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# I WILL RISE

## PRELUDE

*Selections from*  
**Seasons of Grace, Volume 8 | G-9967**  
**Paul Tate**

- |  |  |
|--|--|
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## POSTLUDE

*Selections from*  
**Four Pieces for Organ | G-9891**  
**Arr. Eurydice V. Osterman**



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Arr. ALONSO

All People That on Earth Do Dwell/  
Praise God, from Whom All Blessings Flow

From the collection

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# Celebration Series

For  
Choir  
Assembly  
Keyboard and Guitar  
with Violin and Cello

Arranged by Tony Alonso

ALL PEOPLE THAT  
ON EARTH DO DWELL/  
PRAISE GOD, FROM WHOM  
ALL BLESSINGS FLOW  
OLD HUNDREDTH

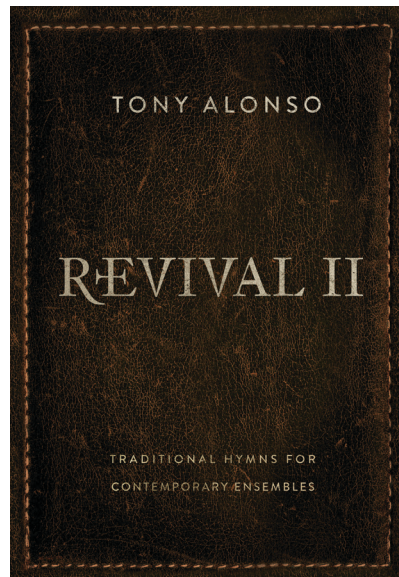
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Notes

This octavo is part of a larger collection called *Revival*, a multivolume series of traditional hymn arrangements for contemporary ensembles intended to lead and inspire the singing of the liturgical assembly. Each hymn in the collection is arranged for SAB voices with an optional alternate harmonization of the accompaniment and a soprano descant for the final stanza; however, the final stanza also appears in the SAB texture to accommodate occasions when rehearsal time is limited or simplicity desired. The optional instrument parts can enhance these arrangements in fresh ways, particularly on feasts and special occasions. When these are used, the pianist may wish to simplify the piano parts to leave space for these instruments to shine, particularly on introductions and interludes.

There are, of course, multiple variations of familiar hymn texts (even within a single Christian denomination) based on a range of theological commitments and traditions. For the sake of simplicity, I have used the texts most common in the primary hymnals of the publisher of this collection. However, I encourage leaders to edit the language in these editions to agree with the version most familiar to the assembly.

—Tony Alonso



**NEW! REVIVAL II**

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*Tony Alonso*

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# ALL PEOPLE THAT ON EARTH DO DWELL *PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW*

Based on Psalm 100  
William Kethe, d. ca. 1593  
Doxology: Thomas Ken, 1637–1711

OLD HUNDREDTH  
Louis Bourgeois, 1510–1561  
Arr. Tony Alonso

With motion, flowing ♩ = 136

## Verses

*S, A, Assembly*

5

1. All	peo - ple	that	on
2. Know	that	the	Lord
3. O	en - ter	then	his
4. For	why?	The	Lord
5. To	Fa - ther,	Son,	and
* Praise	God,	from	whom
	all		

*B*

\*Doxology may be sung alone or as an alternate to verse 5.

Parts for violin and cello are available, G-9902INST. A Guitar Edition with vocal harmony is available, G-9902G.

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G-9902

9

earth do dwell, sing to the Lord with  
 God in deed; with out our aid he  
 gates with praise; ap - proach with joy his  
 God is good: His mer - cy is for  
 Ho - ly Ghost, the God whom heav'n and  
 bless - ings flow; praise him, all crea - tures

C/E D/F# GADD2 G D/G CADD2/G

12

cheer - ful voice; him serve with mirth, his  
 did us make. We are his folk, he  
 courts un - to; praise, laud, and bless his  
 ev - er sure; his truth at all times  
 earth a - dore, from us and from the  
 here be - low; praise him a - bove, you

Am7 G/B D Em D G/D GADD2/B

15

praise — forth — tell;      come      we — be — fore — him  
 does — us — feed,      and      for — his      sheep he  
 name — al — ways,      for      it — is      seem — ly  
 firm — ly — stood,      and      shall — from      age — to  
 an — gel — host,      be      praise and      glo — ry  
 heav'n — ly — host:      Praise      Fa — ther,      Son, — and

C      D      Em      G/B      Em      Am/C

18

and re — jice.  
 does us take.  
 so to do.  
 age en — dure.  
 ev — er — more.  
 Ho — ly Ghost.

G<sup>6</sup>/D    D<sup>7</sup>SUS<sup>2</sup>    GADD<sup>2</sup>      D/G G<sup>6</sup>    D/G    C/G    D/G

22

GADD<sup>2</sup>      D/G G<sup>6</sup>    D/G    C/G    D/G      GADD<sup>2</sup>

Play only if alternate  
 verse is not used

## Alternate Final Verse

7 *S Descant*

5. To *\*Praise* Fa - ther, Son, and Ho - ly Ghost, the  
God, from whom all bless - ings flow; praise

*All*

5. To *\*Praise* Fa - ther, Son, and Ho - ly Ghost, the  
God, from whom all bless - ings flow; praise

*f* G ADD2 C/E D/F# G ADD2

11

God whom heav'n and earth a - dore, from  
him, all crea - tures here be - low; praise

God whom heav'n and earth a - dore, from  
him, all crea - tures here be - low; praise

C G D Em

*\*Doxology may be sung alone or as an alternate to verse 5.*

14

us and from the an - gel host: be  
him a - bove, you heav'n - ly host: Praise

D G/D GADD2/B C D Em G/B

17

praise and glo - ry ev - er - more.  
Fa - ther, Son, and Ho - ly Ghost.

Em Am/C G<sup>6</sup>/D DADD2 GADD2

20

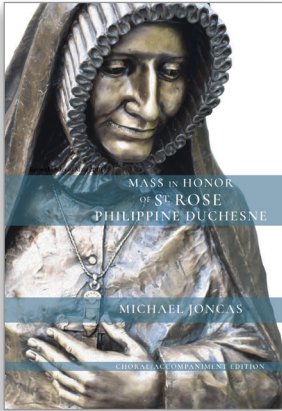
*molto rit.*

D/G G<sup>6</sup> D/G C/G D/G GADD2



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## New Mass Settings



### MASS IN HONOR OF ST. ROSE PHILIPPINE DUCHESNE

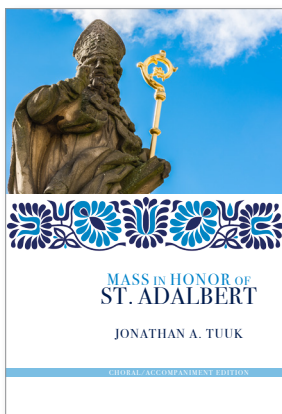
*Michael Joncas*

In honor of the 200th anniversary of St. Rose Philippine Duchesne's arrival in New Orleans, Michael Joncas was commissioned to write a new mass setting by the Religious of the Sacred Heart.

This edition is scored for SATB voices and features instrumental parts for complete orchestra. Parts may be used according to the players available in your circumstance.

The mass includes optional phrases in French and Potawatomi honoring the American saint's heritage and ministry. The mass may be sung in unison, reserving the choral and instrumental parts for holy days.

<b>G-9573</b>	<b>Choral / Accompaniment</b> .....	<b>\$6.50</b>
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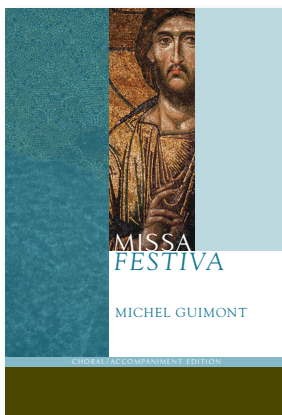
### MASS IN HONOR OF ST. ADALBERT

*Jonathan A. Tuuk*

Jonathan A. Tuuk's organ-based setting of the mass provides the opportunity for wonderful music making between cantor, choir, and assembly through the use of dialogues, expansions, and embellishments.

This sophisticated setting honors the role of both choir and congregation.

<b>G-9791</b>	<b>Choral / Accompaniment Edition</b> .....	<b>\$5.75</b>
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### MISSA FESTIVA

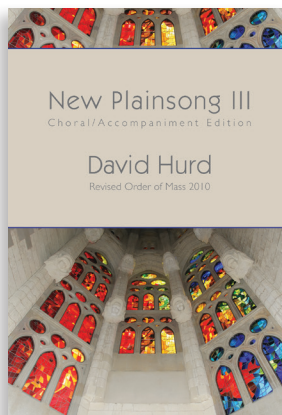
*Michel Guimont*

For twenty years, *Missa Festiva* has enjoyed great success throughout Michel Guimont's native Canada. He has created a new edition for English speakers throughout the world.

This sturdy setting is primarily unison, but contains moments of SATB choral writing to highlight key texts. A single trumpet, or brass quartet, may be added for festive liturgies.

Playable on piano or organ the edition also includes guitar chords.

<b>G-9272</b>	<b>Choral / Accompaniment Edition</b> .....	<b>\$6.00</b>
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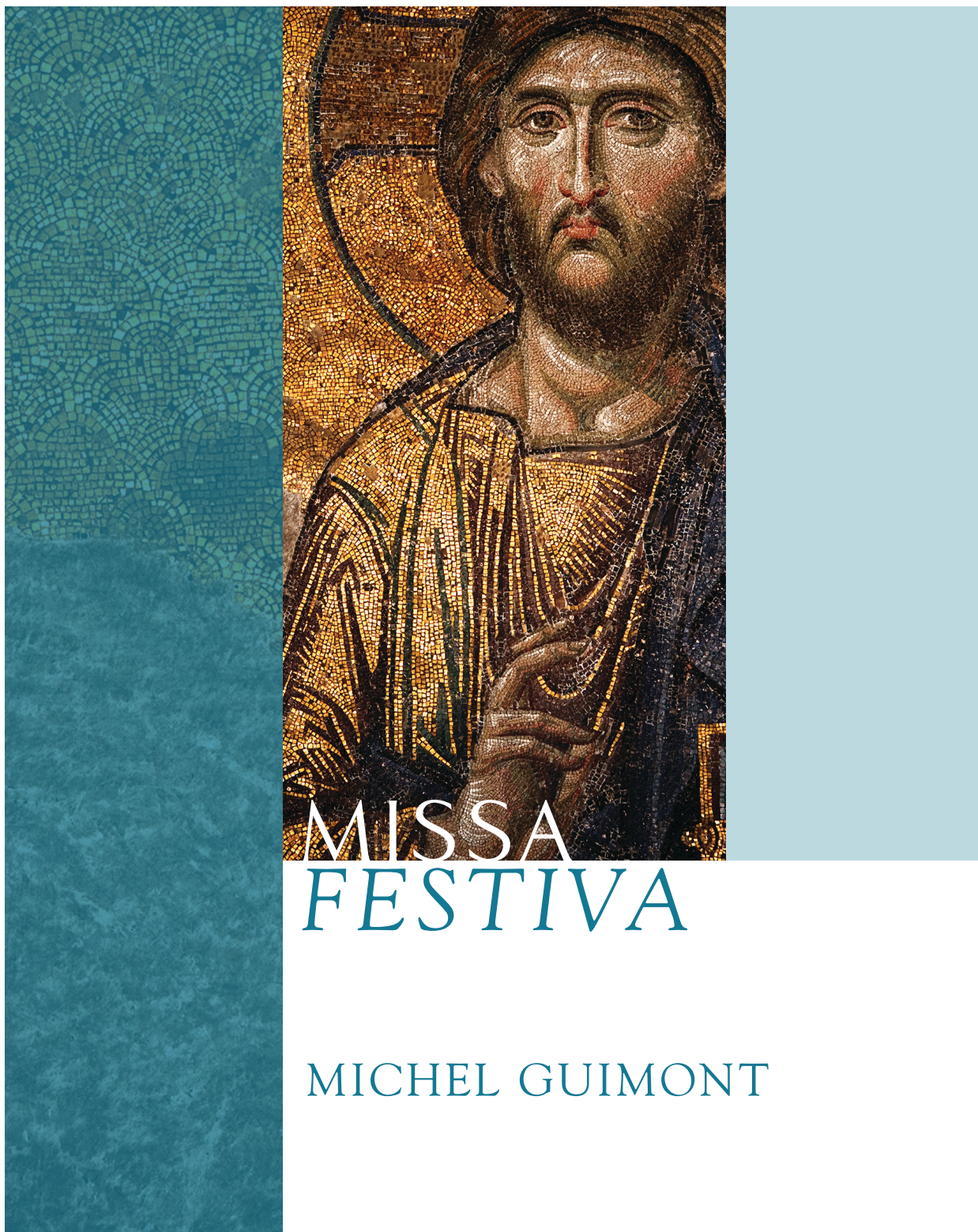
### NEW PLAINSONG III

*David Hurd*

David Hurd's *New Plainsong*, a unison setting of the ordinary of the mass first appeared in 1980 and quickly became a staple of Roman Catholic and Episcopal congregations. It was expanded in 1985 for inclusion as one of the three complete mass settings in GIA's iconic *Worship—Third Edition*. Now, David has set the new texts according to the 2010 Roman Missal, keeping this venerable setting alive on the lips of congregations. As the title suggests, this is a chant-like setting accompanied by organ, with sections equally successful being sung unaccompanied. This is sturdy, beautiful music that is able to bear repetition week to week throughout the year.

<b>G-9683</b>	<b>Choral / Accompaniment Edition</b> .....	<b>\$5.25</b>
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MISSA  
*FESTIVA*

MICHEL GUIMONT

CHORAL/ACCOMPANIMENT EDITION

# HOLY, HOLY, HOLY

$\text{♩} = 90$   
*All*

Ho - ly, Ho - ly, Ho - ly— Lord God of hosts.

