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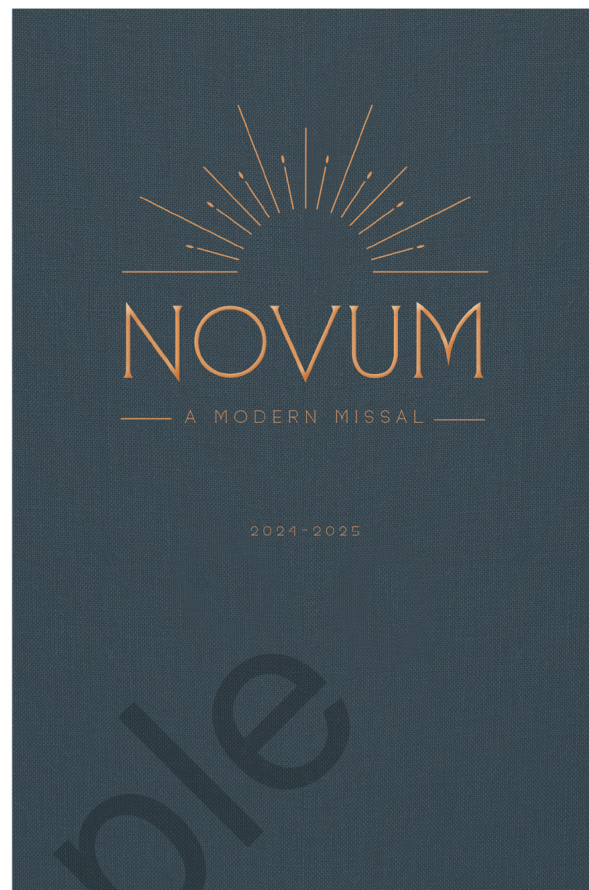
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# New Music Showcase

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# 2024 GIA Showcase

## PRELUDE

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1. *In Spirit and Truth Series*

**His Name So Sweet** (G-11034)

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**I Turn to You, Lord** (G-10982)

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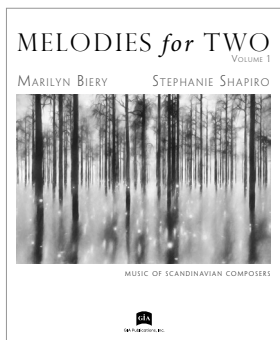
Diego Correa & Damaris Thillet  
Page 204

## POSTLUDE

(see page 2)



# Today's Prelude and Postlude Music



## Melodies for Two - Volume 1, Music of Scandinavian Composers

Editors: Marilyn Biery & Stephanie Shapiro

Music by Scandinavian composers provides the inspiration for this collection of works for oboe and organ. Editors/arrangers Stephanie Shapiro and Marilyn Biery combine their expertise with their own instruments to this fresh offering of pieces from familiar and lesser-known composers. For both performers and listeners, a delight!

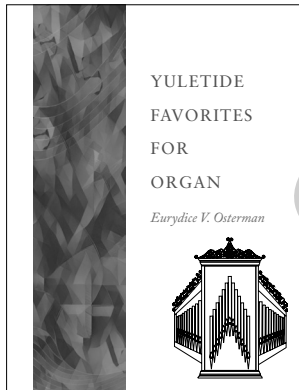
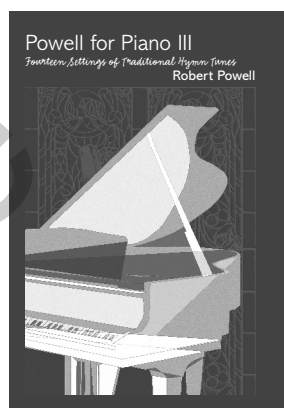
G-10385 ..... \$32.00

## Powell for Piano III

Arranger: Robert J. Powell

Fourteen familiar hymn tunes are given artful and accessible settings by Robert Powell. A mix of both season-specific and more general tunes, these settings are perfect for the advanced beginner to intermediate pianist. Another notable entry for this keyboard series.

G-10759 ..... \$25.00



## Yuletide Favorites

Arranger: Eurydice V. Osterman

Advent Medley (Lo, How a Rose E'er Blooming / Of the Father's Love Begotten) • Hark! The Herald Angels Sing • Joy to the World • O Come, All Ye Faithful • Silent Night • There's a Song in the Air

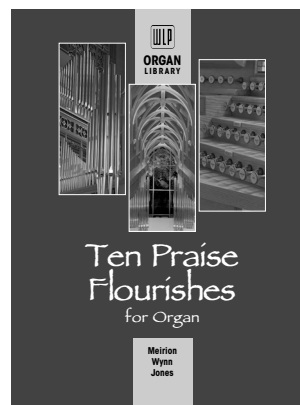
G-11028 ..... \$20.00

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Composer: Meirion Wynn Jones

As with his volumes of Flourishes for Christmas and Easter, Welsh composer Meirion Wynn Jones applies his imaginative craft to these beloved and festive hymn tunes. For use as introductions to the hymns, or as interludes before a final stanza (or both), the freshness of the musical language and skillful use of the organ's sonic colors will help take these hymns of praise to a new level.

G-10722 ..... \$12.00



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In  
**Spirit**  
and  
**Truth**

His Name  
So Sweet

*Arranged by* **Hall Johnson**

*Adapted by* **M. Roger Holland II**

SATB Choir  
and Piano

Sample

M. ROGER HOLLAND II, EDITOR



GIA Publications, Inc.

*Sacred Music*

[giamusic.com](http://giamusic.com)

for The Spirituals Project Choir, University of Denver  
**HIS NAME SO SWEET**

Negro spiritual  
Arr. Hall Johnson, 1888–1970  
Adapt. M. Roger Holland II

Moderato ♩ = 80

S, A *mp*

Oh Lord, I

*f*

This section contains the first four measures of the vocal and piano accompaniment. The vocal line (Soprano and Alto) begins with a whole rest in the first measure, followed by a quarter rest, and then enters in the third measure with the lyrics "Oh Lord, I". The piano accompaniment starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and quarter notes in the right hand, and a bass line in the left hand. The dynamic marking *f* is placed above the piano part.

5  
jus' come from de foun - tain, I'm jus' from de

T, B *mp*

*mp*

This section contains measures 5 through 8. The vocal line (Tenor and Bass) begins with a quarter rest, followed by a quarter note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. The dynamic marking *mp* is placed above the piano part.

See Notes on page 10.

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8

foun-tain, Lord, I jus' come from de foun-tain. His name so

12

sweet. Oh Lord, I jus' come from de foun-tain, I'm jus' from de  
sweet.

*mf*

*mf*

16

foun-tain, Lord, I jus' come from de foun-tain. His name so

20

*mp*

sweet. *f* Yes, yes, I  
 Po' sin-ner, do you love Je - sus?

*f* *p*

24

*f*

do love m' Je - sus. His name so  
 Sin-ner, do you love Je - sus?

*f*

28

*mf*

*mf*

*mf*

sweet. Oh Lord, I jus' come from de foun-tain, I'm jus' from de

32

foun-tain, Lord, I jus' come from de foun-tain. His name so

36

sweet. Class lead-er, do you love Je - sus? — *mf* —  
Yes, yes, I

40

Lead-er, do you love Je - sus? His  
do love m' Je - sus.

43

*mf*

name so sweet. Oh Lord, I jus' come from de foun-tain, I'm

*mf*

*mf*

47

jus' from de foun - tain, Lord, I jus' come from de

50

foun-tain. His name so sweet. 'Zi-d'n El-der,\* do you love

*ff*

*ff*

\*Negro dialect for "Presiding Elder."

54

Je - sus? — El - der, do you love

Yes, yes, I do love m' Je - sus.

*mf* *ff* *ff*

58

Je - sus? His name so sweet. Jus' come from de

*p* *mf* *p* *mf*

62

foun-tain, I'm jus' from de foun-tain, Lord, I jus' come from de

*p* *mf*

66

foun-tain. His name so sweet. Oh Lord, I jus' come from de

*p*

70

foun-tain, I'm jus' from de foun-tain, Lord, I jus' come from de

74

foun-tain. His name so sweet.

*rit.*

*rit. colla parte*

## Notes

This adaptation for SATB choir is based on the arrangement for solo voice by Hall Johnson. Hall Johnson was among the first to create concert arrangements of spirituals, along with Jester Hairston, John Work, and William Dawson. His arrangements are featured in the classic films *The Green Pastures* and *Lilies of the Field*.

As with Johnson's original, most concert versions of spirituals by African Americans have been arranged by classically trained composers after the Western tradition and should be approached in the same way one would approach a piece of music in the classical idiom. In such instances, it is inappropriate to improvise, and one should honor what is on the written page.

Spirituals should typically be sung very rhythmically, recognizing the influence of the drum that is present in music of the African diaspora. I have indicated words that should receive stress with a tenuto marking, following the performance practice of the Johnson solo arrangement (e.g., measure 7). There are other instances of the Johnson markings such as the instruction to continue the phrase without a breath in m. 16 and elsewhere.

Note the question-answer (call and response) in measures 20–24, 36–40, and 52–56. There are two instances of a high A in the soprano. This should be sung with some abandon—a tossing of the note, if you will—while still anchoring the tone sufficiently. The piano accompaniment is quite lively and evokes the style of playing in the early twentieth century. Note the *juba* dance inference beginning m. 45 and the crossing of hands beginning m. 61. As the piece comes to a close, there should be a quality of calm. The piano should support the phrasing of the vocals without leading.

—M. Roger Holland II

## About the Arrangers

**Hall Johnson** (1888–1970) was a pioneer in arranging and performing spirituals as concert music. His robust education—including time at the Julliard school—prepared him for a career at the forefront of African American music. He formed the Hall Johnson Negro Choir in 1925. That ensemble participated in productions of Marc Connelly’s *The Green Pastures* on Broadway, radio, film and television. With Johnson as arranger and conductor, the choir sang as part of more than thirty feature films. As a specialist in spirituals, he worked with singers including Marian Anderson and Robert McFerrin. In 1975 he was elected posthumously to the Black Filmmakers Hall of Fame.

**M. Roger Holland II** is a Teaching Associate Professor in Music and Religion and Director of The Spirituals Project at the Lamont School of Music, University of Denver. He earned his MDiv degree from Union Theological Seminary in New York City, where he also served as Artist-in-Residence and director of the Union Gospel Choir for over thirteen years. Union awarded him the 2015 Trailblazers Distinguished Alumni Award (the first for a graduate whose ministry is music), for his contributions to the legacy of African American music. He received a master’s (piano performance) from the Manhattan School of Music (New York City) and majored in music education (concentration in piano and voice) at Westminster Choir College (Princeton, New Jersey).

Roger is Liturgical Music Consultant for the Archdiocese of New York Office of Black Ministry, as well as Music Director for their special Masses at St. Patrick’s Cathedral. Commissioned works include *The Dream and The Dreamer*, *The Tribulation Suite*, *The Call*, *Agnus Dei* and *Magnificat*. Original music collections include *Building Up the Kingdom* (featuring the single “Worthy God”) and his four-volume *Honey from the Rock*. He has played for the Broadway productions of *The Color Purple* and the Tony®-winning *Memphis*. Timothy Cardinal Dolan, Archbishop of New York, presented Roger with the Pierre Toussaint Medallion for service in November 2016.

*Celebration*  
SERIES

# I Turn to You, Lord

MUSIC BY

**J. Oconer Navarro**

For Choir, Cantor, Assembly,  
Keyboard and Guitar



GIA Publications, Inc.  
*Sacred Music*

## Notes

Though a verbatim setting of the psalm appropriate for its place in the liturgical calendar (Sixth Sunday in Ordinary Time, Year B), this piece also works beautifully as a meditation or hymn. There is a true and dramatic build, both in its vocal arrangement and rhythmically; performers should not shy away from the pop stylizations that may be a natural inclination. The setting has a true emotional journey that can be realized.

—J. Oconer Navarro

## About the Composer

**J. Oconer Navarro** is a classically trained pianist whose passions led him from Detroit to Nashville to New York City, where he is an esteemed member of the Broadway community for both Music Direction and Writing. He is the current Head of Music and Vocal Performance at the New Studio on Broadway at New York University's Tisch School of the Arts, Department of Drama. Additionally, J. is the Composer-in-Residence and Associate Director of Music at the Church of Saint Paul the Apostle, where he has composed the complete anthology of Psalms for Liturgical Years A, B, and C, two Passions (Luke, Matthew), and two Mass Settings, all of which are performed by the celebrated Inspirit Ensemble. J. is a proud Filipino-American whose compositions cross genres and styles, and aim to highlight and uplift the text in order to proclaim the Word in moving and surprising ways.

# I TURN TO YOU, LORD

Psalm 32:1, 2, 5, 11

J. Oconer Navarro

With great yearning ♩ = 96

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The tempo is marked 'With great yearning' with a quarter note equal to 96 beats per minute. The score is divided into three systems of piano accompaniment and one system for the vocal refrain.

The first system of piano accompaniment starts with a  $B\flat^5$  chord and a *mp* dynamic. The melody in the right hand consists of eighth notes, while the left hand provides a simple harmonic accompaniment. The second and third systems continue this pattern.

The vocal refrain begins at measure 10, marked 'Refrain Cantor, then All' with a *p/mp* dynamic. The lyrics are: 'I turn to you, Lord, in time of'. The piano accompaniment for the refrain features a series of chords:  $B\flat^5$ ,  $B\flat/D$ ,  $E\flat ADD2$ ,  $F SUS4$ ,  $B\flat/D$ , and  $E\flat SUS2$ . The dynamic is marked *p*.

A guitar edition with capo chords and vocal harmony is available, G-10982G.

Published with the approval of the Committee on Divine Worship, United States Conference of Catholic Bishops.

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G-10982

13

trou - ble, and you fill me with the

Gm7 FSUS4 Bb/D EbADD2 FSUS4 Gm7

16

joy of sal - va - tion.

Bb/D EbSUS2 FSUS4 Bb5

Sua bassa

**Verse 1**

*Cantor*

*mp*

19

1. Bless - ed is he whose fault is tak - en a - way, whose

Gm Dm

*mp*

21

sin is cov - ered. Bless-ed the man\_ to whom the

E $\flat$  B $\flat$ /D Gm F Gm

24

LORD im-putes not guilt, in whose spir-it there is\_ no guile...

Dm E $\flat$ maj7 F7SUS4

**Refrain**

S, A, Assembly

27

*mf*

I turn to you, Lord, in time of

T, B *mf*

B $\flat$ 5 B $\flat$ /D E $\flat$ ADD2 FSUS4 B $\flat$ /D E $\flat$ SUS2

*mf*

30

trou - ble, - and you - fill - me - with the

Gm7 FSUS4 Bb/D EbADD2 FSUS4 Gm7

33

joy of sal - va - tion. -

Bb/D EbSUS2 FSUS4 Bb5

### Verse 2

36 *Cantor mp*

2. Then I ac - knowl - edged my sin to you,

*mp* Am7(NO5) D7 Gm7

40

my guilt I cov - ered not.

E $\flat$  D $^7$  Gm

43

I said, "I con-fess - my faults - to the LORD," and you

+ S, A  
T, B

Gm/F Cm $^7$  B $\flat$ /D

46

took a-way the guilt of my sin.

*sfzp* *sfzp*

Em $^7(\flat 5)$  FSUS4 F

### Refrain

S, A, Assembly

49

*mf*

I turn to you, Lord, in time of

T, B *mf*

I turn to you

*mf*

B $\flat$ 5 B $\flat$ /D E $\flat$ ADD2 FSUS4 B $\flat$ /D E $\flat$ SUS2

52

trou - ble, - and you fill me with the

in time of trou-ble, - and you fill me with the

Gm7 F B $\flat$ /D E $\flat$ ADD2 FSUS4 Gm7 FSUS4

Verse 3  
Cantor *f*

55

joy of sal - va - tion... 3. Be glad in the LORD

B♭/D E♭SUS2 B♭SUS2 B♭ E♭ADD2 B♭/D

*f*

58

*mf*

— and re - joice, — you just; — ex - ult, — all you

Cm7 E♭/F F#dim7 Gm7

*mf*

62

*molto rall.*

up - right of heart.

B♭/F Dm7 F/G G7

*molto rall.*

**Refrain**

Assembly  
a tempo

65 *con passione* **ff**

Three vocal staves (Soprano, Alto, Tenor/Bass) for the Refrain. The lyrics are: "I turn to you, Lord,—" repeated for each part. The music is in 4/4 time, starting with a half rest followed by a quarter note on the first beat of each measure. The notes are: I (G4), turn (A4), to (B4), you, (C5), Lord, (B4), — (A4).

**Refrain**

65 *a tempo*  
**ff** *con passione*

Piano accompaniment for the Refrain. The right hand features a rhythmic pattern of eighth notes with chords: C5, C/E, FADD2, GSUS4. The left hand provides harmonic support with chords: C5, C/E, FADD2, GSUS4.

67

Three vocal staves for the Refrain. The lyrics are: "in time of trou - ble,—" repeated for each part. The music is in 4/4 time, starting with a half rest followed by a quarter note on the first beat of each measure. The notes are: in (G4), time (A4), of (B4), trou - (C5), ble, (B4), — (A4).

67

Piano accompaniment for the Refrain. The right hand features a rhythmic pattern of eighth notes with chords: C/E, FSUS2, Am7, GSUS4, G. The left hand provides harmonic support with chords: C/E, FSUS2, Am7, GSUS4, G.

69

and you fill me with the

and you fill me with the

69

C/E FADD2 GSUS4 Am7

71

joy of sal - va - tion.

joy of sal - va - tion.


71

C/E FSUS2 GSUS4 C5

Descant

73


*f*



I turn to you, Lord, in time of trou - ble,—

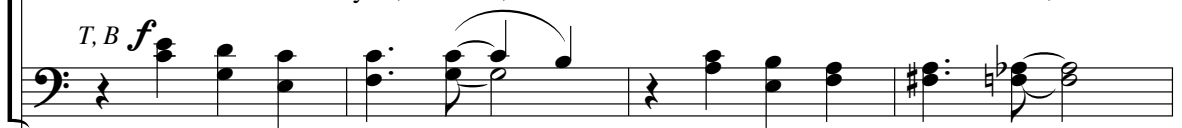
- Assembly

S, A *f*

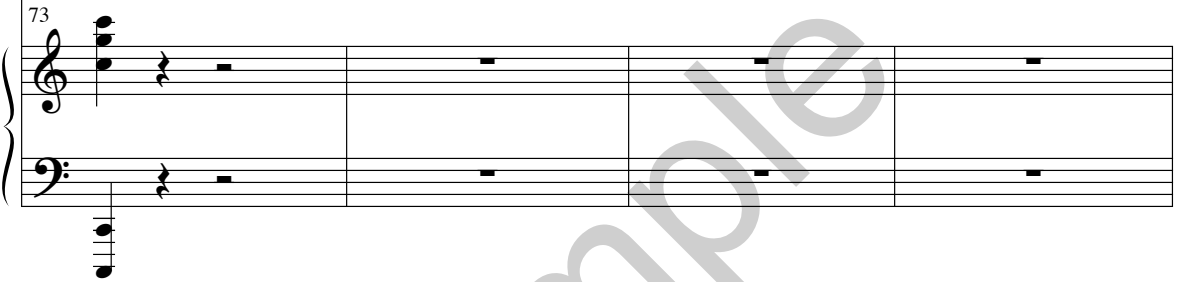


I turn to you, Lord, in time of trou - ble,—

T, B *f*



I turn to you, Lord, in time of trou - ble,—



73

77

*sub. p*

*poco a poco cresc.*



and you fill me with the joy,—



and you fill me...



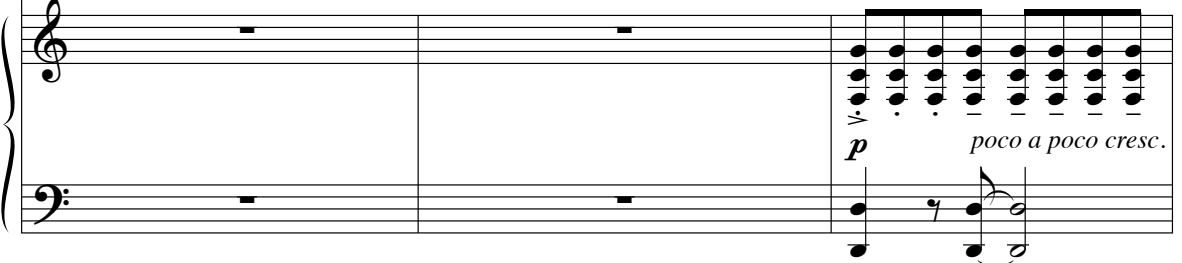
and you fill me...

