

# Eternity's Praise

Choral Anthem  
for SATB Voices, Piano

Words

**Larry E. Schultz**

Ancient Liturgy

Aurelius Clemens Prudentius

Music

**Larry E. Schultz**

*LarryE.Schultz.com*

This anthem exclaims praise for nature's ever-evolving eternity. Symbolic of this eternal evolution, the anthem's text combines phrases from ancient liturgy and a medieval author, with current scientific thought.

**Glory be for the moonlight.  
Glory be for the dawn.  
Glory be for the days and seasons,  
changing, flowing on,  
as it was without beginning,  
is now, and ever shall be,  
worlds without end!**

**From a single cell evolving,  
from the stars and from the sea,  
came the wonders of creation,  
and our own humanity.  
Hallelujah for all that ever has been  
and forevermore shall be!**

**Now, unto the source of living,  
universal mystery,  
hymn and chant and high thanksgiving  
and unwearied praises be!**

**Shining stars above are glowing,  
suns and spheres in orbit sing.  
Plants and trees and flowers are growing,  
earthly lands their beauty bring.  
Let no tongue on earth keep silent,  
every voice in concert ring!**

**Glory be for the moonlight;  
glory be for the rising dawn  
throughout eternity,  
evermore!**

# Eternity's Praise

for SATB Choir, Piano

Larry E. Schultz

with text from ancient liturgy  
and Aurelius Clemens Prudentius

Larry E. Schultz

(ASCAP)

With Awe  $\text{♩} = 63$  ( $\text{♩} = \text{♩}$  throughout)

*p*  
*legato*

*mp*

*Ped.* *sim.*

Sop/Alto  
*mp* *legato e espressivo*

Glo-ry be for the moon-light.

Glo-ry be for the dawn. Glo-ry be for the days and sea-sons, chang-ing, flow-ing

Ten/Bass  
*mp*

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16

on, *mf*

as it was with-out be - gin - ning, is now, and ev - er shall

16

*mf*

20

*mf*

as it was with-out be - gin - ning, is now, and ev - er shall

20

*mf*

*molto rit.*

24

be, \_\_\_\_\_ worlds with - out

24

*molto rit.*

Ped. \_\_\_\_\_

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27 **Festively** ♩.=96

end! \_\_\_\_\_

*f*

This system contains the first two staves of music, measures 27 through 30. It features a vocal line in the treble clef and a bass line in the bass clef. Both parts begin with a forte (*f*) dynamic and a tempo marking of quarter note = 96. The music concludes with a fermata over the final notes, followed by the text "end!" and a horizontal line.

27 **Festively** ♩.=96

*f*

*bouyant*

This system contains the piano accompaniment for measures 27 through 30. It features a treble clef staff and a bass clef staff. The music is marked with a forte (*f*) dynamic and a tempo of quarter note = 96. The word "bouyant" is written below the treble staff.

31

This system contains the piano accompaniment for measures 31 through 34. The treble clef staff shows a melodic line with a key signature change to two flats (B-flat and E-flat). The bass clef staff provides harmonic support with chords and bass notes.

35

*ff*

*mf*

This system contains the piano accompaniment for measures 35 through 38. Measure 35 is marked with fortissimo (*ff*) and features three accented chords (marked with ^) and a dynamic accent (>). Measures 36-38 are marked with mezzo-forte (*mf*) and feature a rhythmic pattern of eighth notes in the treble clef and quarter notes in the bass clef.

40 *mf*

From a sin - gle cell e - volv - ing, from the stars and from the sea,

40

44

came the won - ders of cre - a - tion, and our own hu - man - i -

44

48

ty. Hal - le - lu - jah for all that

48

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51

ev - er - has been and for - ev - er - more, and for -

51

54

ev - er - more shall be!

54

58

62 *mf*

Now, un-to the source of liv-ing,

*mf*

u - ni-ver - sal mys-ter - y,

62

66 *mf*

hymn and chant and high thanks-giv-ing

and un-wea - ried

66

69 *mf*

and un-wea - ried prais - es be;

*mf*

prais - es be; and un-wea - ried

69

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73 *mf* Prais - es be, un - wea - ried prais - es *f* be! //

Prais - es be!  
Prais - es be, un - wea - ried prais - es be!

73 prais - es be!

This system contains the first two systems of music. The first system features vocal lines for Soprano/Alto and Tenor/Bass, and piano accompaniment. The lyrics are 'Prais - es be, un - wea - ried prais - es be!'. The second system continues the vocal lines and piano accompaniment with the lyrics 'Prais - es be!' and 'prais - es be!'. Dynamics include *mf* and *f*. A large watermark 'DO NOT REPRODUCE' is visible across the page.

**Expansively** ♩ = 80

77 *mp* Sop/Alto *mf* poco rit.

Shi - ning stars a - bove are glow - ing, suns and spheres in or - bit sing.

**Expansively** ♩ = 80

77 *mp* legato *mf* poco rit.

This system contains the third and fourth systems of music. The third system features the vocal line for Soprano/Alto with the lyrics 'Shi - ning stars a - bove are glow - ing, suns and spheres in or - bit sing.' The fourth system features the piano accompaniment. Dynamics include *mp* and *mf*. The tempo is marked 'Expansively' with a quarter note equal to 80. A large watermark 'DO NOT REPRODUCE' is visible across the page.

Ten/Bass *mf* a tempo *mp* poco rit.

Plants and trees and flowers are grow - ing, earth - ly lands their beau - ty bring.

81 a tempo poco rit.

