.

T
8 not turn a ³ - way from you.

B
not turn a ³ - way from you.

Relaxed tempo

mp

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Meditations from Mechthild

III. God's Sevenfold Love

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

Joyful ♩ = 63 - 66

Soprano

Alto

Tenor

Bass

True love of God has sev-en forms:—

Vocal Parts
(for rehearsal only)

Joyful ♩ = 63 - 66

Horn Parts
in C

f

mf
simile articulation

Commissioned by Aurora Brass

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4 *mf*

S sev - en forms: Joy - ful love walks in God's path,

A *mf*

walks in God's path,

T

B

4

Slightly Slower *mf dolce* Tempo I *f*

S
Bash - ful love ac-cepts la - bor, la - bor, Strong love is ea - ger, is

A
Bash - ful love ac-cepts la - bor, la - bor, Strong love is ea - ger, is

T
Bash - ful love ac-cepts la - bor, la - bor, Strong love is ea - ger, is

B
Bash - ful love ac-cepts la - bor, la - bor, Strong love is ea - ger, is

8

8

Slightly Slower *mf dolce* Tempo I *f*

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Slower ♩ = 52 - 54

mf dolce

S
A
T
B

Lov - ing love, lov - - - ing love,
 Lov - ing love, — lov - - - ing love,
 Lov - ing love, — lov - - - ing love,
 Lov - ing love, — lov - - - ing love,

