

How Great the Wisdom and the Love

Music by Thomas McIntyre

Arr. by Melinda Allred

Tenderly

Cello

mf

mp

This system contains the first four measures of the arrangement. The Cello part begins with a whole rest in each of the first three measures, followed by a half note G2 in the fourth measure, marked *mf*. The Piano accompaniment starts with a *mp* dynamic. The right hand plays a steady eighth-note chord pattern (F2, C3, F2, C3) in the first two measures, then moves to a half-note chord pattern (F2, C3) in the third and fourth measures. The left hand plays a simple bass line with quarter and half notes.

Vc.

mf

This system contains measures 5 through 8. The Violoncello part enters in measure 5 with a half note G2, marked with a '5' above the staff. It continues with a melodic line of half notes: A2, B2, C3, D3, E3, F3, G3, and A3. The Piano accompaniment continues with the same pattern as the first system, marked *mf*.

Vc.

This system contains measures 9 through 12. The Violoncello part continues its melodic line with half notes: B2, C3, D3, E3, F3, G3, A3, and B3. The Piano accompaniment continues with the same pattern as the first system.

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Vc. 14

p

Vc. 19

mp *pizz.* *mf*

Vc. 24

arco

Violoncello (Vc.) part, measures 39-42. The part begins with a whole rest in measure 39, followed by a half note G2 in measure 40, and then a half note F#2 in measure 41. In measure 42, there is a half note E2, a quarter note D#2, and a quarter note C#2. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both marked *mf*. The piano part includes a tremolo effect in measure 40 and a crescendo in measure 41.

Vc. 43 *rit.*

f

Vc. 48 *f*

Vc. 54 *rit.*

f *p*

ff *p*

Vc. 60

pp *rit.*

Vc. 67

rall. molto *pp*

How great, how glorious, how complete
Redemption's grand design,
Where justice, love, and mercy meet
In harmony divine!

— Eliza R. Snow

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6

13

19

27

31

34

38

mf

p

mp

p

2

pizz.

arco

3

41 *mf* *f*

44 *rit.*

48 *f*

56 *rit.* *f* *p*

64 *rit.* *rall. molto* *pp*

The musical score is written for a single melodic line in 3/4 time. It begins at measure 41 with a mezzo-forte (*mf*) dynamic. A crescendo leads to a forte (*f*) dynamic at measure 44. The tempo is marked *rit.* (ritardando) at measure 44. At measure 48, the dynamic returns to forte (*f*). At measure 56, the tempo is again marked *rit.*, and the dynamic shifts from forte (*f*) to piano (*p*). At measure 64, the tempo is marked *rall. molto* (rallentando molto), and the dynamic shifts to pianissimo (*pp*). The score concludes with a double bar line at the end of measure 64.