Celebration
SERIES

Abide in Me

Faith Zimmer

Sample

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

GIA Publications, Inc.
Sacred Music

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Notes

This song is based on the fifteenth chapter of the Gospel of John, in which Jesus says that he is the vine and we are the branches. It is a call to remain in Jesus, for he is the source of life that we have been longing for. It can be performed in a choral setting or with a praise band.

—Faith Zimmer

About the Composer

Faith Zimmer is a choral composer, poet, singer/songwriter, and illustrator. She is the resident composer for First & Calvary Church, Springfield, Missouri. Faith graduated from Missouri State University in 2019 with a Bachelor of Music degree in Composition and earned a graduate certificate in choral studies in 2021. She has performed with MSU choirs across North America, Africa, Europe, and Asia. Much of Faith's compositional influence comes from studying composition and arranging with renowned composers Alice Parker and Dr. John Wykoff, along with Dr. Cameron LaBarr. She also has studied lyric poetry with Charles Anthony Silvestri. Faith's choral works are published through Walton Music and GIA and have been widely performed. Her work has been recorded by the Missouri State Chorale for their album *On My Way* on the GIA ChoralWorks label.

Along with her husband Sam, Faith performs in a bluegrass band called "Zimmer and Friends." She has music on Spotify and iTunes, including original worship music, under "First & Calvary." In addition to composing and writing poetry, Faith paints visual art, weaves tapestries, and teaches voice and songwriting lessons. Faith lives in Springfield, Missouri, and can be contacted at FaithAZimmer@gmail.com.

Sample

for First & Calvary Presbyterian Church

ABIDE IN ME

Based on John 15

Faith Zimmer



Sample

A part for C instrument is available, G-11309INST. A guitar edition with vocal harmony is available, G-11309G.

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12
noth - ing. Come to me, and
Bm7 A GADD2 DADD2 A
16
I will give you rest. A - bide in me,
Bm7 G DADD2
19
All mp
mak-er of all things. A -
A Bm7 A G GADD2
23
Refrain
bide, a-bide in me. I am the source of life that you've
D A Bm

Sample



Sample

*To reinforce the melody, the cantor may sing with part II through the beginning of m. 83.


39
- er.
- er. He cuts and he prunes
GADD2
D
A
42
for your good. He brings forth the
for your good. He brings forth the
Bm7
A
GADD2
DADD2
A
46
fruit of the vine. On - ly he can grow the
fruit of the vine. On - ly he can grow the
Bm7
G
DADD2
A

Sample


50
Part I
fruit of your life.
A -
Part II, Assembly
mel.
fruit of your life.
A -
Part III
A -
Bm7
A
G
GADD2
Refrain
53
Parts I and II, Assembly
bide, a-bide in me. I am the source of life that you've
Part III
D
A
Bm
56
been long - ing for. A-bide in me, and ev - 'ry bro -
G
D
A

Sample


59
- ken piece, I prom - ise I'll re - store.
Bm
G
D
62
– Assembly
p
3. He
p
3. He
A
Bm
A
G
GADD2
66
Verse 3
cuts a-way the branch - es that bear no fruit,
cuts a-way the branch - es that bear no fruit,
Bm
A
p