G Gmaj7 C Bm7/D Em Am Em DSUS4 D

4

Heav - en and earth are full of your glo - ry. Ho -

Bm7 Bm7/D Em Am7 Am7/C D

6 *S, A, Assembly*

san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

*T, B*

C Am7 Bm7 Em C/E F

Detailed description: This is a musical score for the hymn 'Holy, Holy, Holy'. It is written in G major and 4/4 time, with a tempo of 90 beats per minute. The score is divided into three systems. The first system (measures 1-3) features a vocal line starting with 'Ho - ly, Ho - ly, Ho - ly— Lord God of hosts.' and a piano accompaniment. The second system (measures 4-6) continues the vocal line with 'Heav - en and earth are full of your glo - ry. Ho -' and piano accompaniment. The third system (measures 7-9) includes two vocal parts: 'S, A, Assembly' (Soprano, Alto, Assembly) and 'T, B' (Tenor, Bass). The lyrics are 'san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -'. The piano accompaniment continues throughout. Chords are indicated above the piano part: G, Gmaj7, C, Bm7/D, Em, Am, Em, DSUS4, D, Bm7, Bm7/D, Em, Am7, Am7/C, D, C, Am7, Bm7, Em, C/E, F.

8 san - na

san - na in ex - cel - sis.

Bb/D Bbmaj7 Ebmaj7 Cm6 Dm G

10 *unis.* *div.*

Bless - ed is he who comes in the name of the Lord. Ho - unis. *div.*

Bm7 Em Am7 Bm7 Cmaj7 A/C# D/F# D/E D

13

san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

C Am<sup>7</sup> Bm<sup>7</sup> Em C/E F

15

san - na in ex - cel - sis.

*poco rit.*

B<sup>b</sup>/D B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Cm<sup>6</sup> Dm G

*poco rit.*

# LAMB OF GOD / *CORDERO DE DIOS*

$\text{♩} = 86$  *S, A, Assembly\**

1. Lamb of —  
2. (Cor) - de - ro de  
3. Lamb of —

*T, B*

Gm/B $\flat$  Cm $^7$  Gm/D Dm $^7$  Gm B $\flat$  Cm/E $\flat$

Detailed description: This block contains the first system of the musical score. It features a vocal line for Soprano and Alto (S, A, Assembly\*) and a piano accompaniment. The tempo is marked as quarter note = 86. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line includes three verses of lyrics. The piano accompaniment consists of chords and melodic lines in both hands. Chord symbols Gm/B $\flat$ , Cm $^7$ , Gm/D, Dm $^7$ , Gm, B $\flat$ , and Cm/E $\flat$  are placed above the piano part.

5

God, you take a - way the sins — of the  
*Dios,* *que qui - tas el pe - ca - do del*  
God, you take a - way the sins — of the

F Fm B $\flat$ /D E $\flat$  Cm $^7$

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features a vocal line and a piano accompaniment. The lyrics are in English and Spanish. The piano accompaniment includes chord symbols F, Fm, B $\flat$ /D, E $\flat$ , and Cm $^7$  placed above the notes.

\*If desired, this part may be sung by the choir or a cantor, with the assembly entering at measure 12.

8

world, — mi - se - re - re no - bis,  
*mun - do,* mi - se - re - re no - bis,  
 world, — do - na no - bis pa - cem,

FSUS4 F Eb Bb/D Cm Dm7 Ebmaj7

12

mi - se - re - re - no - bis. 2. Cor - cem.  
*mi - se - re - re no - bis.*  
 do - na no - bis pa - cem.

Gm/Bb Cm7 Gm/D Dm7 1.-2. Gm 3. G

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with Flute, Oboe, Violin  
and Double Bass

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Words by Delores Dufner, OSB  
Music by Michael Joncas

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for the St. John the Baptist Parish, Winfield, Illinois

# IN CHRIST WE COME TO OFFER THANKS

Delores Dufner, OSB, alt.

Michael Joncas

**Flowing** ♩ = 65

N.C. Am Dm G

*p* *mp*

The piano introduction is in 4/4 time. The right hand starts with a series of eighth notes (N.C.), followed by chords in the left hand (Am, Dm, G). The dynamics are *p* and *mp*.

**Verse 1**

All *mf*

4

1. In Christ we come to offer thanks with mind and

C CSUS4 C F G Em Am

*mf*

The first line of the verse starts at measure 4. The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment features chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *mf*.

7

voice in harmony, to praise the ageless God of

Dm G7 C CSUS4 C F G

The second line of the verse starts at measure 7. The vocal line continues with the lyrics. The piano accompaniment continues with chords and a rhythmic pattern. Dynamics include *mf*.

Parts for flute, oboe, violin and double bass are available, G-9719INST. A Guitar Edition with vocal harmony is available, G-9719G.

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G-9719

10 Refrain

time for life in this com-mu-ni - ty. \*U - bi ca - ri -

Em Am Dm G<sup>7</sup> C CSUS4 C

13

tas, u - bi ca - ri - tas, De - us i - bi est, De - us i - bi

F G Em Am Dm G

16

est. U - bi ca - ri - tas, u - bi ca - ri - tas, De - us i - bi

CSUS4 C F G Em Am

\*"Where there is charity, God is there."

19

est, De-us i - bi est.

Dm G C C<sup>SUS4</sup> C F G

*p*

22

Verses 2-3  
S, A\* *mp*

2. O God of

C/E Am D D<sup>7</sup> G N.C.

*mp*

25

2. sea - sons' ebb and flow: in Chris-tian life, in work and

3. Love in ag - es past, for foun-ders fear - less, a - ble,

F G Em Am Dm G<sup>7</sup>

\*Assembly women join in singing Verse 2 and Refrain as directed.

28

*div.* in joy-ful hope we seek your face and dai-ly

prayer, in joy-ful hope we seek your face and dai-ly

*div.* for sa-cred sto-ry, sa-cred place, we lift our

strong, for sa-cred sto-ry, sa-cred place, we lift our

C CSUS4 C F G Em Am

**Refrain**

31 find you-ev-'ry-where. U-bi ca-ri-tas, u-bi ca-ri-

find you-ev-'ry-where. U-bi ca-ri-tas, u-bi

hearts in-fes-tive song. U-bi ca-ri-tas, u-bi

hearts in-fes-tive song. U-bi ca-ri-tas, u-bi ca-ri-

Dm G7 C CSUS4 C F G

34 tas, De-us i - bi est, De-us i - bi est. U - bi ca - ri -  
ca - ri - tas, De - us i - bi est, De-us i - bi est. U - bi  
ca - ri - tas, De-us i - bi est, De-us i - bi est. U - bi

tas, De-us i - bi est, De-us i - bi est. U - bi ca - ri -

Em Am Dm G CSUS4 C



37 tas, u - bi ca - ri - tas, De-us i - bi est, De-us i - bi  
ca - ri - tas, u - bi ca - ri - tas, De - us i - bi est, De-us i - bi  
ca - ri - tas, u - bi ca - ri - tas, De-us i - bi est, De-us i - bi

tas, u - bi ca - ri - tas, De-us i - bi est, De-us i - bi

F G Em Am Dm G



40 1. est.

est.

C CSUS4 C F G C/E Am D D7

*p*

44 2. est.

*T, B\**  
*mp*

3. For Faith-ful

est.

G N.C. C CSUS4 C F

*mp* *p*

47 Verse 4

*S, A†*  
*mp*

4. For Gra-cious

C/E D D7 G N.C.

*mp*

\*Assembly men join in singing Verse 3 and Refrain as directed.

†Assembly joins in singing Verse 4 as directed.

50

Pres - ence - with us still, for fam - 'ly,

*B mp*

4. For Gra - cious Pres - ence with us still,

F G Em Am

52

stran - ger, - guest, and friend, for min - is -

*T mp*

for fam - 'ly, stran - ger, guest, and friend,

Dm G7 C CSUS4 C

54

try - and - mis - sion shared: we sing of

*T, B*

for min - is - try and mis - sion - shared: we

F G Em Am

56 **Refrain**  
+ Assembly

bless - ings - with - out end. U - bi ca - ri -  
sing of bless - ings with - out end.

Dm G7 C C SUS4 C

58

tas, u - bi ca - ri - tas, De - us i - bi est, De - us i - bi  
*unis.*  
U - bi ca - ri - tas, u - bi ca - ri - tas, De - us i - bi est, De - us

F G Em Am Dm G



61

est. U - bi ca - ri - tas, u - bi ca - ri - tas, De - us i - bi  
i - bi est. U - bi ca - ri - tas, u - bi ca - ri - tas,

CSUS4 C F G Em Am

64

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

Dm G C CSUS4 C F

*p*

67

**Verse 5**  
*T, B\* f*

5. Trans - form - ing

C/E D D7 G N.C.

*f*

\*Assembly joins in singing Verse 5 as directed.

70 *S, A* *f*

5. Trans-form - ing Light \_\_\_\_\_ of fu - ture years,

Light \_\_\_\_\_ of fu - ture years, em-pow'r us

F G Em Am

72

em-pow'r us now to run the race, our hearts ex -

now \_\_\_\_\_ to run the race, our hearts ex - pand -

Dm G7 C CSUS4 C F

75

pand - ed to pro-claim that all is gift and all is

ed\_ to pro - claim that all is gift \_\_\_\_\_ and all is

G Em Am Dm G7

77 **Refrain**

grace. U - bi ca - ri - tas, u - bi ca - ri - tas,

*+ Assembly*  
grace. U - bi ca - ri - tas, u - bi ca - ri - tas, De - us i - bi

C CSUS4 C F G Em Am

80

De - us i - bi est, i - bi est. U - bi ca - ri - tas,

est, De - us i - bi est. U - bi ca - ri - tas, u - bi ca - ri -

Dm G CSUS4 C F G

83

u - bi ca - ri - tas, De - us i - bi est, i - bi est.

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

Em Am Dm G C CSUS4 C N.C.

*mf*

86

Am Dm G C CSUS4 C

*mp* *p*

Detailed description: The image shows a musical score for measures 83-85 and 86. It consists of four systems. The first system (measures 83-85) has two vocal staves and a piano accompaniment. The vocal staves contain Latin lyrics: 'u - bi ca - ri - tas, De - us i - bi est, i - bi est.' and 'tas, De - us i - bi est, De - us i - bi est.'. The piano accompaniment includes chords: Em, Am, Dm, G, C, CSUS4, C, and N.C. (Natural Chord). Dynamics include *mf* (mezzo-forte). The second system (measures 86-88) continues the piano accompaniment with chords: Am, Dm, G, C, CSUS4, C. Dynamics include *mp* (mezzo-piano) and *p* (piano). The score is written in a common time signature and features a mix of treble and bass clefs.

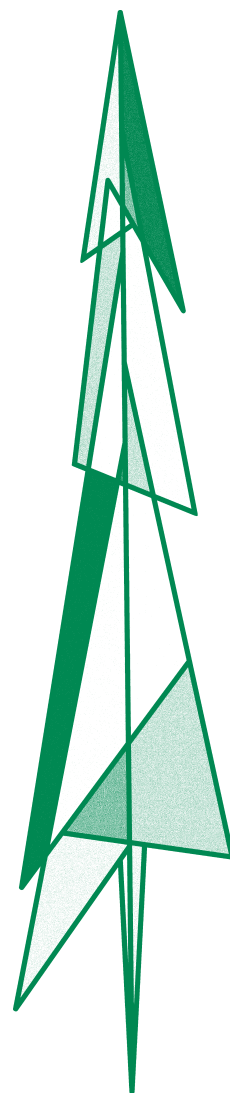
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G-9782

WATTS/SEXTON

Hush! My Dear

HUSH!  
MY  
DEAR



Words by ISAAC WATTS

---

Music by BERNARD SEXTON

---

The GIA logo, consisting of the letters 'GIA' in a stylized, cursive script font.

For SATB Voices

# HUSH! MY DEAR

Isaac Watts, 1674–1748, alt.

Bernard Sexton

**Moderato** ♩ = 105  
S, A *mp*

1. Hush!— my dear,— lie still— and slum - ber;  
2. Soft— and eas - y is— thy cra - dle;  
3. See— the kind - ly shep - herds round— him,  
4. May'st— thou live— to know— and fear— him,

T, B *mp*

5

ho - ly an - gels guard— thy bed!—  
coarse— and hard— thy Sav - ior lay—  
tell - ing won - ders from— the sky;  
trust— and love him all— thy days;

9

Heav'n - ly bless - ings with - out num - ber  
when— his birth - place was— a sta - ble,  
where— they sought— him, where— they found— him,  
then— go dwell— for ev - er near— him,

13

gen - tly fall - ing on— thy head.  
and— his soft - est bed— the hay.  
with— his Vir - gin Moth - er by.  
see— his face— and sing— his praise.

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*mf*  
*div.* Lull - a - by, lull - a - by.

*S*  
Lull - a by, lull - a - by.

*A*  
*mf*  
Lull - a - by, lull - a -

*T*  
*mf*  
Lull - a - by, lull - a -

*B*  
*mf*  
Lull, lull - a - by,

*for rehearsal only*

20  
Lull - a - by, lull - a - by, lull - a - by.

by, lull - a - by, lull - a - by, lull - a -

by, lull, lull - a - by, lull - a - by.

lull - a - by, lull - a - by, lull - a - by.

24

*unis.*

Lull - a, lull - a, lull - a -  
by. Lull - a - by, lull - a -  
Lull - a - by, lull - a - by.  
Lull - a - by, lull - a - by, lull -

28

*dim. div.*

by. Lull - a - by, lull - a - by.  
by, lull - a, lull - a - by.  
Lull - a - by, lull - a - by, lull - a - by.  
a - by, lull - a - by, lull - a - by.



