

To the Bethany College Choir, Lindsborg, Kansas  
 Oh, Harken, for This Is Wonder

Laurence Housmann, 1865-1959

Walter L. Pelz

Slowly and expressively (♩ = ca. 56-58)  
*pp legato*

Alto I II Oh, hark-en, hark-en, hark-en,  
 III IV Oh, hark-en, oh, hark-en, oh, hark-en, oh,  
 Tenor Light looked  
 Bass Light looked  
 Kbd. (for rehearsal only)

6

S. I II "Thith-er will I go," said  
 A. I II hark-en, hark-en, hark-en,  
 III IV hark-en, oh, hark-en,  
 T. down and be-held dark-ness.  
 B. down and be-held dark-ness.  
 Kbd.



18

*mp*  
"Thith-er will I go," said Love.

hark - en, hark - en.

hark - en, hark - en.

and be - held - ha - tred.

and be - held - ha - tred.

*pp*

*pp*

22

S. So came Light, and shone. So came Peace, and gave

A. (unis.) So came Light, and shone. So came Peace, and gave

T. So came Light, — and shone. So came Peace, and gave

B. So came Light, — and shone. So came Peace, and gave

27

rest. So came Love, and brought Life. *f* *p* Life

rest. So came Love, and brought Life. *f* *mp* And the

rest. So came Love and brought Life. *f* *p* Life

rest. So came Love and brought Life. *f* *mp* And the

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a 3/4 time signature and a key signature of one sharp (F#). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

34

*p* Oh,

Word was made Flesh and dwelt a - mong us. *pp*

Word was made Flesh and dwelt a - mong us. *pp*

The piano accompaniment continues with a grand staff, maintaining the 3/4 time signature and one sharp key signature. The vocal lines are written in treble clef, and the piano accompaniment is in grand staff.

40

hark - en, for this is won - der

Fade out

Fade out

44

Bold and aggressive ( ♩ = 126)

Then was he be-trayed,

Then was he be-trayed, he be-trayed, he be-trayed,

Then was he be-trayed, then was he be-trayed, he be-trayed,

*f*

Then \_\_\_\_\_ was he be - trayed, \_\_\_\_\_

then\_\_ was \_\_ he be - trayed, then was he\_\_ be - trayed, then

then was he be - trayed, then was he\_\_ be - trayed,

then was he be - trayed, then was he\_\_ be - trayed,

\_\_\_\_\_ Then was he be - trayed, was he\_\_ be -

was he be - trayed, Then was he be - trayed, was\_\_

then was he be - trayed,

then was he be - trayed,

58

trayed, then was he be - trayed, then was he — be -

he be-trayed, was he be - trayed, then was he — be -

then was he be - trayed, was he be - trayed, was

then was he be - trayed, was

62

*poco cresc.*  
trayed, was he be - trayed, be - trayed, then was he be -

*poco cresc.*  
trayed, was he be - trayed, be - trayed, then was he be -

*poco cresc.*  
he be-trayed, then was he be - trayed, was he be - trayed, then was he be -

*poco cresc.*  
he be-trayed, then was he be - trayed, was he be - trayed, then was he be -

67

*molto cresc.*

trayed, was he be - trayed, be - trayed, be - trayed, — and

*molto cresc.*

trayed, was he be - trayed, be - trayed, be - trayed, —

*molto cresc.*

trayed, was he be - trayed, be - trayed, be - trayed, — and

*molto cresc.*

trayed, was he be - trayed, be - trayed, be - trayed, —

(unis.) *mf*

71

giv - en up in - to the hands, the hands of sin - ful men,

*marcato*

and giv - en up in - to the hands of sin - ful men,

giv - en up in - to the hands, the hands of sin - ful men:

*marcato*

and giv - en up in - to the hands of sin - ful men:



76

in - to the hands of sin - ful men:

in - to the hands of sin - ful men: Light — to — the

*mp* Light to the dark - ness, dark - ness

*mp* Light to the dark - ness, dark - ness

Light to the dark - ness, dark - ness

Light to the dark - ness, dark - ness

81

Light — to — the dark - ness of death,

dark-ness of death, light — to — the dark - ness of death,

dark-ness of death, light to — the dark-ness of death,

dark-ness of death, light to — the dark-ness of death,

87

peace un - to the pains of hell, \_\_\_\_\_ love to the sep - a -  
 peace un - to the pains of hell, \_\_\_\_\_ love to the sep - a -  
 peace un - to the pains of hell, \_\_\_\_\_ love to the sep - a -  
 peace un - to the pains of hell, \_\_\_\_\_ love to the sep - a -

The musical score for measure 87 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "peace un - to the pains of hell, \_\_\_\_\_ love to the sep - a -".