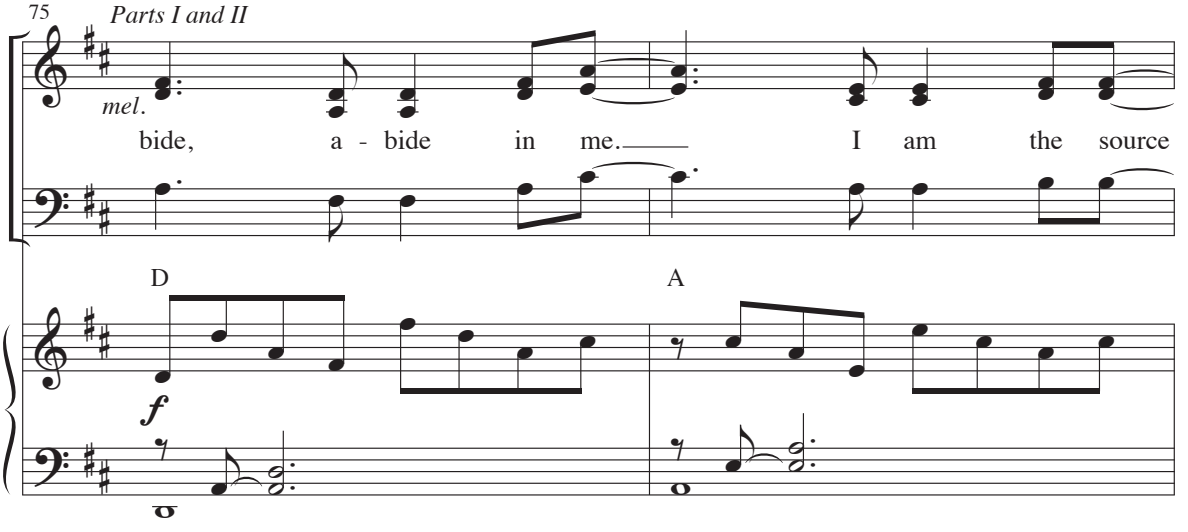
Sample


69
Part I
mf
look just like him
Part II
3
mf
till you look just like him when
mf
look just like him
D
Em
D
Bm
69
3
mf
72
when he is through.
f
A -
+ Assembly mel.
f
he is through.
A -
f
when he is through.
A -
72
Em
D
G
A