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G-9873

TICE/GAUNT In the Morning, in the Evening

# Celebration Series

For  
Choir  
Assembly  
Keyboard and Guitar  
with C Instrument

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Words by Adam M. L. Tice  
Music by Bex Gaunt

## IN THE MORNING, IN THE EVENING

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for Judy Gaunt

# IN THE MORNING, IN THE EVENING

Adam M. L. Tice

Bex Gaunt

Tenderly, with motion ♩ = 100

D<sup>SUS2</sup> A/C<sup>#</sup> Bm<sup>ADD11</sup> Bm<sup>ADD11/A</sup>

5 G<sup>ADD9</sup> A<sup>9SUS4</sup> D<sup>ADD9</sup> G<sup>ADD9</sup> D<sup>ADD9</sup>

## Verse 1

10 Solo or All *mp*

1. In the morn - ing, \_\_\_\_\_ in the eve - ning, \_\_\_\_\_ God is \_\_\_\_\_

G<sup>maj<sup>9</sup>/D</sup> D<sup>SUS2</sup> A/C<sup>#</sup> Bm<sup>ADD11</sup> Bm<sup>ADD11/A</sup>

See Notes on page 11.

A part for C instrument is available, G-9873INST. A Guitar Edition with vocal harmony is available, G-9873G.

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15

hold - ing you, — hold - ing you. —

*G*<sub>9</sub> *D*ADD9 *G*ADD9 *D*ADD9

*p*

20

In the day - time, — in the night - time, —

*G*maj<sup>9</sup>/*D* *D*SUS2 *A*/*C*# *B*mADD11 *B*mADD11/*A*

25

God is — hold - ing you still. —

*S, Assembly* *mf* An - y -

*B* *mf* An - y -

*G*ADD9 *A*<sup>9</sup>SUS4 *D*ADD9 *G*ADD9 *D*ADD9

*f*

**Refrain**

30 where you may go, God will go with you.

*A mf* An - y - where, *mp* God will go with -

*T mf* where you may go, *mp*

**D/F# G Gmaj7(#11) Dmaj7 D<sup>6</sup> D**

34 An - y - where you may go, you. An - y - where -

*mf* An - y - where you may go, *mf* An - y - where -

*mf* An - y - where you may go, *mf*

**GADD9 D/F# Bm**

38

you may go, you are God's child.

may go,

*mp* (*cresc. last time*)

*mp* (*cresc. last time*)

*mp* (*cresc. last time*)

Bm<sup>11</sup> AADD9 G<sup>6</sup> DADD9

42

Last time to Coda ☪ To Verses 2-3 Harmony

2. In the moun - tains,

Melody

Last time to Coda ☪ To Verses 2-3 GADD9/D DSUS2

46

in the ocean, God will carry you,

A/C# BmADD11 BmADD11/A G<sup>6</sup>

51

*div.*

carry you. In the unis.

*div.*

DADD9 GADD9 DADD9 Gmaj<sup>9</sup>/D

*p*

55

for - est, in the cit - ies,

DSUS2 A/C# BmADD11 BmADD11/A

59 *S, Assembly* **D.S.**  
An-y -

God will- car - ry you still. \_\_\_\_\_

*B* **D.S.**  
An-y -

GADD9 A9SUS4 DADD9 GADD9 DADD9 **D.S.**

64 **Verse 3**  
*Solo or All*

3. In the good times, \_\_\_\_\_ in the hard times, \_\_\_\_\_ God will.

GADD9/D DSUS2 A/C# BmADD11 BmADD11/A

*mp*

69 *Harmony div.*

Stay with you. \_\_\_\_\_

*Melody div.*

stay with you, \_\_\_\_\_ stay with you. \_\_\_\_\_

G6 DADD9 GADD9 DADD9

*p*

74

in your sleep - ing,

In your wak - ing, \_\_\_\_\_ in your sleep - ing, \_\_\_\_\_

*unis.*

Gmaj<sup>9</sup>/D DSUS<sub>2</sub> A/C# BmADD<sub>11</sub> BmADD<sub>11</sub>/A

79

**D.S.**  
*S, Assembly* An - y -

God will stay with you still. \_\_\_\_\_

*B*  
An - y -

GADD<sub>9</sub> A<sup>9</sup>SUS<sub>4</sub> DADD<sub>9</sub> GADD<sub>9</sub> DADD<sub>9</sub> **D.S.**



⊕ Coda

Final Refrain

84 *S, Assembly* **f** An-y - where you may go, God will go—

An - y - where, ———

An-y - where you may go, ———

⊕ DADD9 D/F# G Gmaj7(#11)

88 with— you. ——— An-y-where you may go, ———

God will go with you. ——— An - y - where

*mf* An-y-where you may go, ———

Dmaj7 D6 D GADD9 D/F# Bm

93

you may go, you are— God's child.

— may — go,

Bm<sup>11</sup> A ADD9 G<sup>6</sup> Bm Bm<sup>11</sup>

98

*Solo rit.* *a tempo*

You are— God's child.

A ADD9 G<sup>6</sup> D ADD9 G ADD9

*rit.* *a tempo*

102

D ADD9 G ADD9 D

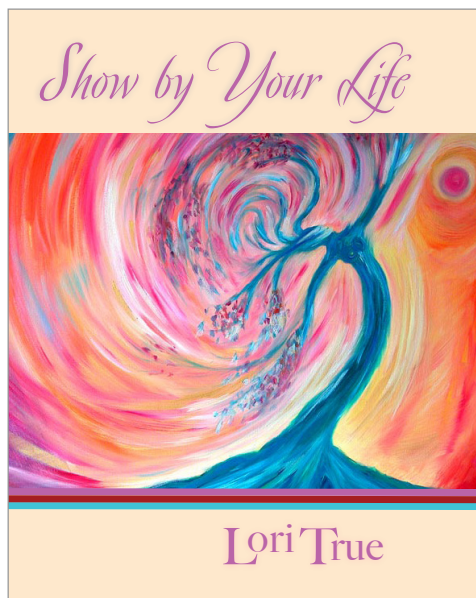
*dim.* *rit.*

Notes

This is a song of solace: a lullaby for any time of day and any walk of life. Adam Tice’s text is a grounding message of comfort that dispels despair and brings us back to peace—we are not alone. God reassures us there is no sin too grave, or place too far, that could jeopardize our true identity as God’s beloved children. As St. Paul says to the Romans at the end of chapter 8, “Nothing can separate us from the love of God.”

This piece may be sung in unison or with soloist and SATB choir. Verses 2 and 3 may be sung by a trio or a small section of voices. A piano accompaniment and C instrument part have been provided. However, a pared-down instrumentation in a folk music style works equally as well; the folk style leaves room for rhythmic and melodic nuance that helps create a natural lilting effect. As a reference for stylistic examples, I recommend the performance of “In the Morning, in the Evening” as recorded on the liturgy resource *Of Womb and Tomb* (CD-1061) from GIA Publications.

—Bex Gaunt



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## Spanish / Bilingual Resources

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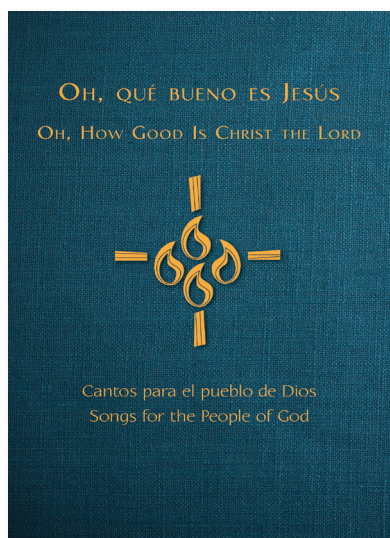
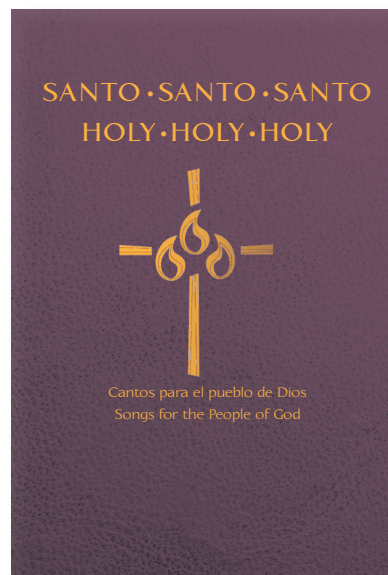
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SONGS FOR THE PEOPLE OF GOD

*Santo, Santo, Santo / Holy, Holy, Holy* equips Spanish-speaking and English-speaking Christians to sing together in congregations and parishes, seminaries and schools, care facilities and homes, offering communities a comprehensive collection of songs that span the full range of worship elements, occasions, and pastoral and theological themes. A symbol of unity of the church, this hymnal assists leaders in finding beautifully crafted translations of songs they already know and love, and in discovering compelling new songs from a variety of cultures and Christian traditions.

*Santo, Santo, Santo / Holy, Holy, Holy* equipa a creyentes de habla hispana e inglesa para cantar juntos en congregaciones, parroquias, seminarios, escuelas, hogares y centros de asistencia, ofreciendo a dichas comunidades una colección completa de canciones que abarca toda la gama de elementos cúltricos, ocasiones litúrgicas, y temas pastorales y teológicos. Como símbolo de la unidad de la iglesia, este himnario ayudará al liderazgo a encontrar traducciones realizadas con gran destreza de cantos que ya conocen y aman, y a descubrir canciones nuevas y cautivadoras provenientes de una gran variedad de culturas y tradiciones cristianas.

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SONGS FOR THE PEOPLE OF GOD

In conjunction with the Calvin Institute for Christian Worship, GIA is pleased to offer *Oh, qué bueno es Jesús / Oh, How Good Is Christ the Lord*.

This bilingual collection contains 25 songs for worship in a variety of tempos and styles.

Originally conceived with Spanish-language texts, these songs are sometimes known as “scripture songs” or “teaching songs,” and will be a welcome addition to congregations looking to develop a bilingual repertoire. One edition contains the keyboard, guitar, and choral parts.

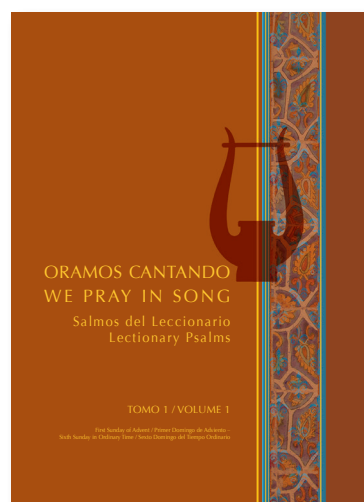
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While this collection may be used as a bilingual lectionary psalter with any musical resource found in the pew, it is specifically linked to GIA’s hymnal *Oramos Cantando / We Pray in Song*.

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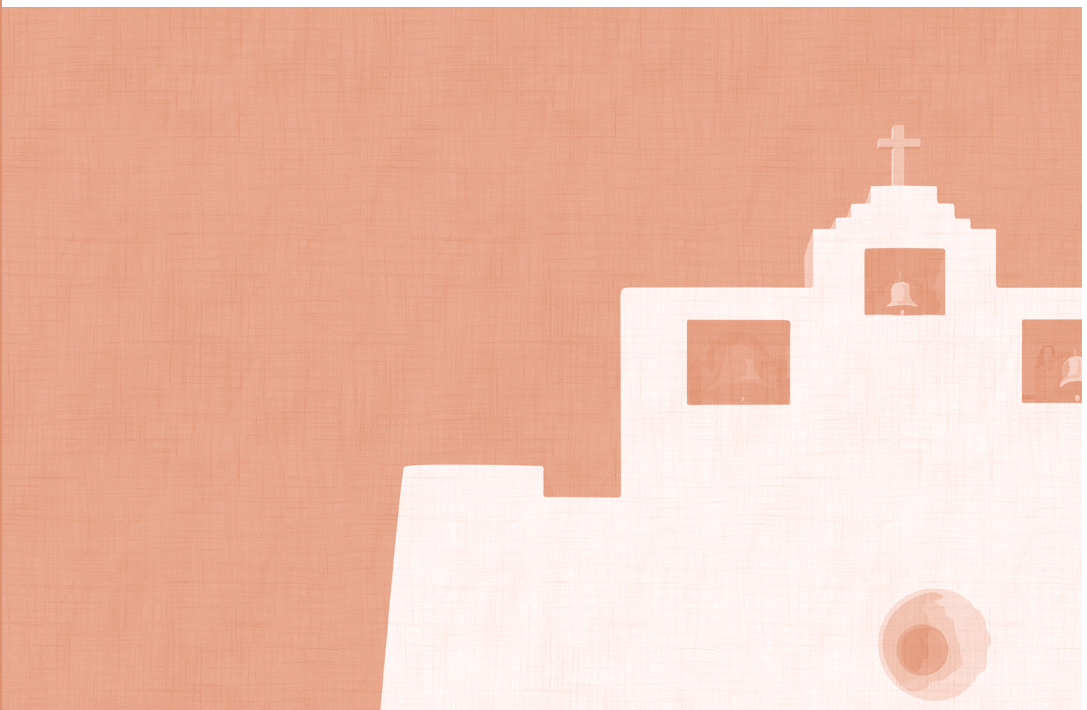
*Las Mañanitas*

## *The Morning Song*

For SATB or Two-part Voices and Keyboard  
with Optional Guitar, Bass Guitar,  
Two Trumpets and Two Violins

*English Translation and Arrangement by*

*Peter M. Kolar*



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# LAS MAÑANITAS

## THE MORNING SONG

Traditional Latin American  
English Tr. and Arr. Peter M. Kolar

**Stately / Con gracia** ♩ = 84  
**Introduction / Introducción**  
*Trumpets I and II / Trompetas I y II*  
*Slightly swing 8ths*

*Violins I and II / Violines I y II*

**Stately / Con gracia** ♩ = 84  
**Introduction / Introducción**  
*Slightly swing 8ths*

*Bass Guitar or Guitarrón*

Chord progression: G D7 G Em G/D D7

Parts for two trumpets, two violins, and bass guitar are available, G-9990INST.

