



**PJR**  
MUSIC

# **LOVE NEVER ENDS**

A Choral Set for SATB Choir, Violin, and Piano

- I. Love Never Ends**
- II. Love Upon Your Heart**
- III. The Face of Love**

O DIVINE MASTER, GRANT THAT I MAY NOT SO MUCH SEEK  
TO BE CONSOLED AS TO CONSOLE,  
TO BE UNDERSTOOD AS TO UNDERSTAND,  
TO BE LOVED, AS TO LOVE.

– ST. FRANCIS OF ASSISI

**Commissioned through Consortio**

for Greg Hobbs and the Highland Park Presbyterian Church Chancel Choir, Tom Trenney and the First-Plymouth Choir,  
Adrian Smith and the Martin Luther College Choir, Paul John Rudoi and the Chorale at Meetinghouse Church,  
and Wendy Bamonte and the Lake Grove Presbyterian Church Sanctuary Choir.

# Love Never Ends

from the choral set *Love Never Ends*  
for 2-part choir and piano

Text from

1 Corinthians 13: 4-7, 13

Revelations 21:1, 5

Translation by Paul John Rudoi

Music by

PAUL JOHN RUDOI and

THAD FISCELLA

from his work for piano, *Wedding Song*

The musical score is arranged in three systems. The first system features a High voice and a Low voice part, both starting with a rest and then singing a long note. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The second system continues the vocal parts with lyrics and the piano accompaniment. The third system shows the vocal parts and piano accompaniment with further lyrics. The score includes tempo markings such as 'Intimate (♩ ≈ 84)' and 'Gentle, hopeful (♩ ≈ 112)', dynamic markings like 'p' and 'mp', and performance instructions like 'Ped ad lib.' and 'poco rit.'.

Text: Psalm 42: 1-3 and 5 translated by Paul John Rudoi. Copyright © 2022. All Rights Reserved.

Music: from *Wedding Song* by Thad Fiscella. Copyright © 2010 Thad Fiscella,  
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12

all, Love be - lieves all,

bears all, Love be - lieves all,

Pno.

18 *rit.*

Love hopes all, en - dures all,

Love hopes all, en - dures

Pno.

23 **Tempo I** *p* *poco rit.* **Tempo II**

Love nev - er ends.

all, Love nev - er ends.

Pno.

29 *mp* Ah... *mp* Ah... *mp*

Pno.

35 *mf* Ah... *mf* Ah... *mf*

Pno.

40 *mf*

Pno.

Love Never Ends  
*poco rit.*... *a tempo*  
*mp*

45

Now faith a - bides,

Now faith a -

*poco rit.*... *mp*

*a tempo*

Pno.

51

now hope a - bides, love

bides, now hope a - bides, love

*a tempo*

Pno.

57

a - bides, these three.

a - bides, these three.

*rit.*... *p*

*rit.*...

Pno.

Tempo I

62 *p* *mf* *p* *poco rit.*

And the great - est of these is love.

And the great-est of these is love.

62 *p* *mf* *p* *poco rit.*

Pno.

68 *a tempo* *mp*

And there is a new heav'n

And there is a new heav'n

68 *a tempo* *mp*

Pno.

73 *mf*

and a new earth, for the old

and a new earth, for the old heav'n and

73 *mf*

Pno.

77

earth are passed a - way, and there is no more sea,

earth passed a - way, and there is no more sea,

Pno.

*poco rit.* ----- *Freely* (♩ ≈ 76)  
*mp*

82

for be - hold,

for be - hold,

*mp*

*poco rit.* ----- *Freely* (♩ ≈ 76)  
*mp*

Pno.

89

Love makes all things new.

Love makes all things new.

*poco rit.* ----- **Tempo II**

*sempre p*

Pno.

95 *p*

Oo... *p*

Oo...

Pno.

101

Oo... *p*

Oo...

Pno.

106

Pno.

*rit. al fine*

111

Two vocal staves in treble clef with a key signature of three sharps (F#, C#, G#). The music features a melodic line with a long note in the first measure, followed by a rest, and then a phrase starting with 'Ah...'. The second staff mirrors the first.

*rit. al fine*

111

Pno.

Piano accompaniment for measures 111-115. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter notes and eighth notes. The piece concludes with a fermata over a sustained chord.