14

Slower ♩ = 52 - 54
dolce

f *mo. rit.* *mf*

18 *mf*

S Lov - ing love does not seek fame, lov - ing

A *f*

T *mf*

B *mf*

lov - ing love does not seek fame,

18

f

Tempo I

21

S love does not seek fame,

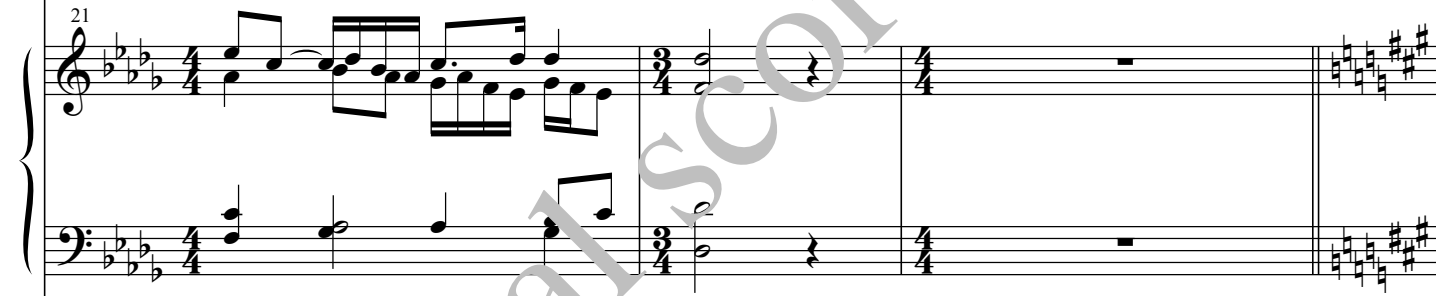
A love does not seek fame,

T does not seek fame,

B does not seek fame,

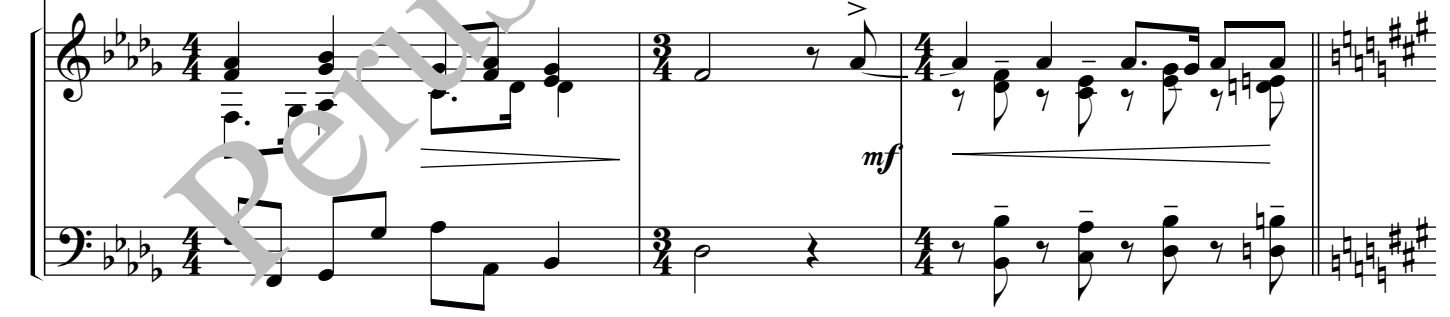


21



Tempo I

mf



24

S *mf* Wise love has know-ledge,

A *mf* Wise love has know - ledge,

T *mf* Wise love has know - ledge,

B *mf* Wise love has know - ledge,

24

f *mf*

28

S
wise love has know - ledge, Free love lives with - out the heart's sor - row, —

A
wise love has know - ledge, Free love lives with - out the heart's sor - row, —

T
8
wise love has know - ledge, Free love lives with - out sor - row, —

B
wise love has know - ledge, Free love lives with - out sor - row, —

28

f



31

S

A

T

B

31

f

35 *ff*

S *ff*
Pow - er - ful love ___ is

A *ff*
Pow - er - ful love ___ is

T *ff*
Pow - er - ful love ___ is

B *ff*
Pow - er - ful love ___ is

35

ff

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Perusal score only

Trumpet I

Litany to the Virgin Mary

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 88 - 96

legato tongue throughout

6 *mf* *mf* *mf* *f* *accel.*

11 *a tempo* **Tempo II Faster** ♩ = 108 - 116 *p* *mp*

16 2

21 *mp* *cresc.* *f*

26 4 **Tempo I** **Tempo II** *mf*

35 3 *p*

42 *mp* 6

51 *mf* *mp* **Tempo II**

56

mf

61

mf

66

Faster ♩ = 116 - 120

f

73

f

ff

77

Slower ♩ = 100 - 108

f

molto rit.

mf

81

Tempo I

f

rit.

p

rit.

Trumpet II

Litany to the Virgin Mary

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 88 - 96

legato tongue throughout

Musical notation for measures 1-10. Measure 1 starts with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, and C5. Measure 2 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 3 has a 4/4 time signature with a quarter rest. Measure 4 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 5 has a 4/4 time signature with a quarter rest. Measure 6 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 7 has a 4/4 time signature with a quarter rest. Measure 8 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 9 has a 4/4 time signature with a quarter rest. Measure 10 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Dynamics include *mf* at the beginning and end of the first line, and *mf* and *f* in the second line. There are also accents and slurs throughout.

Musical notation for measures 11-15. Measure 11 has a treble clef, key signature of one flat (Bb), and a 3/4 time signature with a quarter rest. Measure 12 has a 4/4 time signature with a quarter rest. Measure 13 has a 3/4 time signature with a quarter rest. Measure 14 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 15 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Dynamics include *p* at the start of measure 14 and *mp* at the end of measure 15. An *accel.* marking is present above measure 14.

Tempo II Faster ♩ = 108 - 116

Musical notation for measures 16-20. Measure 16 has a treble clef, key signature of one flat (Bb), and a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 17 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 18 has a 5/4 time signature with a half note G4. Measure 19 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 20 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Dynamics include *p* at the end of measure 16.

Musical notation for measures 21-25. Measure 21 has a treble clef, key signature of one flat (Bb), and a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 22 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 23 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 24 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 25 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Dynamics include *mp* at the start of measure 21, *cresc.* with a dashed line, and *f* at the end of measure 25.

Musical notation for measures 26-30. Measure 26 has a treble clef, key signature of one flat (Bb), and a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 27 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 28 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 29 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 30 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Dynamics include *mf* at the start of measure 27, *cresc.* with a dashed line, and *f* at the end of measure 30.

Tempo I

Tempo II

Musical notation for measures 31-35. Measure 31 has a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 32 has a 3/4 time signature with a quarter rest. Measure 33 has a 4/4 time signature with a quarter rest. Measure 34 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 35 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Dynamics include *mf* at the start of measure 31 and *p* at the start of measure 34.

Musical notation for measures 36-40. Measure 36 has a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 37 has a 3/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 38 has a 4/4 time signature with a quarter rest. Measure 39 has a 3/4 time signature with a quarter rest. Measure 40 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Dynamics include *p* at the end of measure 40.

Musical notation for measures 41-45. Measure 41 has a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 42 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 43 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 44 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Measure 45 has a 4/4 time signature with a quarter note G4, quarter note F#4, and quarter note E4. Dynamics include *p* at the end of measure 45.

