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Greatest of these.

Ware, Harriet

Boston: Boston Music Co., 1947

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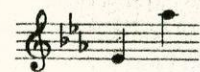
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THE GREATEST OF THESE

FOR VOICE
AND PIANO

By **Harriet Ware**



→ High



Low

75 cents (in U. S. A.)

THE BOSTON MUSIC COMPANY

Boston, Mass.

The Greatest of These

13th Chapter
of I Corinthians

Music by Harriet Ware

Majestically

Piano

The piano accompaniment is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a grand staff with treble and bass clefs. The music is characterized by a steady, majestic flow. The right hand plays a series of chords and moving lines, while the left hand provides a solid harmonic foundation with chords and a walking bass line. Dynamics include *f* (forte) and *ff* (fortissimo). Performance markings include *Red.* (redaction), ** Red.*, *cresc.* (crescendo), *accel.* (accelerando), *rit.* (ritardando), and *a tempo*. There are also markings for *r.h.* (right hand) and *f* (forte) in the later sections.

Voice

f

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

The voice line is written on a single treble clef staff. It begins with a rest followed by the lyrics. The melody is simple and direct, with a strong emphasis on the first syllable of each word. Dynamics include *f* (forte). There are markings for *Red.* and ** Red.* below the staff.

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B.M. Co. 10956

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and_ have not_ love, and_ have_ not love,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of two phrases: "and_ have not_ love," and "and_ have_ not love," with a comma after "love" in the second phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

I am be-come as sound-ing brass,

cresc. *accel.*

The second system continues the vocal line with the phrase "I am be-come as sound-ing brass,". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *accel.* (accelerando). The piano part features more complex rhythmic patterns and arpeggiated figures.

rit. *a little faster*

or a tink - ling cym-bal. And though I have the gift of

rit. *a tempo*

The third system contains the vocal phrase "or a tink - ling cym-bal. And though I have the gift of". The piano accompaniment includes markings for *rit.* (ritardando) and *a tempo*. There are also markings for *l.h.* (left hand) in the piano part.

proph-e- cy, and un-der-stand all mys-ter-ies, and all knowl-edge;

The fourth system concludes the vocal line with "proph-e- cy, and un-der-stand all mys-ter-ies, and all knowl-edge;". The piano accompaniment continues with harmonic support, including some sustained chords and moving bass lines.

rit. and though I have all faith, *very broad* so that I could re-move moun - tains, and have not *a tempo*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *rit.* (ritardando) marking and includes the lyrics "and though I have all faith, so that I could re-move moun - tains, and have not". A *very broad* marking is placed over the vocal line, and a *a tempo* marking appears at the end of the system. The piano accompaniment also includes a *rit.* marking and a *a tempo* marking.

love, I am noth - ing. And though I be-stow all my goods to

The second system continues the musical score. The vocal line includes the lyrics "love, I am noth - ing. And though I be-stow all my goods to". The piano accompaniment features a triplet of eighth notes in the right hand.

feed the poor, and though I give my bod - y to be

The third system of the musical score includes the lyrics "feed the poor, and though I give my bod - y to be". The vocal line has a *cresc.* (crescendo) marking. The piano accompaniment also features a *cresc.* marking and a *f* (forte) dynamic marking.

burned, and have not love, it prof-it-eth me noth-ing

The fourth system concludes the musical score with the lyrics "burned, and have not love, it prof-it-eth me noth-ing". Both the vocal line and piano accompaniment include a *rit.* (ritardando) marking.

Quietly

p Love suf-fer-eth long, and is kind;

p

Love en-vi-eth not; Love vaunteth not it-self, *rit.* is not puffed up, *a tempo* Doth

rit.

a tempo

rit.

not be-have it-self un-seem - ly, seek-eth not her own, is not

rit.

molto rit.

a tempo

eas - i - ly pro - voked, Think - eth no e - vil;

molto rit.

a tempo

Re - joic - eth not in in - i - qui - ty, but re -

The first system features a vocal line in treble clef with a triplet of eighth notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A 'cresc.' marking is present in the piano part.

joic - eth in the truth; Bear - eth all things, Be -

rit. *f Faster*

The second system continues the vocal line and piano accompaniment. It includes a 'rit.' marking in the vocal line and a 'f Faster' marking in the piano part. The piano part features sustained chords in the right hand.

liev - eth all things, Hop - eth all things, En - dur - eth all things.

rit. *f Faster r.h.*

The third system continues the vocal line and piano accompaniment. It includes a 'rit.' marking in the vocal line and a 'f Faster r.h.' marking in the piano part. The piano part features sustained chords in the right hand.