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Introductory Verse / Estrofa Introductiva

4

*Straight 8ths*  
*mf*

*S f*  
És - tas son las ma - ña - ni - tas que can - ta - ba el Rey Da -  
'Tis the morn - ing song that Da - vid sang so joy - ful - ly as

*A f*  
És - tas son las ma - ña - ni - tas que can - ta - ba el Rey Da -  
'Tis the morn - ing song that Da - vid sang so joy - ful - ly as

*T f*  
És - tas son las ma - ña - ni - tas que can - ta - ba el Rey Da -  
'Tis the morn - ing song that Da - vid sang so joy - ful - ly as

*B f*  
És - tas son las ma - ña - ni - tas que can - ta - ba el Rey Da -  
'Tis the morn - ing song that Da - vid sang so joy - ful - ly as

Introductory Verse / Estrofa Introductiva

4

*Straight 8ths*  
*mf*

*legato*

G G\* D/F# G G7

\*After playing the Introduction, the guitar should remain tacet for the Introductory Verse, and re-enter at the tempo change, m. 20.

\*Después de tocar la Introducción, se recomienda que la guitarra no se toque durante la Estrofa Introductiva y que entre de nuevo en el cambio de ritmo, compás 20.

8

vid. Hoy por ser \*[día de tu san-to] te las can-ta-mos a-  
king. We have come here on your feast day with mer-ry tid-ings to

vid. Hoy por ser \*[día de tu san-to] te las can-ta-mos a-  
king. We have come here on your feast day with mer-ry tid-ings to

vid. Hoy por ser \*[día de tu san-to] te las can-ta-mos a-  
king. We have come here on your feast day with mer-ry tid-ings to

vid. Hoy por ser \*[día de tu san-to] te las can-ta-mos a-  
king. We have come here on your feast day with mer-ry tid-ings to

8 C G G/B D<sup>7</sup> G Em G/D D<sup>7</sup>

\*May be replaced with: tu cumpleaños / tu aniversario / día de las madres / día de los padres



12 *mp*

quí. Des - pier - ta, mi bien, des-pier - ta, mi - ra que ya a - ma - ne -  
sing. A - wak - en, dear friend, and rise now, be - hold the tri - um - phant

quí. Des - pier - ta, mi bien, des-pier - ta, mi - ra que ya a - ma - ne -  
sing. A - wak - en, dear friend, and rise now, be - hold the tri - um - phant

quí. Des - pier - ta, mi bien, des-pier - ta, mi - ra que ya a - ma - ne -  
sing. A - wak - en, dear friend, and rise now, be - hold the tri - um - phant

quí. Des - pier - ta, mi bien, des-pier - ta, mi - ra que ya a - ma - ne -  
sing. A - wak - en, dear friend, and rise now, be - hold the tri - um - phant

12 G G/B D<sup>7</sup> G Em D<sup>7</sup>

16 *mf*

ció. Ya los pa - ja - ri - llos can - tan, la lu - na ya se me -  
dawn. With the birds in cho - rus sing - ing, the moon and dark - ness have

ció. Ya los pa - ja - ri - llos can - tan, la lu - na ya se me -  
dawn. With the birds in cho - rus sing - ing, the moon and dark - ness have

ció. Ya los pa - ja - ri - llos can - tan, la lu - na ya se me -  
dawn. With the birds in cho - rus sing - ing, the moon and dark - ness have

ció. Ya los pa - ja - ri - llos can - tan, la lu - na ya se me -  
dawn. With the birds in cho - rus sing - ing, the moon and dark - ness have

16 G G<sup>7</sup>/B C D/C G/B G Em G/D D<sup>7</sup>

Allegro ♩ = 164

20

tió. \_\_\_\_\_  
gone. \_\_\_\_\_

1. Qué  
1. *How*  
(2. Qui) -  
(2. *If*)

tió. \_\_\_\_\_  
gone. \_\_\_\_\_

1. Qué  
1. *How*  
(2. Qui) -  
(2. *If*)

tió. \_\_\_\_\_  
gone. \_\_\_\_\_

1. Qué  
1. *How*  
(2. Qui) -  
(2. *If*)

tió. \_\_\_\_\_  
gone. \_\_\_\_\_

1. Qué  
1. *How*  
(2. Qui) -  
(2. *If*)

Allegro ♩ = 164

20

G  
*Brightly*

*f*

*mf*

Verses 1-2 / Estrofas 1-2

24

*pizz.*  
*mf*

lin - da es - tá la ma - ña - na en que ven - go a -  
*love* - ly is the new morn - ing that brings forth our -  
 sie - ra ser un San Juan, qui - sie - ra ser -  
 on - ly I were Saint John, or per - haps like -

lin - da es - tá la ma - ña - na en que ven - go a -  
*love* - ly is the new morn - ing, brings forth our -  
 sie - ra ser un San Juan, qui - sie - ra ser -  
 on - ly I were Saint John, or per - haps like -

lin - da es - tá la ma - ña - na en que ven - go a -  
*love* - ly is the new morn - ing, brings forth our -  
 sie - ra ser un San Juan, qui - sie - ra ser -  
 on - ly I were Saint John, or per - haps like -

lin - da es - tá la ma - ña - na en que ven - go a -  
*love* - ly is the new morn - ing that brings forth our -  
 sie - ra ser un San Juan, qui - sie - ra ser -  
 on - ly I were Saint John, or per - haps like -

Verses 1-2 / Estrofas 1-2

24

*mf*

29

*mf*

*arco*

— sa - lu - dar - te. ————— Ve -  
 — sal - u - ta - tion! ————— With  
 — un San Pe - dro. ————— y  
 — good Saint Pe - ter, ————— I'd

— sa - lu - dar - te. ————— Ve -  
 — sal - u - ta - tion! ————— With  
 — un San Pe - dro. ————— y  
 — good Saint Pe - ter, ————— I'd

— sa - lu - dar, te ven - go a sa - lu - dar.  
 — sal - u - ta - tion, our sal - u - ta - tion!  
 — un San Pe - dro, ser un San Pe - dro,  
 — good Saint Pe - ter, like good Saint Pe - ter,

— sa - lu - dar, te ven - go a sa - lu - dar.  
 — sal - u - ta - tion, our sal - u - ta - tion!  
 — un San Pe - dro, ser un San Pe - dro,  
 — good Saint Pe - ter, like good Saint Pe - ter,

29  $D^7$

*f* *mf*

34

*pizz.*

ni - mos to - dos con gus - to y pla - cer a  
*mel - o - dies of re - joic - ing, you are blest in*  
 ve - nir - te a sa - lu - dar, con la mú - si -  
*come to greet you with sing - ing in a heav'n - ly*

ni - mos to - dos con gus - to y pla - cer a  
*mel - o - dies of re - joic - ing, you are blest in*  
 ve - nir - te a sa - lu - dar, con la mú - si -  
*come to greet you with sing - ing in a heav'n - ly*

Ve - ni - mos to - dos con gus - to y pla -  
*With mel - o - dies we re - joice; you are*  
 y ve - nir - te a sa - lu - dar, mú - si -  
*I'd come to greet you with sing - ing in a*

Ve - ni - mos to - dos con gus - to y pla -  
*With mel - o - dies we re - joice; you are*  
 y ve - nir - te a sa - lu - dar, mú - si -  
*I'd come to greet you with sing - ing in a*

34

39

fe - li - ci - tar - te. El  
*grand cel - e - bra - tion!* The  
 ca - del cie - lo. De  
 rhyme - and me - ter. From

fe - li - ci - tar - te, fe - li - ci - tar - te. El  
*grand cel - e - bra - tion,* *grand cel - e - bra - tion!* The  
 ca - del cie - lo, mú - si - ca ce - les - tial. De  
 rhyme - and me - ter, heav - en - ly me - ter. From

cer, - pla - cer - a fe - li - ci - tar. El  
*blest, - are blest, - with grand cel - e - bra - tion!* The  
 ca - del cie - lo, mú - si - ca ce - les - tial. De  
 heav'n - ly rhyme, heav - en - ly rhyme and me - ter. From

cer, - pla - cer - a fe - li - ci - tar. El  
*blest, - are blest, - with grand cel - e - bra - tion!* The  
 ca - del cie - lo, mú - si - ca. De  
 heav'n - ly rhyme, heav'n - ly rhyme and me - ter. From

39

G

*f*

44

dí - a en que tú na - cis - te na - cie - ron to -  
 day that saw your light shin - ing, was the day that -  
 las es - tre - llas del cie - lo, ten - go que ba -  
 all the lights in the heav - ens, I would pluck two -

dí - a en que tú na - cis - te na - cie - ron to -  
 day that saw your light shin - ing, was the day that -  
 las es - tre - llas del cie - lo, ten - go que ba -  
 all the lights in the heav - ens, I would pluck two -

dí - a, tú na - cis - te na - cie -  
 day that, your light shin - ing, was the  
 tre - llas del cie - lo, ten - go  
 all the lights in heav - en, I would

dí - a, tú na - cis - te na - cie -  
 day that, your light shin - ing, was the  
 tre - llas del cie - lo, ten - go  
 all the lights in heav - en, I would

44

*mf*



49

das las flo - res, y en  
 — flow - ers blos - somed. Be -  
 — jar - te dos: u -  
 — from the skies: A

das las flo - res, to - das las flo - res, y en  
 — flow - ers blos - somed, all flow - ers blos - somed. Be -  
 — jar - te dos, ba - jar - te es - tre llas: u -  
 — from the skies, pluck from the night skies: A

ron, na - cie - ron to - das las flo - res, y en  
 — day that flow - ers blossomed and blossomed. Be -  
 — que ba - jar - te dos, que ba - jar - te es - tre llas: u -  
 — pluck two from the skies, pluck two from the skies: A

ron, na - cie - ron to - das las flo - res,  
 — day that flow - ers blossomed and blossomed.  
 — que ba - jar - te dos, que ba - jar - te dos:  
 — pluck two from the skies, pluck two from the skies:

49 D7

*f* *mf*

54

la pi - la del bau - tis - mo can - ta - ron los  
*side* your bap - tis - mal wa - ters rang the song - birds'  
 na pa - ra sa - lu - dar - te, y\_o - tra pa' de -  
 star to joy - ful - ly greet you and an - oth - er

la pi - la del bau - tis - mo can - ta - ron los  
*side* your bap - tis - mal wa - ters rang the song - birds'  
 na pa - ra sa - lu - dar - te, y\_o - tra pa' de -  
 star to joy - ful - ly greet you and an - oth - er

la pi - la del bau - tis - mo can - ta - ron los  
*Be - side* bap - tis - mal wa - ters rang the song - birds'  
 u - na pa' sa - lu - dar - te, y\_o - tra pa' de -  
 One to joy - ful - ly greet you and an - oth - er

la pi - la del bau - tis - mo can - ta - ron los  
*Be - side* bap - tis - mal wa - ters rang the song - birds'  
 u - na pa' sa - lu - dar - te, y\_o - tra pa' de -  
 One to joy - ful - ly greet you and an - oth - er

54

59

59

*ruí - se - ño - res.\_\_\_\_\_ Ya*  
*strains\_ so awe - some.\_\_\_\_\_ The*  
*cir - te a - díos.\_\_\_\_\_ Con*  
*to say good - bye.\_\_\_\_\_ With*

*ruí - se - ño - res, los ruí - se - ño - res.\_\_\_\_\_ Ya*  
*strains\_ so awe - some, song-birds so awe - some.\_\_\_\_\_ The*  
*cir - te a - díos, pa - ra de - cir - te a - díos. Con*  
*to say good - bye, a star to say good - bye. With*

*ruí - se - ño - res, los ruí - se - ño - res. Ya*  
*strains\_ so awe - some, song-birds so awe - some. The*  
*cir - te a - díos, pa - ra de - cir - te a - díos. Con*  
*to say good - bye, a star to say good - bye. With*

*ruí - se - ño - res, los ruí - se - ño - res. Ya*  
*strains\_ so awe - some, song-birds so awe - some. The*  
*cir - te a - díos, pa - ra de - cir - te a - díos. Con*  
*to say good - bye, a star to say good - bye. With*

G

59

*f*

64

vie - ne a - ma - ne - cien - do, ya la luz del dí - a nos  
 dawn - ing rays are gleam - ing with the bril - liant kiss of the  
 jaz - mi - nes y flo - res, hoy te ven - go a sa - lu -  
 flow'rs and pet - als fra - grant, we have come with joy - so

64 D C

*mf*

\*To first ending or final ending on page 22.

\*A la primera casilla o la casilla final en la página 22.



75

The image shows a musical score for a song. It consists of several systems of music. The first system includes a guitar part (top two staves) and a vocal line (middle staff). The second system includes three vocal lines (three staves) and a piano accompaniment (bottom two staves). The third system includes a piano accompaniment (top two staves) and a bass line (bottom staff). The lyrics are: "mi - ra que ya a - ma - ne - ció. / for a new day has be - gun." The piano accompaniment includes chord markings: G/D, D7, and G. The score is in the key of D major and 4/4 time.

mi - ra que ya a - ma - ne - ció.  
for a new day has be - gun.

mi - ra que ya a - ma - ne - ció.  
for a new day has be - gun.

mi - ra que ya a - ma - ne - ció.  
for a new day has be - gun.

mi - ra que ya a - ma - ne - ció.  
for a new day has be - gun.

75 G/D D<sup>7</sup> G

Interlude / Interludio

80 *f*

D

80 *f*

84

C

84 *f*

88

G

G/D

88

This musical score consists of five staves. The top two staves are for guitar, and the bottom three are for piano. The key signature is one sharp (F#) and the time signature is 4/4. Measure 88 is marked with '88'. The guitar part features a melodic line with eighth and sixteenth notes, including a triplet in measure 89. The piano part has a rhythmic accompaniment with eighth and sixteenth notes. Chords 'G' and 'G/D' are indicated above the piano staff. The score ends with a double bar line in measure 92.





