THE GREATEST OF THESE IS LOVE
for S.A.T.B. voices, accompanied,
with optional flute*

Text adapted from 1 Corinthians 13
by ANNA LAURA PAGE

Music by
ANNA LAURA PAGE

Freely, expressively ( \( j = \text{ca. 80-88} \))

FLUTE (optional)

**

Freely, expressively ( \( j = \text{ca. 80-88} \))

ACCOMP.

Though I speak with (tacet to m. 19)

3 UNISON WOMEN

4

5

6

3

5

6

^Unison Women

^Though I speak with (tacet to m. 19)

^Tongues of men and of angels and have not love,

^Unison Women

^Though I speak with (tacet to m. 19)

^Tongues of men and of angels and have not love,

*Flute part may be found on page 10.
**R.H. optional in mm. 1-3 if flute is available.
I become as clanging brass.

Though I have the faith to move mighty mountains and

have not love, I am nothing.
Love is patient, love is kind,
never jealous, never rude, never selfish,
never proud, but rejoices in the truth.

Love bears all things, believes all
fails, the perfect will never fail;

prophesies will fail, tongues will cease, all knowledge will vanish a-

way.

Three things remain: faith, hope,
47  \( f \) poco rit. \( mf \)  Tempo I

love.

But the greatest, the greatest is

(FLUTE)  Tempo I

47  \( f \) poco rit. \( mf \)  Tempo I

50  \( mp \) rit. \( 52 \) \( a \) tempo

love, perfect love,

\( mp \)  \( rit. \)

\( mp \) rit. \( a \) tempo

*R.H. optional in mm. 52-54 if flute is available.
The Greatest of These Is Love is a general anthem whose text is adapted from the famous passage from 1 Corinthians 13. It may be especially appropriate for weddings and services recognizing Christian discipleship. Suggested corresponding lectionary readings in addition to 1 Corinthians 13 include Song of Solomon 8:6-7, Romans 13:8-10, Colossians 3:12-14, and 1 John 3:11-24. One basic homiletical theme is accepting the challenge to conduct our lives as true disciples of Christ, guided, sustained, and renewed by Christ's perfect love.

This anthem is highly expressive, challenging choirs to employ sensitive text inflection, carefully shaded dynamics, artfully shaped phrases, and total command of tempo changes. Begin by instilling in the choir a strong sense of the underlying pulse. After the pitches are secure, ask the singers to rehearse the entire anthem articulating a constant eighth note pulse on the neutral syllable “noo,” until rhythms, tempos, and ensemble breaths are uniform. Repeat this process, adding both the written sectional dynamics and the implied dynamics found in the natural rise and fall of the phrases. Next, sing the written note values while listening carefully for the underlying eighth note pulse found in the accompaniment. Speak the text in rhythm, listening for the natural word stresses. Sing the text without sacrificing dynamics or ensemble uniformity.

Anna Laura Page is Handbell Editor for Alfred Publishing Company. She received her B.M.E. in vocal music education and M.M. in music theory from the University of Kentucky. Active as a composer, clinician, and organ recitalist, she has served on the Music Committee of the Southern Baptist Hymnal Committee and received the 1993 ASCAP Hymnal Award. Ms. Page currently resides in Sherman, Texas, where her husband Oscar is president of Austin College.