Love nev - er fail-eth; Whether there be prophecies they shall

a tempo *rit.*

The fourth system continues the vocal line and piano accompaniment. It includes a 'rit.' marking in the vocal line and a 'a tempo' marking in the piano part. The piano part features sustained chords in the right hand.

frit. molto

fail; Whether there be tongues, they shall cease; Whether there be knowledge, it shall

van-ish a - way, For now — we know — in — part,

accel.

and — we proph - e - sy in part. But when

broader that which is perfect is *rit.* come, then that which is in part shall be done a-

broader *rit.* *l.h.* *l.h.*

a tempo

way. When I was a child, I

mf a tempo

ped. * *ped.* * *coll.*

spoke as a child, I un-der-stood as a child, I — thought as a child;

But when I be-came a man,

cresc.

mf

dim.

I put a-way child - ish things. For now we see through a glass, dark - ly, but

rit. dim.

p with mystery

rit.

Not hurried, uplifted

then face to face: now I know in part;

but then shall I know ev-en as al-so I am known.

broad cresc. rit. e cresc. ff

big length & force

And now a-bid-eth Faith, Hope, Love. — These three;

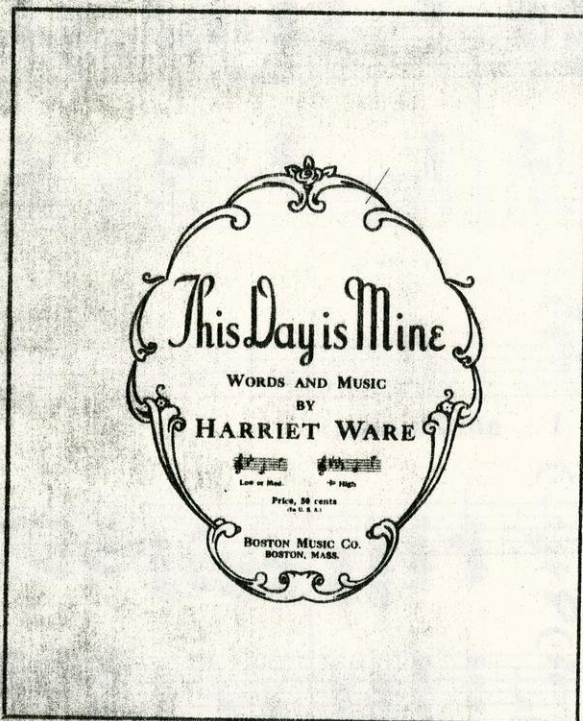
f p

but the great-est of these is love.

eloquently a tempo

a tempo

OTHER SONGS YOU WILL ENJOY

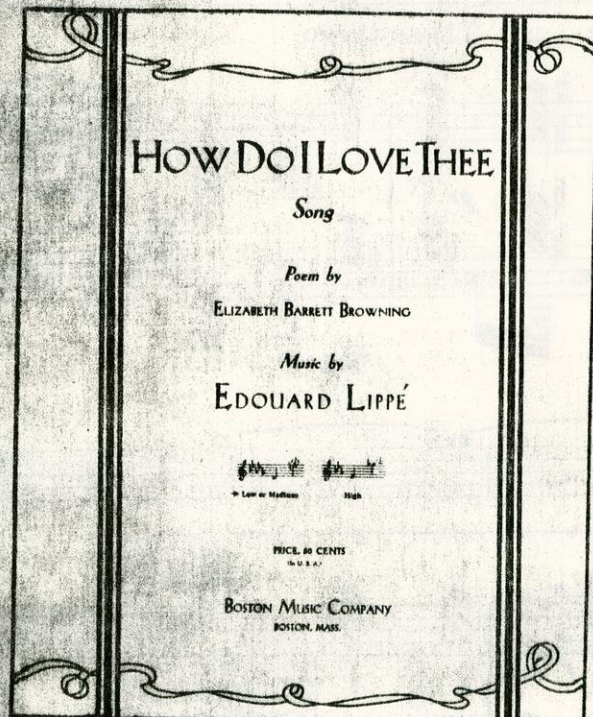


Low or Med. in B \flat ; High in D \flat
Price, 50 cents

"THIS DAY IS MINE"

Words and Music by
HARRIET WARE

This day I will drink deep of beauty and of peace,
From golden sunrise until starlight comes.
I will forget the searing failures of the past
And will shut out all fear of that which lies ahead.
This day I will be conscious of my heritage!
I am a child of Him who made the sun and stars
And so I sing with birds and breathe the perfume of the
flowers.
This day is mine, and I will live it in an ecstasy of joy.



Low or Med. in D \flat ; High in E \flat
Price, 50 cents

"HOW DO I LOVE THEE"

Music by
EDOUARD LIPPÉ
Poem by
ELIZABETH BARRETT BROWNING

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of ev'ry day's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely as they turn from Praise,
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints, I love thee with the breath,
Smiles, tears, of all my life! and, if God choose,
I shall but love thee better after death.

THE BOSTON MUSIC CO.

BOSTON, MASS.