46 *mf* *mf* *mp*

51 *mf* *mp* Tempo II

56 *mf*

61 *mf*

66 Faster ♩ = 116 - 120 *mf* *cresc.*

71 *mf* *f*

76 *f* *molto rit.* *mf* Slower ♩ = 100 - 108

81 *f* *rit.* Tempo I *p* *rit.*

Horn in F

Litany to the Virgin Mary

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 88 - 96

legato tongue throughout

mf

mf

accel.

f

Tempo II Faster ♩ = 108 - 116

a tempo

p

mp

p

p

mp

cresc.

f

mf

f

Tempo II

mf

p

mf

mp

46 *mf* $\frac{3}{4}$ 2 $\frac{3}{4}$

52 *Tempo I* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *Tempo II* $\frac{3}{4}$ 3 $\frac{4}{4}$ *mp*

56 *mf* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

61 *mf* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

65 *Faster* ♩ = 116 - 120 *mf* 3

72 *f* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

76 *f* *molto rit.* *Slower* ♩ = 100 - 108

81 *f* *rit.* *Tempo I* 2 $\frac{3}{4}$ $\frac{4}{4}$

Trombone

Litany to the Virgin Mary

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 88 - 96
legato tongue throughout

6 *mf* *mp* *accel.* *f*

11 *a tempo* *Tempo II Faster* ♩ = 108 - 116 *p* *mp*

16 *p*

21 *mp* *cresc.* *f*

26 *mf* *f*

31 *Tempo I* *Tempo II* *mf* *p*

36

41 *mp*

46 *mf* *mf*

51 *mp* Tempo II

56 *mf*

61 *mf*

66 Faster ♩ = 116 - 120 *mp* *cresc.*

71 *mf* *f*

76 *ff* *molto rit.* *mf* Slower ♩ = 100 - 108

81 *f* Tempo I *p* *rit.*

Bass Trombone

Litany to the Virgin Mary

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 88 - 96

legato tongue throughout

Musical staff 1: Bass clef, 4/4 time signature. Notes: G2, A2, B2, C3. Dynamics: *mf*, *mp*.

Musical staff 2: Bass clef, 3/4 time signature. Notes: D3, E3, F3, G3. Dynamics: *mf*, *mp*. Marking: *accel.*

Musical staff 3: Bass clef, 3/4 time signature. Notes: A2, B2, C3, D3. Dynamics: *p*, *mp*. Marking: *a tempo*.

Tempo II Faster ♩ = 108 - 116

Musical staff 4: Bass clef, 4/4 time signature. Notes: E3, F3, G3, A3. Dynamics: *p*.

Musical staff 5: Bass clef, 4/4 time signature. Notes: B2, C3, D3, E3. Dynamics: *mp*, *f*. Marking: *cresc.*

Musical staff 6: Bass clef, 4/4 time signature. Notes: F3, G3, A3, B3. Dynamics: *mp*, *mf*. Marking: 2.

Musical staff 7: Bass clef, 3/4 time signature. Notes: C4, D4, E4, F4. Dynamics: *mf*, *p*. Marking: *Tempo I*, *Tempo II*.

Musical staff 8: Bass clef, 2/4 time signature. Notes: G4, A4, B4, C5. Dynamics: *mf*.

Musical staff 9: Bass clef, 4/4 time signature. Notes: D4, E4, F4, G4. Dynamics: *mp*.

46

mf *mf* *mp*

51

Tempo II

56

mf

61

3

Faster ♩ = 116 - 120

66

mf

3

72

f

(*p*)

76

molto rit. Slower ♩ = 100 - 108

mf

81

rit. Tempo I *rit.*

f *p*

Trumpet I

God Compares the Soul to Five Things

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 92 - 100

legato tongue throughout

The musical score for Trumpet I consists of four staves of music. The first staff begins with a 4/4 time signature, followed by a 2/4 time signature, and then returns to 4/4. It features a triplet of eighth notes marked *mp* and several slurs. The second staff starts at measure 6 with a 2/4 time signature, then changes to 4/4. It includes triplet markings and dynamics of *mf* and *f*. The third staff begins at measure 10 with a 3/4 time signature, marked *rit.* and *mf*. It then changes to 2/4 time, marked *a tempo* and *mp*, and includes a double bar line. The fourth staff starts at measure 17 with a 2/4 time signature, marked *Tempo I*. It features triplet markings and dynamics of *mf* and *mp*, ending with a *rit.* marking and a fermata.