*unis. poco a poco cresc.*

I turn to

77

D7SUS4



*p* *poco a poco cresc.*

80

with the joy, with the

*unis. poco a poco cresc.*

...in time of trou - ble, -

you, Lord...

80

Em7

83

joy

and you — fill me with the joy, the

*div.* joy, the

joy, the

*div.*

and you — fill me with the joy

83 Fmaj9 G7SUS2,4

86 *ff*  
of sal - va - tion.  
joy  
*ff*  
of sal - va - tion.  
joy  
*ff*  
of sal - va - tion.

86 C Cmaj<sup>7</sup>/E F G<sup>7</sup>SUS<sup>2,4</sup> C  
*ff* *p*

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**Choral**  
SERIES

# Shall We Gather at the River

HANSON PLACE

*Robert Lowry*

ARRANGED BY

*John Karl Hirten*

For SATB Voices



GIA Publications, Inc.  
*Sacred Music*

## Notes

This piece is especially appropriate for the Feast of All Saints, and for baptisms, but can be done at any time of the year. The performance should convey a lightness of being. Except in the middle section of the piece (mm. 59–74), the main melody should be sung in a sustained manner, while the accompanying voices should be lightly rhythmic.

—John Karl Hirten

## About the Composer

**Robert Lowry** (1826–1899) was an ordained Baptist minister who became known as a gifted preacher and a writer of many hymn texts and hymn tunes. Between 1865 and 1898, he was involved in the publication of twenty-five different hymn collections, some as the sole contributor and some with other hymn writers. His fame as a hymnist eventually eclipsed that of his preaching and ministry. “Shall We Gather at the River” is his most celebrated song. A meditation on the refreshing purity of the water of life as depicted in Revelation 22:1, it was written in the blistering heat of July 1864, while Lowry served at Hanson Place Baptist Church in Brooklyn, New York. He later wrote, “I began to wonder why the hymn-writers had said so much about the ‘river of death’ and so little about ‘the pure water of life, clear as crystal, proceeding out of the throne of God and of the Lamb.’ As I mused, the words began to construct themselves. They came first as a question of Christian inquiry, ‘Shall we gather?’ Then they broke in chorus, ‘Yes, we’ll gather.’”

## About the Arranger

**John Karl Hirten’s** compositions have been favorably reviewed in *The Diapason*, *The American Organist*, and *Choral Journal* (ACDA). His music is published by GIA, Concordia, Augsburg, Trinitas (OCP), Church Publishing, and others. He has been commissioned by orchestras, churches and organizations such as the American Guild of Organists, as well as individuals looking to enhance their contemporary repertoire.

He holds a master’s degree in organ performance from the Manhattan School of Music (New York City). In addition to Europe and the Eastern United States, he has performed throughout the San Francisco Bay Area, appearing with the San Francisco Symphony, the Berkeley Symphony, the Oakland East Bay Symphony, and the Oakland Ballet. As a monthly performer for over twenty years, he played more than 300 recitals at the California Palace of the Legion of Honor, an art museum that boasts an E. M. Skinner pipe organ.

Since age fifteen, when he was hired as his parish’s cantor in Washington, DC, Mr. Hirten has been a church musician. He was organist at the Fordham University Chapel (Rose Hill Campus in the Bronx), Trinity Church on Wall Street (New York), and St. James Cathedral (Brooklyn). He was Director of Music at Old St. Mary’s (San Francisco) and since 1995 has been Director of Music at St. Stephen’s Episcopal (Belvedere). He has worked extensively at synagogues, taught organ at a Baptist seminary, and written music for the Lutheran Church. His varied background in sacred music has led to his being described as an “ecumenical wonder.”

# SHALL WE GATHER AT THE RIVER

HANSON PLACE  
Robert Lowry, 1826–1899  
Arr. John Karl Hirten

Lilting ♩ = 84

*A mp*

*T p* Doo doo— doo— dih doo, doo doo— doo— dih doo,

*B p* Dmm dmm dmm dmm dmm dmm dmm dmm

*for rehearsal only*

5 *S mf*

Shall we gath - er at the riv - er,

doo doo— doo— dih doo, doo doo— doo— dih doo,

dmm dmm dmm dmm dmm dmm dmm dmm

dmm dmm dmm dmm dmm dmm dmm dmm

5

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9

where bright an - gel feet have trod, \_\_\_\_\_

doo doo — doo — dih doo, doo doo — doo — dih doo,

dmm dmm dmm dmm dmm dmm dmm dmm

dmm dmm dmm dmm dmm dmm dmm dmm

13

with its crys - tal tide for - ev - er flow - ing

doo doo — doo — dih doo, doo doo — doo — dih doo,

dmm dmm dmm dmm dmm dmm dmm dmm

dmm dmm dmm dmm dmm dmm dmm dmm

13

17

by the throne of God?

doo dih doo dih, doo doo doo dih doo.

dmm dmm dmm dmm dmm dmm dmm dmm

dmm dmm dmm dmm dmm dmm dmm dmm

21

*mf* Doo dah dee dah doo doo, *dim.*

*mf* On the margin of the

*p* dmm dmm dmm dmm, doo doo doo dmm,

*p* dmm dmm dmm dmm dmm dmm dmm dmm

25 *mp*

doo dah— dee dah— doo doo,

riv - er, wash - ing up its sil - ver

*sempre p*

doo doo— doo dmm, doo doo— doo doo,

*sempre p*

dmm dmm dmm dmm dmm dmm dmm dmm

25

29

dah dah— dee dah dah dee dah - doo,

*cresc.*

spray, we will walk and wor - ship

*cresc.*

doo— doo— doo dmm, doo doo— doo dmm...

*cresc.*

dmm dmm dmm dmm dmm dmm dmm dmm

29

33 *cresc.*  
 doo dah— dee dah... the hap - py, hap - py gold - en  
 ev - er, all the hap - py— gold - en...  
*mf* all the— hap - py, hap - py— gold - en...  
*mf*  
 dmm dmm dmm dmm... hap - py gold - en

37 *dim.*  
 day.  
*dim.* *cresc.*  
 Doo doo— doo— dih doo, doo dah— dah— dee dah,  
*dim.* *cresc.*  
 Dmm dmm dmm dmm doo doo doo...  
*dim.* *cresc.*  
 day... Dmm dmm dmm doo doo doo...

41 *mf*  
 Doo doo\_\_\_ doo\_\_\_ dih doo, doo doo\_\_\_ doo\_\_\_ dih doo,  
*mf*  
 doo doo\_\_\_ doo dmm, doo doo\_\_\_ doo dmm,  
*f*  
 Yes, we'll gath - er at the riv - er, the  
*f*  
 Yes, we'll gath - er at the riv - er, the

41

45  
 doo doo\_\_\_ do\_\_\_ dih doo, doo doo\_\_\_ doo\_\_\_ dih doo,  
 doo doo\_\_\_ doo\_\_\_ dih doo, doo\_\_\_ doo...  
 beau - ti-ful, the beau - ti - ful\_\_\_ riv - er,  
 beau - ti-ful, the beau - ti-ful riv - er,

45

49

doo doo doo dih doo, dah dah dah... that  
*f* gath - er with the saints at the riv - er that flows -  
 gath - er with the saints at the riv - er,  
 gath - er with the saints at the riv - er,

53

flows by the throne of God.  
*dim.* — by the throne of... *mp* Doo doo doo dih doo,  
*dim.* flow - ing by the throne of God. *p* Dmm dmm dmm  
*dim.* by the throne of God. *p* Dmm dmm dmm

57 *mf*

Soon we'll reach— the shin-ing

*cresc.* *mf*

doo doo— doo— dmm. Soon we'll reach— the shin-ing

*cresc.* *mf*

dmm dmm dmm dmm. Soon we'll reach the

*cresc.* *mf*

dmm dmm dmm dmm. Soon we'll reach the

57

61

riv - er, riv - er, soon our pil - grim-age will

riv - er, riv - er, soon our pil - grim -

shin - ing riv - er, soon our pil - grim -

shin - ing riv - er, soon our pil - grim -

61

65 *cresc.* **f**  
 cease,— Lord;— soon our hap - py  
 - age will cease;— soon our hap - py hearts will  
 - age will cease; soon our hap - py hearts will  
 - age will cease;— soon our hap - py

65  
 hearts, — quiv - er, — quiv - er  
 quiv - er with the mel - o - dy of —  
 quiv - er, — mel - o - dy of —  
 hearts will quiv - er, soon, —

69  
 hearts, — quiv - er, — quiv - er  
 quiv - er with the mel - o - dy of —  
 quiv - er, — mel - o - dy of —  
 hearts will quiv - er, soon, —

69

73 *ff* *allargando* *molto dim.*  
 at the riv - er, the beau - ti - ful, the beau - ti - ful - riv - er.  
*ff* *allargando* *molto dim.*  
 peace, at the riv - er, the riv - er.  
*ff* *allargando* *molto dim.*  
 peace, the riv - er, the riv - er.  
*ff* *allargando* *molto dim.*  
 peace at the beau - ti - ful, the beau - ti - ful

73 *allargando*  
 Musical accompaniment for the first system.

77 *a tempo mp*  
 Shall we gath - er at the riv - er,  
*a tempo mp*  
 Doo doo doo dih doo, doo doo doo dih doo,  
*a tempo p*  
 Dmm dmm dmm dmm dmm dmm dmm  
*a tempo p*  
 riv - er. Dmm dmm dmm dmm dmm dmm

77 *a tempo*  
 Musical accompaniment for the second system.

81

where bright an - gel feet have trod, \_\_\_\_\_

doo doo— doo— dih doo, doo doo— doo— dih doo,

dmm dmm dmm dmm dmm dmm dmm dmm

dmm dmm dmm dmm dmm dmm dmm dmm

81

85

with its crys - tal tide for - ev - er flow - ing

doo doo— doo— dih doo, doo doo— doo— dih doo,

dmm dmm dmm dmm dmm dmm dmm dmm

dmm dmm dmm dmm dmm dmm dmm dmm

85

89

by the — throne of — God?

*cresc.*

doo dee — doo dee, doo dah — dah — dee dah,

*cresc.*

dmm dmm dmm dmm doo doo doo. —

*cresc.*

dmm dmm dmm dmm doo doo doo. —

89

93 *mf*

Doo doo — doo — dih doo, doo doo — doo — dih doo,

*mf*

doo doo — doo dmm, doo doo — doo dmm,

*f*

Yes, we'll gath - er at the riv - er, the

*f*

Yes, we'll gath - er at the riv - er, — the

93

97

doo doo doo dih doo, doo doo doo dih doo,  
 doo doo doo dih doo, doo doo doo...

beau - ti - ful, the beau - ti - ful riv - er,  
 beau - ti - ful, the beau - ti - ful riv - er,

97

101

doo doo doo dih doo, dah dah dah... that  
 gath - er with the saints at the riv - er that flows -  
 gath - er with the saints at the riv - er,  
 gath - er with the saints at the riv - er,

101

105

*dim.* *rit.* *p*

flows by the throne of God, by the

*dim.* *rit.* *p* *div.*

— by the throne of... Dmm, dmm,— dmm... that flows by the

*dim.* *rit.* *p* *div.*

flow-ing by the throne of God, that flows by the

*dim.* *p rit.*

by the throne of God, that flows by the

105

110

*a tempo* *div. pp*

throne of God, Dmm.—

*a tempo unis.* *div. pp*

throne of... Dmm dmm,— dmm— bih dmm. Dmm.—

*a tempo unis.* *pp*

throne of... Dmm dmm dmm dmm. Dmm.—

*a tempo* *div. pp*

throne of... Dmm dmm dmm dmm. Dmm.—

110

*a tempo*

G-10902

FANCHIANG  
God Who Sees Us



**VOICES**  
SERIES



# God Who Sees Us

Gloria Fanchiang

For SATB Voices, Solo,  
Keyboard and Guitar  
with Violin or Erhu

Sample



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*Sacred Music*

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## Notes

This contemporary lament anthem was written in response to the rise of anti-Asian hate during the COVID-19 pandemic and the massacre of six women of Asian descent in the Atlanta spa shootings of March 2021. The story of Hagar in Genesis 16 inspired the song's lyrics, which point to a God who sees the plight of the most vulnerable in society, even "a foreign girl enslaved." To honor my ethnic roots, I collaborated with Feifei Yang, a professional erhuist, to compose a part for the *erhu*, a Chinese two-stringed bowed instrument, which is able to produce a unique, sorrowful tone that sounds like a person weeping. This part may also be played on violin. Though the words and music tell an Asian American story, the song is relevant for all communities that face injustice and those who walk alongside them. This arrangement can work for smaller three-part choirs (SAT) as well as larger choirs, using the optional parts for first sopranos and second basses in the bridge and final refrain.

## About the Composer

**Gloria Fanchiang** is a singer/songwriter, recording artist, producer, and music minister based in Los Angeles, California. Originally from Fort Lee, New Jersey, Gloria is a lifelong musician who holds a Certificate of Christian Studies from Fuller Theological Seminary. She was named a Lovelace Scholar in 2019 by The Hymn Society. Gloria's music was featured at the 2022 Urbana Missions Conference, as well as the 2022 Episcopal Asiamerica Ministries Consultation. She is a second-generation Taiwanese American who has served in Asian American churches and communities since 2011. Learn more about Gloria's music and ministry at [gloriafanchiang.com](http://gloriafanchiang.com).

# GOD WHO SEES US

Gloria Fanchiang

$\text{♩} = 66$

BmADD2                      A ADD2                      GADD2

The piano introduction consists of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note G2. The second measure has a treble clef with a half note A4 and a bass clef with a half note G2. The third measure has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is one sharp (F#) and the time signature is 2/2. The dynamics are marked with a piano (*p*) dynamic.

## Verse 1

*Solo*

*p*

5

1. We have been for - got - ten and a - ban - doned,

Bm7                      A SUS4                      GADD2

The piano accompaniment for the first line of the verse consists of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note G2. The second measure has a treble clef with a half note A4 and a bass clef with a half note G2. The third measure has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is one sharp (F#) and the time signature is 2/2.

9

cast a - side, e - rased, and count - ed out;

Bm7                      A SUS4                      GADD2

The piano accompaniment for the second line of the verse consists of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note G2. The second measure has a treble clef with a half note A4 and a bass clef with a half note G2. The third measure has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is one sharp (F#) and the time signature is 2/2.

A part for erhu or violin is on page 14.

A guitar edition with chords and vocal harmony is available, G-10902G.

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G-10902

13

cen - tu - ries\_ of ha - tred and\_ ex - clu - sion,

Bm7 ASUS4 GADD2

17

sto - ries lost\_ and rare - ly talked a - bout. Yet the

Bm7 A/C# D

21

poor - est are\_ your cho - sen, your fa - vored are\_ the least;

Em C#m7(b5) Bm7

24

you are near - est to\_ the out - cast; they

A Em C#m7(b5)

27

are the ones— you seek. ————— You

Bm<sup>7</sup> A SUS<sup>4</sup> A

### Refrain

30 *S or Solo*

are the God— who sees— us, ——— you are the God— who hears.—

G/B A ADD<sup>2</sup>/C<sup>#</sup> D ADD<sup>2</sup> G/D Gm<sup>6</sup>/D

33

— You know we long— for jus - tice;— you wit-ness all— our tears.—

D G G<sup>6</sup> D/F<sup>#</sup> Em<sup>7</sup> D

37

— Though the world ig - nores— our pain,— our cries to you—

A/C<sup>#</sup> Em Bm ADD<sup>2</sup>

40

— are not— in vain;— You see us, God,— you

A SUS4                    A                    GADD2                    Em7

43

see us and— you hear.—

A SUS4                    A                    BmADD2                    A ADD2                    GADD2

**Verse 2**

48

*S, A, or Solo*

2. God, you know the pain— of los - ing fam - 'ly.—

Bm7                    A SUS4                    GADD2                    A

52

Je - sus, you— are weep - ing with us now.—

Bm7                    A SUS4                    GADD2                    Em7                    F#m7

56

As we face— op - pres - sion, blame, and vio - lence, —

Bm<sup>7</sup> A SUS4 GADD2

59 *div.*

— you're draw - ing near— to com - fort, hear us out. —

Bm<sup>7</sup> A ADD2/C#

62

— You re - vealed your - self — to Ha - gar, — a

D Em C#m<sup>7</sup>(b5)

66

for - eign girl, — en - slaved. — In her time of des - per - a -

Bm<sup>7</sup> A Em

69 *unis. mp*

tion, — you met her on — the way. — You

*T, B mp*

C#m7(b5) Bm7 A SUS4 A

73 **Refrain**

are the God — who sees — us, — you are the God — who hears. — You

*mp*

G/B A ADD2/C# D ADD2 G/D Gm6/D D

77

know we long for jus - tice; — you wit-ness all — our tears. — Though the

G Gmaj7 D/F# Em7 D A/C#

81 *div.*

world ig- nores our pain,— our cries to you— are not— in vain;— You

Em Em7 Bm<sup>ADD2</sup> Bm<sup>7</sup> G<sup>6/A</sup> A<sup>7</sup> G<sup>ADD2</sup>

85 *unis. mf*

see us, God,— you see us and— you hear.— You *mf*

Em Em7 A<sup>SUS4</sup> A<sup>7</sup> D

89 **Bridge\*** *div.*

see your-self— with-in— us.— You see us with— de - light— as

*div.*

A<sup>SUS4</sup> A G G/B D<sup>ADD2</sup> D

*mf*

\*Solo may ad lib.



102

- tion, — a work in - spir - ing awe. — You

*f*

*f*

D/F# Em<sup>7</sup> A SUS<sup>4</sup> A

106 **Refrain**

are the God — who sees — us, — you are the God — who hears. —

*f*

G/B A ADD<sup>2</sup>/C# D ADD<sup>2</sup> Gm Gm<sup>6</sup>

109

— You prom - ise us — a new — day, — when

D G G<sup>6</sup> D/F#

112

there are no— more tears.—      Though we strug - gle now— in pain,—

Em<sup>7</sup>      D      A/C#      Em<sup>7</sup>      A#dim<sup>7</sup>

115

— you will re - deem— all hurt— and— shame.—      You

BmADD2      D      D/F#      G      D/F#

118

see us and— you strength - en us.      You see us and— you em - pow -

Em      A SUS4      F#/A#      Bm      D/F#

121

er us.— You see us, God,— El Roi,\*

Em Em<sup>7</sup>

124

*subito p*

and you hear.—

*subito p*

A<sup>SUS4</sup> A B<sup>m</sup>ADD2 A<sup>ADD2</sup>

*ff* *p*

128

G<sup>ADD2</sup> B<sup>m</sup>ADD2 A<sup>ADD2</sup> G<sup>ADD2</sup>

*rit.*

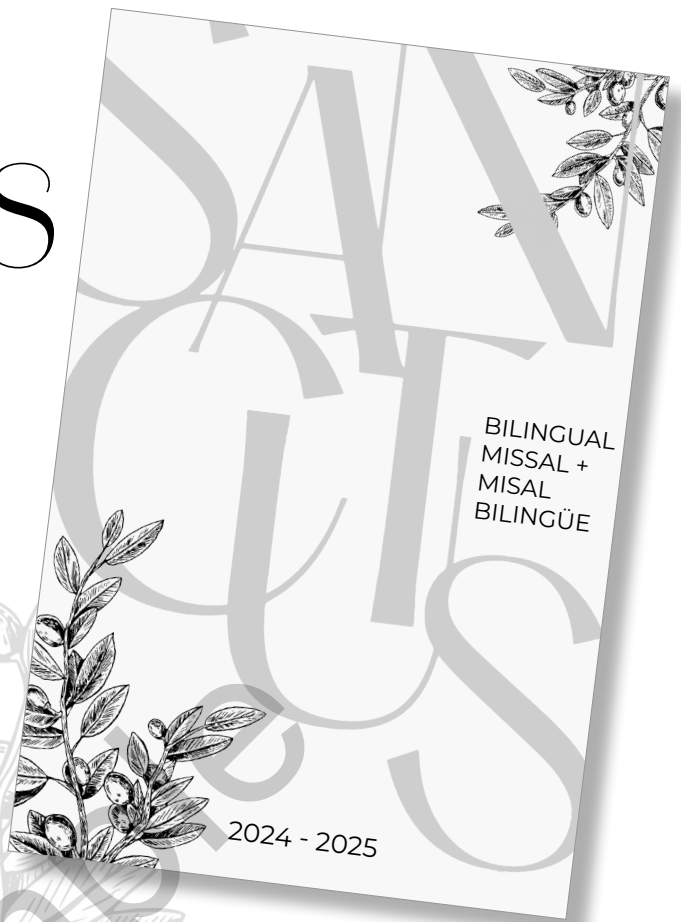
\*Hebrew for "The God who sees me."

