

**The Greatest of These** – The classic 1 Corinthians 13 scripture passage has been adapted by Tina English with soaring music in an exquisite setting from Jay Rouse. Give extra care to the subtle marked dynamic shaping of each phrase and many points within phrases to heighten the text and its message. The piece peaks in the section beginning at measure 29 (and again in measure 60), so carefully build up to those points and taper accordingly. Consider using one or more readers to recite 1 Corinthians 13:1-13 before the anthem is sung, so as to highlight the powerful message of the scripture, further underscoring the rich musical setting.

**Tina English** is an ASCAP composer with various published choral anthems, musicals, hymns, children's songs, and works recorded by the Imperials, Larnelle Harris, and other artists. She is also a recording artist, studio singer, educator, and Licensed Professional Counselor. She received an Artist in Education appointment from the Texas Commission on the Arts. Tina lives in McKinney, Texas, with her husband, Dr. James Davis. They have three children.

**Jay Rouse** has been a part of the choral publishing world since 1988. He has composed some of the top-selling choral anthems and become one of the leading arrangers and orchestrators in Christian music publishing. He lives in Anderson, Indiana, with his wife, Amy, and two children.

# THE GREATEST OF THESE

for S.A.T.B. voices, opt. cello, accompanied\*

Words by  
**TINA ENGLISH** (ASCAP)  
Based on 1 Corinthians 13

Music by  
**TINA ENGLISH** (ASCAP)  
Arranged by  
**JAY ROUSE** (ASCAP)

Expressively (♩ = ca. 90) + Cello

ACCOMP.

4 SOPRANO / ALTO 5 *p*

TENOR / BASS *p*

If I speak with the tongues of men and

Cello

7 an- gels, but have not love,

+ Cello

\* To purchase a full-length performance recording (44260) of this piece, go to [alfred.com/downloads](http://alfred.com/downloads).  
8.5x11 pdf of the Cello part is available for a free download at [alfred.com/choralparts](http://alfred.com/choralparts) (enter 44260 when prompted).  
Also available: FlexTrax Accompaniment CD (44233).

10

I am just noise. \_\_\_\_\_ And

*mp* *mp*

Piano accompaniment for measures 10-12.

13

if I have the gift of proph - e - cy, \_\_\_\_\_ and

*mf* *mf*

proph e - cy,

*mp*

Piano accompaniment for measures 13-14.

15

know all knowl-edge, have all faith, un - der - stand all mys - ter - ies, \_\_\_\_\_

*dim.* *dim.*

*mf* *dim.*

Piano accompaniment for measures 15-16.

17

*mp* or re-move moun - tains, *mf* but have not

Musical notation for measures 17-19. The vocal line starts with a rest, then enters with the lyrics "or re-move moun - tains," in mezzo-piano (*mp*) dynamics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics shift to mezzo-forte (*mf*) for the final measure.

- Cello + Cello

Musical notation for measures 17-19, including a cello part. The cello part is marked "- Cello" and begins in measure 18. The piano accompaniment continues with the same rhythmic pattern. Dynamics are *mp* and *mf*.

20

love, *mp* I am noth - ing.

Musical notation for measures 20-22. The vocal line continues with the lyrics "love, I am noth - ing." in mezzo-piano (*mp*) dynamics. The piano accompaniment maintains the eighth-note pattern.

- Cello + Cello

Musical notation for measures 20-22, including a cello part. The cello part is marked "- Cello" and begins in measure 21. The piano accompaniment continues. Dynamics are *mp* and *mf*.

23

[25] *mf* If I give all I

Musical notation for measures 23-25. Measure 25 is boxed. The vocal line begins with the lyrics "If I give all I" in mezzo-forte (*mf*) dynamics. The piano accompaniment features a steady eighth-note pattern. Triplet markings are present in measures 24 and 25.

Musical notation for measures 23-25, piano accompaniment. The right hand plays a continuous eighth-note pattern, while the left hand provides a bass line. Dynamics are *mp* and *mf*. Triplet markings are present in measures 24 and 25.



have to feed the poor,

noth-ing is gained.

but have not love, noth-ing is gained, noth-ing is

*poco rit* gained. *a tempo*

*poco rit.* *a tempo* *mf*

35

*mf*

38

Love is pa - tient; love is

39

kind.

Love does not

*mf*

Love is pa - tient; love is kind.

42

brag; and is not ar - ro - gant.

- Cello

+ Cello

Love is not proud, boast - ful or

rude. Love does not seek its

own. Love re -

54

joic - es in the truth.

Love re - joic - es in the

Love re - joic - es in the

57

It keeps no rec - ord of wrongs.

truth.

*cresc.*

60

Love bears all things; *f* be - lieves all

Love bears all things; *f* bears all things,

*f*



things.

Love hopes all things;

be - lieves all things.

Love hopes all

en - dures all things.

*mf*

things; en - dures all things.

These three re -

*mf*

- Cello

main:

faith, hope, and love.

+ Cello

*dim.*

72

*mp*

*mp*

*mp*

But the great - est of these is

75

*mp*

*mp*

love.

The

- Cello

+ Cello

79

great - est of these is

love.

- Cello + Cello

The great - est of these

*p* *mp*

*p* *mp*

is love.

*pp*

+ Cello

*p* *pp*