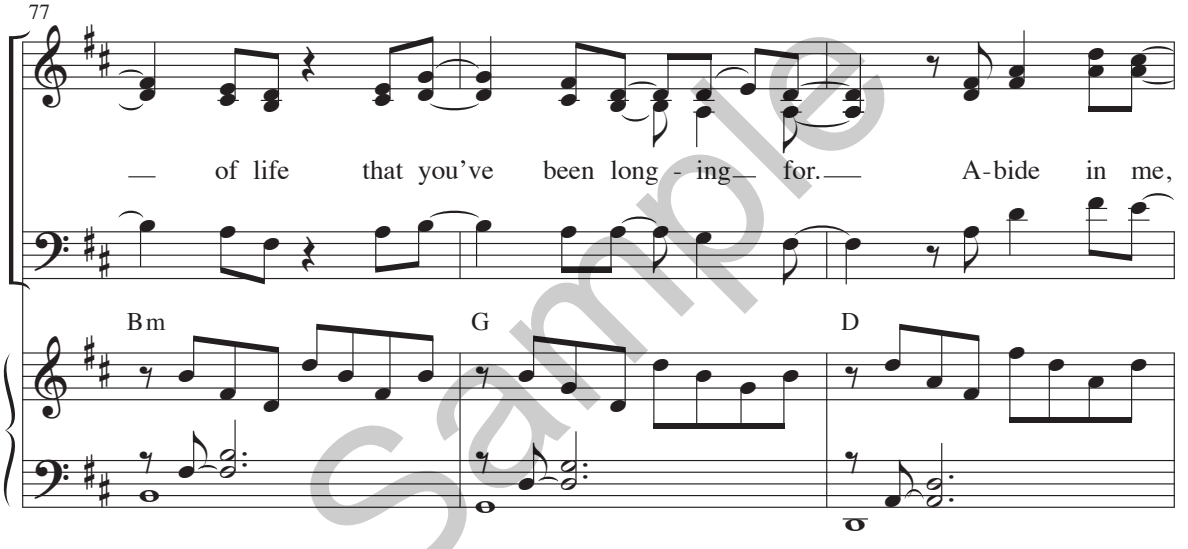
Sample

Final Refrain

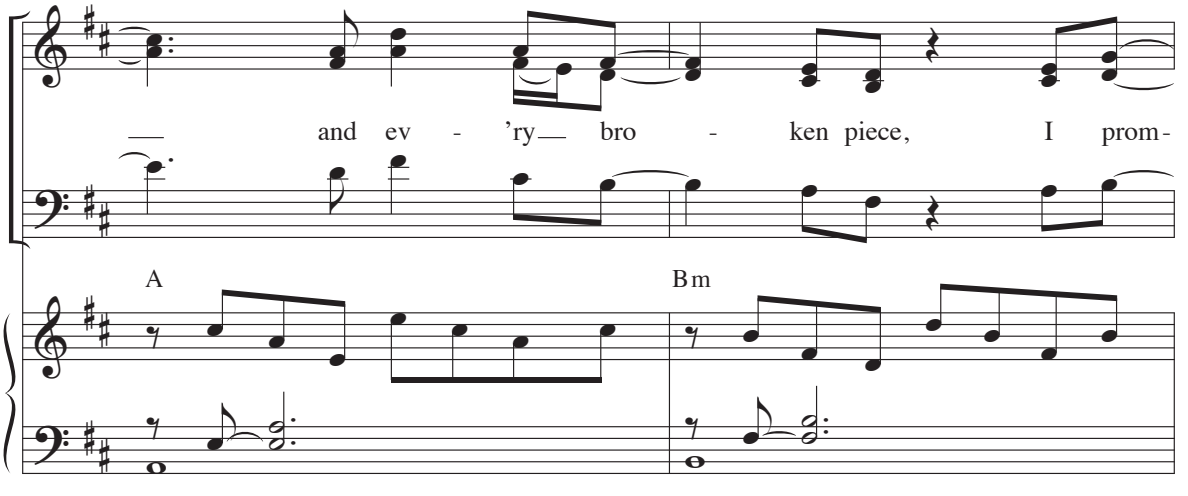
75 *Parts I and II*



77



80



Sample


– Assembly
82
- ise I'll re - store. Oh, ev-'ry
G
D
A
85
bro - ken piece I will re - store, oh,
Bm
A
G
D
88
rit.
mp
I prom - ise I'll re - store.
rit.
mp
A
Bm
A
GADD2
DADD2
rit.
mp

Sample

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ABIDE IN ME

Based on John 15

Faith Zimmer

Refrain



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Sample

G-11309 Code A12

7 85147 13091 8

Choral
SERIES

All Creatures of Our God and King

LASST UNS ERFREUEN

Sample

ARRANGED BY
David Ledgerwood

For SATB Voices
and Piano

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

I envision a "sprightly" piano part for most of the arrangement, with careful pedaling. Much of the setting is in unison. The C major section is meant to be smoother. The a cappella passages should have some flexibility, with a slight lingering on the final half note before m. 89. Sing the final section heartily with a strong accompaniment.

—David R. Ledgerwood

About the Author

Giovanni Bernadone, now universally known as **St. Francis of Assisi** (1182–1226), was a soldier as a young man and spent a year in captivity. While he intended to return to battle, a vision led him back to his hometown. There he experienced God calling him to "repair my house," a command Francis took both literally and figuratively as he set about repairing ruined churches and gathering followers committed to following Christ. The Franciscan Order grew rapidly, while Francis himself withdrew from public life and devoted himself to singing and prayer. He died relatively young, and only two years later was proclaimed a saint by Pope Gregory IX.

About the Translator

A priest in the Church of England, **William H. Draper** (1855–1933) wrote or translated over sixty hymns. His masterful rendering of "All Creatures of Our God and King" is among the most widely sung hymns across denominations.

About the Arranger

David R. Ledgerwood grew up in Monroeville, Pennsylvania, where he studied piano, played the organ in church, and accompanied his high school choir. He earned degrees in sacred music, music theory and composition, and music education from Pensacola Christian College, Indiana University of Pennsylvania, and Boston University. Additionally, he served as the pianist for the 724th Air Force Band in Tacoma, Washington.