93

ra - tion \_\_\_\_\_ of the grave. Light \_\_\_\_\_ to the dark - ness of  
 ra - tion \_\_\_\_\_ of the grave. Light \_\_\_\_\_ to the dark - ness of  
 ra - tion \_\_\_\_\_ of the grave.  
 ra - tion \_\_\_\_\_ of the grave.

The musical score for measure 93 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "ra - tion \_\_\_\_\_ of the grave. Light \_\_\_\_\_ to the dark - ness of".

death, \_\_\_\_\_ love \_\_\_\_\_ to the sep-a-ra-tion

death, \_\_\_\_\_ love \_\_\_\_\_ to the sep-a-ra-tion

and \_\_\_\_\_ peace \_\_\_\_\_ un-to the pains of hell, \_\_\_\_\_

and \_\_\_\_\_ peace \_\_\_\_\_ un-to the pains of hell, \_\_\_\_\_

of the grave. And be-cause the pow-er of e - vil -

of the grave. And be-cause, be-cause the pow-er of e - vil -

\_\_\_\_\_ And be-cause the pow-er of

\_\_\_\_\_ And be-cause the pow-er of

110

*gradually slowing*

— pre-vailed not a-against him, — these hence-forth he hold-eth, these

*gradually slowing*

— pre-vailed not a - gainst him, these hence-forth he hold-eth, these

*gradually slowing*

e - vil pre-vailed not a-against him, these hence-forth he hold-eth, these

*gradually slowing*

e - vil pre-vailed not a-against him, these hence-forth he hold-eth, these

*gradually slowing*

116

*cresc.*

hence-forth he hold-eth, these hence-forth he hold-eth and they are

*cresc.*

hence-forth he hold-eth, these hence-forth he hold-eth and they are

*cresc.*

hence-forth he hold-eth, these hence-forth he hold-eth and they are

*cresc.*

hence-forth he hold-eth, these hence-forth he hold-eth and they are

*ff*

*ff*

*ff*

*ff*

Tempo I placidly

(121)

hum *pp* Oh, hark-en.

his. So out of the dark - ness

his. So out of the dark - ness

his. So out of the dark - ness

his. So out of the dark - ness

(128)

*pp* Oh, hark-en.

he wrought light, \_\_\_\_\_ and peace out of the pains of

he wrought light, \_\_\_\_\_ and peace out of the pains of

he wrought light, \_\_\_\_\_ and peace out of the pains of

he wrought light, \_\_\_\_\_ and peace out of the pains of

133

Oh, hark-en, hell, and out of the pris-on-house of death

Oh, hark-en, hell, and out of the pris-on-house of death

hell, \_\_\_\_\_

hell, \_\_\_\_\_

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'Oh, hark-en, hell, and out of the pris-on-house of death'. The second staff is another vocal line with the same lyrics. The third staff is a piano accompaniment line with a long horizontal line under the word 'hell,'. The fourth staff is another piano accompaniment line with a long horizontal line under the word 'hell,'. The music is in 4/4 time and features various key signatures and time signature changes.

137

he bring-eth life, life e-ter-nal. *pp*

he bring-eth life, life e-ter-nal. *pp*

he bring-eth life, life e-ter-nal. *pp*

he bring-eth life, life e-ter-nal. *pp*

he bring-eth life, life e-ter-nal. *pp*

Oh, hark-en *ppp* *haltingly*

Detailed description: This system contains five staves. The top four staves are vocal lines with lyrics 'he bring-eth life, life e-ter-nal.' and dynamic markings 'pp'. The fifth staff is a piano accompaniment line with dynamic markings 'pp' and 'ppp'. The music is in 4/4 time and includes a 'haltingly' instruction for the final vocal phrase.