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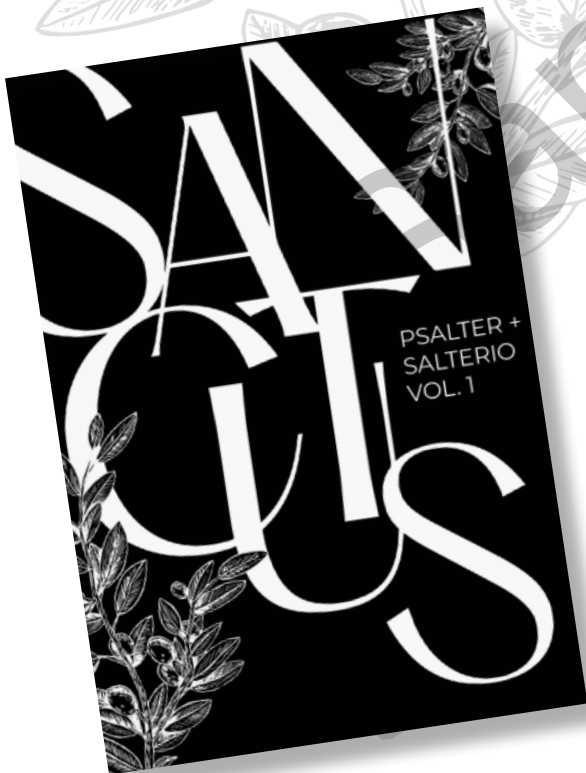
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G-10834 harm. BACH, ed. FERNÁNDEZ Tres Corales de Bach / Three Bach Chorales

TU PUEBLO  
CANTA

# Tres Corales de Bach

Three Bach Chorales

- I. De Boca y Corazón / Nun danket alle Gott
- II. ¡Despertad! La Voz Nos Llama / Wachet auf! ruft uns die Stimme
- III. ¡Ven, Santo Espíritu! / Komm, Heiliger Geist

ARMONIZACIÓN / HARMONIZATION

**J. S. Bach**

EDITADO POR / EDITED BY

**Adán Fernández**

Coro SATB

SATB Voices



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## Sobre el Compositor / About the Composer

**Johann Sebastian Bach** (1685-1750) procedía de una familia de músicos de Alemania. Recibió su primera formación musical de su padre y de su hermano mayor. Obtuvo su primer cargo como organista en 1703 y ocupó puestos tanto en la corte como en la Iglesia durante el resto de su vida. Sus numerosas composiciones incluyen cantatas, misas y oratorios. En sus cantatas introdujo sus armonizaciones de numerosos cantos populares alemanes, algunos de los cuales siguen siendo versiones estándar en los himnarios modernos. Es famosa la frase *Soli Deo Gloria* (“Sólo a Dios sea la gloria”) que inscribió en muchas de sus obras. Varios de sus diecisiete hijos llegaron a ser compositores y músicos consumados.

**Johann Sebastian Bach** (1685–1750) came from a musical family in Germany. His earliest musical training was from his father and older brother. He assumed his first post as organist in 1703 and served in both court and church positions for the remainder of his life. His numerous compositions include cantatas, masses, and oratorios. His cantatas introduced his harmonizations of numerous popular German chorales, some of which remain standard versions in modern hymnals. He famously inscribed the phrase *Soli Deo Gloria* (“To God alone be Glory”) on many of his works. Several of his seventeen children became accomplished composers and musicians.

## Sobre el Editor / About the Editor

**Adán Fernández** es el Director de Música/Organista de la iglesia católica de Holy Family en Glendale, California. Ha trabajado como Associate Conductor for the National Children’s Chorus e Interim Director of Choral Activities for Chaffey College y California Lutheran University. También trabajó como organista y clavecinista, siendo el organista universitario en California Lutheran University y como clavicémbalo en Bach Collegium of San Diego. El Dr. Fernández es licenciado en Piano y Órgano y obtuvo su doctorado en las artes de la música en Música Sacra en University of Southern California.

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# TRES CORALES DE BACH

## THREE BACH CHORALES

### I. DE BOCA Y CORAZÓN

*Nun danket alle Gott*

NUN DANKET

Johann Crüger, 1598–1662

Arm. J. S. Bach, 1685–1750

ed. Adán Fernández

Martin Rinkart, 1586–1649

Trad. al esp. Fritz Fliedner, 1845–1901

*S*

1. De bo - ca y co - ra - zón lo - ad al Dios del  
 2. Dios, ri - co sin i - gual, de - nos en ca - da  
 3. Dios Pa - dre, mi lo - or se e - le - va has - ta tu

*A*

1. De bo - ca y co - ra - zón lo - ad al Dios del  
 2. Dios, ri - co sin i - gual, de - nos en ca - da  
 3. Dios Pa - dre, mi lo - or se e - le - va has - ta tu

*T*

1. De bo - ca y co - ra - zón lo - ad al Dios del  
 2. Dios, ri - co sin i - gual, de - nos en ca - da  
 3. Dios Pa - dre, mi lo - or se e - le - va has - ta tu

*B*

1. De bo - ca y co - ra - zón lo - ad al Dios del  
 2. Dios, ri - co sin i - gual, de - nos en ca - da  
 3. Dios Pa - dre, mi lo - or se e - le - va has - ta tu

*para ensayo únicamente*

Véase las Notas en la página 18. / See Notes on page 19.

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G-10834

4

cie - lo, pues dió - nos ben - di - ción, sa -  
 dí - a un co - ra - zón fi - lial y  
 tro - no. Je - sús, mi Re - den - tor, tu

7

lud, vi - da y con - sue - lo. A so - la su bon -  
 lle - no de a - le - gría. Con - sér - va - nos la  
 sal - va - ción pre - go - no. Es - pí - ri - tu en pie -

10

dad paz; dad, de - be - mos su - bra - zo a - cep - ta, nues - tro pro - tec - tor mi o - ra - ción, ser; tor - ción, su nos Ben -

dad paz; dad, de - be - mos su - bra - zo a - cep - ta, nues - tro pro - tec - tor mi o - ra - ción, ser; tor - ción, su nos Ben -

dad paz; dad, de - be - mos su - bra - zo a - cep - ta, nues - tro pro - tec - tor mi o - ra - ción, ser; tor - ción, su nos Ben -

dad paz; dad, de - be - mos su - bra - zo a - cep - ta, nues - tro pro - tec - tor mi o - ra - ción, ser; tor - ción, su nos Ben -

10

13

pa - ter - nal lle - ve a di - ta, fi - el - dad ver su Tri - ni - dad, nos guí - a en la ¡te a - la - ba - tu, por do - quier. me - jor. Si - ón!

pa - ter - nal lle - ve a di - ta, fi - el - dad ver su Tri - ni - dad, nos guí - a en la ¡te a - la - ba - tu, por do - quier. me - jor. Si - ón!

pa - ter - nal lle - ve a di - ta, fi - el - dad ver su Tri - ni - dad, nos guí - a en la ¡te a - la - ba - tu, por do - quier. me - jor. Si - ón!

pa - ter - nal lle - ve a di - ta, fi - el - dad ver su Tri - ni - dad, nos guí - a en la ¡te a - la - ba - tu, por do - quier. me - jor. Si - ón!

13

## II. ¡DESPERTAD! LA VOZ NOZ LLAMA

*Wachet auf! ruft uns die Stimme*

Philipp Nicolai, 1556–1608  
Tr. al esp. Fritz Fliedner, 1845–1901, alt.

WACHET AUF  
Philipp Nicolai, 1556–1608  
Arm. J. S. Bach, 1685–1750  
ed. Adán Fernández

*S*

1. ¡Des - per - tad! - la voz nos lla -  
2. Es - cu - chan - do el dul - ce can -  
3. ¡Glo - ria se - a a ti can - ta -

*A*

1. ¡Des - per - tad! - la voz nos lla -  
2. Es - cu - chan - do el dul - ce can -  
3. ¡Glo - ria se - a a ti can - ta -

*T*

1. ¡Des - per - tad! - la voz nos lla -  
2. Es - cu - chan - do el dul - ce can -  
3. ¡Glo - ria se - a a ti can - ta -

*B*

1. ¡Des - per - tad! - la voz nos lla -  
2. Es - cu - chan - do el dul - ce can -  
3. ¡Glo - ria se - a a ti can - ta -

*para ensayo únicamente*

5

ma, to, do, del Je - ru - sa - len con nes  
 ma, to, do, del Je - ru - sa - len con nes  
 ma, to, do, del Je - ru - sa - len con nes  
 ma, to, do, del Je - ru - sa - len con nes

5

9

gran pro - cla - ma. ¡Des -  
 go - zo san - to des -  
 en - to - na - do, en

gran pro - cla - ma. ¡Des -  
 go - zo san - to des -  
 en - to - na - do, en

gran pro - cla - ma. ¡Des -  
 go - zo san - to des -  
 en - to - na - do, en

9

pier - ta, pue - blo de Da - vid!  
 pier - ta, a - le - gre, pron - ta es - tá.  
 ar - pas de so - no - ra voz!

pier - ta, pue - blo de Da - vid!  
 pier - ta, a - le - gre, pron - ta es - tá.  
 ar - pas de so - no - ra voz!

pier - ta, pue - blo de Da - vid!  
 pier - ta, a - le - gre, pron - ta es - tá.  
 ar - pas de so - no - ra voz!

pier - ta, pue - blo de Da - vid!  
 pier - ta, a - le - gre, pron - ta es - tá.  
 ar - pas de so - no - ra voz!

Ya la me - dia - no - che sue -  
 El Es - po - so, que del cie -  
 Pe - nas son y que - jas muer -

Ya la me - dia - no - che sue -  
 El Es - po - so, que del cie -  
 Pe - nas son y que - jas muer -

Ya la me - dia - no - che sue -  
 El Es - po - so, que del cie -  
 Pe - nas son y que - jas muer -

Ya la me - dia - no - che sue -  
 El Es - po - so, que del cie -  
 Pe - nas son y que - jas muer -

21

na, lo tas ve des y nid cien do a de, es ce tá de per las

na, lo tas ve des y nid cien do a de, es ce tá de per las

na, lo tas ve des y nid cien do a de, es ce tá de per las

na, lo tas ve des y nid cien do a de, es ce tá de per las

21

25

les gra son te cia las ce lle puer na. no, tas Pru su de

les gra son te cia las ce lle puer na. no, tas Pru su de

les gra son te cia las ce lle puer na. no, tas Pru su de

les gra son te cia las ce lle puer na. no, tas Pru su de

25

den - tes vír - ge - nes, sa - lid.  
 blan - ca au - ro - ra bri - lla ya.  
 la man - sión de nues - tro Dios.

den - tes vír - ge - nes, sa - lid.  
 blan - ca au - ro - ra bri - lla ya.  
 la man - sión de nues - tro Dios.

den - tes vír - ge - nes, sa - lid.  
 blan - ca au - ro - ra bri - lla ya.  
 la man - sión de nues - tro Dios.

den - tes vír - ge - nes, sa - lid.  
 blan - ca au - ro - ra bri - lla ya.  
 la man - sión de nues - tro Dios.

29

A - vues - tro es - po - so ved,  
 ¡Ben - di - to Sal - va - dor,  
 Ja - más el o - jo vió,

A - vues - tro es - po - so ved,  
 ¡Ben - di - to Sal - va - dor,  
 Ja - más el o - jo vió,

A - vues - tro es - po - so ved,  
 ¡Ben - di - to Sal - va - dor,  
 Ja - más el o - jo vió,

A - vues - tro es - po - so ved,  
 ¡Ben - di - to Sal - va - dor,  
 Ja - más el o - jo vió,

33

37

la lám - pa - ra en - cen - ded.  
 cla - me - mos con fer - vor,  
 nin - gún o - í - do o - yó

la lám - pa - ra en - cen - ded.  
 cla - me - mos con fer - vor,  
 nin - gún o - í - do o - yó

la lám - pa - ra en - cen - ded.  
 cla - me - mos con fer - vor,  
 nin - gún o - í - do o - yó

la lám - pa - ra en - cen - ded.  
 cla - me - mos con fer - vor,  
 nin - gún o - í - do o - yó

41

¡A - le - lu - ya! Pres -  
 el ho - san - na! Luz  
 tan - to go - zo. ¡A

¡A - le - lu - ya! Pres -  
 el ho - san - na! Luz  
 tan - to go - zo. ¡A

¡A - le - lu - ya! Pres -  
 el ho - san - na! Luz  
 tan - to go - zo. ¡A

¡A - le - lu - ya! Pres -  
 el ho - san - na! Luz  
 tan - to go - zo. ¡A

to a - cu - did al a - da - lid, con  
ce - les - tial, guí - a al mor - tal a a  
dis - fru - tar, id, y a can - tar el

to a - cu - did al a - da - lid, con  
ce - les - tial, guí - a al mor - tal a a  
dis - fru - tar, id, y a can - tar el

to a - cu - did al a - da - lid, con  
ce - les - tial, guí - a al mor - tal a a  
dis - fru - tar, id, y a can - tar el

to a - cu - did al a - da - lid, con  
ce - les - tial, guí - a al mor - tal a a  
dis - fru - tar, id, y a can - tar el

jú - bi - lo a sus bo - das id.  
que - lla - fies - ta tri - un - fal!  
A - le - lu - ya sin - ce - sar!

jú - bi - lo a sus bo - das id.  
que - lla - fies - ta tri - un - fal!  
A - le - lu - ya sin - ce - sar!

jú - bi - lo a sus bo - das id.  
que - lla - fies - ta tri - un - fal!  
A - le - lu - ya sin - ce - sar!

jú - bi - lo a sus bo - das id.  
que - lla - fies - ta tri - un - fal!  
A - le - lu - ya sin - ce - sar!

### III. ¡VEN, SANTO ESPÍRITU!

*Komm, Heiliger Geist*

*Veni, Sancte Spiritus*

Texto alemán original Martin Luther, 1483–1546

Tr. al esp. Max G. H. Schmidt, alt.

KOMM HEILIGER GEIST, HERRE GOTT

Melodía pre-reformadora

Arm. J. S. Bach, 1685–1750

ed. Adán Fernández

*S*

1. Ven, San - to Es - pí - ri - tu, San - to Dios, in -  
 2. Oh San - to Ful - gor, haz bri - llar el  
 3. Oh San - to Fer - vor, con - sue - lo, haz

*A*

1. Ven, San - to Es - pí - ri - tu, San - to Dios, in -  
 2. Oh San - to Ful - gor, haz bri - llar el  
 3. Oh San - to Fer - vor, con - sue - lo, haz

*T*

1. Ven, San - to Es - pí - ri - tu, San - to Dios, in -  
 2. Oh San - to Ful - gor, haz bri - llar el  
 3. Oh San - to Fer - vor, con - sue - lo, haz

*B*

1. Ven, San - to Es - pí - ri - tu, San - to Dios, in -  
 2. Oh San - to Ful - gor, haz bri - llar el  
 3. Oh San - to Fer - vor, con - sue - lo, haz

*pedalear armónicamente*

4

fun - de de tu gra - cia el don y men - te y co -  
 Ver - bo que vi - da nos da, haz - nos a Dios co -  
 que con go - zo y te - són a tu ser - vi - cio

fun - de de tu gra - cia el don y men - te y co -  
 Ver - bo que vi - da nos da, haz - nos a Dios co -  
 que con go - zo y te - són a tu ser - vi - cio

fun - de de tu gra - cia el don y men - te y co -  
 Ver - bo que vi - da nos da, haz - nos a Dios co -  
 que con go - zo y te - són a tu ser - vi - cio

4

fun - de de tu gra - cia el don y men - te y co -  
 Ver - bo que vi - da nos da, haz - nos a Dios co -  
 que con go - zo y te - són a tu ser - vi - cio

7

- ra - zón de fiel, tu a - mor ce - lo - so  
 - no - cer bien, y a - mar - le cual  
 que de mos; por na - da nos se -

- ra - zón de fiel, tu a - mor ce - lo - so  
 - no - cer bien, y a - mar - le cual  
 que de mos; por na - da nos se -

- ra - zón de fiel, tu a - mor ce - lo - so  
 - no - cer bien, y a - mar - le cual  
 que de mos; por na - da nos se -

7

- ra - zón de fiel, tu a - mor ce - lo - so  
 - no - cer bien, y a - mar - le cual  
 que de mos; por na - da nos se -

10

en - cien - de en él. Se - ñor, tú con tu  
 a Pa - dre fiel. Se - ñor, guar - da de ex -  
 pa - re - mos. Se - ñor, in - fún - de -

10

13

vi - va luz pue - blos en tor - no de la cruz de  
 tra - ña ley, más Maes - tro, no bus - que tu grey que a  
 nos vi - gor, qui - ta a la car - ne el so - por por -

13

16

to - da len - gua has jun - ta do. Por  
 Je - sús con fe sin ce - ra y  
 que con va - lor lu - che mos, tras

to - da len - gua has jun - ta do. Por  
 Je - sús con fe sin ce - ra y  
 que con va - lor lu - che mos, tras

to - da len - gua has jun - ta do. Por  
 Je - sús con fe sin ce - ra y  
 que con va - lor lu - che mos, tras

to - da len - gua has jun - ta do. Por  
 Je - sús con fe sin ce - ra y  
 que con va - lor lu - che mos, tras

16

Sample

19

e - llo se - as a - la - ba - do.  
fí - e en él con al - ma en - te - ra. ¡A -  
vi - da muer - te a ti lle - gue - mos.

19

- le - lu - ya, a - le - lu - ya!

22

- le - lu - ya, a - le - lu - ya!

22

- le - lu - ya, a - le - lu - ya!

## Notes

Cuando se interpretan los corales de Bach, suele surgir la pregunta de cómo debe cantar un coro las fermatas. La interpretación moderna podría representarlos como un alargamiento del tono, una marca de aliento o una forma de permitir que otras partes alcancen el tono mantenido. Se puede observar evidencia de esto último en uno de los corales para órgano de Bach, *Herr Jesu Christ, dich zu uns wend*, BWV 726, en el que la fermata sostiene las voces de soprano y bajo mientras la voz de alto toca una secuencia descendente similar a una cadenza. Sin embargo, al observar los corales originales entre principios y mediados del siglo XVI, la evidencia apunta a un significado diferente a las fermatas.

En uno de los primeros libros corales, *Eyn gesang Buchleyn* de 1525, un trazo vertical (|) “en el medio del pentagrama después de una nota marca el final de cada frase musical y corresponde a una barra diagonal (/) al final de cada línea de texto”.<sup>1</sup> Esto fue especialmente útil ya que las estrofas posteriores a la primera generalmente se imprimían en una página separada, por lo que alinear estas estrofas era una tarea complicada en sí misma. Más de un siglo de ediciones y editores bien intencionados oscurecieron este significado reemplazando el guión vertical con una fermata y, en ocasiones, omitiendo las estrofas después de la primera, lo que hizo que las marcas de frase (guiones verticales y fermatas por igual) fueran inútiles.

Los directores harían bien en no alargar los tonos con fermatas, ya que hacerlo distorsionaría el fraseo melódico o el significado textual. Se incluyen en esta edición para preservar la intención de Bach de preservar las marcas correspondientes al texto.

