

The Greatest is Love

I Corinthians 13

Anthem for Choir, Organ & Strings

Full Score

Music: Philip Seaton

ANDART MUSIC

The Greatest is Love

I Corinthians 13

Anthem for Choir, Organ & Strings

Music : Philip Seaton

Music: Copyright © AndArt Music 2020



Performance of the music is permitted subject to
Performing Rights Society Licence
TheMusicLicence



Personal use of the score is permitted subject to
Creative Commons License
Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0)

For further information on copyright see
www.AndArtMusic.uk/copyright

The Greatest is Love

I Corinthians 13

I may speak in tongues of men or of angels. But if I'm without love I am a sounding gong or a clanging cymbal. I may have the gift of prophecy and know every hidden truth. I may have faith strong enough to move mountains. But if I'm without love I am nothing. I may dole out all I possess or even give my body to be burnt, but if I have no love I am none the better.

Love is patient, love is kind, and envies no-one. Love is never boastful or conceited, never selfish, not quick to take offence. Love keeps no score of wrongs, does not gloat o'er others' sins but delights in truth. There is nothing love cannot face. There's no limit to its faith, its hope and endurance.

Love will never come to an end. Are there prophets? their work will be over. Are there tongues of ecstasy? they will cease. Is there knowledge? it will vanish away. For our knowledge and our prophecy are partial and the partial vanishes when the wholeness comes.

When I was a child, my speech, my outlook, my thoughts were all childish. When I grew up I'd finished with childish things. Now we see only puzzling reflections in a mirror, but then we shall see face to face. My knowledge now is partial, then it will be whole like God's knowledge of me.

There are three things that last for ever. Faith, Hope, Love.
Three things that last for ever. Faith, Hope, Love.
But the greatest is Love.

Dedicated to my mother, Pauline Seaton

The Greatest is Love

I Corinthians 13

Philip Seaton

Moderato ♩ = 92

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass. Each part consists of a single staff with a whole rest in every measure, indicating that the vocalists are silent for this section.
- Organ:** A grand staff with two treble clefs. The left hand plays a series of chords with triplet markings (3) and a fermata. The right hand plays a similar accompaniment. Dynamics range from *mf* to *f*.
- Ped.:** A single bass clef staff with a long, sweeping line across the first five measures, indicating a sustained pedal point.
- String Ensemble:** Violin I, Violin II, Viola, Violoncello, and Double bass. The Violin I, II, and Viola parts feature a trill (*tr*) and a five-note scale-like figure in the fifth measure, marked with *p* and *f*. The Violoncello and Double bass parts have a long, sweeping line across the first five measures, marked with *p* and *f*.

The tempo is marked *Moderato* with a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

7

S.
A.
T.
B.

Org.

Vln I
Vln II
Vla
Vc.
Db.

ff

3

tr

11

S. *ff* I may speak in tongues of men or of an - gels. But if I'm with-out

A. *ff* I may speak in tongues of men or of an - gels. But if I'm with-out

T. *ff* I may speak in tongues of men or of an - gels. But if I'm with-out

B. *ff* I may speak in tongues of men or of an - gels. But if I'm with-out

Org. *f*

Vln I *p* *f* *tr* *V*

Vln II *p* *f* *tr* *V*

Vla *p* *f* *tr* *V*

Vc. *p* *f* *V*

Db. *p* *f* *V*

16

S. love I am a sound - ing gong or a clang - ing cym-bal. I may have___ the gift of

A. love I am a sound - ing gong or a clang - ing cym-bal. I may have___ the gift of

T. love I am a sound - ing gong or a clang - ing cym-bal. I may have___ the gift of

B. love I am a sound - ing gong or a clang - ing cym-bal. I may have___ the gift of

Org.

Vln I *mp* \leftarrow *f* *mp* \leftarrow *f*

Vln II *mp* \leftarrow *f* *mp* \leftarrow *f*

Vla *mp* \leftarrow *f* *mp* \leftarrow *f*

Vc. *mp* \leftarrow *f* *mp* \leftarrow *f*

Db. *mp* \leftarrow *f* *mp* \leftarrow *f*

21

S.
proph-e - cy and know eve - ry hid - den truth I may have

A.
proph-e - cy and know eve - ry hid - den truth I may have

T.
proph-e - cy and know eve - ry hid - den truth I may have

B.
proph-e - cy and know eve - ry hid - den truth I may have

Org.

Vln I

Vln II

Vla

Vc.

Db.

24

S. *faith strong e - nough to move moun - tains. But if I'm with - out love, I am*

A. *faith strong e - nough to move moun - tains. But if I'm with - out love, I am*

T. *faith strong e - nough to move moun - tains. But if I'm with - out love, I am*

B. *faith strong e - nough to move moun - tains. But if I'm with - out love, I am*

Org.

Vln I

Vln II

Vla

Vc.

Db.

28

S. GP repeat ad libitum
noth-ing noth - ing
mp parlando, scornfully

A. GP repeat ad libitum
noth-ing noth - ing
mp parlando, scornfully

T. GP repeat ad libitum
noth-ing noth - ing
mp parlando, scornfully

B. GP repeat ad libitum
noth-ing noth - ing
mp parlando, scornfully

Org. GP

Vln I GP
ff

Vln II GP
ff

Vla GP
ff

Vc. GP
ff

Db. GP
ff

31

S.
A.
T.
B.

Org.