David married his high school sweetheart, Kim Wilson, in 1974, and they have eight grown children. David retired from 37 years of full-time teaching at Maranatha Baptist University. He continues to teach arranging and composing part-time. His academic interests include the history of church music, the compositional process, and musical homeschooling. David and Kim enjoy traveling, visiting their children and grandchildren, solving sudoku puzzles, and reading.

Sample

ALL CREATURES OF OUR GOD AND KING

Francis of Assisi, 1182–1226
Tr. William H. Draper, 1855–1933, alt.

LASST UNS ERFREUEN
Geistliche Kirchengesänge, 1623
Arr. David R. Ledgerwood



Sample

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11
lift up your voice and with us
14
mp
sing:
Al - le -
17
mf
lu - ia!
mf
Thou
Al-le - lu - ia!
legato
p

Sample


21
mp
burn-ing sun with gold-en beam, thou sil-ver moon with soft-er
mf
mp
24
mp
mf
gleam, O praise him: Al-le-lu-ia!
mp
mf
O praise him: Al-le-
mp
28
div.
Al-le-lu-ia! Al-le-lu-ia!
div.
lu-ia!
f

Sample


32
marcato
35
smoother, less marcato
mp
8va
rit.
39
T, B p
Thou
8va
p
legato
pp
a tempo
43
rush - ing winds that art so strong,

Sample


46
S, A mp
ye clouds that sail in heav'n a - long,
49
O praise
legato
52
mf
him: Al - le - lu - ia! Thou
T, B mp

Sample


56
ris - ing morn, in praise re - joice, ye lights of eve-ning find a
mf
Thou ris - ing morn, in praise re - joice, ye
mf
59
mp
voice. O praise him:
lights of eve - ning find a voice.
legato
p
62
mp
O praise him:
mf
Al - le -

Sample


65
mf
Al - le - lu - ia!
lu - ia!
mf
68
div.
Al - le - lu - ia! Al - le - lu - ia!
div.
mf
72
marcato
75
f
rall.
mp

Sample


Freely ♩ = 80
80
p
Let all things their Cre - a - tor
p
84
bless, and wor - ship him in hum - ble -
8va
pp
86
S div. mp
rit.
unis.
ness, mp Al - le - lu - ia! Praise,
rit.
unis.
O praise him:
pp p
pp p
rit.

Sample


Tempo I
89
mf
praise the Fa - ther, praise the Son, and praise the Spir - it, Three in
92
mp
One,
O praise him:
mf
O praise him:
Al - le -
p
95
mf
rit.
Al - le - lu - ia! Al - le - lu - ia! Al -
lu - ia!

Sample



Sample

G-11304 Code A12
7 85147 13041 3

Calvin Institute of
Christian Worship
Music Series

Edited by Pearl Shangkuan and John Witvliet

Sample

All Things Bright and Beautiful

- For Two-Part Mixed Voices and Piano
- Words by Cecil Frances Alexander
- Music by Carl J. Nygard Jr.

CALVIN University

GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638

Notes

"All Things Bright and Beautiful" is a very accessible anthem for mixed voices in two parts. The phrases should be rendered expressively, with a subtle dynamic arch. Pay careful attention to the word inflection, but don't exaggerate it. In other words, sing it as you would speak it. Tone quality should be light and placed forward.

—Carl J. Nygard Jr.

About the Author

Cecil Frances Alexander, née Humphries (1818–1895), was an Irish poet who spent much of her life caring for the disadvantaged. With her sister, she founded a school for the deaf. In 1850 Cecil married William Alexander, who would become the Anglican primate of Ireland. She wrote over four hundred hymn texts, which were published in several collections during her lifetime.

Sample

About the Composer

Carl Nygard (ASCAP) is a graduate of West Chester University, with degrees in music education and composition. Retired from public school teaching, where he taught vocal and general music for grades 6–12, his choirs and vocal ensembles regularly received superior ratings. Some of his compositions, scored for all manner of voicing and accompaniment, have been performed on six continents. His career as a guest conductor has taken him to thirteen states. He presently serves as a church choir director and is a choral adjudicator for the Educational Programs Network.