Al abordar el número de cantantes apropiados para el coro, a menudo surge la idea de una práctica interpretativa histórica en la forma de las intenciones del compositor. Con sus cantatas, motetes y pasiones, Bach recomendó números reducidos (uno o dos por parte en muchos casos) en su *Entwurf*, que ha sido objeto de debate durante décadas.<sup>2</sup> Sin embargo, podría resultar igualmente útil estudiar cómo Bach utilizó estos corales para sus alumnos; Los corales están destinados a conectarse con la audiencia y resaltar con buen gusto la melodía a través del equilibrio homofónico de sus consonancias y disonancias y cuatro partes de voz.

Se puede utilizar un teclado, preferiblemente un órgano, y/o instrumentos de viento o de cuerda para apoyar a los cantantes. La voz y el texto deben escucharse claramente por encima de los instrumentos, a menos que los instrumentos se tocan solos. Al interpretar estos corales ante congregaciones o el pueblo, sería prudente alternar la congregación con el coro. Por ejemplo, la congregación podría cantar la primera estrofa y el coro podría cantar la segunda y así sucesivamente. Por supuesto, esto debería indicarse en el programa de participación. De lo contrario, todos cantando constantemente al unísono puede debilitar el balance entre la melodía y las otras voces.

— Adán Fernández

<sup>1</sup> David Schildkret, “Toward a Correct Performance of Fermatas in Bach’s Chorales,” *Bach* 19, Núm. 1 (1988): 23, <https://www.jstor.org/stable/41640299>.

<sup>2</sup> Stijn Vervliet y Bart Van Looy, “Bach’s chorus revisited: historically informed performance practice as ‘bounded creativity’,” *Early Music* 38, Núm. 2 (Mayo 2010): 209, <https://www.jstor.org/stable/40731349>.

## Notes

When performing Bach's chorales, the question of how a choir ought to sing the fermatas usually arises. Modern interpretation might render them as a lengthening of the pitch, a breath mark, or a way of allowing other parts to catch up with the held pitch. Evidence of the latter can be observed in one of Bach's organ chorales, *Herr Jesu Christ, dich zu uns wend*, BWV 726, in which the fermata holds the soprano and bass voice while the alto voice plays a cadenza-like descending sequence. However, when observing the original chorales in the early- to mid-sixteenth century, the evidence points to a different meaning to the fermatas.

In one of the earliest chorale books, *Eyn gesang Buchleyn* (1525), a vertical stroke (|) "in the middle of the staff following a note marks the end of each musical phrase and corresponds to a diagonal slash (/) at the end of each line of text."<sup>1</sup> This was especially helpful since subsequent verses after the first verse were usually printed on a separate page so lining up these verses was a tricky task unto itself. Over a century of editions and well-intentioned editors obscured this meaning by replacing the vertical stroke with a fermata and, at times, omitting the verses after the first, which made the phrase marks (vertical strokes and fermatas alike) useless.

Conductors would do well not to lengthen the pitches with fermatas since doing so would distort the melodic phrasing or textual meaning. They are included in this edition to preserve Bach's intent in preserving the phrase markings as they correlate to the text.

When addressing the number of singers appropriate for the choir, there is often the idea of historical performance practice in the form of the composer's intentions. With his cantatas, motets, and passions, Bach recommended reduced numbers (one to a part in many cases) in his *Entwurff*, which has been the subject of debate for decades.<sup>2</sup> However, one might find it just as helpful to study how Bach used these chorales for his pupils; the chorales are meant to connect to the audience and to tastefully highlight the melody through the homophonic balance of its consonances and dissonances and four voice parts.

A keyboard, preferably a pipe organ, and/or winds and strings may be used to support the singers. The voice and text ought to be clearly heard over instruments unless the instruments are playing solo. When performing these chorales with congregations or audiences, it would be wise to alternate the audience with the choir. For example, the congregation could sing the first verse and the choir could sing the second and so on. This would, of course, need to be indicated in the program or worship aid. Otherwise, constant unison singing could undermine the balance of the melody with the other voices.

— Adán Fernández

<sup>1</sup> David Schildkret, "Toward a Correct Performance of Fermatas in Bach's Chorales," *Bach* 19, No. 1 (1988): 23, <https://www.jstor.org/stable/41640299>.

<sup>2</sup> Stijn Vervliet and Bart Van Looy, "Bach's chorus revisited: historically informed performance practice as 'bounded creativity,'" *Early Music* 38, No. 2 (May 2010): 209, <https://www.jstor.org/stable/40731349>.

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Lightly and crisply ♩. = 60–64

♩ Refrain  
Cantor

Musical score for the first system. The Cantor part (top staff) begins with a rest, followed by the melody: Al - le - lu - ia, al - le - lu - ia. The piano accompaniment (middle and bottom staves) starts with a *mf* dynamic. The right hand has chords C, F, G, C, F/C, C. The left hand has a simple harmonic accompaniment.

Musical score for the second system. The S, A, Assembly part (top staff) begins with a rest, followed by the melody: Al - le - lu - ia, al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia. The Cantor part (middle staff) has a rest. The piano accompaniment (bottom staves) starts with a *f* dynamic. The right hand has chords F/C, C, Am, Em<sup>7</sup>, F, C/E. The left hand has a simple harmonic accompaniment.

See Notes on page 13.

A guitar edition with vocal harmony is available, G-11040G. Parts for two C instruments are available, G-11040INST.

Published with the approval of the Committee on Divine Worship, United States Conference of Catholic Bishops.

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G-11040

9 *S, A, Assembly* *Cantor*

Al - le - lu - ia, al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia.

*B*

*f* *mf*

Am Em7 F C/E G/B Dm7 G Am

13 *S, A, Assembly* *To Verse \* Last time*

Al - le - lu - ia, al - le - lu - ia.

*B*

*f* *To Verse \* Last time*

G/B Dm7 G C F/C C

\*Verses for the season of Advent are on p. 4. Verses for the Solemnity of Christmas are on p. 7. Verses for the Feasts and Solemnities of the Christmas season are on p. 9. Verses for the Feast of the Baptism of the Lord are on p. 11.

Advent Verses Cantor

17 Advent 1 ABC



17 **Advent 1 ABC**  
 Show\_ us, Lord, \_\_\_\_\_ your\_

Advent 2 ABC



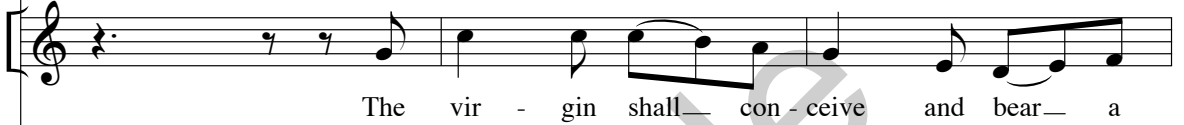
**Advent 2 ABC**  
 Pre - pare the way of the Lord, make straight his

Advent 3 ABC



**Advent 3 ABC**  
 The Spir - it of \_\_\_\_\_ the Lord \_\_\_\_\_ is up -

Advent 4 A



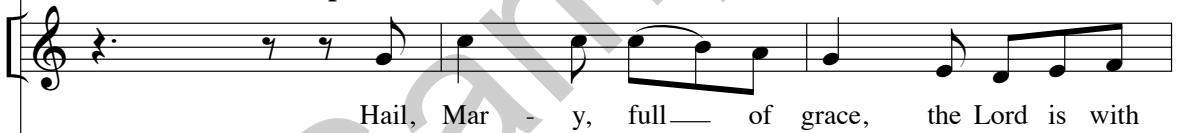
**Advent 4 A**  
 The vir - gin shall\_ con - ceive and bear\_ a

Advent 4 BC

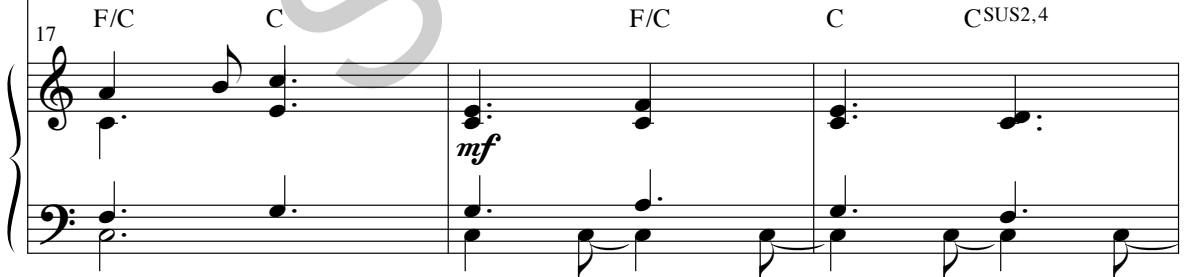


**Advent 4 BC**  
 Be - hold, I am \_\_\_\_\_ the hand - maid of \_\_\_\_\_ the

Immaculate Conception (Dec. 8)



**Immaculate Conception (Dec. 8)**  
 Hail, Mar - y, full \_\_\_\_\_ of grace, the Lord is with



17 F/C C F/C C CSUS2,4  
*mf*

20

love; and grant us,

paths: all flesh shall see the sal -

on me, be-cause he has a - noint - ed

son, and they shall

Lord. May it be

you; bless - ed are you,

20 C FADD2/C Cmaj7 Fmaj7/C C/E F

23 D.S.

grant — us your — sal - va - tion.

D.S.

va - tion, see the sal - va - tion of God.

D.S.

me to bring glad tid - ings to — the poor.

D.S.

name — him, shall name him Em - man - u - el.

D.S.

done to me ac - cord - ing to — your word.

D.S.

bles - ed are you a - mong — wom - en.

23 D.S.

Em<sup>7</sup> Am Dm<sup>9</sup> G C G<sup>7</sup>

The piano accompaniment consists of two staves. The right hand plays a melodic line with chords, and the left hand plays a bass line with chords. The chords are Em<sup>7</sup>, Am, Dm<sup>9</sup>, G, C, and G<sup>7</sup>. The melodic line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2.

Christmas Verses *Cantor*

## 26 Christmas Vigil ABC



To - mor - row the wick - ed - ness — of the

## Christmas Midnight ABC



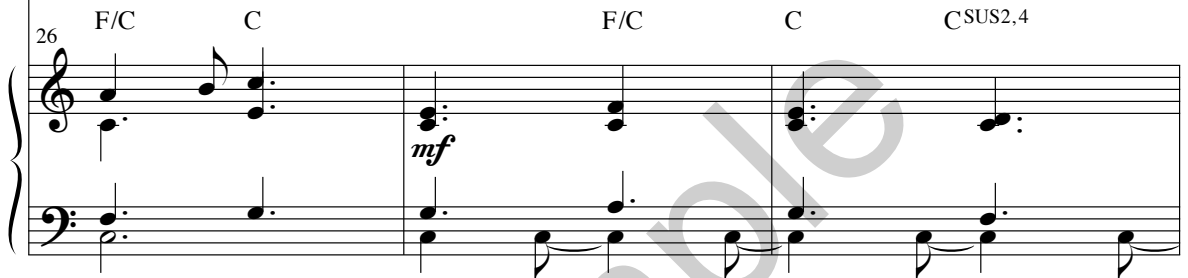
I pro - claim — to you

## Christmas Day ABC



A ho - ly day has dawned up - on us. — Come, you

26 F/C C F/C C CSUS2,4

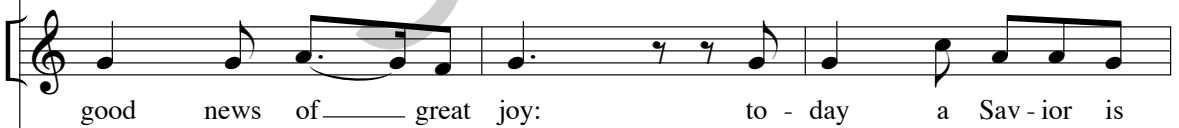


*mf*

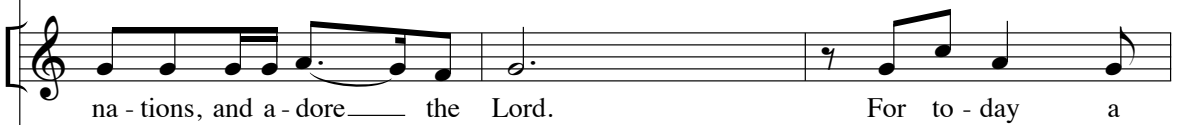
29



earth will be — des - troyed: the Sav - ior of the

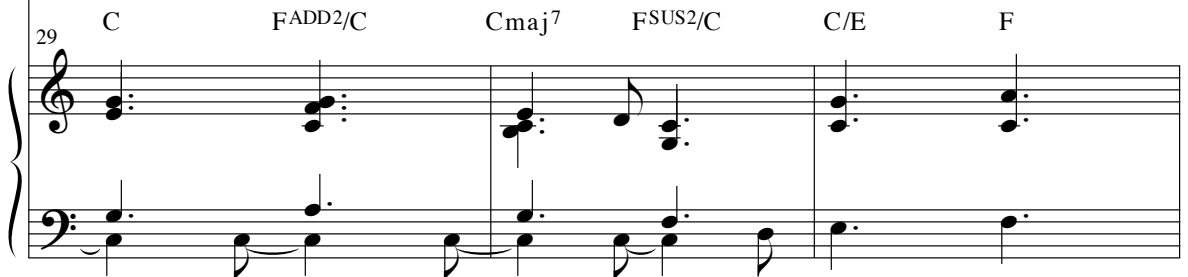


good news of — great joy: to - day a Sav - ior is



na - tions, and a - dore — the Lord. For to - day a

29 C FADD2/C Cmaj7 FSUS2/C C/E F



32 D.S.

world \_\_\_\_\_ will reign \_\_\_\_\_ o - ver us.

born for us, Christ \_\_\_\_\_ the Lord. D.S.

great \_\_\_\_\_ light has come\_ up - on \_\_\_\_\_ the earth. D.S.

32 Em<sup>7</sup> Am Dm<sup>9</sup> G C G<sup>7</sup> D.S.

### Christmas Dawn ABC

35 *Cantor*

Glo - ry to God \_\_\_\_\_ in the

F/C C F/C C CSUS2,4

*mf*

38

high - est, \_\_\_\_\_ and on earth

C FADD2/C Cmaj7 FSUS2/C C/E F

41 D.S.

peace to those on whom his fa - vor rests.

Em<sup>7</sup> Am Dm<sup>9</sup> G C G<sup>7</sup> D.S.

**Christmas Season Verses** *Cantor*

44 **Holy Family ABC**

Let the peace of Christ con - trol your

**Holy Family B (opt.) / Mary, Mother of God (Jan. 1)**

In the past God spoke to our an - ces - tors through the

**Holy Family C (opt.)**

O - pen our hearts, O

**Epiphany ABC**

We saw his star at its

44 F/C C F/C C CSUS2,4

*mf*

47

hearts; let the word of  
 proph - ets; in these last days, he has  
 Lord, to lis - ten,  
 ris - ing and have come,

47 C FADD2/C Cmaj7 FSUS2/C C/E F

50 D.S.  
 Christ dwell in you rich - ly.  
 D.S.  
 spo - ken to us, spo - ken to us through the Son.  
 D.S.  
 lis - ten to the words of your Son.  
 D.S.  
 and have come to do him hom - age.

50 Em7 Am Dm9 G C G7 D.S.

Baptism of the Lord ABC

53

Cantor

The heav - ens were o - pened and the

F/C C F/C C CSUS2,4

*mf*

56

voice of the Fa - ther thun - dered: — This is my be -

C FADD2/C Cmaj7 FSUS2/C C/E F

59

lov - ed Son, lis - ten — to him. **D.S.**

Em7 Am Dm9 G C G7 **D.S.**

**Baptism of the Lord B (opt.)**

62

*Cantor*

John saw Je - sus ap - proach - ing him, — and —

**Baptism of the Lord C (opt.)***Cantor*

John said: One might - ier than I — is —

F/C C F/C C CSUS2,4  
*mf*

65

said: Be - hold the Lamb of

com - ing; he will bap - tize — you, bap -

C FADD2/C Cmaj7 FSUS2/C C/E F

68

God who takes a - way — the sin of the world. **D.S.**

tize — you with the Ho - ly Spir - it and with fire. **D.S.**

Em7 Am Dm<sup>9</sup> G C G<sup>7</sup> **D.S.**

### Notes

This edition is part of a larger project, *The Lyric Gospel Acclamations* (G-10996 and G-10997), a comprehensive two-volume collection that contains lyric settings of every Gospel Acclamation verse from the *Lectionary for Mass* for Sundays, Solemnities, and Feasts. A seasonal refrain is provided for each set of verses. This edition—intended for use throughout the liturgies of Advent and Christmas—features a call-and-response refrain based on the tune BESANÇON, a French carol best known for its pairing with the hymn “People, Look East.”

—Tony Alonso

### About the Composer

**Tony Alonso** is a Latin Grammy-nominated composer of sacred music and a theologian whose work is animated by the diverse needs of the contemporary church. A Cuban-American Roman Catholic, his compositions embrace multicultural musical expressions and reflect a commitment to strong ritual song. Tony’s music appears in compilations and hymnals across Christian denominations throughout the world. In 2015, this work was recognized with an invitation to compose the responsorial psalm for the first Mass Pope Francis celebrated in the United States. In 2020, he was nominated for a Latin Grammy Award for his groundbreaking recording *Caminemos con Jesús*. A widely published scholar, Tony is a recipient of the Catherine Mowry LaCugna Award for the best academic essay in the field of theology within the Roman Catholic tradition from the Catholic Theological Society of America, as well as the Hispanic Theological Initiative Book Prize, an award that recognizes the best book written by a junior Latinx scholar on theology or religion each year. He holds a Bachelor of Music in choral conducting from Northwestern University, a Master of Arts in theology from Loyola Marymount University, and a PhD in religion from Emory University. Tony is Aquinas Assistant Professor of Theology and Culture at Candler School of Theology at Emory University, where he also serves as the inaugural Director of Catholic Studies.

*Christmas*  
SERIES

# Peace Carol

*John Devorick*

For SAB Voices  
and Piano



GIA Publications, Inc.  
*Sacred Music*

[giamusic.com](http://giamusic.com)

## Notes

“Peace Carol” is a simple plea that the season of Christmas will bring peace, hope, and joy. The ancient refrain “Dona nobis pacem” (“Grant us peace”) returns after each stanza to link our present-day voices with those of the past. Inspired by events in Ukraine, and based on a motive from a well-known Ukrainian carol, “Peace Carol” expresses our solidarity with all those around the world who are touched by war and oppression.

—John Devorick

## About the Composer

**John Devorick** is a composer, music educator, organist, and collaborative pianist in the Harrisburg, Pennsylvania, area. John has served as a choir director and organist for Catholic and Protestant churches in central Pennsylvania. He is a graduate of West Chester University, The Catholic University of America, and has also studied at Westminster Choir College and The University of the Arts. Currently, he is an adjunct professor at Messiah University, where he teaches music theory, music education, and piano.

For the Eagle Singers of Eagle View Middle School,  
Mechanicsburg, Pennsylvania, Dru Deitch, Director.

# PEACE CAROL

John Devorick  
Inspired by the "Ukrainian Bell Carol"

Moderato ♩ = 86

*p* lightly  
pedal harmonically

*mf* *mf*

*S, A unis. mp*  
Grant us peace this  
like a bell  
*p* *mp*

*mf*  
Christ-mas, - peace in ev-'ry land: All na - tions un-der

17

heav-en— u - nit-ed hand in hand.

21 *mp*

Do - na, do - na,

25 *mf*

do - na no - bis pa - cem.

29 *mp unis.*

Do - na, do - na,

33 *div.*

do - na no - bis pa - cem.

37 *optional S, A mp*

Grant us hope this Christ-mas,-

*B mf* *opt.*

Grant us hope this Christ-mas,-

41

hope for this com-ing year: That ev-'ry child in ev-'ry home may

hope for this com-ing year: Ah.

*mp*

hope for this com-ing year: Ah.

45

grow up with - out fear.