98 *Final*

*f*

*Final*

*f*

*Final*

dio. \_\_\_\_\_ Le - ván - ta - te  
 sun. \_\_\_\_\_ Rise and greet the  
 dar. \_\_\_\_\_ Hoy por ser \*[día  
 true. \_\_\_\_\_ On this day so

dio. \_\_\_\_\_ Le - ván - ta - te  
 sun. \_\_\_\_\_ Rise and greet the  
 dar. \_\_\_\_\_ Hoy por ser \*[día  
 true. \_\_\_\_\_ On this day so

dio. \_\_\_\_\_ Le - ván - ta - te  
 sun. \_\_\_\_\_ Rise and greet the  
 dar. \_\_\_\_\_ Hoy por ser \*[día  
 true. \_\_\_\_\_ On this day so

dio. \_\_\_\_\_ Le - ván - ta - te  
 sun. \_\_\_\_\_ Rise and greet the  
 dar. \_\_\_\_\_ Hoy por ser \*[día  
 true. \_\_\_\_\_ On this day so

98 *Final*

*f*

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

*Final*

*f*

\*May be replaced with: tu cumpleaños / tu aniversario / día de las madres / día de los padres

103

de ma - ña - na, mi - ra que ya a -  
*morn* with glad - ness, for a new day  
 de tu san - to], ¡te ve - ni - mos  
 ver - y spe - cial, we re - joi ce and

*ff*

de ma - ña - na, mi - ra que ya a -  
*morn* with glad - ness, for a new day  
 de tu san - to], ¡te ve - ni - mos  
 ver - y spe - cial, we re - joi ce and

*ff*

de ma - ña - na, mi - ra que ya a -  
*morn* with glad - ness, for a new day  
 de tu san - to], ¡te ve - ni - mos  
 ver - y spe - cial, we re - joi ce and

*ff*

de ma - ña - na, mi - ra que ya a -  
*morn* with glad - ness, for a new day  
 de tu san - to], ¡te ve - ni - mos  
 ver - y spe - cial, we re - joi ce and

103

G/D

107

*ff*

ma - ne - ció.  
has be - gun.  
a can - tar!  
sing to you!

107

*ff*

D7 G D7 G

Click on the page to place your order

G-9842 El Señor Es Mi Pastor • The Lord Is My Shepherd

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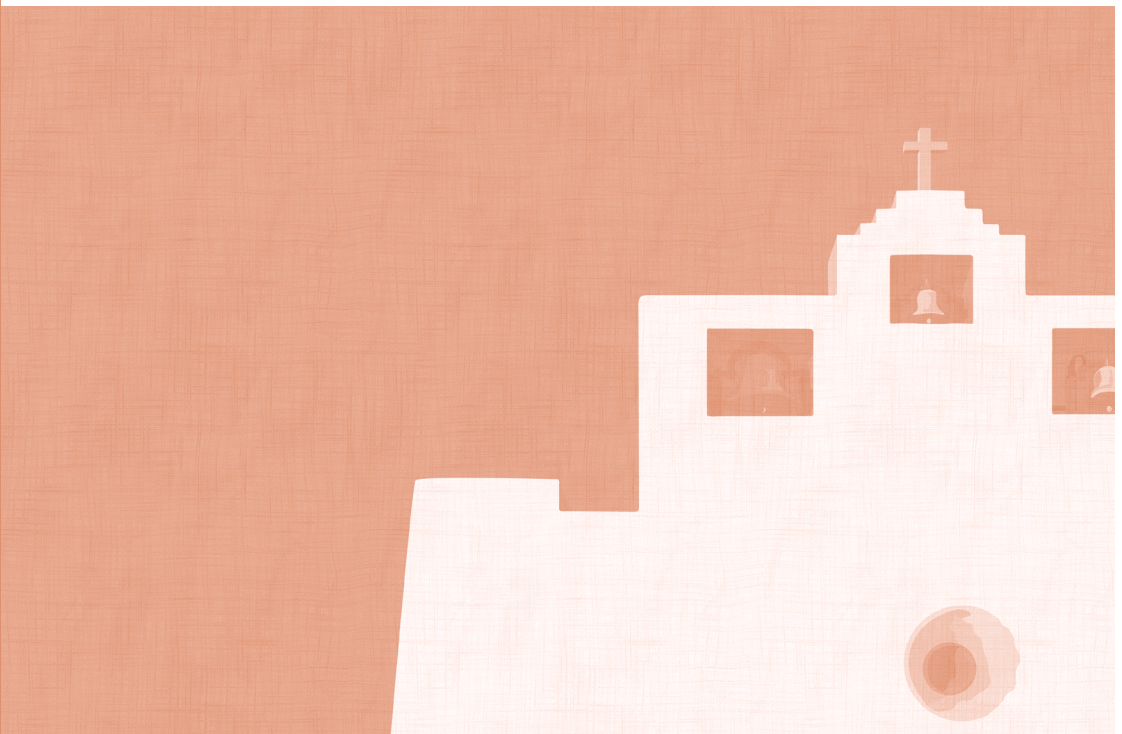


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*The Lord Is My Shepherd*

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# EL SEÑOR ES MI PASTOR THE LORD IS MY SHEPHERD

Salmo 22 / Psalm 23

English: *The Revised Grail Psalms*

Spanish: *Leccionario, Edición Hispanoamérica*

Gary Daigle

♩ = 90  
ReADD9  
DADD9

*mp*

## Estrillo / Refrain

4  
Cantor *mp*

El Se - ñor es mi pas - tor,

*Todos / All (2da vez solamente / 2nd time only)*

El Se - ñor es mi pas - tor,

ReADD9  
DADD9

na - da me fal - ta, —

na - da me

na - da me fal - ta, —

Sim<sup>11</sup>  
Bm<sup>11</sup>

Parts for flute and cello are available, G-9842INST. A Guitar Edition with vocal harmony is available, G-9842G.

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9

fal-ta. — El Se-ñor es mi pas-tor.

na-da me fal-ta. — El Se-ñor es mi pas-

**Sol maj<sup>7(13)</sup>**  
Gmaj<sup>7(13)</sup>

**ReADD<sup>9</sup>**  
DADD<sup>9</sup>

**Estrofa 1 / Verse 1**

12 *Cantor mp cresc. mf*

1. El Se-ñor es mi pas-tor, na-da me fal-ta:

tor.

**Re**  
D

**LaADD<sup>9</sup>/Do<sup>#</sup>**  
AADD<sup>9</sup>/C<sup>#</sup>

**Si m<sup>9</sup>**  
Bm<sup>9</sup>

**SolADD<sup>9</sup>**  
GADD<sup>9</sup>

*cresc.*

*mf*

16

en ver-des pra-de-ras me ha-ce re-cos-

**Re**  
D

**Mi m<sup>7</sup>**  
Em<sup>7</sup>

**Re/Fa<sup>#</sup>**  
D/F<sup>#</sup>

**Re**  
D

19 *mp*

tar; me con - du - ce ha - cia fuen - tes tran - qui - las —

**Sol/ADD9**  
G/ADD9

**Re/La**  
D/A

*mp*

**Estribillo / Refrain**

22 *mf*

y re - pa - ra — mis fuer - zas. — El Se - ñor es mi pas -

**Sol6/Si**  
G6/B

**La/Do#**  
A/C#

**Re**  
D

**Re/ADD9**  
D/ADD9

25 *mf*

tor, na - da me fal - ta, — El Se - ñor es mi pas - tor, na - da me

*S, A, Asamblea / S, A, Assembly*

*T, B*

**Re/ADD9**  
D/ADD9

**Sim11**  
Bm11

*mf*



28

na - da me fal - ta. — El Se - ñor es mi pas - fal - ta. — na - da me fal - ta. —

**Sol maj<sup>7(13)</sup>**  
**Gmaj<sup>7(13)</sup>**

**Estrofa 2 / Verse 2**

31 *Última vez a la Coda*  $\oplus$  *Last time to Coda* *mp* *Cantor* *mf*

tor. *Última vez a la Coda*  $\oplus$  *Last time to Coda* 2. He guides me a - long the right path, — El Se - ñor es mi pas - tor.

**ReADD9** *Última vez a la Coda*  $\oplus$  *Last time to Coda* **La/Do#** **Si m<sup>9</sup>**  
**DADD9** **A/C#** **Bm<sup>9</sup>**

34

for the sake of his name. Though I should

SolADD9  
GADD9

37

walk in the valley of the shadow of death no evil

Re D Mim7 Em7 ReADD9/Fa# DADD9/F# ReADD9 DADD9

39

would I fear, for you are with me.

SolADD9 GADD9 Re D Sol/Re G/D

*mp*

43 *p*

Your crook — and your staff — will give me com-fort.

**Re/La**  
D/A

**Sol/Si**  
G/B

**LaADD9/Do#**  
AADD9/C#

**Re**  
D

**Estrillo / Refrain**

46 *Cantor mf*

The LORD is my shep-herd; there is noth-ing I shall

*S, A, Asamblea / S, A, Assembly mf*

The LORD is my shep-herd;

*T, B mf*

**ReADD9**  
DADD9

49

want, there is noth-ing I shall want.

there is noth-ing I shall want, there is noth-ing I shall

**Sim<sup>11</sup>**  
Bm<sup>11</sup>

**Sol maj<sup>7(13)</sup>**  
Gmaj<sup>7(13)</sup>

52

The LORD is my shep-herd.

want. The LORD is my shep-herd.

**ReADD<sup>9</sup>**  
DADD<sup>9</sup>

**Mim<sup>7</sup> Re/Fa<sup>#</sup>**  
Em<sup>7</sup> D/F<sup>#</sup>

**Estrofa 3 / Verse 3**

55

*Cantor mf*

3. Pre - pa - ras — u - na me - sa an - te mí, en - fren - te

*Mim<sup>7</sup>*  
Em<sup>7</sup>      *LaADD9*  
AADD9      *Re*  
D

58

de mis — e - ne - mi - gos; me un - ges — la ca - be - za — con per -

*LaADD9/Do#*  
AADD9/C#      *Si*  
Bm      *DoADD9*  
CADD9

**Estribillo / Refrain**

60

*mf*

**D.S. (p. 4)**

fu - me, y mi co - pa — re - bo - sa. El Se - ñor es mi pas -

*Sol<sup>6</sup>*  
G<sup>6</sup>      *LaSUS4*  
ASUS4      *La<sup>7</sup>*  
A<sup>7</sup>      *LaADD9/Do#*  
AADD9/C#      **D.S. (p. 4)**

♯ Coda Estrofa 4 / Verse 4  
 63 *Cantor mp*

4. Sure-ly good - ness and mer-cy shall

tor.

♯ Coda Estrofa 4 / Verse 4 Mim<sup>7</sup>  
Em<sup>7</sup>

63 *mp*

66

fol-low me all the days of my life. In the

Re/Fa# D/F# Re D Sol maj<sup>7</sup> Gmaj<sup>7</sup>

69

LORD's own house shall I dwell for - length of days un - end - ing.

ReADD<sup>9</sup>/La DADD<sup>9</sup>/A Sol/Si G/B LaADD<sup>9</sup>/Do# AADD<sup>9</sup>/C# ReADD<sup>9</sup> DADD<sup>9</sup>

**Estribillo Final / Final Refrain**

72 *Cantor mf*

The LORD is my shep-herd; there is noth-ing I shall

*S, A, Asamblea / S, A, Assembly mf*

The LORD is my shep-herd;

*T, B mf*

72 *mf*

75

want, there is noth-ing I shall want.

there is noth-ing I shall want, there is noth-ing I shall

75 **Sim<sup>11</sup>**  
**Bm<sup>11</sup>** **Sol maj<sup>7(13)</sup>**  
**Gmaj<sup>7(13)</sup>**

78

The LORD is my shep-herd. El Se-ñor es mi pas -  
want. The LORD is my shep-herd.

**ReADD9**  
**DADD9**

78

81

tor,  
na - da me fal - ta, —

El Se-ñor es mi pas - tor,  
na - da me

**Sim<sup>11</sup>**  
**Bm<sup>11</sup>**

*mf*

81



84

na - da me fal - ta. — El Se - ñor es mi pas - fal - ta. — na - da me fal - ta. —

**Sol maj<sup>7(13)</sup>**  
**Gmaj<sup>7(13)</sup>**

87

tor. El Se - ñor es mi pas - tor.

**ReADD9**  
**DADD9**

**La/Do#**  
**A/C#**

**Re**  
**D**

**ReSUS4**  
**DSUS4**

**ReADD9**  
**DADD9**

*p* *rit.*

G-9771 • Duncan • Ye Shall Go Out with Joy

YE  
SHALL  
GO  
OUT  
WITH  
JOY

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# YE SHALL GO OUT WITH JOY

Isaiah 35:5–6; 40:4–5; and 55:12, alt.

Norah Duncan IV

Soulfully ♩. = 50

First system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of one flat. Dynamics include *f*.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of one flat. Dynamics include *f*.

First system of vocal and piano accompaniment. Treble clef (Soprano and Alto), bass clef (Tenor and Bass). Dynamics include *mf*. Lyrics: "Ye shall go out with joy, and be led forth in—"

Second system of piano accompaniment. Treble clef, bass clef, 6/8 time signature, key signature of one flat. Dynamics include *mp*.

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8 *cresc.*

peace: the moun - tains and the hills will break in - to

*cresc.*

11

songs be - fore — you, and — trees of the field will clap their

15

hands in praise to the Lord, for — the mouth of — the

*cresc.* **f**

18 *Solo*  
*mf* (*dim. 1st time*)

(1st time) Ev - 'ry val - ley shall be  
(2nd time) Then will the eyes of the blind be

Lord\_ has spo - ken it.

*unis. mp*

Al - le -

*mp*

22 *1st time*

raised, and moun - tains be made low, the crook - ed

*2nd time*

o - pened, - the ears of the deaf be healed; - the lame will leap like a

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

\* *Play cue notes 2nd time.*

\*Play cue notes 2nd time.

26

straight, and the rough — plac - es plain.  
deer, and the tongue of the mute sing for joy.  
And — the  
lu - ia! Praise — the Lord!