Vln I
Vln II
Vla
Vc.
Db.

33

S. I may dole out all I pos- sess or e-ven give my bod-y to be
mp *mf*

A. I may dole out all I pos- sess or e-ven give my bod-y to be
mp *mf*

T. I may dole out all I pos- sess or e-ven give my bod-y to be
mp *mf*

B. I may dole out all I pos- sess or e-ven give my bod-y to be
mp *mf*

Org.

Vln I *mp* *mf* *mp*

Vln II *mp* *mf* *mp*

Vla *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mp* *mf* *mp*

37

S.
burnt, but if I have no love I am none the bet - ter.

A.
burnt, but if I have no love I am none the bet - ter.

T.
burnt, but if I have no love I am none the bet - ter.

B.
burnt, but if I have no love I am none the bet - ter.

Vln I
mf *mp* *poco rall.*

Vln II
mf *mp* *poco rall.*

Vla
mf *mp* *poco rall.*

Vc.
mf *mp* *poco rall.*

Db.
mf *mp* *poco rall.*

Andante ♩ = 80



44

Vln I
mp cantabile

Vln II
mp cantabile

Vla
div.
mp cantabile

Vc.
div.
mp cantabile

Db.
mp cantabile

52

Org.

mp

Vln I

Vln II

Vla

Vc.

Db.

f

f

f

f

f

58

Org.

Vln I

Vln II

Vla

Vc.

Db.

mp cresc.

tutti

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

64

Vln I
Vln II
Vla
Vc.
Db.

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

tutti



72

S.
A.
T.
B.

Love is pa - tient, — love is kind, and en - vies no - one. Love is nev - er boast - ful or con -

mp dolce

solo *mf dolce*

p

p

tutti *p*

p

77

S. Love_ keeps no score of wrongs *f*

A. Love_ keeps no score of wrongs *f*

T. Love_ keeps no score of wrongs *f*

B. ceit - ed, nev-er self - ish, not quick to take of - fense. Love_ keeps no score of wrongs *f*

Org. *p* *f*

Vln I *tutti* *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*

82

S.
does not gloat o'er oth - ers' sins but de - lights in truth. There is noth - ing love can-not

A.
does not gloat o'er oth - ers' sins but de - lights in truth. There is noth - ing love can-not

T.
does not gloat o'er oth - ers' sins but de - lights in truth. There is noth - ing love can-not

B.
does not gloat o'er oth - ers' sins but de - lights in truth. There is noth - ing love can-not

Org.

Vln I

Vln II

Vla

Vc.

Db.

93

S. and en - - dur - ance. *ff*

A. and en - - dur - ance. *ff*

T. and en - - dur - ance. *ff*

B. and en - - dur - ance. *ff*

Org. *ff*

Vln I *ff*

Vln II *ff* div.

Vla *ff*

Vc. *ff*

Db. *ff*

98 *solo*
p dolce

Vln I

Vln II

Vla

Vc.
subito p

Db.
subito p

Detailed description: This musical system covers measures 98 to 102. The first violin (Vln I) part begins with a 'solo' marking and a dynamic of 'p dolce'. It features a melodic line with eighth-note patterns and slurs. The second violin (Vln II), viola (Vla), and double bass (Db.) parts are mostly silent, indicated by rests. The cello (Vc.) part provides a harmonic foundation with sustained notes, marked 'subito p'.



103

Vln I

Vln II

Vla

Vc.
poco rit.

Db.
poco rit.

Detailed description: This musical system covers measures 103 to 107. The first violin (Vln I) part continues with a melodic line, marked 'poco rit.' (ritardando). The second violin (Vln II), viola (Vla), and double bass (Db.) parts remain silent with rests. The cello (Vc.) part features a sustained harmonic line, also marked 'poco rit.'.

110 Tempo Primo ♩ = 92

S. Love will nev - er come to an end. Are there proph - ets? their work will be

A. Love will nev - er come to an end. Are there proph - ets? their work will be

T. Love will nev - er come to an end. Are there proph - ets? their work will be

B. Love will nev - er come to an end. Are there proph - ets? their work will be

Org. *f*

Tempo Primo ♩ = 92

Vln I tutti *p* *tr* *f*

Vln II tutti *p* *tr* *f*

Vla tutti *p* *tr* *f*

Vc. tutti *p* *f*

Db. *p* *f*

114

S.
o - ver. Are there tongues of ec - sta - cy? they will cease. Is there

A.
o - ver. Are there tongues of ec - sta - cy? they will cease. Is there

T.
o - ver. Are there tongues of ec - sta - cy? they will cease. Is there

B.
o - ver. Are there tongues of ec - sta - cy? they will cease. Is there

Org.

Vln I

Vln II

Vla

Vc.

Db.

117

S. know - ledge? it will van - ish a - way. *pp*

A. know - ledge? it will van - ish a - way. *pp* For our *mp*

T. know - ledge? it will van - ish a - way. *pp*

B. know - ledge? it will van - ish a - way. *pp* For our *mp*

Org.