116

Two vocal staves in treble clef with a key signature of three sharps. The music consists of a melodic line with a long note in the first measure, followed by a rest, and then a phrase starting with a long note. The second staff mirrors the first.

116

Pno.

Piano accompaniment for measures 116-120. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter notes and eighth notes. The piece concludes with a fermata over a sustained chord, marked with a *pp* dynamic.

PERUSAL

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# Love Upon Your Heart

from the choral set *Love Never Ends*  
for SATB choir and piano

*Text from*  
Song of Solomon 8:6  
translation by Paul John Rudoi

*Music by*  
PAUL JOHN RUDOI  
and THAD FISCELLA  
*from his work for piano, The Rose*

*Vulnerable* ♩ ≈ 80

The musical score is arranged in three systems. The first system is for the Piano, with a tempo marking of *Vulnerable* ♩ ≈ 80 and a dynamic of *mp*. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of two staves. The second system is for the SATB choir, with a dynamic of *p* and a 5-measure rest at the beginning. The vocal parts are on a single staff, with lyrics: "Set me \_\_\_\_\_ as a seal \_\_\_\_\_ up - on \_\_\_\_\_ your". The piano accompaniment for this system is on two staves. The third system continues the SATB choir and piano parts, with lyrics: "heart, As a seal \_\_\_\_\_ up - on \_\_\_\_\_ your". The piano accompaniment continues on two staves.

13

SA

arm; For Love

Pno.

PERUSAL

16

S

A

Pno.

PERUSAL

20

S *mp* your

A *mp* your

T *mp* Set me as a seal up - on your

B *mp* Set me as a seal up - on your

Pno.

24

S heart,

A heart,

T heart, As a seal up - on your

B heart, As a seal up - on your

Pno.

28

S

A

T

B

arm; \_\_\_\_\_

arm; \_\_\_\_\_ For Love \_\_\_\_\_

Pno.

28

32

S

A

T

B

32

Pno.

*More urgent* ♩ ≈ 92

PERUSAL

# Love Upon Your Heart

36

S  
A  
T  
B

*mp*

For Love \_\_\_\_\_ is as strong \_\_\_\_\_ as death.

*mp*

For Love \_\_\_\_\_ is as strong \_\_\_\_\_ as death.

Pno.

40

S  
A  
T  
B

*mf* *f*

For Love \_\_\_\_\_ is stro - - - - -

*mf* *f*

For Love \_\_\_\_\_ is stro - - - - -

*mf* *f*

For Love \_\_\_\_\_ is stro - - - - -

*mf* *f*

For Love \_\_\_\_\_ is stro - - - - -

Pno.

*mf*

44 *mp*

S  
ng...

A  
*mp*  
ng...

T  
*mp*  
ng...

B  
*mp*  
ng...

44 *p* *8va*

Pno.

48 *p* solo or section

A  
Set me \_\_\_\_\_ as a seal \_\_\_\_\_ up - on \_\_\_\_\_ your

48 *8va*

Pno.

PERUSAL

Love Upon Your Heart

52

A heart, As a seal up - on your

Pno.

56

S For Love is as strong

A arm; For Love is as strong

T For Love is as strong

B For Love is as strong

Pno.

The musical score is divided into two systems. The first system covers measures 60 to 63, and the second system covers measures 64 to 67. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics "as death." in measure 60. The piano accompaniment (Pno.) provides harmonic support. Performance markings include *p* (piano) and *pp* (pianissimo). A large watermark "PERUSAL" is visible across the score.

\* Depending on the acoustic, consider [u] or other vowel as desired.

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# The Face of Love

from the choral set *Love Never Ends*  
for SATB choir, violin, and piano

Text from  
Psalm 42: 1-3 and 5,  
translation by Paul John Rudoi

Music by  
PAUL JOHN RUDOI and  
THAD FISCELLA  
from his work for piano, *Beauty of Grace*

*Ernest, questioning* ♩ ≈ 78

*mf* When will I see the face of Love? —

*mf* When will I see the face of Love? —

*mf* When will I see the face of Love?

*mf* When will I see the face of Love?

*p* *mp*

*Ernest, questioning* ♩ ≈ 78 ♩ ≈ 60

*p*

Ped ad lib.