26

29

glo - ry of the Lord — shall be re - vealed, for — the  
Glo - ry, his glo - ry shall be re - vealed, for — the

*cresc.* *S, A*  
*cresc.* *div.*

29

33

1.

mouth of the Lord has spoken it.

37

2.

*mf*

it. Ye shall go out with joy, and be led

*mp*

41 *cresc.*

forth in peace: the mountains and the

*cresc.*

44

hills will break in - to songs be - fore you, and

47 *cresc.*

trees of the field will clap their hands in praise to the

*cresc.*

*cresc.*



50 *f*

Lord, for the mouth of the Lord has spoken

*f.*

*f*

53 *mp*

it. Ye shall go out with joy! Ye shall go

*unis. mp*

*mp*

57

out with joy! Ye shall go out with

60 *Solo ad lib.*

The moun - tains and hills — shout for  
joy! Ye shall go out with

60

60

62

joy! The seas and the riv - ers shout for joy! The blind and the  
joy! Ye shall go out with joy! Ye shall go

62

62

64

64

66

66

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266

268

268

270

270

272

65

lame— shout for joy! Pre - pare ye— the

out with joy! Ye shall go out with

*f*

*div. f*

65

68

way of the Lord! Pre - pare ye— with joy!

joy! Ye shall go out with joy! For— the

*f*

68

71

mouth of — the Lord, for — the

This system contains measures 71 through 74. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "mouth of — the Lord, for — the".

73

mouth of — the Lord\_ has spo - ken it.

*rit.*

*rit.*

*rit.*

This system contains measures 73 through 76. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "mouth of — the Lord\_ has spo - ken it.". The word "rit." (ritardando) is written above the vocal line in measures 73, 74, and 75, and below the piano accompaniment in measure 75. The piano part consists of a right-hand melody and a left-hand bass line.

THE PURE IN HEART  
Patrick Hawes

SATB divisi, accompanied

WW1648

# THE PURE IN HEART

from *Beatitudes*

SATB divisi with Piano

Music by  
Patrick Hawes



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### About the Work

This is the sixth piece in the *Beatitudes* collection. For me, it was easy to feel that I had to use the “pure” key of G major. There is a lovely richness created by the falling piano phrases of the opening bars, and it is out of these that the choral melody and supporting harmonies grow. Performers should, above all, create an atmosphere of stillness and reflection, making sure that vowel sounds are as pure as possible and that the long phrases feel unbroken. Writing this piece, I could hear it being performed by choirs of all ages in any situation where a period of quiet meditation is required.

-Patrick Hawes

### The Pure in Heart

Blessed are the pure in heart, for they shall see God.

-Matthew 5:8

### About the Composer

Patrick Hawes is an English composer who has made his mark as a torchbearer of the English musical tradition. He is best known for writing the *Highgrove Suite* for HRH Prince Charles, the Prince of Wales; for being Composer-in-Residence at the UK’s largest classical music station —Classic FM, and for the number one album *Angel*. He has written for Voces8, the Choir of New College Oxford, Julian Lloyd Webber, and Hayley Westenra on albums that have all reached number one on the classical charts. Patrick is currently writing for The King’s Singers and working his biggest project to date—a choral symphony entitled *The Great War Symphony*—to be premiered in its entirety in the Royal Albert Hall in 2018.

His new album *Revelation*, which features the *Revelation* and *Beatitudes* choral collections published by Walton Music and recorded by The Elora Singers (Canada), will be released in February 2017.

For more information, visit [patrickhawes.com](http://patrickhawes.com).

# The Pure in Heart

Movement 6 from *Beatitudes\**

SATB divisi with Piano

Matthew 5:8

PATRICK HAWES (b. 1958)

*Con amore* (♩ = ca. 68)

Soprano  
Alto  
Tenor  
Bass  
Piano

*(with relaxed forward movement)*

*p*

*ped.* *sim.*

4

pure in heart, for  
pure in heart, for  
pure in heart, for  
pure in heart, for

*sempre con ped.*

\* "The Pure in Heart" is the sixth movement from "Beatitudes" (WW1625).

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7

they shall see God,

they shall see God,

they shall see God,

they shall see God,

10

*p* Bless-ed are the pure in heart, *mp*

*p* Bless-ed are the pure in heart, *mp*

*p* Bless-ed are the pure in heart, *mp*

*p* Bless-ed are the pure in heart, *mp*



13

the pure in heart, for they shall

the pure in heart, for they shall

the pure in heart, for they shall

the pure in heart, for they shall

the pure in heart, for they shall

16

see God,

see God,

see God,

see God,

see God,

19 *pp*  
bless-ed are the pure in heart,

*pp*  
bles-sed are the pure in heart,

*pp*  
bless-ed are the pure in heart,

*pp*  
bless-ed are the pure in heart,

22 *p*  
for they shall see God,

*p*  
for they shall see God,

*p*  
for they shall see God,

*p*  
for they shall see God,

25 *pp* *pp* *pp* *pp*

bless-ed are the pure, the  
bless-ed are the pure, the  
bless-ed are the pure, the  
bless-ed are the pure, the

28 *p* *p* *p* *p* rit.

pure in heart,  
pure in heart,  
pure in heart,  
pure in heart,

31 *p* **a tempo**

for they shall see God, \_\_\_\_\_

for they shall see God, \_\_\_\_\_

for they shall see God, \_\_\_\_\_

for they shall see God, \_\_\_\_\_

34 **rit.** *pp* *dim. al niente*

see God. \_\_\_\_\_

see God. \_\_\_\_\_

see God. \_\_\_\_\_

see God. \_\_\_\_\_

G-9749 DUNSTAN/arr. BROWNING How Deep the Silence of the Soul

HOW DEEP  
THE SILENCE  
OF THE SOUL  
LAND OF REST

SAB Voices, Assembly and Piano

Words by Sylvia G. Dunstan  
Arranged by Carol Browning

SIMPLE  
GIFTS

UNISON,  
TWO- AND  
THREE-PART  
MUSIC



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# HOW DEEP THE SILENCE OF THE SOUL

Sylvia G. Dunstan, 1955–1993

LAND OF REST  
American melody  
Arr. Carol Browning

♩ = 96  
*mp*

The piano introduction is in 6/4 time with a tempo of 96. It features a melody in the right hand and a bass line in the left hand, both in a minor key.

4 **Stanza 1\***  
*All mp*

1. How deep the si - lence of the soul — that

The first stanza of the song begins at measure 4. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "1. How deep the si - lence of the soul — that". The piano accompaniment provides harmonic support with chords and a steady bass line.

7

lives with - in — your grace. — How full the grat - i -

The second stanza of the song begins at measure 7. It continues the vocal line and piano accompaniment from the first stanza. The lyrics are "lives with - in — your grace. — How full the grat - i -". The piano accompaniment continues with chords and a steady bass line.

\*Assembly may join in singing some or all stanzas.

See Notes on page 7.

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for which the responsible individual or institution is subject to criminal prosecution. No one is exempt.

10

tude of heart in your a - bid - ing place.\_\_\_\_\_

13

**Stanza 2**  
*B mf*

2. What rich se - ren - i - ty is found, what

16

*S, A mf*

when wis - dom teach - es

cour - age and re - lease\_\_\_\_\_

19

us to seek- the gen - tle path- to peace.

22

**Stanza 3**

*S p*

3. Like un - seen chimes on mov - ing air, — like

*A p*

3. Like un - seen chimes on mov - ing air, — like

*p*

25

warm and morn - ing sun, — like glad - d'ning, green - ing,

warm and morn - ing, morn - ing sun, like glad - d'ning, green - ing,



28

grow - ing things, like trees with blooms be - gun.

grow - ing things, like trees with blooms, with blooms be-gun.

Stanza 4

31

*S mf*

4. Such is your pres - ence in our lives, - you

*A mf*

4. Such is your pres - ence in our lives, - you

*B mf*

4. Such is your pres - ence in our lives, you

31

*mf*

34

touch with - out — a trace, — un - til we turn — and

touch with - out, — with - out — a trace, un - til we turn and

touch with-out a trace, a trace, un - til we turn and

Detailed description: This block contains three vocal staves for measures 34, 35, and 36. The music is in a minor key with a common time signature. The first staff has lyrics: "touch with - out — a trace, — un - til we turn — and". The second staff has lyrics: "touch with - out, — with - out — a trace, un - til we turn and". The third staff has lyrics: "touch with-out a trace, a trace, un - til we turn and".

34

Detailed description: This block contains the piano accompaniment for measures 34, 35, and 36. It features a treble and bass clef. The music is in a minor key with a common time signature. The accompaniment includes chords and melodic lines that support the vocal parts.

37

find our - selves held fast in your — em - brace, — un -

find our - selves held fast in your — em - brace, — un -

find our - selves held fast in your em - brace, — un -

*mp*

Detailed description: This block contains three vocal staves for measures 37, 38, and 39. The music is in a minor key with a common time signature. The first staff has lyrics: "find our - selves held fast in your — em - brace, — un -". The second staff has lyrics: "find our - selves held fast in your — em - brace, — un -". The third staff has lyrics: "find our - selves held fast in your em - brace, — un -". A dynamic marking of *mp* (mezzo-piano) is present at the end of each staff.

37

*mp*

Detailed description: This block contains the piano accompaniment for measures 37, 38, and 39. It features a treble and bass clef. The music is in a minor key with a common time signature. The accompaniment includes chords and melodic lines that support the vocal parts. A dynamic marking of *mp* (mezzo-piano) is present at the end of the piece.

40 S, A

til we turn— and find our - selves held fast— in

til we turn— and find— our - selves held fast

43

your— em - brace.

in your— em - brace.

### Notes

In Sylvia Dunstan's hymn collection *In Search of Hope and Grace* (G-3614), the two-stanza text is paired with KINGSFOLD (Common Meter Doubled). I have split her stanzas into four and set them to LAND OF REST (Common Meter), which seemed a fitting match for the spirit of the text, "resting" in God's embrace.

—Carol Browning

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love, burn  
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# THIS IS HOW

Words and Music by  
Chris de Silva

Refrain: John 13:35, alt.

**Gently** ♩ = 66

C/E F G/F Em Am Dm C/E

*S, A, Assembly first time unison* **mf** **Refrain**

This is how all will know that you are my dis -

F F/G C/E **Refrain** F C/E Dm<sup>7</sup>

7

ci - ples: if you have love for one an - oth - er, if you have

Am C/G F G/F Em Am

Parts for C instrument and cello are available, G-9495INST. A Guitar Edition with vocal harmony is available, G-9495G.

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10

love for one an - oth - er. All will know that you are my dis-

F G/F Em Am Dm C/E F F/G

14 *To Additional Verses or Coda* ⊕

**Verses**  
*Cantor or Solo*

ci - ples. This is how,

1. In the wash-ing of the  
2. In the cloth-ing of the  
3. In the shar-ing of the  
4. In the heal-ing of the

14 *To Additional Verses or Coda* ⊕

C FADD2

17

feet, in the break-ing of the bread,  
poor, in the reach-ing out to all,  
meal, in the car - ing for the weak,  
sick, in the lov - ing of our en - e-my,

— this is how, — this is

17 C/E FADD9 C/E

— this is how, — this is

20

in the feed - ing of the hun - gry,  
in the speak - ing for the voice - less,  
in the wel - come of the oth - er, so  
in the giv - ing to the home - less, so

how, — so

20 FADD9 C/E

how, — so

22 all will know ——— what you have done for me. This is **D.S.**

all will know, done for me. This is

Bb F/A F/G G C/E **D.S.**

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts at measure 22 with the lyrics 'all will know ——— what you have done for me. This is'. The piano accompaniment features a bass line and a treble line with chords. Chord symbols Bb, F/A, F/G, G, and C/E are placed above the piano staff. The system concludes with a 'D.S.' (Da Capo) instruction.

**Additional Verses for Communion**

24 *Cantor or Solo*

1. Do you know what Christ has done for  
 2. Live this new com - mand - ment giv'n to  
 3. Put on love as cho - sen ones of  
 4. Let the peace of Christ con - trol our  
 5. You who bring sal - va - tion for the  
 6. May this liv - ing Sac - ri - fice we

Dm C/E

Detailed description: This system is for 'Additional Verses for Communion' and is marked 'Cantor or Solo'. It begins at measure 24. The vocal line is a single staff with six numbered verses. The piano accompaniment consists of a treble and bass line. Chord symbols Dm and C/E are placed above the piano staff. The system concludes with a 'C/E' chord symbol.



27

all?  
all:  
God;  
hearts,  
world,  
share

He has giv - en an ex -  
that we hon - or one an -  
let the joy of Christ em -  
call - ing us to be one  
gath - er na - tions at this  
make us one in love and

FADD2 C/E Dm

30

+S, A

am - ple; as Christ has loved, - so we must love. \_\_\_\_\_  
oth - er; as Christ has done, - so we must do. \_\_\_\_\_  
brace us that we may live in grat - i - tude. \_\_\_\_\_ This is  
bod - y, for - giv - ing all in per - fect love. \_\_\_\_\_  
ta - ble to rec - on - cile us to your - self. \_\_\_\_\_  
kind - ness, to be your pres - ence in this world. \_\_\_\_\_

B

C/E Bb F/A GSUS4 G C/E D.S.