Do - na, -

*mf*

49

S, A  
*mp*

Grant - us peace, grant - us peace,

do - na, - do - na

*opt.*

53 *mf*

peace on earth, peace on earth.

*f* *mf*

no - bis pa - cem. Do - na,

57 *mp*

Grant us peace, grant us peace,

*opt.*

do - na, do - na

61

peace on earth.

no - bis pa - cem.

*mp*

66

*mf*

70

*f* *dim.* *poco rit.* *mp a tempo*

75

*S, A p*  
Grant us joy this Christ-mas,— joy in ev-'ry

*B p*

*opt. a cappella*

79

*molto cresc.*

heart: Let the bells of this sea - son— make our glad - ness

*molto cresc.*

83

*S f*

start. \_\_\_\_\_

Do -

*A f*

start. \_\_\_\_\_

Do - na, \_\_\_\_\_

*B f*

*opt.*

start. \_\_\_\_\_

Do - na,

*play f*

87

na,

do - na,

do - na no - bis

do - na, \_\_\_\_\_

do - na no - bis

do - na,

do - na no - bis

91

pa - cem. \_\_\_\_\_ Do -  
pa - cem. \_\_\_\_\_ Do - na, \_\_\_\_\_  
pa - cem. \_\_\_\_\_ Do - na,

The musical score for measures 91-94 features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The lyrics are: "pa - cem. \_\_\_\_\_ Do -", "pa - cem. \_\_\_\_\_ Do - na, \_\_\_\_\_", and "pa - cem. \_\_\_\_\_ Do - na,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

95

na, do - na, do - na no - bis  
do - na, \_\_\_\_\_ do - na no - bis  
do - na, do - na no - bis

The musical score for measures 95-98 continues with three vocal staves and piano accompaniment. The lyrics are: "na, do - na, do - na no - bis", "do - na, \_\_\_\_\_ do - na no - bis", and "do - na, do - na no - bis". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

99 *mp*  
pa - cem. \_\_\_\_\_

*mp*  
pa - cem. \_\_\_\_\_

*mp*  
pa - cem. \_\_\_\_\_

*mp* *p*

103 *p* *mp*  
Pa - cem, \_\_\_\_\_ pa - cem, \_\_\_\_\_

*p* *mp*  
Pa - cem, pa - cem,

*p* *mp*  
Pa - cem, pa - cem,

*mp*

107 *mf* *f*

pa - cem, pa - cem.

*mf*

pa - cem, pa - cem.

*mf*

pa - cem, pa - cem.

*mf* *f*

111 *mp* *rit.* *p*

Pa - cem.

*mp* *rit.* *p*

Pa - cem.

*rit.* *p*

Grant us peace.

*rit.* *p*

*pp*

*pp*

*Christmas*  
SERIES

**Christmas Hath  
a Darkness**

WORDS BY

***Christina Rossetti***

MUSIC BY

***Chaz Bowers***

For SATB Voices  
and Keyboard



GIA Publications, Inc.  
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## Notes

Among musicians, English poet Christina Rossetti, 1830–1894, is most often associated with her Christmas texts “In the Bleak Midwinter” and “Love Came Down at Christmas.” However, her lesser-known poem “Christmas Eve” (*Christmas hath a darkness...*) provides the same warm and familiar depiction of the Nativity of Our Lord Jesus Christ.

—Chaz Bowers

## About the Author

**Christina Rossetti** (1830–1894) was born in London to a literary family; her father was a poet and political exile from Abruzzo on the Italian peninsula, and two of her siblings were also writers. One of her brothers was an artist as well as a poet. Though not written specifically for church worship, some of her texts (including “In the Bleak Midwinter” and “Love Came Down at Christmas”) were set to music and have long been standard in hymnals of all denominations.

## About the Composer

**Chaz Bowers** is an accomplished organist, educator, and respected composer of sacred music. After serving as Director of Music at the Church of the Immaculate Conception (Irwin, Pennsylvania) and Assistant Organist at Blessed Sacrament Cathedral (Greensburg), he became Director of Music at St. Michael the Archangel (Pittsburgh) in 2014. At St. Michael (formerly the parishes of St. Bernard and Our Lady of Grace), he has instituted a multiple-choir and orchestral program, developed an acclaimed concert series, and managed a semi-professional program of nearly 150 musicians.

He holds a Master of Sacred Music from Duquesne University and a Bachelor of Music from Seton Hill University, where he is currently an adjunct professor, teaching organ and sacred music, coordinating the sacred music and certificate programs, and serving as the University Organist. He is the Dean of the Pittsburgh Chapter of the American Guild of Organists until 2021.

Chaz has played recitals in Bermuda, Florida and West Virginia, and he has dedicated numerous organs in the Western Pennsylvania region. He has been featured on Pittsburgh’s WQED radio, serving as accompanist for major choral works with local professional choirs. Chaz has numerous pieces in print; his compositions are noted for their lush harmonies, rich textures, and accessible writing.

Commissioned by First Presbyterian Church of Greensburg, Pennsylvania,  
in loving memory of Dr. John Salvesson, Minister of Music.

# CHRISTMAS HATH A DARKNESS

Christmas Eve, 1893  
Christina Rossetti, 1830–1894

Chaz Bowers

♩ = 84

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G-10968

21

Christ - mas hath a chill - ness warm - er than the heat of June, —

25

Christ - mas hath a beau - ty love - li - er than the world can

28

show: For — Christ - mas bring - eth Je - sus, brought for

31

us so low.

36 *S mp*  
 Christ - mas hath a dark - ness bright - er than the blaz - ing noon, —

*A mp*  
 Christ - mas hath a dark - ness bright - er than the blaz - ing noon, —

*T mp*  
 Christ - mas hath a dark - ness bright - er than the blaz - ing noon, —

*B mp*  
 Christ - mas hath a dark - ness bright - er than the noon, —

36

40  
 Christ - mas hath a chill - ness warm - er than the heat of June, —

Christ - mas hath a chill - ness warm - er than the heat of June, —

Christ - mas hath a chill - ness warm - er than the heat of June, —

Christ - mas hath a chill - ness warm - er than the heat of June, —

Christ - mas hath a chill - ness warm - er than the heat of June, —

44  
 Christ - mas hath a beau - ty love - li - er than the world can

Christ - mas hath a beau - ty love - li - er than the world can

Christ - mas hath a beau - ty love - li - er than the world can

Christ - mas hath a beau - ty love - li - er than the world can

love - li - er than the world can

47

show: For Christ - mas bring-eth Je - sus, brought for

show: For Christ - mas bring-eth Je - sus, brought for

show: For Christ - mas bring-eth Je - sus, brought for

show: For Christ - mas bring-eth Je - sus, brought for

50

us so low.

us so low.

us so low.

us so low.

50

*mp*

55

*cresc.*

61

66 *f*

Earth, strike up your mu - sic, bells that

*f*

Earth, strike up your mu - sic, birds that sing and bells that ring; —

*f*

Earth, strike up your mu - sic, bells that

*f*

Earth, strike up your mu - sic, birds that sing and bells that ring; —

66

70

ring; heav'n hath mu - sic for all an - gels soon to sing: —

heav'n hath an-sw'ring mu - sic for all an - gels soon to sing: —

ring; heav'n hath mu - sic for all an - gels soon to sing: —

heav'n hath an-sw'ring mu - sic for all an - gels soon to sing: —

70

74

Earth, put on your whit - est brid - al robe of spot-less snow: For\_

Earth, put on your whit - est brid - al robe of spot-less snow: For\_

Earth, put on your whit - est brid - al robe of spot-less snow: For\_

Earth, put on your whit - est brid - al robe of spot-less snow: For\_

74

78

Christ - mas bring-eth Je - sus, for\_ Christ - mas bring-eth

Christ - mas bring-eth Je - sus, for\_ Christ - mas bring-eth

Christ - mas bring-eth Je - sus, for\_ Christ - mas bring-eth

Christ - mas bring-eth Je - sus, for\_ Christ - mas bring-eth

78

81

Je - sus, for Christ - mas bring-eth Je - sus, bring - *dim.*

Je - sus, for Christ - mas bring-eth Je - sus, bring - *dim.*

Je - sus, for Christ - mas bring-eth Je - sus, bring - *dim.*

Je - sus, for Christ - mas bring-eth Je - sus, bring - *dim.*

81

*dim.*

86

- eth Je - sus, brought for us — so low. *div.*

- eth Je - sus, brought for us so low.

- eth Je - sus, brought for us so low.

- eth Je - sus, brought for us so low.

86

90

97 *S or Solo p*

For\_ Christ - mas bring-eth

103

Je - sus, brought for us so low.

*p* brought for us so low.

*p* brought for us so low.

*p* us so low.

103

*pp*

# Complete Planning Resource



## Just what you need to revive your music planning!

- Curated Choral Suggestions: Complete with full score previews and recordings for easy browsing.
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G-10914 OWEN I Rejoice in God

# I REJOICE IN GOD

Two-part Treble or SAB Voices,  
Keyboard and Guitar

Liz Owen

SIMPLE  
GIFTS

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TWO- AND  
THREE-PART  
MUSIC

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## Notes

“I Rejoice in God” is a joyful piece that has the best of both worlds: it’s easy to learn and the end result is gorgeous! Appropriate for many liturgical themes, this is a piece you can “pull off the shelf” year-round. Younger singers can handle the melody, while adults will enjoy the shape and flow of the piece and its accessibility. This edition contains two settings, one for two-part treble choir and one for SAB choir.

—Liz Owen

## About the Composer

**Liz Owen** is a music director, composer, recording artist and public speaker from Grand Rapids, Michigan. With a BA in Liturgical Music from Aquinas College (Grand Rapids), she has worked within her diocese for twelve years, while also presenting at retreats, conferences and missions nationwide. Her 2019 album *The Lilies Know* features “Wonderfully Made” and other elegantly crafted reflections of nature, scripture and faith. For more information, visit [www.lizowenmusic.com](http://www.lizowenmusic.com).

Sample

# I REJOICE IN GOD

SAB Choir

Based on Isaiah 61:10

Liz Owen

With anticipation ♩ = 72

S, A *mp*  
I re -  
B *mp*

Capo 1: G A/G D/F# G ASUS4 A D/F#  
Ab Bb/Ab Eb/G Ab BbSUS4 Bb Eb/G

*mp*

4  
joice in God, the joy of my soul, for I am

G D/G A G/B A/C# D D/F#  
Ab Eb/Ab Bb Ab/C Bb/D Eb Eb/G

6

clothed in sal - va - tion, wrapped in

*G* *A* *D* *D/C#* *Bm7* *D/A*  
*A♭* *B♭* *E♭* *E♭/D* *Cm7* *E♭/B♭*

8

jus - tice, a - dorned with jewels of praise.

*p* *p* *mp*

*G* *Bm7* *A/C#* *D* *D/F#* *G*  
*A♭* *Cm7* *B♭/D* *E♭* *E♭/G* *A♭*

11

I re - joice in God, the

*mp* *mp* *mp*

*ASUS4* *A* *D/F#* *G* *D/F#* *A*  
*B♭SUS4* *B♭* *E♭/G* *A♭* *E♭/G* *B♭*

13

joy — of my — soul, for I am clothed in sal - va -

*G/B* *A/C#* *D* *D/F#* *G* *A*  
*Ab/C* *Bb/D* *Eb* *Eb/G* *Ab* *Bb*

15

tion, — for I am clothed in sal - va - tion.

*D* *D/C#* *Bm7* *D/A* *G* *A* *B*  
*Eb* *Eb/D* *Cm7* *Eb/Bb* *Ab* *Bb* *C*



In  
**Spirit**  
and  
**Truth**

# Hail, Mary

ROCKIN' JERUSALEM

*Adapted by* **Kim R. Harris**

*Arranged by* **M. Roger Holland II**

Leader and Assembly

Sample

M. ROGER HOLLAND II, EDITOR



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*Sacred Music*

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# HAIL, MARY

Trad. Latin, 13th c.  
Tr. anon.

ROCKIN' JERUSALEM  
Negro spiritual  
Adapt. Kim R. Harris  
Arr. M. Roger Holland II

**Moderately**  $\text{♩} = 52$

*Leader*                      *Assembly*                      *Leader*                      *All*

Hail, Mar - y, Hail, Mar - y, hail, Mar - y, full of— grace,

5 *Leader*                      *Assembly*                      *All*

Hail, Mar - y, Hail, Mar - y, hail, Mar - y full of— grace, the

9                      3                      3                      3

Lord is with you.— Bless-ed are you,— bless-ed are you a-mong

12                      3                      3

wom - en, and bless - ed is — the fruit of your womb, the

15                      3                      3                      3                      *Leader*                      *Assembly*

fruit of your womb,— Je - sus. Ho - ly Mar - y, Ho - ly Mar - y,

19 *Leader*                      3                      *All*                      *Leader*

Moth-er of God,— pray for— us, Ho - ly Mar - y,

22 *Assembly*                      *All*                      3

Ho - ly Mar - y, Moth-er of God,— pray for— us,

See Notes on page 4.

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G-10986

25

pray for us, ——— pray for us sin-ners now, and at ——— the

28

hour of our death. Pray for us, ——— pray for us sin-ners

31

now, and at ——— the hour of our death. \*A - men. ——— *Leader*

34

A - men. ——— A - men. ——— A - men. ——— A - men. ——— *Assembly Leader All Leader*

38

A - men. ——— A - men. ——— A - men. ——— *Assembly All*

\*Pronounce with a "long" A: ay-men.

## Notes

During the first frightening months of pandemic separation and lockdown, existing and new communities of prayer emerged, gathered, and expanded their reach on virtual platforms. Spontaneous and traditional prayer forms provided a much-needed virtual refuge and fostered local, long-distance, and international community. My experience with the rosary was quite limited before joining the conference-call prayer group of the Office of Black Ministry of the Archdiocese of New York. I quickly, however, became a leader of prayer and song, though current technologies did not allow for virtual group singing.

This setting of “Hail, Mary,” with a melody based on the historic Negro spiritual “Rocking Jerusalem,” was inspired by my continuing experience with this faithful group of prayers. The use of an adapted spiritual melody echoes the use of the genre in *Welcome Table: A Mass of Spirituals* (G-8225). The energy of the traditional melody, incorporated with the familiar text, invites groups to prayer and praise. Even now that we have regained the capacity to gather in person, these virtual prayer groups continue. However, there are once again blessed opportunities to raise our voices together. I hope this setting can assist in this goal. Thanks be to God!

—Kim R. Harris

There are various ways to perform this song:

- it can be sung as a call-and-response between the Leader and Assembly (as labeled)
- the choir may take the role of the Leader, with the Assembly responding
- for more adventurous groups/gatherings, divide the Assembly into two groups (e.g., those seated on the left and those seated on the right); the call-and-response may now be between these two groups
- once the piece has become more familiar, the assembly can sing both parts together in unison

With all the possible configurations, we encourage you to be creative in your situation or worship space!

—M. Roger Holland II

## About the Arrangers

**Dr. Kim R. Harris** is the Assistant Professor of African American Religious Thought and Practice in the Department of Theological Studies at Loyola Marymount University. In addition to teaching courses on Black liberation and womanist theologies, Harris leads music in a variety of liturgical and academic settings. She is a liturgist, composer, and recording artist, presenting lectures on the music of the Black Catholic experience, historic Negro spirituals, and freedom songs of the modern Civil Rights Movement. Harris is a member of the Black Catholic Theological Symposium and the North American Academy of Liturgy. She is an academic member of the African American Catholic Center for Evangelization in the Archdiocese of Los Angeles, as well as a liturgical consultant for the Archdiocese of New York Office of Black Ministry. A gifted cantor, leader of song, and a passionate cultural advocate, Harris earned a PhD in worship and the arts from Union Theological Seminary in New York City. In fulfillment of her degree, she composed *Welcome Table: A Mass of Spirituals* (G-8225), one of the complete Mass settings included in the Black Catholic hymnal *Lead Me, Guide Me—Second Edition* and *Gather—Fourth Edition*, both published by GIA. Her latest publication, with M. Roger Holland II and Kate Williams of GIA, is *The Fire This Time: A Black Catholic Sourcebook* (G-10878).

**M. Roger Holland II** is a Teaching Associate Professor in Music and Religion and Director of The Spirituals Project at the Lamont School of Music, University of Denver. He earned his MDiv degree from Union Theological Seminary in New York City, where he also served as Artist-in-Residence and director of the Union Gospel Choir for over thirteen years. Union awarded him the 2015 Trailblazers Distinguished Alumni Award (the first for a graduate whose ministry is music), for his contributions to the legacy of African American music. He received a master's (piano performance) from the Manhattan School of Music (New York City) and majored in music education (concentration in piano and voice) at Westminster Choir College (Princeton, New Jersey).

Roger is Liturgical Music Consultant for the Archdiocese of New York Office of Black Ministry, as well as Music Director for their special Masses at St. Patrick's Cathedral. Commissioned works include *The Dream and The Dreamer*, *The Tribulation Suite*, *The Call*, *Agnus Dei* and *Magnificat*. Original music collections include *Building Up the Kingdom* (featuring the single "Worthy God") and his four-volume *Honey from the Rock*. He has played for the Broadway productions of *The Color Purple* and the Tony®-winning *Memphis*. Timothy Cardinal Dolan, Archbishop of New York, presented Roger with the Pierre Toussaint Medallion for service in November 2016.

Sample

**RITUAL**  
SERIES

**Father,  
Into Your Hands  
I Commend My Spirit**

*Robert Noble*

For Choir, Cantor, Assembly  
and Keyboard



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## Notes

I composed this Good Friday psalm in the vein of Johann Pachelbel's famed "Canon in D," in that it is structured over a ground bass. The minor key reflects the somber mood of the liturgy, although this setting ends on the relative major chord signifying hope, rest, and peace. The tempo is that of a labored walk, yet with constant movement to the end.

The overall dynamics are *mp*, in keeping with the somberness of the liturgy, but the verses should have shape: crescendo as the melody rises; diminuendo as the melody comes down again. The verses (especially the second) are quite wordy. Singers may need to sing the eighth-note passages in a near-staccato style, depending on the acoustics. The vocal lines may be doubled on the keyboard, if desired, but should not overpower the text. The verses may be sung by any combination of voices.

—Robert Noble

## About the Composer

**Robert Noble** has been Director of Liturgy and Music at St. John Nepomuk Catholic Church in Yukon, Oklahoma, since 2002. He holds a Bachelor of Music Education degree from Oklahoma State University and an MA in Pastoral Liturgy and Music from the Rensselaer Program of Church Music and Liturgy (now housed at Alverno College). In addition to his parish duties, Robert also conducts the Community Chorus of Central Oklahoma, the state's longest-continuously operating community chorus. Robert's choral compositions and arrangements are published by GIA Publications, WLP, OCP, and Simply Liturgical Music. When he's not at the parish, Robert's wife and six children keep him very busy!

for Margaret

# FATHER, INTO YOUR HANDS I COMMEND MY SPIRIT

Psalm 31:2 and 6, 12–13, 15–16, 17 and 25

*The Abbey Psalms and Canticles*

Robert Noble

$\text{♩} = 92$   
\*

*mp*

## Refrain

*S, A, Cantor, Assembly*

4 *mp*

Fa - ther, in - to your hands I com - mend my spir - it.

*mp*  
T, B

7 *rit. (last time)*

|           |           |
|-----------|-----------|
| To Verses | Last time |
|-----------|-----------|

Fa - ther, in - to your hands I com - mend my spir - it. spir - it.

*rit. (last time)*

|           |           |
|-----------|-----------|
| To Verses | Last time |
|-----------|-----------|

*rit. (last time)*

\*The ostinato accompaniment may be played by an instrument such as a cello, keyboard, or organ pedal.