Trumpet II

God Compares the Soul to Five Things

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

$\text{♩} = 92 - 100$

legato tongue throughout

The musical score for Trumpet II consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a melody with triplets and dynamics of *mf* and *mp*. The second staff continues the melody with dynamics of *mf* and *mf*. The third staff starts with a dynamic of *f*, includes a *rit.* marking, and then returns to *a tempo* with a dynamic of *mf*. The fourth staff is marked "Relaxed tempo" and includes a dynamic of *mp*. The fifth staff is marked "Tempo I" and includes dynamics of *mf* and *mp*, ending with a *rit.* marking. The score includes various articulations such as slurs, accents, and breath marks, as well as dynamic hairpins.

Horn in F

God Compares the Soul to Five Things

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 92 - 100 *legato tongue throughout*

The musical score is written for Horn in F and consists of five staves of music. The key signature is B-flat major (two flats). The tempo is marked as ♩ = 92 - 100, with the instruction "legato tongue throughout".

- Staff 1:** Measures 1-3. Dynamics: *mf*, *simile*, *mp*. Includes triplets and slurs.
- Staff 2:** Measures 4-6. Dynamics: *mf*. Includes triplets and slurs.
- Staff 3:** Measures 7-11. Dynamics: *mf*, *f*, *mf*. Includes triplets, a *rit.* marking, and an *a tempo* marking.
- Staff 4:** Measures 12-17. Dynamics: *mp*. Includes a "Relaxed tempo" marking, a measure with a fermata, and a measure with a "2" marking.
- Staff 5:** Measures 18-22. Dynamics: *mf*, *mf*, *mp*. Includes triplets, a *rit.* marking, and a fermata.

Trombone

God Compares the Soul to Five Things

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 92 - 100 *legato tongue throughout*

The musical score is written in bass clef and consists of five systems of music. The first system starts in 4/4 time with a *mf* dynamic and includes a triplet and a *simile* marking. The second system continues in 4/4 time with *mf* dynamics and a triplet. The third system features a *f* dynamic, a triplet, a *rit.* marking, and a change to 3/4 time with an *a tempo* marking. The fourth system is marked *Relaxed tempo* and includes a half note, a 2-measure rest, and a *mp* dynamic. The fifth system is marked *Tempo I* and includes *mf* and *mp* dynamics, a triplet, and a *rit.* marking.

Bass Trombone

God Compares the Soul to Five Things

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

♩ = 92 - 100 *legato tongue throughout*

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a measure number at the beginning:

- System 1:** Starts at measure 1. Dynamics include *mf*, *simile*, and *mp*. Time signatures are 4/4, 2/4, 4/4, and 4/4.
- System 2:** Starts at measure 5. Dynamics include *mf* and *mf*. Time signatures are 2/4, 4/4, and 4/4. There are triplet markings (3) over the final two measures.
- System 3:** Starts at measure 9. Dynamics include *f* and *mf*. Tempo markings include *rit.* and *a tempo*. Time signatures are 4/4 and 3/4.
- System 4:** Starts at measure 13. Tempo marking is *Relaxed tempo*. Dynamics include *mp* and *mp*. Time signatures are 3/4, 4/4, 3/4, 2/4, and 4/4.
- System 5:** Starts at measure 18. Tempo marking is *Tempo I*. Dynamics include *mf* and *mp*. Tempo marking includes *rit.*. Time signatures are 4/4, 2/4, 4/4, and 4/4.

Trumpet I

God's Sevenfold Love

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

Joyful ♩ = 63 - 66

f *mf* *simile*

5 *mf* *dolce* *f* *Tempo I*

11 *mf* *f* *molto rit.*

15 *mf* *dolce* *f*

21 *mf* *Tempo I*

24 *f* *mf*

29 *f* *Tempo I*

33

38 *ff* *rit.*

Trumpet II

God's Sevenfold Love

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

$\bullet = 63$ (approx.)

f *simile* *mf*

6 *Slightly Slower* *dolce* *Tempo I* *mp* *f*

11 *mf* *rit.*

15 *Slower* $\bullet = 52$ *dolce* *mp* *mf* *mf*

21 *Tempo I* *mf* *f*

26 *mf* *f* 16

32 *mf* *f*

36 *ff* *rit.*

Horn in F

God's Sevenfold Love

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

Joyful ♩ = 63 - 66

f *mf* *simile*

5 *Slightly Slower* *dolce* *mf*

9 *Tempo I* *f*

12 *Slower* ♩ = 52 - 54 *molto rit.* *dolce* *mf* *mp*

16 *mf* *f*

21 *Tempo I* *mf* *f*

25 *mf*

28 *mf*

31 $\text{♩} = \text{♩}$

f

35

ff

39

rit.