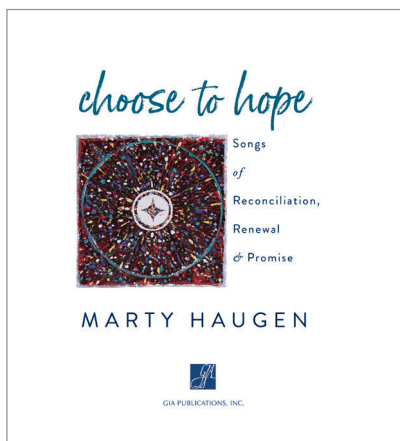
⊕ Coda

33

F C F CADD9

*poco rit.*

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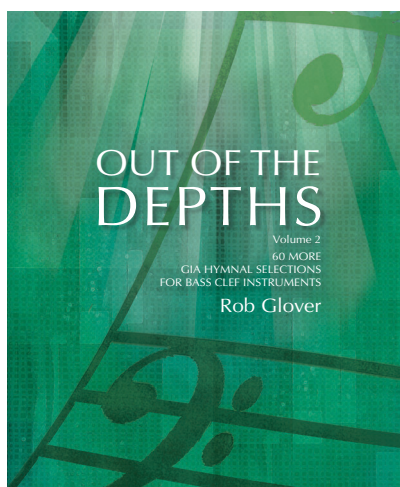
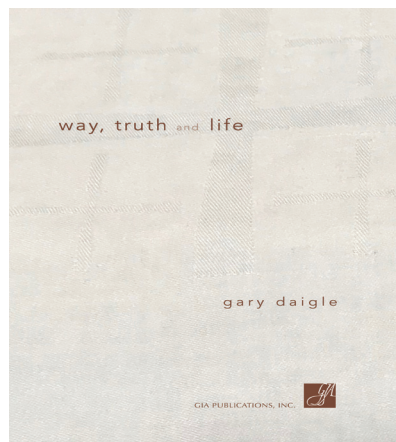
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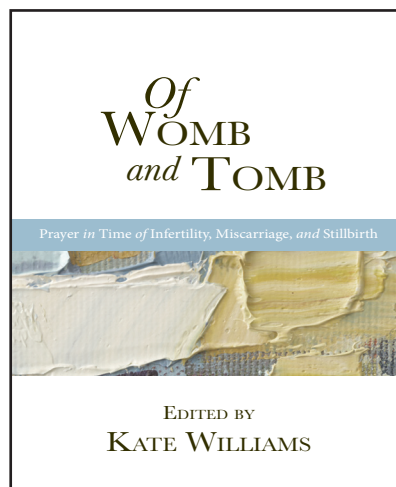
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for Michael Silhavy and the choir of St. Mary Parish, Riverside, Illinois

# THE TREE OF LIFE

Stephen P. Starke

WEXFORD CAROL  
Traditional Irish carol  
Arr. James Biery

Slowly ♩ = 60

The musical score begins with a tempo marking of 'Slowly' and a metronome marking of '♩ = 60'. The music is in 3/4 time and B-flat major. The piano part starts with a fortissimo (ff) dynamic, followed by mezzo-forte (mf) and piano (p) dynamics. The vocal line enters with a melodic phrase.

Stanza 1  
S, A *p*

1. The tree of life with ev-'ry good in

*simile*

Red.

Stanza 1 begins at measure 6. The vocal line is for Soprano (S) and Alto (A) parts, marked piano (p). The lyrics are '1. The tree of life with ev-'ry good in'. The piano accompaniment features a rhythmic pattern of eighth notes, marked 'simile'. A 'Red.' (Reduction) symbol is placed below the piano part.

A part for oboe is on page 15.

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10

Oboe

*p*

E-den's ho - ly or - chard stood, \_\_\_\_\_ and

\* simile

13

of its— fruit so pure and sweet God let the man— and

16

wom-an eat.

*B mp*

Yet in this gar - den

16

19 *mp*

its

al - so grew an - oth - er tree, — of which they knew;

22

love - ly — limbs with fruit a - dorned a - gainst whose eat - ing

25 *p*

God had warned.

28 **Stanza 2**

*mf* *p*

*mp*

2. The still-ness of that

*mp*

28 **Stanza 2**

*mf* *mp*

32

sa-cred grove was bro-ken, as— the ser-pent strove with

*mf* *mp*

35 *mf*  
*div.*  
tempt-ing— voice to Eve be-guile and Ad-am too— by

38  
sin de - file. O day of sad - ness

38  
*mf*



41

when the breath of fear and dark - ness, doubt and death,

*mf*

Detailed description: This system contains measures 41, 42, and 43. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 41, followed by a quarter note in measure 42, and a quarter note in measure 43. The piano accompaniment consists of chords in measure 41, and a sequence of eighth notes with a triplet of eighth notes in measure 42, and a quarter note in measure 43. The dynamic marking *mf* is placed at the end of the system.

41

Detailed description: This system shows the piano accompaniment for measures 41, 42, and 43. Measure 41 has two chords. Measure 42 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 43 has a quarter note in the right hand and a quarter note in the left hand.

44

*unis.*

its aw - ful - poi - son first dis - played with -

Detailed description: This system contains measures 44, 45, and 46. It features a vocal line and a piano accompaniment. The vocal line has a quarter note in measure 44, followed by a quarter note in measure 45, and a quarter note in measure 46. The piano accompaniment has a quarter note in measure 44, followed by a quarter note in measure 45, and a quarter note in measure 46. The dynamic marking *unis.* is placed above the vocal line in measure 44.

44

Detailed description: This system shows the piano accompaniment for measures 44, 45, and 46. Measure 44 has a quarter note in the right hand and a quarter note in the left hand. Measure 45 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 46 has a quarter note in the right hand and a quarter note in the left hand.

47

*f*

in the world so new - ly made.

47

*ff*

50

*mf* *p*

*p*

Stanza 3

54

*mf*

*div.*

3. What mer - cy— God showed to our race, a

Stanza 3

54

*mf*

57

plan of res - cue by his grace: In send - ing— One from

57

60

wom-an's seed, the One to fill— our great-est need— for

60

63

on a tree— up - lift - ed high his— on - ly Son— for

66

*mf*

*unis.*

sin would die, would drink the— cup of

66

*mf*

Detailed description: This system contains measures 66 and 67. The vocal line (top) starts with a whole rest in measure 66, then a half note G4 in measure 67. The piano accompaniment (bottom) features chords in the right hand and a bass line in the left hand. Dynamics include *mf* and *unis.*

68

*ff*

scorn and dread to crush the an - cient ser-pent's head!

68

*ff*

Detailed description: This system contains measures 68 and 69. The vocal line (top) has a half note G4 in measure 68 and a half note A4 in measure 69. The piano accompaniment (bottom) has chords in the right hand and a bass line in the left hand. Dynamics include *ff*.

71

*f* *mf* *p*

*rall.*

*f* *rall. mf* *p*

71

*f* *rall. mf* *p*

Detailed description: This system contains measures 71, 72, and 73. The vocal line (top) has a half note G4 in measure 71, a half note A4 in measure 72, and a half note B4 in measure 73. The piano accompaniment (bottom) has chords in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, *p*, and *rall.*

74 *a tempo* Stanza 4

4. Now from that tree of Je - sus' shame flows

*simile*

*a tempo*

*p*

*mf*

*Red.*

78

life e - ter - nal in his name;

*p*

*mf*

for

78

*mf*

*p*

*mf*

\*

81

all who trust and will be - lieve, sal - va - tion's liv - ing

*p*

*mf*

84

And of this fruit\_ so  
fruit re-ceive.

*f*

84

*f*

87

pure and sweet the Lord in-vites\_ the world to eat,

*mf*

87

*mf*

90

*p*

to find with-in this cross of wood the

*p*

93

*p*

tree of life— with ev - 'ry good.

96

*ff*

*rit.*

100

*p*

*pp*

Ped.



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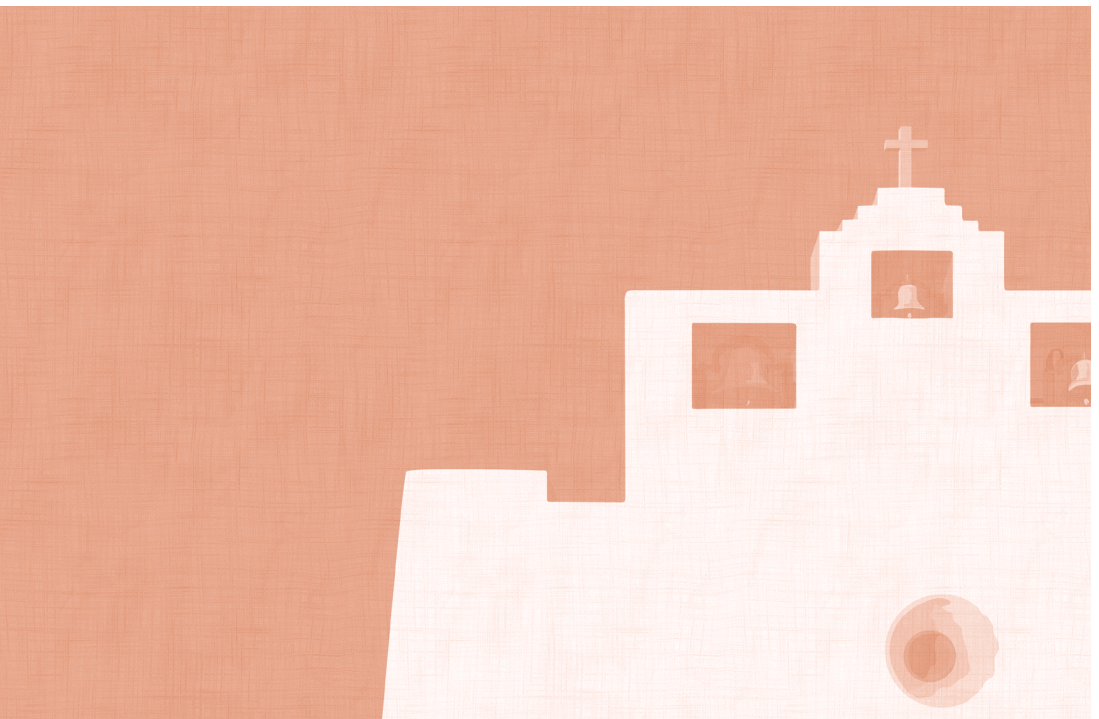
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# QUE ESTA IGLESIA SEA UN ÁRBOL MAY THIS CHURCH BE LIKE A TREE

English Translation by  
Andrew Donaldson

Music and Spanish Words by  
Pablo Sosa

$\text{♩} = 105$   
F<sup>6</sup> C<sup>9</sup>/G F<sup>6</sup>

*mf*

6 C<sup>9</sup>/G C<sup>7</sup> rit.

## Estrofa 1 / Verse 1

S, A, Asamblea / Assembly

11

1. Que es - ta i - gle - sia se - a un ár - bol en el fon - do de tu  
1. May this church be like a tree, be - hind your house, there in your

F<sup>6</sup> Gm<sup>7</sup> C<sup>9</sup>/E C<sup>9</sup>

*a tempo*

A Guitar Edition with capo chords and vocal harmony is available, G-9899G.

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14

ca - sa, que ha - ya fie - ta y a - le - grí - a y o - ra -  
gar - den; meet - ing place for joy and feast, and sim - ple

F6 Gm7

17

ción ba - jo sus ra - mas. Con ra - í - ces bien pro - fun - das  
prayer be - neath its branch - es. With its roots in earth so fer - tile,

A7 Gm/D Dm D7/F# Gm Gm/F

21

y sus bra - zos ha - cia el cie - lo, que es - ta i - gle - sia sea fe -  
and its arms raised high to heav - en, may this church bear fruits of

C7/E C7 FSUS4 F6 G7/B Gm/Bb

24

cun - da, dan - do fru - tos de con - sue - lo.  
 jus - tice, acts of lov - ing and com - pas - sion.

F/A F C7 FSUS4 F

♩ = 125

**Estribillo / Refrain**

S, A, Asamblea / Assembly

27

Ár - bol plan - ta - do jun - to a las  
 Tree ev - er grow - ing by liv - ing

B $\flat$  Gm $^6$  Am $^7$  F F/A C Dm C/E

33

a - guas de vi - da e - ter - na  
 wa - ter, run - ning e - ter - nal,

FSUS4 F F $^7$  B $\flat$  Gm $^6$  Am $^7$  F $\sharp$ dim $^7$  D $^7$ /F $\sharp$

39

de flow - nues - tro Dios.  
ing - tro from Dios.  
God. / God.

C/G F/A G<sup>7</sup>/B C<sup>7</sup>

43

*rall.*

C<sup>9</sup> C

♩ = 105

**Estrofa 2 / Verse 2**

47

S, A

Dmm, dmm, dmm, dmm, dmm, dmm,

B, Asamblea / Assembly

2. Que es - ta i - gle - sia tam - bién se - a co - mo un ár - bol de la  
2. May this church be like a tree, there in the street or in the

F<sup>6</sup> Gm<sup>7</sup> C<sup>9</sup>

50

doomm... Dmm, dmm, dmm, dmm,

pla - za, ni - do de pá - ja - ros li - bres y re -  
 pla - za; for the birds, a nest - ing - branch; for pass - ers -

F<sup>6</sup> Gm<sup>7</sup>

53

dmm, - dmm, doomm.. Ah..

fu - gio del que pa - sa, y que se - a co - mo el ár - bol  
 by, a wel - come shel - ter. May it stand as if it's watch - ing,

A<sup>7</sup> Gm/D Dm D<sup>7</sup>/F<sup>#</sup> Gm Gm/F

57

de la es - qui - na de mi ca - sa, que me ve lle - gar de  
*near my house, just round the cor - ner, wait - ing for this wea - ry*

C7/E C7 FSUS4 F6 G7/B Gm/Bb

60

*B*

le - jos ej - ma - gi - no que me a - bra - za.  
*pil - grim with its arms wide to em - brace me.*

F/A F C7 FSUS4 F

♩ = 125

**Estribillo / Refrain**

*S, A, Asamblea / Assembly*

63

Ár - bol plan - ta - do jun - to a las  
*Tree ev - er grow - ing by liv - ing*

*B*

Bb Gm6 Am7 F F/A C Dm C/E

69

a - guas de vi - da e - ter -  
wa - ter, run - ning e - ter -

FSUS4 F F7 B $\flat$  Gm<sup>6</sup> Am<sup>7</sup>

74

na - de nues - tro Dios.  
nal, flow - ing from God.

