

# Once to Every Man and Nation

Score

[Subtitle]

T. J. Williams  
Anna Fink

Soprano

Alto

Tenor

Bass

Once to \_\_\_\_\_ ev - ery man and \_\_\_\_\_ na - tion

Once to ev - ery man and na - tion

Once to ev - ery man and na <sup>3</sup> - tion

Once to ev - ery man and na - tion

S

A

T

B

12

comes the <sup>3</sup> mo <sup>3</sup> - ment to <sup>3</sup> de - cide, In the \_\_\_\_\_ strife of

comes the \_\_\_\_\_ mo - ment to de - cide, In the strife of

comes the <sup>3</sup> mo - ment to <sup>3</sup> de - cide, In the strife of

comes the \_\_\_\_\_ mo - ment to de - cide, In the strife of

## Once to Every Man and Nation

15

S truth with <sup>3</sup> false - hood, For the <sup>3</sup> good or e <sup>3</sup> - vil side.

A truth with false - hood, For the <sup>3</sup> good or e - vil side.

T 8 truth with false <sup>3</sup> - hood, For the <sup>3</sup> good or e <sup>3</sup> - vil side.

B truth with false - hood, For the <sup>3</sup> good or e - vil side.

18

S Some great <sup>3</sup> cause God's new Mes - si - ah, of - fering <sup>3</sup> each the

A Some great cause God's new Mes - si - ah, of - fering each the

T 8 Some great cause God's new Mes - si - ah, of - fering each the

B Some great cause God's new Mes - si - ah, of - fering each the

21

S bloom or <sup>3</sup>blight, and the <sup>3</sup>choice goes by for - ev - er

A bloom or blight, and the choice goes by for - ev - er

T <sub>8</sub> bloom or blight, and the choice goes by for - ev <sup>3</sup>- er

B bloom or blight, and the choice goes by for - ev - er

24

S 'twixt that <sup>3</sup>dark <sup>3</sup>- ness and <sup>3</sup>that light. By the <sup>4</sup>light of

A 'twixt that dark - ness and that light. By the light of

T <sub>8</sub> 'twixt that <sup>3</sup>dark - ness and <sup>3</sup>that light. By the light of

B 'twixt that dark - ness and that light. By the light of

## Once to Every Man and Nation

31

S  
burn - ing mar - tyrs Christ, They bleed - ing feet we track,

A  
burn - ing mar - tyrs Christ, They bleed - ing feet we track,

T  
8  
burn - ing mar - tyrs Christ, They bleed - ing feet we track,

B  
burn - ing mar - tyrs Christ, They bleed - ing feet we track,

34

S  
Toil - ing up new Cal - varies ev - er With the cross that

A  
Toil - ing up new Cal - varies ev - er With the cross that

T  
8  
Toil - ing up new Cal - varies ev - er With the cross that

B  
Toil - ing up new Cal - varies ev - er With the cross that

37

S turns <sup>3</sup>not back; New oc<sup>3</sup> - ca-sions teach new <sup>3</sup>du-ties, time makes <sup>3</sup>an-cient

A turns not back; New oc - ca-sions teach new du-ties, time makes an-cient

T <sup>8</sup> turns <sup>3</sup>not back; New oc - ca-sions teach new du-ties, time makes an-cient

B turns not back; New oc - ca-sions teach new du-ties, time makes an-cient

41

S good un - couth; They must <sup>3</sup>up - ward still and <sup>3</sup>on - ward,

A good un - couth; They must up - ward still and on - ward,

T <sup>8</sup> good un - couth; They must up - ward still and on <sup>3</sup>ward,

B good un - couth; They must up - ward still and on - ward,

44

S  
who would <sup>3</sup> keep <sup>3</sup> a - breast of truth. 5

A  
who would keep a - breast of truth. 5

T  
8  
who would <sup>3</sup> keep <sup>3</sup> a - breast <sup>3</sup> of truth. 5

B  
who would keep a - breast of truth. 5

51 *a tempo*

S  
Th<sup>f</sup>ough the <sup>3</sup> cause of e - vil <sup>3</sup> pros - per Yet 'tis <sup>3</sup> truth a -

A  
Th<sup>f</sup>ough the cause of e - vil pros - per Yet 'tis <sup>3</sup> truth a -

T  
8  
Th<sup>f</sup>ough the cause of e - vil pros <sup>3</sup> - per Yet 'tis <sup>3</sup> truth a -

B  
Th<sup>f</sup>ough the cause of e - vil pros - per Yet 'tis <sup>3</sup> truth a -

54

S  
lone<sup>3</sup> is strong; Though her por-tion be the scaf - fold, and up<sup>3</sup> - on<sup>3</sup> the

A  
lone is strong; Though her por-tion be the scaf - fold, and up - on the

T  
8 lone is strong; Though her por-tion be the scaf - fold, and up<sup>3</sup> on the

B  
lone is strong; Though her por-tion be the scaf - fold, and up - on the

58

S  
throne<sup>3</sup> be wrong; Yet that<sup>3</sup> scaf-fold sways the fu-ture, and, be - hind the

A  
throne be wrong; Yet that scaf-fold sways the fu-ture, and, be - hind the

T  
8 throne be wrong; Yet that scaf-fold sways the fu-ture, and, be - hind the

B  
throne be wrong; Yet that scaf-fold sways the fu-ture, and, be - hind the

62

S dim un - known, stand - eth God with - in the shad - ow

A dim un - known, stand - eth God with - in the shad - ow

T dim un - known, stand - eth God with - in the shad - ow

B dim un - known, stand - eth God with - in the shad - ow

65

S Keep - ing watch a - bove His own.

A Keep - ing watch a - bove His own.

T Keep - ing watch a - bove His own.

B Keep - ing watch a - bove His own.



71

S

A

T

8

B

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 4/4 time. Measure 71 is marked with a '71' above the Soprano staff. The Soprano and Bass parts feature a long melisma, indicated by a large slur that spans across the bar line into measure 72. The Alto and Tenor parts have rests in both measures. The Soprano part starts on a whole note G4 in measure 71 and continues on a whole note G4 in measure 72. The Bass part starts on a whole note G2 in measure 71 and continues on a whole note G2 in measure 72. The Alto and Tenor parts have rests for the duration of both measures. The key signature is G major (one sharp) and the time signature is 4/4. The Soprano staff has a treble clef and the Bass staff has a bass clef. The Alto and Tenor staves have treble clefs. The Soprano and Bass parts are connected by a slur that spans across the bar line. The Alto and Tenor parts have rests in both measures. The Soprano part starts on a whole note G4 in measure 71 and continues on a whole note G4 in measure 72. The Bass part starts on a whole note G2 in measure 71 and continues on a whole note G2 in measure 72. The Alto and Tenor parts have rests for the duration of both measures.