

Though I speak with the tongues of men

I Cor. 13:1-4, 7-8, 12-13

Edward C. Bairstow
5 (1874-1946)

Allegro moderato

Soprano Alto

Tenor Bass

Organ

S A T B

f Though I speak with the tongues of men and of an-gels,

p and have not

f Though I speak with the tongues of men and of an-gels,

p cha-ri-ty, cha-ri-ty, *f* I am be - come as sound-ing brass, or a tink-ling cym-bal. *mf* And

p cha-ri-ty, cha-ri-ty, *f* I am be - come as sound-ing brass, or a tink-ling cym-bal. *mf* And

f I am be - come as sound-ing brass, or a tink-ling cym-bal. *mf* And

f I am be - come as sound-ing brass, or a tink-ling cym-bal. *mf* And

f Reeds *Sw.*

dim.

though I have the gift of pro-phe-cy, and un-der-stand all *p* mys- teries, and all

dim.

though I have the gift of pro-phe-cy, and un-der-stand all *p* mys- teries, and all

mf

dim.

p

Ped.

[20]

S A know-ledge: and though I have all *f* faith, so that I could re-move

T B know-ledge: and though I have all *f* faith, so that I could re-move

Gt. *mp* Gt. *cresc.* *f*

Gt. to Ped.

[25] [30]

S A *ff* moun-tains, *p* and have not cha-ri-ty, cha-ri-ty, I am no-thing. *p* And

T B moun-tains, *p* I am no-thing. *p* And

ff *p* *dim.*

Ped.

rit. e dim. [35]

S A though I be - stow all my goods to feed the poor, and though I give my bo-dy to be *rit. e dim.*

T B though I be - stow all my goods to feed the poor, and though I give my bo-dy to be

rit. e dim.

S A

T B

40

pp burned, and have not cha - ri - ty, *f* it pro-fit-eth me no-thing.

pp burned, and have not cha - ri - ty, *f* it pro-fit-eth me no-thing.

pp

L.H.

molto cresc. e accel.

R.H.

Ped.

p

Man.

S

A

T

B

45

andante calmato

p Cha - ri - ty suf fer-eth long, and is kind; cha - ri - ty

p Cha - ri - ty suf fer - eth long, and is kind; cha - ri - ty

p Cha - ri - ty suf fer - eth long, and is kind; cha - ri - ty

p Cha - ri - ty suf fer-eth long, and is kind; cha - ri - ty

p

più rit. pp

legato

andante calmato

Ped. 16ft. 32ft.

16ft.

50

S en-vieth not; cha- ri-ty vaunt- eth not it-self, is not puffed up. Bear- eth all things, be -

A en-vieth not; cha- ri-ty vaunt- eth not it-self, is not puffed up. Bear - eth all

T en-vieth not; cha- ri-ty vaunt- eth not it-self, is not puffed up. Bear - eth all

B en-vieth not; cha- ri-ty vaunt- eth not it-self, is not puffed up. Bear - eth all

55

S liev - eth all things, hop-eth all things, *f* en - dur - eth all things.

A things, be-liev-eth all things, hop-eth all things, *f* en-dur - eth all things.

T things, be-liev-eth all things, *f* en - dur - eth all things.

B things, be-liev-eth all things, hop-eth all things, *f* en-dur-eth all things.

S A

T B

ff Cha-ri-ty nev-er fail-eth: f but whe-ther there be

ff Cha-ri-ty nev-er fail-eth: f but whe-ther there be

Soprano (S) vocal line:

poco dim. pro-phe-cies, they shall fail: *mf* whe-ther there be tongues, they shall cease; *p* or

Alto (A) vocal line:

poco dim. pro-phe-cies, they shall fail: *mf* whe-ther there be tongues, they shall cease; *p* or

Tenor (T) vocal line:

poco dim. pro-phe-cies, they shall fail: *mf* whe-ther there be tongues, they shall cease; *p* or

Bass (B) vocal line:

poco dim. pro-phe-cies, they shall fail: *mf* whe-ther there be tongues, they shall cease; *p* or

Bottom staff (Cello/Bassoon):

poco dim. pro-phe-cies, they shall fail: *mf* whe-ther there be tongues, they shall cease; *p* or

70 *poco più lento*

S A *dim. molto*

whe-ther there be know-ledge, It shall van-ish__ a-way.

T B *dim. molto*

whe-ther there be know-ledge, It shall van-ish__ a-way.

poco più lento

pp *ppp rit.*

a tempo

Man.

80

S *pp* For now we see__ through a glass, dark__ ly; but then face to

A *pp* For now_ we see_ through a__ glass, dark__ ly; but then face to

T *pp* For now_ we see_ through a__ glass, dark - ly; but then face_ to_

B *pp* For now we see__ through a glass,____ dark - ly; but then face to

85

S face: **p** Now I know in part, Now I know in part; **f** but then

A face: **cresc.** **p** Now I know in part, in part; **f** but then I shall

T face: **cresc.** **p** Now I know in part, I know in part; **f** but

B face: **cresc.** **p** Now I know in part, in part, now I know in part;

90

S I shall know ev'n as I am known, ev'n as I

A know, I shall know ev'n as I am known, ev'n as I

T then I shall know ev'n as I am known, ev'n as I

B **f** but then I shall know ev'n as I am known, ev'n as I

Ped. Reed

Soprano (S) vocal line:

95 al-so am known *mf* And now a - bi - deth faith, hope and cha - ri - ty,

100 al-so am known *mf* And now a - bi - deth faith, hope and cha - ri - ty,

105 *largamente* *f* but the great est of these is *ff* cha - ri - ty,

110 *dim.* *pp* cha - ri - ty.

Bass (B) vocal line:

95 al-so am known *mf* And now a - bi - deth faith, hope and cha - ri - ty,

100 al-so am known *mf* And now a - bi - deth faith, hope and cha - ri - ty,

105 *largamente* *f* but the great est of these is *ff* cha - ri - ty,

110 *dim.* *pp* cha - ri - ty.

Piano accompaniment (Bass clef, Bass staff):

95-100: Measures 95-100 show a rhythmic pattern of eighth-note chords in the bass, with dynamic markings *ff* and *f*. Measure 100 includes a melodic line above the piano part.

105-110: Measures 105-110 show eighth-note chords in the bass, with dynamic markings *ff*, *f*, and *dim.*

110-125: Measures 110-125 show eighth-note chords in the bass, with dynamic markings *pp* and *poco a poco dim.*