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G-10985

## Verses S, A, Cantor

*div.* 11

1. In— you, O LORD, I take ref - uge. Let me nev - er be put to

2. Be - cause of all my foes I have be - come a re - proach, an

3. But— as for me, I trust in you, O LORD; I

4. Let your face shine, let your face shine on your ser - vant.

14

shame. In your jus - tice, set me free. In - to your

ob - ject of scorn to my neigh - bors and of fear to my friends. Those who

say, "You are my God. There in your hands is my

Save me, save me in your mer - ci - ful

14

17

hands I com-mend my spir - it. You will re - deem  
see me in the street, they flee from me. I am for - got - ten, like  
lot, from the hands of my en - e - mies—  
love." Be strong, let your heart take cour - age,

17

20

me, O LORD, O— faith - ful God. **D.S.**  
some-one dead, and have be - come like a bro - ken ves-sel. **D.S.**  
— de - liv-er me, and from those who pur - sue me." **D.S.**  
all who hope in the LORD, all who hope in the LORD. **D.S.**

20

# GLORIOSI



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# Ritual Music for Good Friday

Música Ritual para el Viernes Santo

1. Gospel Acclamation: Glory to You / Aclamación del Evangelio: Gloria a Ti
2. Passion Acclamation: Adoramus Te / Aclamación para la Pasión: Adoramus Te
3. The Showing of the Holy Cross: Behold the Wood of the Cross / Presentación de la Santa Cruz: Miren el Árbol de la Cruz

Tony Alonso

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# RITUAL MUSIC FOR GOOD FRIDAY

## MÚSICA RITUAL PARA EL VIERNES SANTO

### 1. GOSPEL ACCLAMATION

Glory to You  
1. ACLAMACIÓN DEL EVANGELIO  
Gloria a Ti

Tony Alonso

$\text{♩} = 55$  **Refrain / Estribillo**  
S, A, Assembly / Asamblea **f**

Glo - ria a ti, Pa -

la - bra de Dios, Se - ñor, Cris-to Je - sús. Glo - ry to you,

Dm C/D Gm/D A Dm C/D

Gm/D Dm F Gm/B♭ A<sup>7</sup>SUS<sup>4</sup> A F C

See Notes on page 8. / Véase las Notas en la página 9.

Parts for two C instruments and cello are available / Partituras para dos instrumentos en Do y violonchelo están disponibles, G-10528INST.

A guitar edition is available / Una edición de guitarra está disponible, G-10528G.

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The English translation of the Gospel Acclamation and Verse from *Lectionary for Mass*

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Music from *Mass of Joy and Peace*

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G-10528

8

1. | 2. To Verse / A la Estrofa

Word of God, Lord Je - sus Christ! Christ!

Gm Dm Gm7 A7 | 1. Dm Gm/D Dm | 2. To Verse / A la Estrofa (Last time / Última vez ♪)

**Verse / Estrofa**

12 *Cantor*

*Cantor* Christ be - came o - be - dient — to the point of

*Cris-to se hu - mi - lló por no - so-tros y por o - be - dien - cia a - cep - tó in -*

Gm Dm7 C<sup>SUS4</sup> C F C/E

*mf*

15

death, e - ven death on a cross.

*clu-so la muer-te, y u - na muer - te de cruz.*

Dm Dm/C B $\flat$  Gm7 C C<sup>SUS4</sup>/D C/E F

19

Be-cause of this, God great - ly ex - alt - ed him — and be -

*Por e - so Dios lo e - xal - tó*

D/F# D Gm Dm7 C/SUS4 C

22

stowed on him — the name which is a -

*so - bre to - das las co - sas — y le o - tor - gó — el*

F C/E Dm Dm/C Bb Gm7

25

bove ev - 'ry oth - er name. **D.S.**

*nom - bre — que es - tá so - bre to - do nom - bre. —* **D.S.**

C Em7(b5) Gm/Bb A7/SUS4 A **D.S.**



### 3. THE SHOWING OF THE HOLY CROSS

Behold the Wood of the Cross

### 3. PRESENTACIÓN DE LA SANTA CRUZ

Miren el Árbol de la Cruz

The Roman Missal / Misal Romano

Tony Alonso

Para continuar /  
To continue

D<sup>5</sup> C/D D<sup>5</sup> C/D D<sup>5</sup> (♩)

*p* Optional vamp during the Procession /  
Música de fondo opcional durante la Procesión

#### Invocations 1–3 / Invocaciones 1–3

Priest / Sacerdote

6

Behold the wood of the Cross, on which hung the salvation of the world.  
Miren el árbol de la Cruz, donde estuvo clavado el Salvador del mundo.

Dm C/D Gm/D C/E F

*mf*

♩ = 82

S. A. Assembly / Asamblea

(First time, Cantor / Primera vez, Cantor)

8

Ven-gan ya - do - re - mos. Come, let us a - dore.

Gm C/E Gm/F F Gm Am<sup>7</sup> D<sup>5</sup> D.C.

*mp/mf*

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## Notes

This octavo contains three short pieces specific to the Liturgy of Good Friday intended for bilingual celebrations of the Lord's Passion:

1. The **Gospel Acclamation**, adapted from *Mass of Joy and Peace* for bilingual use, provides the Lectionary verse in English and Spanish specific to Good Friday. The instrumental parts intended for use with this octavo are unique to the music of this verse; however, the full instrumentation from *Mass of Joy and Peace* may be used in conjunction with the refrain. The cello part as provided in this edition has been adapted from the original viola part; given its higher range, it may be better suited to more advanced cellists.
2. “**Adoramus Te**” is a simple acclamation that may be sung during the proclamation of the Passion as indicated in the Lectionary. In addition to its use during the Passion, it could also be used during the Adoration of the Cross or in celebrations of the Stations of the Cross.
3. “**Behold the Wood of the Cross**” is a setting of the ritual texts for The Showing of the Holy Cross. An optional vamp (mm. 1–5) may be played during the procession of the cross, followed each time by the priest's sung words and the assembly's response as the cross is elevated. Although accompaniment is provided, the piece could be sung a cappella. Note that this music is based on, and intended to be used in conjunction with, “Faithful Cross / Cruz Fiel” (G-10527) for the Adoration of the Cross; however, it may be used independently.

— Tony Alonso

## About the Composer

**Tony Alonso** is a Latin Grammy-nominated composer of sacred music and a theologian whose work is animated by the diverse needs of the contemporary church. A Cuban-American Roman Catholic, his compositions embrace multicultural musical expressions and reflect a commitment to strong ritual song. Tony's music appears in compilations and hymnals across Christian denominations throughout the world. In 2015, this work was recognized with an invitation to compose the responsorial psalm for the first Mass Pope Francis celebrated in the United States. In 2020, he was nominated for a Latin Grammy Award for his groundbreaking recording *Caminemos con Jesús*. A widely published scholar, in 2019, Tony was awarded the Catherine Mowry LaCugna Award for new scholars for the best academic essay in the field of theology within the Roman Catholic tradition by the Catholic Theological Society of America. He holds a Bachelor of Music in choral conducting from Northwestern University, a Master of Arts in theology from Loyola Marymount University, and a PhD in religion from Emory University. Tony currently serves as Assistant Professor of Theology and Culture at Candler School of Theology at Emory University, where he also serves as the inaugural Director of Catholic Studies.

This octavo is from *Gloriosi: Music of the Paschal Triduum / Música del Triduo Pascual*, a comprehensive collection of bilingual music for the liturgies of the Triduum (G-10515, CD-1109).

Individual mp3s:

- X-110915 — Glory to You (Good Friday Gospel Acclamation)
- X-110916 — Adoramus Te (Passion Acclamation)
- X-110918 — Behold the Wood of the Cross (The Showing of the Holy Cross)

## Notas

Este octavo contiene tres piezas pequeñas específicas para la liturgia del Viernes Santo y destinadas a las celebraciones bilingües de la Pasión del Señor:

1. La **Aclamación del Evangelio**, adaptada del *Mass of Joy and Peace* (Misa de la Alegría y la Paz) para su uso bilingüe, proporciona el versículo del Leccionario en inglés y español específico del Viernes Santo. Las partes instrumentales previstas para el uso de este octavo son únicas para la música de este verso; sin embargo, la instrumentación completa del *Mass of Joy and Peace* pueden usarse junto con el estribillo. La parte del violonchelo, tal y como se ofrece en esta edición, se ha adaptado a partir de la parte original de viola; dado su rango más alto, puede ser más adecuada para violonchelistas más avanzados.
2. “**Adoramus Te**” es una aclamación sencilla que puede cantarse durante la proclamación de la Pasión, tal como se indica en el Leccionario. Además de su uso durante la Pasión, también podría utilizarse durante la Adoración de la Cruz o en las celebraciones del Vía Crucis.
3. “**Miren el Árbol de la Cruz**” es una musicalización de los textos rituales de la Presentación de la Santa Cruz. Los compases 1–5 proporcionan un fondo opcional para ser tocado durante la Procesión de la Cruz, seguido cada vez por las palabras cantadas del sacerdote y la respuesta de la asamblea mientras la cruz es elevada. Aunque se proporciona el acompañamiento, también se puede cantar *a cappella* (sin acompañamiento). Tenga en cuenta que esta música está basada y pensada para ser utilizada junto con el canto “Faithful Cross / Cruz Fiel” (G-10527) para la Adoración de la Cruz; sin embargo, puede utilizarse de forma independiente si se desea.

—Tony Alonso

## Sobre el Compositor

**Tony Alonso** es un compositor nominado para el Latin Grammy y un teólogo cuyas obras están animadas por las necesidades diversas de la iglesia contemporánea. Como un católico romano cubanoamericano, sus composiciones musicales abarcan las expresiones multiculturales y reflejan un compromiso al canto ritual vibrante. La música de Tony aparece en colecciones e himnarios de las denominaciones cristianas a través del todo el mundo. En 2015, su trabajo como compositor fue reconocido con una invitación de componer el salmo responsorial para la primera Misa celebrada por el Papa Francisco en los Estados Unidos. En el 2020, fue nominado para el premio Latin Grammy por su grabación innovadora *Caminemos con Jesús*. Un autor ampliamente publicado, en 2019 recibió el reconocimiento Catherine Mowry LaCugna Award otorgado por el Catholic Theological Society of America por el mejor ensayo académico en el área de la teología dentro de la tradición católica. Tony tiene una licenciatura en música en dirección coral de la Universidad Northwestern, una maestría en teología de la Universidad Loyola Marymount y un doctorado en religión de la Universidad Emory. Tony es Profesor Asistente de Teología y Cultura en la Escuela de Teología Candler de la Universidad Emory, donde también se desempeña como director inaugural del programa de Estudios Católicos.

Estas piezas forman parte de *Gloriosi: Music of the Paschal Triduum / Música del Triduo Pascual*, una colección completa de música bilingüe para las liturgias del Triduo (G-10515, CD-1109).

Mp3s individuales:

- X-110915 — Gloria a Ti (Aclamación del Evangelio del Viernes Santo)
- X-110916 — Adoramus Te (Aclamación para la Pasión)
- X-110918 — Miren el Árbol de la Cruz (Presentación de la Santa Cruz)

*Celebration*  
SERIES

# Deus Ibi Est

*God Is Always There*

**UBI CARITAS**

ENGLISH WORDS AND ARRANGEMENT BY

**Gregg Schockman**

For Choir, Cantor  
Keyboard and Guitar  
with Flute and Cello



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## Notes

This setting attempts to bridge a gap between traditional chant and the music that is favored by many liturgical ensembles today. I've always felt that this chant is often dismissed, due to its length and Latin text. Why not use parts of the chant to fuse the past with the present and create a versatile piece for Communion?

If instruments are available, I suggest using the written introduction. The flute may play the first measures an octave higher, if desired. Throughout the piece, the instruments should support the voices and never dominate. The keyboard part should be played lightly, especially during the chant; the part works best on piano but could be played on organ with slight adaptation. The keyboard can play the introduction if other instruments are not available, or the refrain itself can serve as the introduction.

In addition to Holy Thursday, "Deus Ibi Est: God Is Always There" would be an appropriate Communion piece whenever the readings reflect the themes of love, social concern, or Eucharist.

I would like to thank Carol Browning, Christopher Walker, Bernard Sexton, and Carlos Zapién for their honest feedback and suggestions. Indeed, it does take a village! This piece is dedicated to St. Vincent DePaul Society chapters everywhere, for the good work they do.

—Gregg Schockman

## About the Composer

**Gregg Schockman** serves as Pastoral Musician at St. Gregory Parish in Phoenix, Arizona. Originally from Ohio, he has been playing the piano and directing choirs for over thirty-five years at Catholic and Lutheran churches in Texas and Arizona. He has a special love for the music of Taizé, antiphons, and finding new and creative ways of involving and encouraging the assembly to sing.

# DEUS IBI EST

## *God Is Always There*

*Ubi caritas et amor*  
Latin, 9th c.  
English Words by Gregg Schockman

UBI CARITAS  
Mode VI  
Arr. Gregg Schockman

$\text{♩} = 68$

Flute  
optional 8va

*mp*

*mp*  
(play only in absence of flute)

*mf*

4

Flute

Cello

*mp*

Am Am/C Em Gmaj7/B CADD2 D7SUS4 G C/D

Parts for flute and cello are available, G-11006INST.

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**Refrain**

*Solo or Schola*

7

U - bi ca - ri - tas et a - mor, — De - us i - bi

**Refrain**

7

G Am/G G G/F# Cmaj<sup>7</sup>/E Gmaj<sup>7</sup>/D Am<sup>7</sup>/C

*Flute tacet first time*

9

*Cello tacet first time*

*S, A (first time unison)*

est. Where true char - i - ty and love are found, God is al-ways

*(first time unison)*

9

D Am Am/C Em Gmaj<sup>7</sup>/B CADD<sup>2</sup> D<sup>7</sup>SUS<sup>4</sup>

## Verses

12

there. 1. When we feed the poor, De-us i - bi est. When we  
2. When we greet the guest, De-us i - bi est. When we  
3. When we gath - er here, De-us i - bi est. When we

*Cantor* *All* *Cantor*

## Verses

12

G C/D G G/B CADD2 Am<sup>7</sup> Am<sup>7</sup>/C D

15

of - fer drink, De-us i - bi est. When we tend the sick,  
lend a hand, De-us i - bi est. When we work for peace,  
of - fer prayer, De-us i - bi est. When we eat this bread,

*All* *Cantor*

15

G G/B CADD2 Am<sup>7</sup> Am<sup>7</sup>/C D Bm Bm/D Em<sup>ADD2</sup>

18 *Last time to Final Refrain slight rit.*

*Last time to Final Refrain slight rit.*

*All* *Last time to Final Refrain slight rit.*

show our care, God is al - ways there.  
 stand for right, God is al - ways there.  
 drink this cup, God is al - ways there. *slight rit.*

18 *Last time to Final Refrain slight rit.*

Bm Bm/D Em Am G/B Am<sup>7</sup>/C C/E D D<sup>9</sup> G/D

**Final Refrain**

21 *unis.*

U - bi ca - ri - tas et a - mor, De - us i - bi

**Refrain**

21 G Am/G G G/F# Cmaj<sup>7</sup>/E Gmaj<sup>7</sup>/D Am<sup>7</sup>/C

23

Flute

Cello

div.

est. Where true char-i - ty and love are found, God is al-ways

23 D Am Am/C Em Gmaj7/B CADD2 D7SUS4

26

rit. much slower

mp

rit. much slower

mp

rit. , much slower

there. God is al-ways there.

rit. much slower

26

Em Em/D C

rit. much slower

\* mp

\*Play in absence of cello

G-11030 STOWE, TUCKER  
We Adore You



# VOICES

SERIES



## We Adore You

WORDS BY

**Cody Stowe**  
and **Brian Tucker**

MUSIC BY

**Brian Tucker**

For SAB Choir,  
Keyboard and Guitar



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## Notes

“We Adore You” is a song for Communion that can vary in tempo; be certain not to take it too slowly. The key of the piece is flexible (printed here in B for congregational singing, but the original key is D).

The contemporary Christian style of the piece is reflected in the piano accompaniment, which was written to support, not overshadow, the text. The pianist is encouraged to improvise or adapt the written music to fit their style, or to simplify the accompaniment if playing with other instruments, such as guitar and drums. The male harmony is more in a baritone range, so it should be comfortable for most male voices. Feel free to layer the harmonies or remove them according to your taste.

—Brian Tucker

## About the Author

**Cody Stowe** lives in Colorado Springs, Colorado, where he is a member of the Awaken Catholic Worship Band and Music Director for the Diocese of Colorado Springs’ Young Adult Ministry. He preaches and sings online, through Facebook and YouTube, and at various local events.

Cody has a passion for making high quality music that reflects authentic human experiences and emotions. He draws his inspiration from the Scriptures and liturgy, reading, prayers, devotions, and his own spirituality through journaling. Cody writes to create moments for prayer, for both himself and his listeners, and seeks to make music that is inspiring, beautiful, and contemporary, while remaining faithful to Catholic spirituality and teachings.

Cody loves the outdoors, having spent his childhood and young adult life living in the southwestern United States. After more than two decades in youth and music ministry, he enjoys pop culture, dabbles in graphic art, vlogging, writing, and creating music whenever he’s not off having adventures with his young son, Zephaniah.

## About the Composer

Living in his hometown of Colorado Springs, Colorado, **Brian Tucker** is a Catholic singer-songwriter and worship leader who writes songs for communal worship and personal devotion. While in college, Brian began leading music for events for his young adult church community. Since 2015, Brian has led worship for retreats, conferences, youth rallies, Masses, and adoration nights throughout his diocese and for national mission trips with Catholic Mission Trips, Inc. He currently leads the Awaken Catholic Worship Band for his community. In 2019, he dove into writing Christian songs, especially in the Contemporary Christian music genre. He has written and released nine songs including releasing his debut EP, “Calling Me.”

Brian writes songs inspired by his personal prayer that aim to point to the beauty of Jesus and his Catholic Church. He has been singing for more than 20 years in various styles from classical to rock to pop, falling in love with singing while in elementary school, and has more than 15 years of experience as a pianist. He enjoys spending his free time learning new instruments, hiking, mountain biking, and snowboarding.

# WE ADORE YOU

Brian Tucker and Cody Stowe  
Based on John 5:55-56

Brian Tucker

$\text{♩} = 62$

B D#m7

5 G#m7 F#sus4 F# Emaj9

9 **Verse 1**

S, A *mp*

1. We come to you, O God, — ho-ly and a - noint-ed One.

B *mp*

B D#m B/D#

A guitar edition with capo chords and vocal harmony is available, G-11030G.

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13

Je - sus, you are here.

G#m7 F#SUS4 Emaj9 B

18

Dwell - ing in this place, we see the beau - ty of your face,

Bmaj9/D#

21

ra - di - ant and clear.

G#m7 F#SUS4 B/E

25 *div.*

Oh, your pres - ence draws us toward\_ you,

*mp*

F#/A# B Emaj<sup>9</sup>

29

clos - er to\_ this mys - ter - y.

*p*

F#/A# B EADD2

33 **Refrain**

Ho - ly, ho - ly, ho - ly\_ are you.\_

*mp*

B B ADD2/D# E<sup>2</sup>

*Optional 8va until \**

37

Christ a - lone, — our heav - en - ly food. —

B BADD2/D# E2

41

Bread of Life, — we trust in — you. — You are love, —

B BADD2/D# E2

45

— you are grace, — and we — a - dore — you in — this place. —

B BADD2/D# E2 \*

*p*

49

B BADD2/D# EADD2

## Verse 2

53 *S, A unis. mf*

2. We come to you, O God,— ho-ly

*B mf*

*B* *D#m*

*mp*

56

and a - noint-ed One.— Bread from heav - en— a - bove.

*D#m7* *G#m7* *F#SUS4*

59

Be -

*Emaj9* *B*

62

hold, the Lamb of God.— Your Bod - y and— your Blood:

D#m D#m7

65

the sac - ri - fice— of love.—

G#m7 F#SUS4 Emaj7

68

*div.*  
Oh, your pres - ence draws us toward

F#/A# B

*mp*

71

you, closer to

Emaj7 F#/A#

74

this mys-ter-y.

B E

**Refrain**

77

**f**  
Ho-ly, ho-ly, ho-ly are you.

**f**

B ADD2 B ADD2/D# B<sup>2</sup>/E

**mf**

80

Christ a - lone, — our

BADD2 BADD2/D#

83

heav - en - ly food. — Bread of Life,

B<sup>2</sup>/E BADD2

86

— we trust in — you. — You are love,

BADD2/D# B<sup>2</sup>/E

89

— you are grace,— and we— a - dore— you in— this place.