F $\sharp$ dim<sup>7</sup> D<sup>7</sup>/F $\sharp$  C/G F/A G<sup>7</sup>/B C<sup>7</sup>

79

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

*rit.*



Fuerte y determinado / Strong and determined ♩ = 105

Estrofa 3 / Verse 3

83 *Todos / All*

3. Que es-ta i - gle - sia se - a un ár - bol, oh buen Dios, en don - de  
 3. May this church be like a tree, O God, that thrives where you have

G<sup>6</sup> Am<sup>7</sup> D<sup>9</sup>/F<sup>#</sup> D<sup>9</sup>

86

quie - ras, pe - ro siem-pre a - pun - ta - la - do por tu a -  
 plant - ed. May it stand to show the way, your way of

G<sup>6</sup> Am<sup>7</sup>

89 *S, A, Asamblea / Assembly*

mor ya tu ma - ne - ra. Pa - ra dar fru - tos y  
 lov - ing and self - giv - ing, of - f'ring shade, and fruit for

B<sup>7</sup> Am/E Em E<sup>7</sup>/G<sup>#</sup>

92

som - bra  
shar - ing,

*B, Asamblea / Assembly*

o en - tre - gar nues - tra ma - de - ra,  
giv - ing up its wood for burn - ing.

Am Am/G D<sup>7</sup>/F<sup>#</sup> GSUS<sup>4</sup> G<sup>6</sup>

95 *Todos / All*

que es - ta i - gle - sia que te nom - bra ár - bol de la vi - da se - a.  
May this liv - ing church that names you be a tree of life e - ter - nal.

A<sup>7</sup>/C<sup>#</sup> Am/C G/B G D<sup>7</sup> GSUS<sup>4</sup> G

**Más ligero / Softer** ♩ = 125

**Estribillo Final / Final Refrain**

99 *S, A, Asamblea / Assembly*

Ár - bol plan - ta - do jun - to a las  
Tree ev - er grow - ing by liv - ing

C Am<sup>6</sup> Bm<sup>7</sup> G G/B D Em D/F<sup>#</sup>

105

a - guas de vi - da e - ter -  
wa - ter, run - ning e - ter -

G SUS4 G G7 C Am<sup>6</sup> Bm<sup>7</sup>

rit.

110

na - de nues - tro Dios.  
nal, flow - ing from God.

G<sup>#</sup>dim<sup>7</sup> E<sup>7</sup>/G<sup>#</sup> D/A G/B A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup>

rit.

Más lento y distante / Slower and distant ♩ = 115

115 *pp*

Ár - bol plan - ta - do jun - to a las  
Tree ev - er grow - ing by liv - ing

*pp*

121

*ppp*

a - guas de vi - da e - ter -  
wa - ter, run - ning e - ter -

*ppp*

C *8va* Am<sup>6</sup> Bm<sup>7</sup>

*ppp*

126

*molto rall.*

na - de nues - tro Dios.  
nal, flow - ing from God.

*molto rall.*

G D DSUS<sup>4</sup> D<sup>7</sup> G<sup>6</sup> Am<sup>7</sup> G

*molto rall.*

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G-9779

BRINGLE/MORRIS

Jesus Comes

# JESUS COMES

TENTH NIGHT

Words by MARY LOUISE BRINGLE

Music by SALLY ANN MORRIS



For SATB Voices and Piano  
with Violin

# JESUS COMES

Mary Louise Bringle

TENTH NIGHT  
Sally Ann Morris

Gently ♩ = 100

Violin

*pp* *p*

5 Stanza 1

S, A, Assembly

*p*

1. In a far-off place, Je - sus comes to earth. Sheep and cat - tle

*p*

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10

grace the site. As the an - gel songs be -

14

gin, like the whis - per of the wind, na - ture's hope a - wakes a -

18

gain; Je - sus comes.

*mp*

23

Musical score for measures 23-26. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature has one flat and the time signature is 4/4.

27 **Stanza 2**

*mp*

*mf*  
T, B, Assembly

2. For the poor in heart, Je - sus comes to earth.

Musical score for measures 27-30. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature has one flat and the time signature is 4/4.

31

Hum - ble shep - herds start the news. \_\_\_\_\_ For each

Musical score for measures 31-34. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature has one flat and the time signature is 4/4.



35

*mf*

home-less in - fant born, for the meek and those who mourn, for the

*poco a poco cresc.*

39

*f*

wea - ry and the worn, Je - sus comes.

43

47 **Stanza 3**

*f*

*S, A, Assembly mp*

3. In our deep - est night, Je - sus comes to earth: \_\_\_\_\_

*T, B mp*

47

51

*cresc.*

ra - diant star to light our way. Sum - mer's

*cresc.*

51

55

heat or win - ter's chill, with a warm and lov - ing will, - to a

55

*mf*

59

world that needs him still, Je - sus comes, - - - - - to a

*dim.* *p*

59

63

*p*

world that needs him still, Je - sus

63

*pp*

68

*dim.*

comes.

*T div.*

68

STEAL AWAY  
Quigley

SATB, accompanied

WJMS1180

# STEAL AWAY

SATB with Piano and Solo

Arranged by  
Patrick Dupré Quigley

JO-MICHAEL SCHEIBE CHORAL SERIES  
Committed to Musical & Educational Excellence



### **About Steal Away**

*Steal Away* is the result of a years-long musical collaboration between Patrick Dupré Quigley and American countertenor Reginald Mobley. The piece marries the traditional African-American Spiritual melody of *Steal Away* with a quasi-improvisational ostinato accompaniment that defies resolution until the final notes of the piece. The work was premiered in August 2010 by Mobley with the arranger at the piano.

### **Steal Away**

Steal away, steal away,  
steal away to Jesus!  
Steal away, steal away home;  
I ain't got long to stay here.

My Lord, he calls me;  
he calls me by the thunder.  
The trumpet sounds within my soul;  
I ain't got long to stay here.

Green trees are bending;  
and sinners stand a trembling.  
The trumpet sounds within my soul;  
I ain't got long to stay here.

-Traditional Spiritual

### **About Patrick Dupré Quigley**

Patrick Dupré Quigley is the Founder and Artistic Director of Seraphic Fire. He is a regular guest conductor with the nation's top professional orchestras. Over Mr. Quigley's tenure as Artistic Director, Seraphic Fire has grown to annually present forty-five concerts over eight subscription programs. The organization's educational outreach programs (Seraphic Fire Youth Initiative; StudentAccess; Seraphic Fire-UCLA Emerging Artist Program; the Professional Choral Institute at the Aspen Music Festival) reach thousands of students, from elementary to graduate school. The Seraphic Fire Media recording catalog contains fifteen titles; two are recipients of GRAMMY® nominations. Mr. Quigley holds a master's degree from the Yale School of Music, an undergraduate degree from the University of Notre Dame, and studied at the Lilly Family School of Philanthropy's Fundraising School.

Duration: Approx. 4:00

For my dear friend and colleague Reggie Mobley

# Steal Away

SATB with Piano and Solo

Traditional Spiritual  
arr. PATRICK DUPRÉ QUIGLEY

♩ = 80

Solo, small group  
or section

*mp*

15

steal a-way to Je - sus! Steal a-way, steal a-way

19

home; I ain't got long to stay here.

23 *mp*

Solo/Group

*mp* Steal a-way, steal a-way, steal a-way to Je - sus!

*p* steal a-way, steal a-way to Je - sus!

*p* steal a-way, steal a-way to Je - sus!



27

Steal a-way, steal a-way home; I

steal a-way home;

steal a-way home;

mf

mf

mf

mf

p

30

ain't got long to stay here. My Lord, he

mf

p

mf

34

calls me; he calls me like the thun - der. The

*mf*

The

*mf*

The

37

trum - pet sounds with - in - a my soul; I

*p*

trum - pet sounds with - in - a my soul;

trum - pet sounds with - in - a my soul;

40

ain't got long to stay here.

*p*

43

*mp*

Steal a-way, steal a-way, steal a-way to

*mp*

steal a-way, steal a-way to

46

Je - sus! Oh, Steal a-way, steal a - way

Je - sus! Steal a-way, steal a - way

sub.p

49

home; I ain't got long to stay here.

home; I ain't got long to stay here.

p

52

*mf*  
Green trees are bend - ing; and

*mf*  
Green trees are bend - ing; and

*mp*

55

*f*  
sin - ners stand a - tremb - ling. The trum - pet sounds with-

*f*  
sin - ners stand a - tremb - ling. The trum - pet sounds with-

*mf*

58

in - a my soul; I ain't got long to

in - a my soul; I ain't got long to

*mp*

*mp*

*mp*

61

Steal a-way, steal a-way,

stay here.

stay here.

*p*

*p*

65

steal a-way to Je - sus! Steal a-way, steal a-way

*p* steal a-way

*p* steal a-way

*sub. p*

69

home; I ain't got long to stay here.

home;

home;

72

Steal a-way, steal a - way

steal a - way

steal a - way

steal a - way

*mf*

*mf*

*mf*

*mp*

75

Slower *p* rit.-----

home; I ain't got long to stay here.

home;

home;

*p*



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TICE/HAUGEN From the Waters I Will Rise

# Celebration Series

For  
Choir  
Assembly  
Keyboard and Guitar  
with C Instrument

---

Words by Adam M. L. Tice  
Music by Marty Haugen

## FROM THE WATERS I WILL RISE

RISE

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# FROM THE WATERS I WILL RISE

Adam M. L. Tice, alt.

RISE  
Marty Haugen

Strong  $\text{♩} = 72$   
D open

The musical score is written for piano in the key of D major (two sharps) and 2/2 time. It consists of three systems of music. The first system shows the initial chords and melody. The second system, starting at measure 5, includes guitar chords: D, G/D, A/D, D, and A/C#. The third system, starting at measure 9, includes guitar chords: Bm, Bm/D, Em, Em/D, C, G<sup>6</sup>/B, and A. The score features a mix of chords and melodic lines in both the treble and bass staves.

## Notes

I very much was taken by the active nature of Adam Tice's wonderful baptismal text—rising/walking, kneeling/standing/singing, knowing/dreaming, being born/living—which so beautifully gives life to the experience of baptism. I wanted to write a tune that had that same immediate and strong energy.

This song can be used to accompany any baptismal ritual or remembrance of baptism. Although it could be used at the baptism of an infant (reminding the community of their own baptismal covenant and call), it would be especially meaningful during the baptism of youth or adults.

—Marty Haugen

*A part for C instrument is available, G-9859INST. A Guitar Edition with vocal harmony is available, G-9859G.*

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S, A 13

1. From the wa - ters I will rise— I will rise— and  
 2. From my kneel - ing I will stand— I will stand— and  
 \*3. From my won - d'ring I will know— I will know— and  
 4. From my death I'm born a - new— born a - new,— I

T, B

D D/F# G A

16

*Cut in stanza 3 to optional final stanza ⊕*

walk. Wipe the wa - ter from my eyes— walk with  
 sing. Reach for me and take my hand— sing with  
 dream. Shar - ing wis - dom we will grow— dream with  
 live. Come and see what God will do— live with

*Cut in stanza 3 to optional final stanza ⊕*

Bm D/A G D/F# Bm<sup>7</sup>

\*If the optional C instrument part is used, an instrumental stanza is played between stanzas 2 and 3.

19

1.-3.  
me \_\_\_\_\_ in \_\_\_\_\_ Christ. \_\_\_\_\_

me, \_\_\_\_\_ walk with me.  
me, \_\_\_\_\_ sing with me.  
me, \_\_\_\_\_ dream with me.

1.-3.  
Em Em/D C<sup>ADD9</sup> G<sup>6</sup>/B A

22

4. \_\_\_\_\_ *unis.*

me \_\_\_\_\_ in \_\_\_\_\_ Christ, \_\_\_\_\_ live with me \_\_\_\_\_ in \_\_\_\_\_ *unis.*

4. Em Em/D A/C# A G/B A/C#

26

Christ.

rit.

rit.

D D/A A<sup>7</sup> D

rit.

♩ Ending for optional final stanza

29

S  
grow— dream with me— in— Christ.

A  
grow— dream with

T  
grow— dream with

B  
grow— dream with me— in— Christ.

♩ D/F# Bm<sup>7</sup> Em Em/D

32

From my  
me in Christ. From my  
me in Christ. From my  
From my

Cmaj<sup>7</sup> A/B B<sup>7</sup>

35

death I'm born a - new - born a - new, - I live. Come and

E E/G# A B C#m E/B

39

see what God will do— live with me— in— Christ,

A E/G# C#m7 F#m F#m/E B/D#

43

— live with me— in Christ.

B A/C# B/D# E E/B B7 E

*unis.* *rit.*

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## Today's Prelude Music

### NEW! SEASONS OF GRACE, VOLUME 8

*Paul Tate*

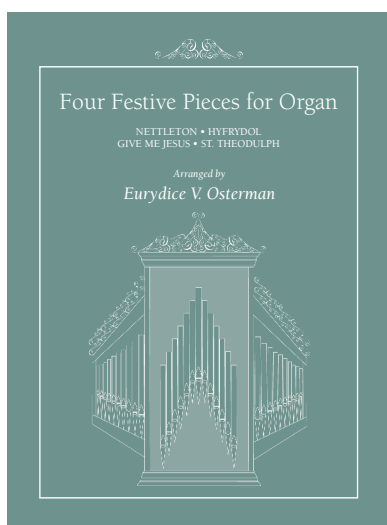


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## Today's Postlude Music



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*arr. Eurydice V. Osterman*

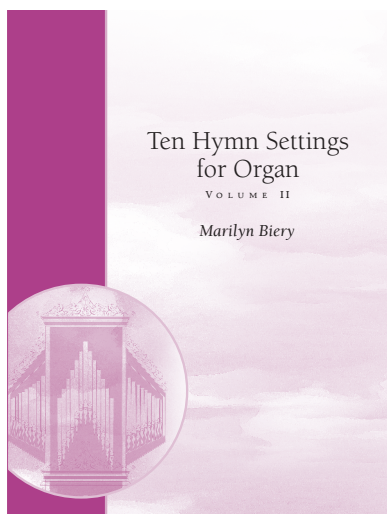
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