This system contains the fifth and sixth systems of music. The fifth system features the vocal line for Tenor/Bass with the lyrics 'Plants and trees and flowers are grow - ing, earth - ly lands their beau - ty bring.' The sixth system features the piano accompaniment. Dynamics include *mf* and *mp*. The tempo is marked 'a tempo'. A large watermark 'DO NOT REPRODUCE' is visible across the page.

85 *a tempo* *rit.* *p* *lento*  $\text{♩} = 72$

Let no tongue on earth keep si - lent.

*mp* *a tempo* *rit.* *p* *lento*  $\text{♩} = 72$

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef, starting at measure 85. It begins with a whole rest, followed by a half rest, and then a series of notes: a dotted quarter note G2, an eighth note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The lyrics 'Let no tongue on earth keep si - lent.' are written below the notes. The tempo markings are 'a tempo', 'rit.', and 'p' (piano), with a metronome marking of 72. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It starts with a piano (mp) dynamic and 'a tempo' marking. The right hand plays a series of chords and moving lines, while the left hand plays a bass line. The tempo markings 'rit.' and 'p' (piano) are also present in the piano part.

89 *Sop/Alto* *accel. poco a poco* *mp*

Let no tongue on earth keep si - lent. Let no tongue on earth keep si - lent

*Ten/Bass* *mp* *accel. poco a poco* *f*

*mp* *accel. poco a poco* *f*

Detailed description: This system contains the next two staves of music, starting at measure 89. The top staff is for Soprano/Alto, with a treble clef. It begins with a piano (mp) dynamic and an 'accel. poco a poco' marking. The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics 'Let no tongue on earth keep si - lent. Let no tongue on earth keep si - lent' are written below. The bottom staff is for Tenor/Bass, with a bass clef. It also begins with a piano (mp) dynamic and 'accel. poco a poco' marking. The notes are: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The lyrics are the same as the Soprano/Alto part. The piano accompaniment (grand staff) continues with a piano (mp) dynamic and 'accel. poco a poco' marking. The right hand features chords and moving lines, while the left hand plays a bass line. A forte (f) dynamic marking is present in both the vocal and piano parts.

93 *molto accel.* **Festively** ♩.=96 *sfz*

ev - ery voice in con - cert ring!

*molto accel.* *sfz*

93 *molto accel.* **Festively** ♩.=96 *bouyant*

97 *sfz* Ring in con - cert ring! *sfz*

97 *sfz*

101 *sfz*

Ring: \_\_\_\_\_ in con - cert ring!

Musical notation for measures 101-103, piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *sfz* and *ff*.

101 *ff*

Musical notation for measures 101-103, piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *ff*.

104 *mf*

Musical notation for measures 104-107, piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf*.

108 *mf*

Now, un - to the source of liv - ing, \_\_\_\_\_ u - ni-ver-sal

Musical notation for measures 108-111, vocal line. The vocal line is written in a single staff with lyrics. Dynamics include *mf*.

108 *mf*

Now, un - to the source of liv - ing, \_\_\_\_\_

Musical notation for measures 108-111, piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf*.

113

mys-ter - y, ————— hymn and chant and high thanks -  
— u - ni-ver - sal mys-ter - y, —————

Detailed description: This block contains the vocal line for measures 113 through 117. The music is written on a single staff with a treble clef. The time signature changes from 2/4 to 6/8, then back to 2/4, and finally to 6/8. The lyrics are: "mys-ter - y, ————— hymn and chant and high thanks - u - ni-ver - sal mys-ter - y, —————".

113

Detailed description: This block contains the piano accompaniment for measures 113 through 117. It is written on a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, following the same time signature changes as the vocal line.

118

giv - ing, ————— and un-wea - ried prais - es  
hymn and chant and high thanks - giv - ing —————

Detailed description: This block contains the vocal line for measures 118 through 121. The music is written on a single staff with a treble clef. The time signature changes from 6/8 to 2/4, then to 6/8, and finally to 2/4. The lyrics are: "giv - ing, ————— and un-wea - ried prais - es hymn and chant and high thanks - giv - ing —————".

118

Detailed description: This block contains the piano accompaniment for measures 118 through 121. It is written on a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, following the same time signature changes as the vocal line.

122

be; ————— and un-wea - ried prais - es  
and un-wea - ried prais - es, and un-wea - ried prais - es

Detailed description: This block contains the vocal line for measures 122 through 125. The music is written on a single staff with a treble clef. The time signature changes from 6/8 to 2/4, then to 6/8, and finally to 2/4. The lyrics are: "be; ————— and un-wea - ried prais - es and un-wea - ried prais - es, and un-wea - ried prais - es".

122

Detailed description: This block contains the piano accompaniment for measures 122 through 125. It is written on a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, following the same time signature changes as the vocal line.

125 *f* *poco rit.*

be \_\_\_\_\_ ev - er -

125 *poco rit.*

be! \_\_\_\_\_

125 *poco rit.*

128 **Majestically** ♩=68

more! Glo ry ev - er - more! Glo - ry be through -

128 *f*

Glo - ry be for the moon-light; glo - ry be for the ri - sing dawn through -

**Majestically** ♩=68

128 *f*

132 *rit.*

out e - ter - ni - ty, through - out e - ter - ni - ty,

out e - ter - ni - ty,

132 *rit.*

**Festively** ♩.=96 *piu f*

ty, ev - er - more, ev - er - more,

135 **Festively** ♩.=96 *piu f*

135 **Festively** ♩.=96 *piu f*

139

ev - er - more!

*ff*

139

*ff*

*fff*

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