BADD2                      BADD2/D#                      B<sup>2</sup>/E

92

F#                      B                      B/D#                      EADD2

*mp*

96                      F#ADD2                      B                      B/D#                      EADD2

## Bridge

101 *S, A mp*

Your flesh is tru - ly food. — Your blood is sav - ing drink.

*B mp*

F# B B<sup>6</sup>/D# EADD2

105

When we par - take of you, — e - ter - nal life you bring.

F#ADD2 B B<sup>6</sup>/D# EADD2 G#m<sup>7</sup>

109

In you, we will a - bide, — Je - sus, our on - ly King.

F# B B<sup>6</sup>/D# EADD2

113

For this great mir - a - cle, - un - end - ing praise we sing.

F#ADD2 B B/D# EADD2 B/D#

117

*mf* Your flesh is tru - ly food. Your blood is

*mf*

F# B B/D# EADD2

*mf*

120

sav - ing drink. When we par - take of you,

B/D# F# B B/D#

123

e - ter - nal life you bring. In you, we will a - bide, —

EADD2 G#m7 F# B B/D#

127

Je - sus, our on - ly King. For this great mir - a - cle, —

EADD2 B/D# F# B B/D#

131

un - end - ing praise we sing. —

E F#SUS4 F#

**Final Refrain**

135 *f*  
 Ho - ly, ho - ly, ho - ly — are you.

B BADD2/D# Emaj<sup>9</sup>

138  
 Christ a - lone, — our

E E6 B BADD2/D#

141  
 heav - en - ly food. — Bread of Life,

Emaj<sup>9</sup> E BADD2

144

we trust in you. You are love,

B ADD2/D#      B<sup>2</sup>/E      B/E      E<sup>2</sup>

147

you are grace, and we adore you in this place.

B      B ADD2/D#      E ADD2

150

1. You are love, 2. You are love, you are grace,

mf      mp      G#m<sup>7</sup>



SACRED HEART  
Gjeilo

SSAATTBB, accompanied

WW1529

# SACRED HEART

SSAATTBB

Music by  
Ola Gjeilo

**W**  
WALTON

**Full score and string parts available separately WW1529A**

**About the Work**

*Sacred Heart (Ubi Caritas III)* is a setting of the second stanza from the three-stanza *Ubi Caritas* text. I set the first in 1999 (*Ubi Caritas*) and the third in 2012 (*Ubi Caritas II: Through Infinite Ages*).

While *Ubi Caritas II: Through Infinite Ages* partly played around with some of the material from my first *Ubi Caritas*, *Sacred Heart (Ubi Caritas III)* is completely independent from the other two, content-wise, and also deploys a string quartet. (*Ubi Caritas* and *Ubi Caritas II: Through Infinite Ages* were written for a cappella choir.)

While each one of these are independent works, they were also written with the potential in mind of being performed in succession or spread across a concert program/recording.

-Ola Gjeilo

For the composer's recommended tempi and balance, listen to the full-length recording at [soundcloud.com/olagjeilo/sacred-heart](https://soundcloud.com/olagjeilo/sacred-heart)

**Text and Translation**

|                                               |                                                       |
|-----------------------------------------------|-------------------------------------------------------|
| <i>Ubi caritas et amor, Deus ibi est.</i>     | <i>Where charity and love are, God is there.</i>      |
| <i>Simul ergo cum in unum congregamur:</i>    | <i>As we are gathered into one body,</i>              |
| <i>Ne nos mente dividamur, caveamus.</i>      | <i>Beware, lest we be divided in mind.</i>            |
| <i>Cessent iurgia maligna, cessent lites.</i> | <i>Let evil impulses stop, let controversy cease,</i> |
| <i>Et in medio nostri sit Christus Deus.</i>  | <i>And may Christ our God be in our midst.</i>        |

**About the Composer**

Ola Gjeilo was born in Norway in 1978 and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City, where he currently lives and works as a composer and pianist.

Ola is an exclusive Decca Classics artist, and his Decca albums include *Ola Gjeilo* and *Winter Songs*, also featuring Tenebrae, Voces8 and the Choir of Royal Holloway, as well as the solo piano album *Night*. Choral works are published by Walton Music.

For more information, please visit [olagjeilo.com](http://olagjeilo.com) or find Ola on Facebook, Twitter, and Instagram.

Duration: Approx. 4:45

# SACRED HEART

## (Ubi Caritas III)

SSAATTBB Chorus and String Quartet\*

OLA GJEILO

$\bullet = \text{ca. } 58$

*p*

Soprano  
U - bi ca - ri - tas et a - mor, U - bi

Alto  
U - bi ca - ri - tas et a - mor, U - bi

Tenor  
U - bi ca - ri - tas et a - mor, U - bi

Bass  
U - bi ca - ri - tas et a - mor, U - bi

String Quartet Reduction  
(for rehearsal only)  
*p legato*

3  
ca - ri - tas et a - mor, U - bi ca - ri - tas et

ca - ri - tas et a - mor, U - bi ca - ri - tas et

ca - ri - tas et a - mor, U - bi ca - ri - tas et

ca - ri - tas et a - mor, U - bi ca - ri - tas et

3  
ca - ri - tas et a - mor, U - bi ca - ri - tas et

ca - ri - tas et a - mor, U - bi ca - ri - tas et

\* Full score and string parts available separately. Order number WW1529A / HL00126962

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6

a - mor, De - us i - bi est, De - us i - bi est, U - bi

a - mor, De - us i - bi est, De - us i - bi est, U - bi

a - mor, De - us i - bi est, De - us i - bi est, U - bi

a - mor, De - us i - bi est, De - us i - bi est, U - bi

6

A

ca - ri - tas et a - mor, U - bi ca - ri - tas et a -

ca - ri - tas et a - mor, U - bi ca - ri - tas et a -

ca - ri - tas et a - mor, U - bi ca - ri - tas et a -

ca - ri - tas et a - mor, U - bi ca - ri - tas et a -

9

solo violin

solo cello

*f*

12

mor, U - bi ca - ri - tas et a - mor, De - us

mor, U - bi ca - ri - tas et a - mor, De - us

mor, U - bi ca - ri - tas et a - mor, De - us

mor, U - bi ca - ri - tas et a - mor, De - us

12

15

i - bi est, De - us i - bi est, De - us i - bi est, De - us

i - bi est, De - us i - bi est, De - us i - bi est, De - us

i - bi est, De - us i - bi est, De - us i - bi est, De - us

i - bi est, De - us i - bi est, De - us i - bi est, De - us

15

18

i - bi est, De - us i - bi est, De - us i - bi est.

i - bi est, De - us i - bi est, De - us i - bi est.

i - bi est, De - us i - bi est, De - us i - bi est.

i - bi est, De - us i - bi est, De - us i - bi est.

18 (end of solos)

(end of solos)

**B** *p poco a poco cresc.*

Ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri -

*p poco a poco cresc.*

Ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri - tas

*p poco a poco cresc.*

Ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri - tas

*mp poco a poco cresc.*

Si - mul er - go cum in u - num con - gre -

21

*mp poco a poco cresc.*

24

tas et a - mor, ca - ri - tas, ca - ri - tas et a - mor, et a - mor, et a - mor, et a - mor, ca - ri - tas, ca - ri - tas et a - mor, di - vi - ga - mur: Ne nos men - te

27

ca - ri - tas, ca - ri - tas, ca - ve - ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ve - da - mur, ca - ve - a - mus, ca - ve - di - vi - da - mur, ca - ve -

30 *mp*

a - mus.

a - mus.

a - mus.

a - mus.

30 *mp*

32 *p* C

U - bi ca - ri - tas et a - mor, U - bi

U - bi ca - ri - tas et a - mor, U - bi

U - bi ca - ri - tas et a - mor, U - bi

U - bi ca - ri - tas et a - mor, U - bi

32 *p* *f*

solos (violin 1 & 2)

35

ca - ri - tas et a - mor, U - bi ca - ri - tas et  
 ca - ri - tas et a - mor, U - bi ca - ri - tas et  
 ca - ri - tas et a - mor, U - bi ca - ri - tas et  
 ca - ri - tas et a - mor, U - bi ca - ri - tas et

35

*p*

38

a - mor, De - us i - bi est, De - us i - bi est.  
 a - mor, De - us i - bi est, De - us i - bi est.  
 a - mor, De - us i - bi est, De - us i - bi est.  
 a - mor, De - us i - bi est, De - us i - bi est.

38

(end of solos)

**D** *mp poco a poco cresc.*

S1  
Ces - sent iur - gia ma - lig - na, ces - sent

*p poco a poco cresc.*

S2  
Ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, \_\_\_\_\_

*p poco a poco cresc.*

A1  
Ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri - tas

*p poco a poco cresc.*

A2  
Ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri - tas

*p poco a poco cresc.*

T1  
Ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri - tas

*p poco a poco cresc.*

T2  
Ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri - tas

*mp poco a poco cresc.*

B1  
Ces - sent iur - gia ma - lig - na, ces - sent

*mp poco a poco cresc.*

B2  
Ces - sent iur - gia ma - lig - na, ces - sent

41

*mp poco a poco cresc.*



47 *f*

S1 sit Chris - tus, De - us, sit Chris - tus

S2 *mf* ca - ri - tas et a - mor, ca - ri - tas et a -

A1 *mf* ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri - tas

A2 *mf* ca - ri - tas, ca - ri - tas et a - mor, et a - mor, ca - ri - tas, ca - ri - tas

T1 *f* sit Chris - tus, et a - mor, et a - mor, sit Chris - tus,

T2 *mf* sit Chris - tus De - us, sit Chris - tus

B1 *mf* sit Chris - tus De - us, sit Chris - tus

B2 *f* sit Chris - tus De - us, sit Chris - tus

47 *f*



53 *mp* *p*

S1 De - us. De - us

S2 De - us. De - us

A1 De - us. De - us

A2 De - us. De - us

T1 De - us. De - us

T2 De - us. De - us

B1 De - us. De - us

B2 De - us. De - us

53 *mf* *mp*

E

S  
i - bi est, De - us i - bi est, De - us i - bi est, De - us

A  
i - bi est, De - us i - bi est, De - us i - bi est, De - us

T  
i - bi est, De - us i - bi est, De - us i - bi est, De - us

B  
i - bi est, De - us i - bi est, De - us i - bi est, De - us

58 *p* *legato*

=

61  
i - bi est, De - us i - bi est, De - us i - bi est, De - us

i - bi est, De - us i - bi est, De - us i - bi est, De - us

i - bi est, De - us i - bi est, De - us i - bi est, De - us

i - bi est, De - us i - bi est, De - us i - bi est, De - us

61

64 *pp*  
i - bi est, De - us i - bi est.  
*pp*  
i - bi est, De - us i - bi est.  
*pp*  
i - bi est, De - us i - bi est.  
*pp*  
i - bi est, De - us i - bi est.

67  
67

*Celebration*  
SERIES

# No Strangers Here

Janèt Sullivan Whitaker

For Choir, Cantor, Assembly,  
Keyboard and Guitar  
with C Instrument and Cello



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## Notes

“No Strangers Here” was composed as an expression of interfaith solidarity, in response to an invitation by Fr. Raymond Sacca, pastor of the last parish where I served as director of music, St. Joan of Arc Church in San Ramon, California. In Fall 2019, the community celebrated the fortieth anniversary of the parish, a day that included visiting leaders from the local interfaith community. A song was needed, and I was enjoined to supply it.

My first task was to find a common thread as a basis for the text: a set of values shared by all, regardless of our diversity of faith traditions. Upon consulting a number of holy writings, certain commonalities emerged, resulting in the central reality of the refrain: *So much more unites us than divides us, though we differ from each other in many wondrous ways*. In the months leading up to the anniversary celebration, our nation and our world were fraught with division and conflict. These struggles persist to this day. Yet we can always set aside our differences, turn our hearts to peace, and strive for the good of all: the human family, our fragile earth, and the future of our children.

Feel free to tailor the format of the song to your circumstances; perhaps the verses can be sung by a soloist, with a choir or small ensemble prompting the community to sing together on the refrain. While it was conceived for an interfaith setting, “No Strangers Here” is appropriate for any worship gathering that endeavors to foster unity, in the spirit of love and truth.

—Janèt Sullivan Whitaker

## About the Composer

A native of Berkeley, California, **Janèt Sullivan Whitaker** is a veteran liturgical musician in the Diocese of Oakland. She holds a BA in Music from CSU East Bay, and an MTS in Liturgical Theology from the Jesuit School of Theology at Berkeley. Among her compositions are several well-known songs, including “That I May Serve You,” “In Every Age,” “Day of Peace” and “As Christ Is for Us.” In January 2020 Janèt entered semi-retirement after nearly forty years of full-time parish ministry. She continues to write, compose, lead retreats and present workshops. Janèt resides in Hayward with Brian Whitaker, her husband of 37 years.

# NO STRANGERS HERE

Janèt Sullivan Whitaker

$\text{♩} = 73$   
*Gm<sup>9</sup>* *E<sub>b</sub>* *Gm<sup>9</sup>*

*p legato*

The piano introduction is in 4/4 time, starting with a *Gm<sup>9</sup>* chord. The melody in the right hand consists of eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece moves to *E<sub>b</sub>* in the second measure and returns to *Gm<sup>9</sup>* in the third measure.

## Verse 1

Cantor

4

1. This world is cry - ing out - for kind - ness.

*E<sub>b</sub>maj<sup>7</sup>* *Gm<sup>9</sup>* *E<sub>b</sub>maj<sup>9</sup>*

7

Trou - bles rise a - round us ev - 'ry day, yet we re - mem -

*Dm* *E<sub>b</sub><sup>6</sup>* *D*

The vocal line begins at measure 4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The verse concludes at measure 7.

Parts for C instrument and cello are available, G-10426INST. A guitar edition with capo chords and vocal harmony is available, G-10426G.

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G-10426

**Refrain**  
S, A, Assembly

9

- ber who we are\_ in faith: Peo-ple of peace,-

Gm FSUS4 Eb/F

12

— peo-ple of cour - age.

T, B

Peo-ple of peace, peo-ple of cour-

Bb/F Eb/F Bb/F

*mp*

15

*div.*

— So much more u - nites\_ us than di - vides\_

*div.*

— age.

F F/A Bb Bb/D Eb FSUS4 F

*f*

17 *unis.*

us, — though we dif - fer from each oth - er in *unis.*

B $\flat$  B $\flat$ /D Dm Gm

19

man - y won-drous ways. There are no stran-gers here, —

Cm F D $^7$  Gm B $\flat$ /F

21 *div.*

no stran-gers here. — On - ly fam - 'ly, — on - ly friends,

*div.*

E $\flat$  F Gm E $\flat$  B $\flat$ /F F D $^7$

23

on - ly fam - 'ly, on - ly friends. -

Gm Eb Bb/F BbSUS4/F Gm<sup>9</sup>

26

Eb Gm<sup>9</sup> Eb

Verse 2

29

Cantor

2. Forc - es en - deav-or to di - vide us. -

S, A

2. Oo, oo, -

T, B

29

Gm<sup>9</sup> Ebmaj<sup>9</sup>

31

Ha - tred and in - tol - er - ance grow bold, yet we hold—

yet we hold—  
*unis.*

Detailed description: This system contains the vocal line and piano accompaniment for measures 31 and 32. The key signature has two flats (B-flat and E-flat). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a sustained chord in the right hand and a bass line with a half note G3 and quarter notes A3, Bb3, and C4.

31

Dm Eb<sup>6</sup> D

Detailed description: This system shows the piano accompaniment for measures 31 and 32. The right hand plays chords: Dm (G-Bb) in measure 31, Eb6 (Eb-G-Bb) in measure 32, and D (F#-A-C) in measure 32. The left hand plays a bass line with a half note G3 and quarter notes A3, Bb3, and C4.

33

— fast to our com - mon dream:

— fast to our com - mon dream:

Detailed description: This system contains the vocal line and piano accompaniment for measures 33 and 34. The key signature has two flats. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a sustained chord in the right hand and a bass line with a half note G3 and quarter notes A3, Bb3, and C4.

33

Gm FSUS4

Detailed description: This system shows the piano accompaniment for measures 33 and 34. The right hand plays chords: Gm (G-Bb) in measure 33, and FSUS4 (F-A-C) in measure 34. The left hand plays a bass line with a half note G3 and quarter notes A3, Bb3, and C4.

**Final Refrain**

35

*S, A, Assembly*

1. Life for the world,  
2. Peo-ple of peace,

hope for the chil-  
peo-ple of cour-

*T, B*

1. Life for the world,-  
2. Peo-ple of peace,-

*Eb/F* *Bb/F* *Eb/F*

*mp*

38

- dren.—  
- age.—

1.-2. So much

*div.*

hope for the chil - dren.  
peo - ple of cour - age.

*Bb/F* *F* *F/A* *Bb* *Bb/D*

40 *unis.*

more u - nites us than di - vides us, — though we *unis.*

*f*

*E*<sub>b</sub> FSUS4 F B<sub>b</sub> B<sub>b</sub>/D

42

dif - fer from each oth - er in man - y won - drous ways. There are

Dm Gm Cm F D<sup>7</sup>

44 *div.*

no stran - gers here, — no stran - gers here. — On - ly fam - *div.*

Gm B<sub>b</sub>/F E<sub>b</sub> F Gm E<sub>b</sub>

46

'ly, — on - ly friends, on - ly fam -

Bb/F F D7 Gm Eb

48

1. 2.

- 'ly, — on - ly friends. —

Bb/F BbSUS4/F 1. Bb 2. Bb

51

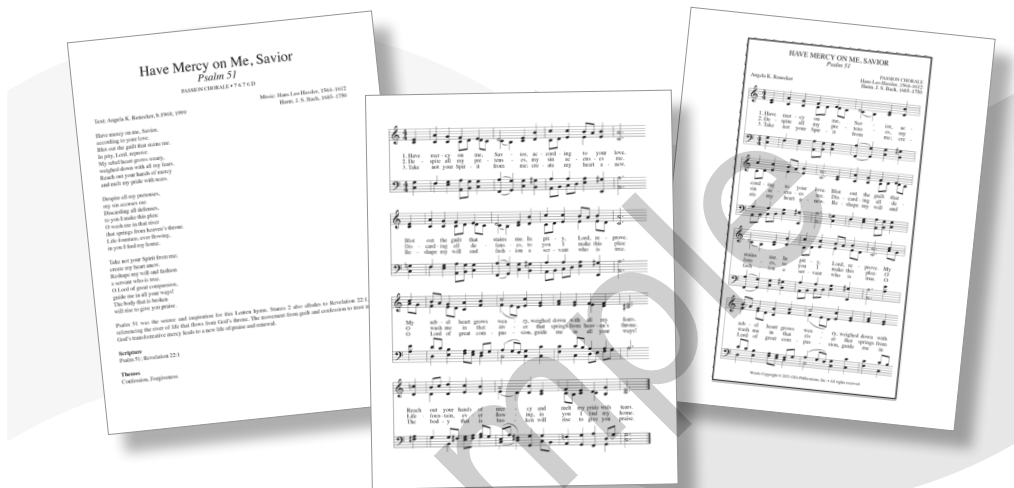
Eb Dm Eb F Bb

rit.

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G-11164 TICE / MILLER Every Word and Every Breath

*Celebration*  
SERIES

# Every Word and Every Breath

CAPITOLA

WORDS BY

**Adam M. L. Tice**

MUSIC BY

**Mark A. Miller**

For Choir,  
Keyboard and Guitar  
with Flute and Cello



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## Notes

Rebecca Slough, who prompted my first attempt at hymn writing in 2003, suggested the need for a text with an expansive view of atonement and salvation. The first stanza emphasizes the fullness of Jesus' life and being—along with his death and resurrection—as source of our salvation. Mark Miller has been one of my favorite congregational composers for a while; I'm delighted to add him to my roster of collaborators.

—Adam M. L. Tice

## About the Author

**Adam M. L. Tice** was born in western Pennsylvania, and grew up in Alabama, Oregon, and Indiana. Adam studied at Goshen College and Anabaptist Mennonite Biblical Seminary, where he wrote his first hymn text.

In 2004 Adam was named a Lovelace Scholar by the Hymn Society of the United States and Canada. From 2007 to 2010 he served as a member of the Society's Executive Committee.