A. M. D. G.

ALL THINGS BRIGHT AND BEAUTIFUL

Cecil Frances Alexander, 1818–1895, alt. Carl J. Nygard Jr.



Sample

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11
cresc.
Lord God made them all. Each lit - tle flow'r that
cresc.
cresc.
14
o - pens, each lit - tle bird that sings, he
o - pens, each bird, each bird that_ sings,
17
dim.
rit.
made their glow-ing col - ors, he made their ti - ny wings.
dim.
rit.
glow-ing col - ors,
rit.

Sample


21
a tempo
mp
a tempo
All things bright and beau-ti - ful,
mf
All things bright and beau-ti - ful, all crea - tures great and
mf
a tempo
24
cresc.
all crea - tures great and small, the
cresc.
small, all things wise and won - der - ful, the
27
f
dim.
Lord God made them all, the
f
dim.
Lord God made them, made them all, the
f
dim.

Sample


31
mp
Lord God made them all. The
mp
Lord God
35
pur - ple - head - ed moun - tain, the riv - er run - ning by, the
mp
39
mf
sun - set and the morn - ing that bright - ens up the
mf
mf

Sample


42
cresc.
sky; the cold wind in the win - ter, the pleas-ant sum - mer
cresc.
cresc.
46
dim.
cresc.
sun, the ripe fruit from the gar - den: he
dim.
cresc.
cresc.
49
rit.
a tempo
f
made them ev - 'ry one. He gave us eyes to
rit.
a tempo
f
rit.
f
a tempo

Sample


52
see them, and lips that we might tell how
55
great is God Al - might-y, who has made all things
58
well. All things bright and beau-ti-ful, all

Sample


61
crea - tures great and small, all things wise and
64
più f
won - der - ful, the Lord God made them
più f
won - der - ful, God made them,
più f
67
all, the Lord God
made them all, the Lord God