**Tempo I**

*mf* *p*

**Tempo I**

*mp*

Text: Psalm 42: 1-3 and 5 translated by Paul John Rudoi. Copyright © 2022. All Rights Reserved.

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10 *p*  
S As a deer longs for wa-ter, so my  
A As a deer longs for wa-ter, so my  
T As a deer longs for wa-ter, so my  
B *p*  
so my

10 *mp*  
Vln.

10  
Pno.

15 *mp*  
S soul longs for you, O Love.  
A soul longs for you, O Love.  
T soul longs for you, O Love.  
B soul longs for you, O Love.

15  
Vln.

15  
Pno.

20

S  
A  
T  
B

My soul thirsts for Love, liv - ing Love.

Vln.

Pno.

25  $\text{♩} \approx 60$

S  
A  
T  
B

*mf* When will I hear the face of Love? *mp* O Love...

*mf* When will I hear the face of Love? *mp* O Love...

*mf* When will I hear the face of Love? *mp* O Love...

*mf* When will I hear the face of Love? *mp* O Love...

Vln.

*mp* *mf*

Pno.

25  $\text{♩} \approx 60$

PERUSAL

29 **Tempo I**

S *p* at

A *p* at

T *p* By day Love com-mands, at

B *p* By day Love com-mands, at

Vln. *p* *mp*

29 **Tempo I**

Pno.

34 *mf* night Love's song stays with me, the prayer of my life. Hope in

A *mf* night Love's song stays with me, the prayer of my life. Hope in

T *mf* night Love's song stays with me, the prayer of my life. Hope in

B *mf* night Love's song stays with me, the prayer of my life. Hope in

Vln. *f*

34 *mf*

Pno.

The Face of Love

*rit.*

38 *p*  $\text{♩} \approx 60$  *mp*

S Love! Hope in Love! I will praise Love! I will

A Love! Hope in Love! I will praise Love! I will

T Love! Hope in Love! I will praise Love! I will

B Love! Hope in Love! I will praise Love! I will

Vln. 38

Pno. 38 *rit.*  $\text{♩} \approx 60$  *p*

43 *pp*

S praise Love!

A praise Love!

T praise Love!

B praise Love!

Vln. 43 *p*

Pno. 43

48 *p* *mp* *pp*

S  
When will I be the face of Love? O Love...

A  
When will I be the face of Love? O Love... O Love...

T  
8 When will I be the face of Love? O Love... O Love...

B  
*p* *mp* *pp*  
When will I be the face of Love? O Love... O Love...

48 *mp* *pp*

Vln.  
*mp* *pp*

Pno.  
*pp*

53 *p* *mp* *p* *pp* *rit.*

Vln.  
*p* *mp* *p* *pp* *rit.*

Pno.

# The Face of Love

## VIOLIN

Ernest, questioning ♩ ≈ 78 ♩ ≈ 60

Violin

Tempo I

mf *p* *mp*

6

13

17

24 (piano) *mp* *mf* ♩ ≈ 60

Tempo I

29 *p* *mp*

34 *f*

38 ♩ ≈ 60 *p*

46 *mp*

52 *pp* *p* *mp* *p* *pp* rit.

Detailed description: This is a violin score for the piece 'The Face of Love'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of nine staves of music. The first staff begins with a tempo marking of 'Tempo I' and dynamic markings of *mf*, *p*, and *mp*. A large 'PERUSAL' watermark is overlaid on the first two staves. The second staff starts at measure 6. The third staff starts at measure 13. The fourth staff starts at measure 17 and includes a triplet of eighth notes. The fifth staff starts at measure 24, marked '(piano)', and includes a tempo change to a slower pace with a note value of approximately 60 (♩ ≈ 60). The sixth staff starts at measure 29, marked 'Tempo I', and includes a dynamic marking of *p*. The seventh staff starts at measure 34 and includes a dynamic marking of *f*. The eighth staff starts at measure 38, includes a tempo change to a slower pace (♩ ≈ 60), and ends with a dynamic marking of *p*. The ninth staff starts at measure 46 and includes a dynamic marking of *mp*. The final staff starts at measure 52 and includes dynamic markings of *pp*, *p*, *mp*, *p*, and *pp*, along with a 'rit.' (ritardando) marking. A large 'PERUSAL' watermark is overlaid on the bottom half of the page.