Adam served as Associate Pastor of Hyattsville Mennonite Church in Hyattsville, Maryland (just outside Washington, DC), from 2007 to 2012, and is ordained for ministry in Mennonite Church USA. He regularly leads workshops, presents, and leads singing at conferences and events locally and nationally.

Adam's hymns appear in many recent hymnals and supplements, as well as in numerous choral settings. Several have been translated into Spanish, Japanese, Dutch, and Swedish. He served as text editor for the Mennonite hymnal *Voices Together* (2020). Adam joined GIA Publications in 2020 as Editor for Congregational Song.

## About the Composer

**Mark A. Miller** has a passion for building community through music and believes that everyone is a child of God. He adheres to Cornel West's belief that "Justice is what love looks like in public."

A graduate of Yale and Juilliard, Mark is Professor of Church Music, Director of Chapel, and Composer-in-Residence at Drew University. He is also a Lecturer in Sacred Music at Yale University's Institute of Sacred Music and Divinity School, and Minister of Music of Christ Church in Summit, New Jersey. Previously, he provided musical leadership for Marble Collegiate Church and The Riverside Church (both in New York City).

His sacred music is widely published and sung by communities of faith around the world. Mark's *Let Justice Roll* (for chorus and orchestra) was performed for "Juneteenth Celebration: All American Freedom Day" in 2019 at Carnegie Hall. His album, *Imagine the People of God*, is available on iTunes.

Mark has led choirs and performed in Sweden, South Africa, Austria, Russia, and the Baltic states. He spends part of the year traveling around the United States (often with his band, Subject to Change), lecturing, preaching, and presenting concerts focused on creating community and advocating for social justice for all people, especially the LGBTQIA+ community. His music has been called the soundtrack for a new generation to express and celebrate hospitality, equity, and justice.

Mark resides in Plainfield, New Jersey, with his husband, Michael Murden. They have two adult children, Alyse and Keith, and a cat named Harriett.

To Julian Wamble, dear friend and muse who inspires me to compose music for the heart. -MM

# EVERY WORD AND EVERY BREATH

Adam M. L. Tice

CAPITOLA  
Mark A. Miller

♩. = 74

Flute

Cello

*mf*

*mf*

*mp* *p*

*p*

A $\flat$ SUS $\sharp$ 4 A $\flat$  B $\flat$  A $\flat$ /C Cm E $\flat$ /G

G/B G $^7$ /B G $^7$  Cm A $\flat$  E $\flat$ /B $\flat$

\*Play cue-size notes in the absence of a cello.

Parts for flute and cello are available, G-11164INST. A guitar edition with capo chords and vocal harmony is available, G-11164G.

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G-11164

6

*Solo or small group*  
*p*

1. Ev - 'ry

B $\flat$ SUS4 B $\flat$ 7 6 Eb

8 **Stanza 1**

word \_\_\_\_\_ and ev - 'ry breath; \_\_\_\_\_ all the

Gm Cm Cm/B $\flat$

10

signs \_\_\_\_\_ of grace you gave; \_\_\_\_\_ by your

A $\flat$  Eb/G F $\sharp$ /A B $\flat$ SUS4 B $\flat$

12

life and by your death; by your

Fm Eb/G AbADD2

14

Flute

mf

mf

ris - ing from the grave: Lamb of

S, A div. mf

Oo.

T

B div.

14

Cm BbSUS4 Bb Fm/Ab C7/G

mf

16

God, ——— you bring sal - va - tion, mak - ing us ——— your

16 Fm Eb/G Ab Bb Cm

19

*mf*

new cre - a - tion. Al - le - lu - ia! Al - le -

Ah.

19 F BbSUS4 Bb Eb/G AbSUS#4 Ab Bb

21

lu - ia! Al - le - lu ia!

*unis.*

Al - le - lu ia!

*unis.*

21 Ab/C Cm Eb/G G/B G7/B G7 Cm

24

*p*

Choir unis. *mp*

2. Ev - 'ry

Ab Eb/Bb BbSUS4 Bb Eb

24

*p*

## 26 Stanza 2

*mp*

tool \_\_\_\_\_ of war we make \_\_\_\_\_ forged a - gain \_\_\_\_\_ to

*mp*

Gm Cm Cm/B $\flat$  A $\flat$

29

plow the land; \_\_\_\_\_ all we build \_\_\_\_\_ and all we

E $\flat$ /G F $^{\#}$ /A B $\flat$ SUS4 B $\flat$  Fm E $\flat$ /G

31

break \_\_\_\_\_ new - ly pur - posed \_\_\_\_\_ in your

A $\flat$ ADD2 Cm

33

*mf*  
S, A  
div. *mf*

hand: Lamb of God, you bring sal -

*mf*  
T  
B div.

33 B $\flat$ SUS4 B $\flat$  Fm/A $\flat$  C7/G Fm Eb/G

*mf*

35

va - tion, mak - ing us your new cre -

35 A $\flat$  B $\flat$  Cm F

A $\flat$  B $\flat$  Cm F

37

*mf*

a - tion. Al - le - lu - ia! Al - le -

Al - le -

37

*B div.*

B $\flat$ SUS4 B $\flat$  Eb/G A $\flat$ SUS#4 A $\flat$  B $\flat$

39

*mp*

*mp*

*unis.*

lu - ia! Al - le - lu - ia!

*mp*

*unis.*

lu - ia!

39

A $\flat$ /C Cm Eb/G G/B G $^7$ /B G $^7$  Cm

*mp*

42

optional Solo or S, A

3. Ev - 'ry

Ab Eb/Bb BbSUS4 Bb Eb

42

44 Stanza 3

*p*

sin ——— that you for - give; ——— ev - 'ry heart ——— that

Gm Cm Eb/G Ab

47

you re - store; ev - 'ry soul re-deemed to

Eb/G F9/A BbSUS4 Bb Fm Eb/G

49

live o - pens wid - er heav-en's

AbADD2 Cm

51

*mf*

S, A  
div. *mf*

door. Lamb of God, you bring sal -

T *mf*

B div.

BbSUS4 Bb Fm/Ab C7/G Fm Eb/G

53

53

va - tion, mak - ing us your new cre -

53 Ab Bb Cm F

55

a - tion. Al - le - lu - ia! Al - le - lu - ia!

*f*

*B div.*

B $\flat$ SUS4 B $\flat$  Eb/G A $\flat$ SUS#4 A $\flat$  B $\flat$

57

lu - ia! Al - le - lu - ia!

*unis.*

*unis.*

57 A $\flat$ /C Cm Eb/G G/B G $\flat$ /B G $\flat$

59

59

*div.*

ia! Al - le - lu - ia! Al - le -

*div.*

Al - le -

59 Cm Eb/G Ab SUS#4 Ab Bb

59

61 *rit.*

61

*unis. rit.*

lu - ia! Al - le - lu - ia!

*unis. rit.*

lu - ia!

61 Ab/C Cm Eb/G Abmaj9 Abmaj7/C Bb/D Eb

61

G-10876 CORREA & THILLET Él Vive, Él Reina

TLI PLIEBLO  
CANTA

# Él Vive, Él Reina

(He Lives, He Reigns)

Diego Correa &  
Damaris Thillet

Coro SAT, Cantor, Asamblea, Teclado y Guitarra  
con Flautas, Trompetas, Trombones y Violines

SAT Voices, Cantor, Assembly, Keyboard and Guitar  
with Flutes, Trumpets, Trombones and Violins



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# ÉL VIVE, ÉL REINA

## *He Lives, He Reigns*

Diego Correa, 1964–2015, & Damaris Thillet  
 Arr. instrumental: Máximo Torres, 1929–2024  
 Arr. coral: Miriam Suzzette Ortíz  
 Arr. del piano: Peter M. Kolar

Inspirado del Salmo 150

Salsa  $\text{♩} = 104$

*Partes para flautas, trompetas, trombones y violines están disponibles / Parts for flutes, trumpets, trombones, and violins are available, G-10876INST.*  
*Una edición de guitarra está disponible / A guitar edition is available, G-10876G.*

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G-10876

Cantor *f*  $\frac{3}{4}$  Estrofas 1-2

1. A - la - ben - a Dios en su san - tua - rio, \_\_\_\_\_  
 (2. E) - xal - ten - a Dios por sus gran - de - zas, \_\_\_\_\_

D<sup>7</sup> G

*mf*

can - ten sal - mos a su nom - bre, \_\_\_\_\_  
 pues él ha he - cho ma - ra - vi - llas; \_\_\_\_\_

C E<sup>7</sup> Am

*f* *mf* *f*

ce - le - bren con dan - zas y tam - bo - res; \_\_\_\_\_  
 ce - le - bren con ar - pas y con flau - tas. \_\_\_\_\_

D<sup>7</sup> G

*mf*

3

29 *Cantor*

A - la - be al Se - ñor, to - do el que vi - ve.  
 Que a - cla - me al Se - ñor to - da la tie - rra.

*S, A f*

A - la - be al Se - ñor, to - do el que vi - ve.  
 Que a - cla - me al Se - ñor to - da la tie - rra.

*T f*

29 *C* *D7SUS4*

*f*

**Pre-Coro**

+ Asamblea

33

¡Qué gran-de es el Se - ñor, -  
*unís.*

¡Qué gran-de es el Se - ñor, -

33 *D7* *D9* *G* **Pre-Coro** *C* *D9*

*ff* *f*

37

ma - ra - vi - llo - so es! Él es la  
div.

37 G Em7 D7

41

ro - ca que nos sal - va. A - cla - men  
unís.

41 G

44

al Se - ñor, — pues gran-de es su po - der; — ben -  
div.

al Se - ñor, — pues gran-de es su po - der; — ben -

44

C D<sup>9</sup> G Em<sup>7</sup>

48

*div. ff*

di - to se - a el Se - ñor. — — — — ¡Él

di - to se - a el Se - ñor. — — — —

48

C D<sup>7</sup> G

**Estrillo**

52

vi - ve, \_\_\_\_\_ él rei - na! \_\_\_\_\_ Él

*ff*

¡Él vi - ve, \_\_\_\_\_ él rei - na! -

*ff*

**Estrillo**

52

D<sup>9</sup> G<sup>6</sup>

56

es nues - tro sal - va - dor. \_\_\_\_\_ ¡Él

Es nues - tro sal - va - dor. \_\_\_\_\_

56

Am<sup>7</sup> D<sup>9</sup> G

60

vi - ve, — él rei - na! — Él

¡Él vi - ve, — él rei - na! —

60

D<sup>9</sup> G<sup>6</sup>

64

Última vez a la Coda ⊕

es nues - tro sal - va - dor.

Última vez a la Coda ⊕

Es nues - tro sal - va - dor.

64

Am<sup>7</sup> D<sup>9</sup> G

Última vez a la Coda ⊕

68

C D<sup>7</sup> G D<sup>7</sup>

10

71

75

Cantor **f** D.S.

2. E -

D7 G D.S.

⊕ Coda

78

nues - tro sal - va - dor.

nues - tro sal - va - dor.

⊕ Coda

78

D<sup>9</sup> Ebmaj<sup>7</sup>

**ff**



89

es nues - tro sal - va - dor. ¡Él

Es nues - tro sal - va - dor.

89

Am<sup>7</sup> D<sup>9</sup> G

93

vi - ve, él rei - na! Él

¡Él vi - ve, él rei - na!

93

D<sup>9</sup> G<sup>6</sup>

97

es nues - tro sal - va - dor.

Es nues - tro sal - va - dor.

97

Am7 D9 G

101

D9 G6

105

D9 G

1.

109

D7 G

2.

“Él Vive, Él Reina” es una composición de Damaris Thillet y su difunto esposo, Diego Correa, como parte de su álbum de 1996 del mismo título (X-012578R). En el espíritu de la herencia católica puertorriqueña de los compositores, la pieza es tanto una celebración de la vivacidad cultural como una profesión de alabanza. Contribuyeron al tejido musical de la composición Máximo Torres, un respetado y experimentado del género que creó los arreglos instrumentales, y Miriam Suzette Ortiz, que hizo las armonías vocales de la grabación.

La letra fue inspirada en el Salmo 150, que invita a todos a alabar a Dios mediante el uso de diversos instrumentos musicales—¡una delicia para los músicos litúrgicos! Así, “Él Vive, Él Reina” es un adecuado himno de entrada o de cierre dentro de la liturgia y, por experiencia, una agradable alabanza en cualquier reunión que necesite un himno festivo.

La pieza sigue un estilo tradicional de *salsa*, que tiene sus raíces en el *son* cubano, marcado por un patrón armónico sincopado en el piano conocido como *montuno*; un patrón en el bajo conocido como *tumbao* (en el que el cambio de acorde “llega” sistemáticamente un tiempo antes del tiempo fuerte); y el uso de ciertos instrumentos de percusión como timbales, congas, güiro y cencerro. La instrumentación adicional puede incluir metales y vientos.

Normalmente, el piano en una textura de salsa se limitaría a un papel de conjunto, centrándose principalmente en el patrón del montuno y confiando el resto de los elementos musicales a otros instrumentos. Sin embargo, debido a que el piano en un contexto litúrgico podría servir como único instrumento de acompañamiento, el acompañamiento anotado para este octavo está diseñado para emular la orquestación completa de salsa de la pieza, abarcando el montuno, el tumbao y los rellenos incidentales, todo ello apoyando el canto. Se recomienda una práctica cuidadosa de las manos por separado, especialmente si es nuevo en el estilo, para lograr una sensación natural y sin esfuerzo de los ritmos involucrados. La notación de tiempo de corte (dos por dos) ayuda visualmente en este sentido.

Las voces, especialmente en las secciones corales, deben mantener un sonido brillante y nítido en todo momento, evitando el uso de mucho vibrato, como es característico del género.

“Él Vive, Él Reina” (“He Lives, He Reigns”) was composed by Damaris Thillet and her late husband, Diego Correa, as part of their 1996 album by the same title (X-012578R). In the spirit of the composers’ Puerto Rican Catholic heritage, the piece is every bit a celebration of cultural vivacity as it is a profession of praise. Contributing to the composition’s musical fabric were Máximo Torres, a revered elder statesman of the genre who created the instrumental arrangement, and Miriam Suzette Ortiz, who crafted the vocal harmonies on the recording.

The lyrics are inspired by Psalm 150, which calls on all to praise God through the use of various musical instruments—a liturgical musician’s delight! Thus, “Él Vive, Él Reina” is a fitting entrance hymn or closing hymn within the liturgy and, from experience, a crowd-pleasing *alabanza* (hymn of praise) at any gathering in need of a festive anthem.

The piece is in a traditional *salsa* style, which has its roots in the Cuban *son*, marked by a syncopated harmonic pattern in the piano known as the *montuno*; a bass guitar pattern known as the *tumbao* (wherein the change of chord consistently “arrives” one beat early, ahead of the downbeat); and the use of certain percussion instruments such as timbales, congas, güiro and cowbell. Additional instrumentation can include brass and winds.

Normally, the piano in a salsa texture would be confined to an ensemble role, focusing mainly on the montuno pattern while entrusting remaining musical elements to other instruments. However, because the piano in a liturgical context might serve as the sole accompanying instrument, the notated accompaniment for this octavo is designed to emulate the piece’s full salsa orchestration, encompassing the montuno, tumbao, and incidental fills, all while supporting the singing. Careful practice of hands separately is recommended, especially if new to the style, to achieve a natural, effortless feel to the rhythms involved. Cut-time notation assists visually in this regard.

Vocals, especially in the choral sections, should maintain a bright and crisp sound throughout, avoiding excessive vibrato, as is characteristic of the genre.

(cont.)

(cont.)

La parte “solista” es en realidad para un par de cantores que funcionan juntos como voces principales, a menudo en armonía. Las partes instrumentales para metales están disponibles por separado (G-10876INST), así como las partes para flautas y violines, aunque éstos no están en la grabación original, pero están presentes con frecuencia en los conjuntos parroquiales. Las diversas partes instrumentales pueden utilizarse juntas o por separado, y muestran de forma natural la característica interacción entre grupos de salsa—no muy diferente de los intercambios vocales entre solista y coro.

—Peter M. Kolar

The “solo” part is actually for a pair of cantors that function as lead voices together, often in harmony. Instrumental parts for brass are available separately (G-10876INST), as well as parts for flutes and violins, even though these are not on the original recording, but are frequently present in parish ensembles. The various instrumental parts can all be used together or separately, and naturally exhibit salsa’s hallmark interplay between groups—not unlike the vocal exchanges between soloist and choir.

—Peter M. Kolar

### Sobre los Compositores / About the Composers

Originaria de Ponce, Puerto Rico, **Damaris Thillet** se desempeñó como directora de la oficina de culto en la Arquidiócesis de Santa Fe, Nuevo México, y otras oficinas de la misma índole en la costa este de los Estados Unidos. Es presidenta y cofundadora de la Asociación de Músicos Pastorales Hispánicos de Estados Unidos (AMPHE). Actualmente vive en San Antonio, Texas.

Con 45 años de experiencia ministerial, es una reconocida compositora, presentadora y artista discográfica. Damaris estudió educación musical con especialización vocal en la Universidad de Temple y sus estudios de posgrado en liturgia en la Universidad La Salle en Filadelfia, Pensilvania. Formó parte del equipo que desarrolló los cantos que acompañan al nuevo Misal Romano en español para los Estados Unidos. Ofrece talleres y conferencias para ministros litúrgicos y músicos pastorales en los Estados Unidos y el Caribe.

En 2005, fue reconocida por Nueva Jersey y la ciudad de Filadelfia por sus contribuciones y dedicación a la comunidad a través de las artes, la educación musical y su servicio a la Iglesia. En 2015, fue invitada a dirigir el Coro Arquidiocesano Hispano en la Misa de clausura del Encuentro Mundial de las Familias en Estados Unidos durante la visita del Papa Francisco. En el mismo año, Damaris y su difunto esposo, **Diego Correa**, con quien colaboró en todas sus composiciones, fueron seleccionados como dos de los homenajeados hispanos más notables del sureste de Nueva Jersey en conmemoración del Mes Nacional de la Herencia Hispana. En 2016 recibió el Premio Adelante de la Herencia Hispana en Vineland, Nueva Jersey.

Originally from Ponce, Puerto Rico, **Damaris Thillet** served as director of the worship office in the Archdiocese of Santa Fe, New Mexico, and other worship offices on the East Coast of the United States. She is president and co-founder of the Association of Hispanic Pastoral Musicians of the United States (AMPHE). She currently lives in San Antonio, Texas.

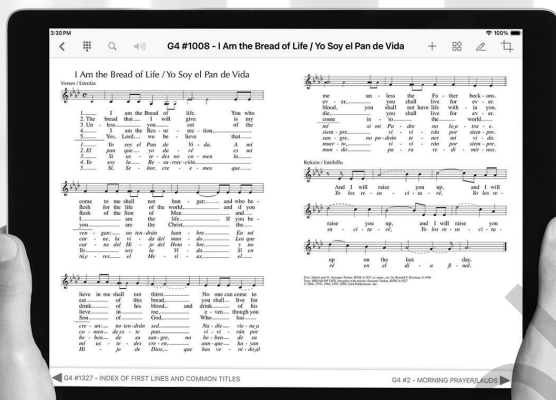
With 45 years of ministry experience, she is a renowned composer, clinician and recording artist. Damaris studied music education with a vocal concentration at Temple University and her graduate studies were in liturgy at La Salle University in Philadelphia, Pennsylvania. She was part of the team that developed the songs that accompany the new Roman Missal in Spanish for the United States. She offers workshops and lectures for liturgical ministers and pastoral musicians in the United States and the Caribbean.

In 2005, she was recognized by New Jersey and the city of Philadelphia for her contributions and dedication to the community through the arts, music education, and her service to the Church. In 2015, she conducted the Hispanic Archdiocesan Choir at the closing Mass of the World Meeting of Families in the United States during Pope Francis’ visit. In the same year, Damaris and her late husband, **Diego Correa**, with whom she co-wrote their compositions, were selected as two of Southeastern New Jersey’s most notable Hispanic honorees in commemoration of National Hispanic Heritage Month. In 2016 she received the Adelante Hispanic Heritage Award in Vineland, New Jersey.

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