Vln I *ff* *pp*

Vln II *ff* *pp*

Vla *ff* *pp*

Vc. *ff* *pp*

Db. *ff*

120

S.

A. know - ledge and our proph - e - cy are par - tial _____ and the par - tial van - ish - es _____ when the

T.

B. know - ledge and our proph - e - cy are par - tial _____ and the par - tial van - ish - es _____ when the

Org.

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Db. *mp*

127

Meno mosso ♩ = 80

S.

A. whole - ness comes.
rallentando

T.

B. whole - ness comes.
rallentando

Org. *rallentando* *mp*

(8 ft. Flute)

Vln I *rallentando* *p*

Vln II *rallentando* *p*

Vla *rallentando* *p*

Vc. *rallentando* *p*

Db. *rallentando* *p*

div. *rallentando* *p*

Meno mosso ♩ = 80

134

S. *GP*
When I was a child, *mp* my speech, *mf* my out - look my thoughts were all child - ish. *mp* When

A. *GP*
When I was a child, *mp* my speech, *mf* my out - look my thoughts were all child - ish. *mp* When

T. *GP*
When I was a child, *mp* my speech, *mf* my out - look my thoughts were all child - ish. *mp* When

B. *GP*
When I was a child, *mp* my speech, *mf* my out - look my thoughts were all child - ish. *mp* When

Org. *GP*

Vln I *GP* tutti con sord. *p*

Vln II *GP* tutti con sord. *p*

Vla *GP* tutti con sord. *p*

Vc. *GP* tutti, con sord. *p*

Db. *GP*

140

S. I grew up, I'd finished with child - ish things child - ish things.
f mp f mp

A. I grew up, I'd finished with child - ish things child - ish things.
f mp f mp

T. I grew up, I'd finished with child - ish things child - ish things.
f mp f mp

B. I grew up, I'd finished with child - ish things child - ish things.
f mp f mp

Org.

Vln I div. *f mp f*

Vln II div. *f mp f*

Vla *f mp f*

Vc. *f mp f*

Db. con sord. *mp f mp f*

144

S.
A.
T.
B.

Now we see on - ly puz - zling re -

mp

Org.

(8 ft. Flute)

mp

p

Vln I
Vln II
Vla
Vc.
Db.

p

p

p

p

p

148

S. flec-tions in a mir-ror, but then we shall see face to face. My know - ledge now is

A. flec-tions in a mir-ror, but then we shall see face to face. My know - ledge now is

T. flec-tions in a mir-ror, but then we shall see face to face. My know - ledge now is

B. flec-tions in a mir-ror, but then we shall see face to face. My know - ledge now is

Org.



152

S. par - tial, then it will be whole like God's know - ledge of me.

A. par - tial, then it will be whole like God's know - ledge of me.

T. par - tial, whole like God's know - ledge of me.

B. par - tial, whole like God's know - ledge of me.

Org.

157 Tempo Primo ♩ = 92

S. *mp* Faith, Hope, Love.

A. *mp* Faith, Hope, Love.

T. *mp* There are three things that last for ever. Three things that

B. *mp* There are three things that last for ever. Three things that

Org.

Tempo Primo ♩ = 92

Vln I

Vln II

Vla *mp* senza sord. V V

Vc. *mp* senza sord.

Db. *mp* senza sord.

164

S. Faith, Hope, Love. Faith, Hope, *ff* molto appassionato

A. Faith, Hope, Love. Faith, Hope, *ff* molto appassionato

T. last for ev - er. Faith, Hope, *ff* molto appassionato

B. last for ev - er. Faith, Hope, *ff* molto appassionato

Org.

Vln I tutti, senza sord. *mp* *ff* molto appassionato

Vln II tutti, senza sord. *mp* *ff* molto appassionato

Vla *ff* molto appassionato

Vc. *ff* molto appassionato

Db. *ff* molto appassionato

170

S. Love. But the great - est is love.

A. Love. But the great - est is love.

T. Love. But the great - est is love.

B. Love. But the great - est is love.

Org. (Full Organ) *ff*

Vln I

Vln II div.

Vla div.

Vc. div.

Db.

178

S. The great - est is

A. The great - est is

T. The great - est is

B. The great - est is

Org.

Vln I

Vln II *tutti ritmico*

Vla *tutti*

Vc. *tutti ritmico*

Db.

181

S.
love _____ is love. _____

A.
love _____ is love. _____

T.
love _____ is love. _____

B.
love _____ is love. _____

Org.

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This page of a musical score for 'Greatest is Love' by Seaton, page 33, features a vocal quartet and an instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs, with lyrics 'love _____ is love. _____' and long horizontal lines indicating sustained notes. The Organ part consists of two staves with block chords and sustained notes. The string ensemble includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I, II, and Viola parts feature a prominent five-measure melodic run with a '5' fingering. The Violoncello and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns.

Published by



Company No: 11116653

ISMN 979-0-9002410-9-2



Website: www.andartmusic.uk

Contact: sales@andartmusic.uk