Trombone

God's Sevenfold Love

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

Joyful ♩ = 63 - 66

Measures 1-5 of the Trombone part. The music is in 4/4 time, key of B-flat major. It begins with a forte (*f*) dynamic and a joyful mood. The melody features eighth and sixteenth notes with slurs. A *mf* dynamic is indicated at the end of the first phrase. The word *simile* is written above the second phrase.

Measures 6-10. Measure 6 starts with a *f* dynamic. Measures 7-8 are marked *Slightly Slower* with a '2' above the staff. Measure 9 is marked *Tempo I*. Measure 10 ends with a *f* dynamic.

Measures 11-14. Measure 11 starts with a *mf* dynamic. Measure 12 has a repeat sign. Measure 13 is marked *molto rit.* and ends with a fermata.

Slower ♩ = 52 - 54

Measures 15-20. Measure 15 is marked *dolce* and *mp*. Measure 16 has a fermata. Measure 17 is in 3/4 time. Measure 18 is in 4/4 time. Measure 19 is in 3/4 time. Measure 20 is in 4/4 time and ends with a *mf* dynamic.

Measures 21-25. Measure 21 is marked *Tempo I*. Measure 22 is in 3/4 time. Measure 23 is in 4/4 time. Measure 24 is in 4/4 time with a *mf* dynamic. Measure 25 is in 4/4 time with a *f* dynamic.

Measures 26-31. Measure 26 is in 2/4 time. Measure 27 is in 4/4 time. Measure 28 is in 4/4 time with a *mf* dynamic. Measure 29 is in 3/4 time. Measure 30 is in 2/4 time. Measure 31 is in 6/16 time.

Measures 32-37. Measure 32 is marked *f*. Measure 33 is in 6/16 time. Measure 34 is in 3/8 time. Measure 35 is in 3/4 time. Measure 36 is in 4/4 time. Measure 37 is in 4/4 time.

Measures 38-42. Measure 38 is marked *ff*. Measure 39 is in 4/4 time. Measure 40 is in 4/4 time. Measure 41 is in 4/4 time with a *rit.* marking. Measure 42 is in 4/4 time and ends with a fermata.

Bass Trombone

God's Sevenfold Love

Mechthild of Magdeburg (13th cent.)

Martha Helen Schmidt

Joyful ♩ = 63 - 66

Musical notation for measures 1-5. The piece begins in a 4/4 time signature with a key signature of two flats. The first measure starts with a forte (*f*) dynamic. The second measure is marked *mf* and includes the instruction *simile*. The notation consists of eighth and quarter notes.

6

Slightly Slower
dolce

Musical notation for measures 6-10. The tempo is marked "Slightly Slower" and the mood is *dolce*. The dynamics range from *mf* to *f*. The notation includes eighth and quarter notes.

11

molto rit.

Musical notation for measures 11-14. The tempo is marked *molto rit.*. The dynamics range from *mf* to *f*. The notation includes quarter and eighth notes.

Slower ♩ = 52 - 54

dolce

15

Musical notation for measures 15-21. The tempo is marked "Slower" and the mood is *dolce*. The dynamics range from *mp* to *f*. The notation includes quarter and eighth notes, with some measures in 3/4 and 4/4 time signatures.

22

Tempo I

Musical notation for measures 22-27. The tempo is marked "Tempo I". The dynamics range from *mf* to *f*. The notation includes quarter and eighth notes, with some measures in 3/4 and 4/4 time signatures.

28

♩ = ♩

Musical notation for measures 28-32. The dynamics range from *mf* to *f*. The notation includes quarter and eighth notes, with some measures in 3/4 and 4/4 time signatures.

33

Musical notation for measures 33-37. The dynamics range from *f* to *ff*. The notation includes quarter and eighth notes, with some measures in 3/4 and 4/4 time signatures.

38

Musical notation for measures 38-42. The dynamics range from *ff* to *rit.*. The notation includes quarter and eighth notes, with some measures in 3/4 and 4/4 time signatures.