Sample



Sample

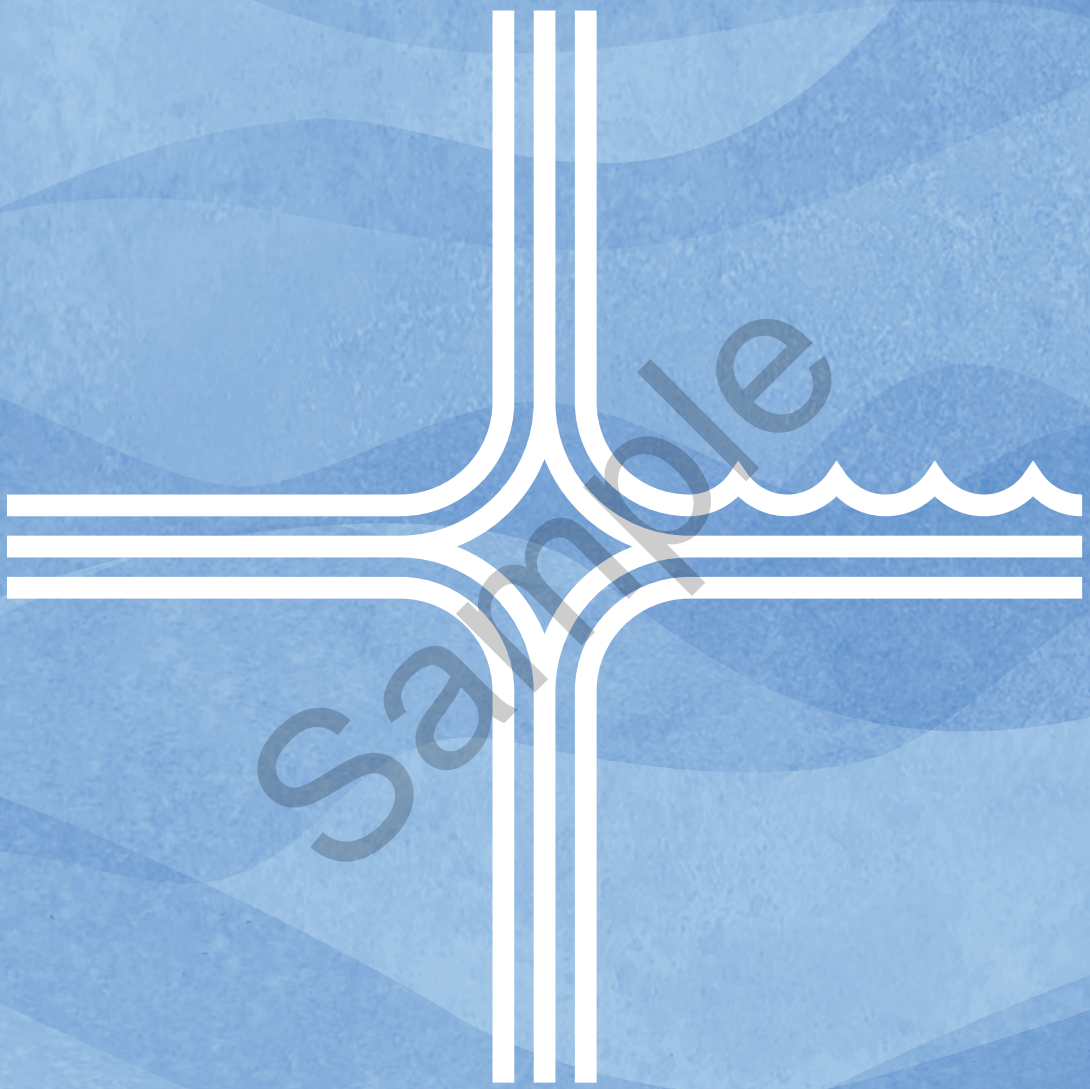
Sample

G-11216 Code B12

7 85147 12161 9

BLESSED BE GOD

ACCLAMATIONS, HYMNS AND CHANTS FOR THE OCIA



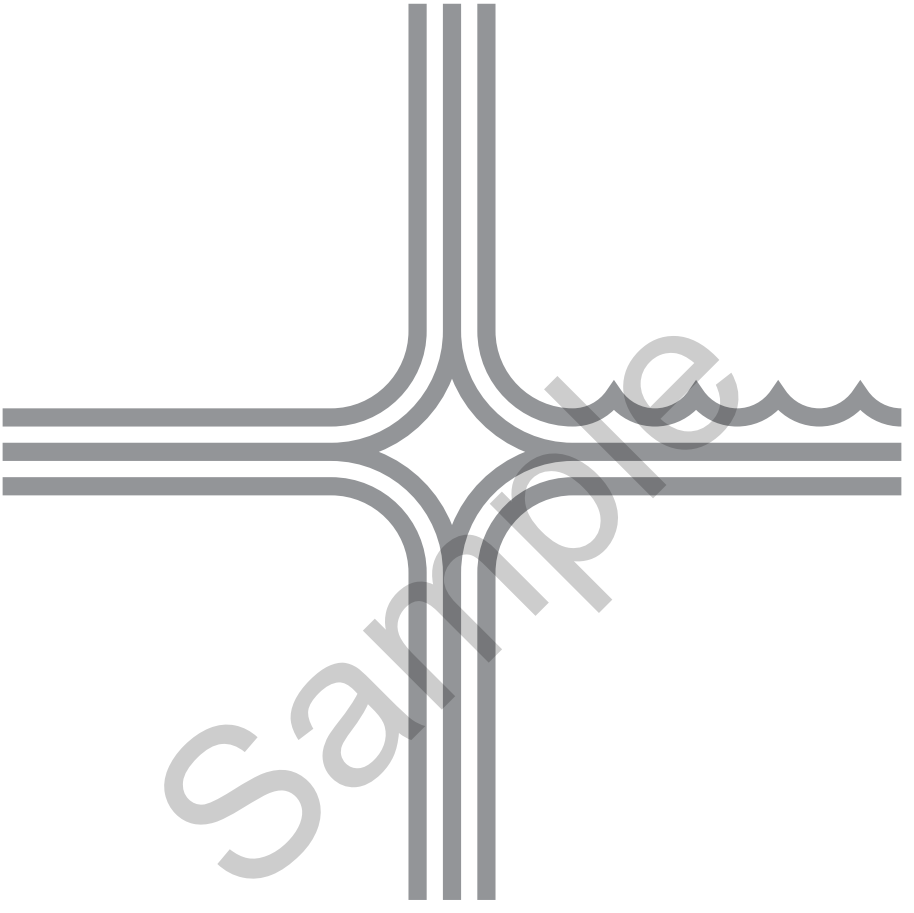
Sample

TONY ALONSO

GIA

BLESSED BE GOD

ACCLAMATIONS, HYMNS AND CHANTS FOR THE OCIA



Sample

TONY ALONSO

GIA Publications, Inc.
Chicago

Ancillary Editions
G-11325G Guitar Edition
G-11325INST Instrument Edition

Also Available:
G-11328 *Bendito Sea Dios: Aclamaciones, Himnos y Tropos para el RICA* (Spanish Edition)
G-11331 *Blessed Be God: Acclamations, Hymns and Chants for the OCIA / Bendito Sea Dios: Aclamaciones, Himnos y Tropos para el RICA* (Bilingual Edition)

Sample



G-11325

Blessed Be God: Acclamations, Hymns and Chants for the OCIA by Tony Alonso

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INTRODUCTION

Blessed Be God: Acclamations, Hymns and Chants for the OCIA provides settings of the twenty-one texts found in Appendix II of *The Order of Christian Initiation of Adults* (nos. 595–597). These short acclamations can be used in a range of celebrations as parishes accompany people on their journey of faith before, during, and after their full initiation into the Catholic Church. The OCIA does not prescribe the use of a particular acclamation for each ritual; rather, it provides these diverse options from which liturgical and music ministers may choose, leaving room for liturgical, musical and pastoral sensitivity. Many of these texts suggest use in a range of liturgies and gatherings throughout the OCIA (e.g., "Blessed Be God" and "All of You Are One"), while others suggest more specific usage (e.g., "Rejoice, You Newly Baptized" and "This Is the Font of Life"). In addition to the songs found in this collection, the OCIA also recommends a range of psalms and other short acclamations throughout the ritual text. This leaves space for the use of repertoire that is familiar to local communities.

I have engaged a variety of forms in these settings—including call-and-response, ostinato refrains, and chants—to support the diverse ways in which communities gather throughout the OCIA and to allow for quick participation in both formal liturgies and informal gatherings. These pieces may be repeated as often as needed to accompany ritual actions or simply to gather a community, respond to the Word, or send the people forth. While most of these songs are composed for SAB voicing, all can be sung unison and/or unaccompanied in smaller weekly gatherings and liturgies.

The text of the OCIA emphasizes the essential role of the whole People of God in accompanying our siblings throughout the course of their Initiation, including through sung participation: "They should be willing to attend the celebrations of the catechumenate when possible and take an active part in the responses, prayers, songs and acclamations" (no. 9.2). And the OCIA stresses especially the importance of music for celebration of Baptism: "Since the celebration of Baptism is greatly enhanced by singing—to stimulate a sense of unity among those present, to foster their common prayer, and to express the paschal joy with which the rite should resound—Conferences of Bishops should encourage and support skilled musicians to compose settings for those liturgical texts that are considered suitable to be sung by the faithful" (General Introduction, no. 33). Mindful of these calls, I hope this collection supports the sung prayer of the entire People of God throughout the Initiation process of which we are all an essential part.

—Tony Alonso
January 1, 2025
The Solemnity of Mary, Mother of God

Sample

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 Associate Professor of Theology and Culture at Candler School of Theology at Emory University, where he also serves as the inaugural Director of Catholic Studies.

Sample

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Sample

WHO IS LIKE YOU

OCIA 595.1
Exodus 15:11

Tony Alonso



Sample

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9
S, A, Assembly
Cantor
Who is like you, mag - ni - fi - cent in ho - li - ness, wor - thy of awe and praise,
B
A♭ E♭/G B♭ E♭ Fm Cm
f
mf
12
S, A, Assembly
Repeat as needed
(Last time rit. and 𝄐)
work - er of won - ders! Wor - thy of awe and praise, work - er of won - ders!
B
(Last time rit. and 𝄐)
Repeat as needed
Fm Gm7 C open Fm Cm Fm Gm7 C open
(Last time 𝄐)
f
(Last time rit. and 𝄐)

Sample

GOD IS LIGHT

OCIA 595.2
1 John 1:5

Tony Alonso



Sample

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13
God is light and in him there is no dark - ness at all.
13
C♯m7
E SUS2,4/B
A ADD2
E ADD2/B
17
God is light and in him there is no dark - ness at all.
17
C♯m7
E SUS2,4/B
A ADD2
E/B
B
21
Repeat as needed
Last time
21
E
E SUS2,4
E
E SUS2,4
Repeat as needed
Last time
E

Sample

GOD IS LOVE

OCIA 595.3
1 John 4:16

Tony Alonso



Sample

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11
Repeat as needed
(𝄐 Last time)
bides in God, a - bides in God.
(𝄐 Last time)
Repeat as needed
(Last time 𝄐)
A♭ADD2 Fm7 Gm7 Cm Cm/B♭ A♭ADD2 A♭SUS2/B♭ E♭ADD2
(rit. Last time)

Sample

THERE IS ONE GOD

OCIA 595.4
Ephesians 4:6

Tony Alonso



Sample

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9
o - ver all and through
who is o - ver all
B♭maj9 F/A Gm9 F/A Dm7
14
all and in us all.
and through all and
FADD2/C B♭maj9 FADD2/A Gm9 FADD2/A B♭ F/A
19
Repeat as needed
in us all.
Gm9 Gm11/C F B♭/F F B♭/F F
(Last time 𝄐)
Repeat as needed
(𝄐 Last time)

Sample

Sample

LOOK TOWARD THE LORD

OCIA 595.5
Psalm 34:6

Tony Alonso



*Play one time through as an introduction.

Sample

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BLESSED BE GOD

OCIA 595.6
Cf. Ephesians 1:3–4

Tony Alonso



Sample

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7
Cantor
Bless-ed be God, who chose you in Christ.
C♯m7 F♯m7 F♯m7/B C♯m C♯m/B
9
S, A, Assembly
Repeat as needed
(Last time)
(Last time)
Bless-ed be God, who chose you in Christ.
B
(Last time)
Repeat as needed
E/G♯ A F♯m7/B E
(Last time)

Sample

YOU ARE GOD'S WORK OF ART

OCIA 595.7
Ephesians 2:10

Tony Alonso



Sample

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14
God's work of art, cre - at - ed in Christ
D/F♯ C/E G/D C ADD2 D 7SUS2
19
Je - sus.
To Repeat
Last time
G C/G
To Repeat
G C/D D
Last time
G

Sample

YOU ARE NOW GOD'S CHILDREN

OCIA 595.8
1 John 3:2

Tony Alonso



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8
lov - ed, and what you will be has
E♭ADD2
Cm7
Gm7
Cm7
11
1.
2.
rit.
not yet been re - vealed.
not yet been re - vealed.
rit.
1.
Fm
Fm/E♭
B♭ADD2
B♭
2.
Fm
Fm/B♭
E♭ADD2
rit.

Sample

WHAT GREAT LOVE

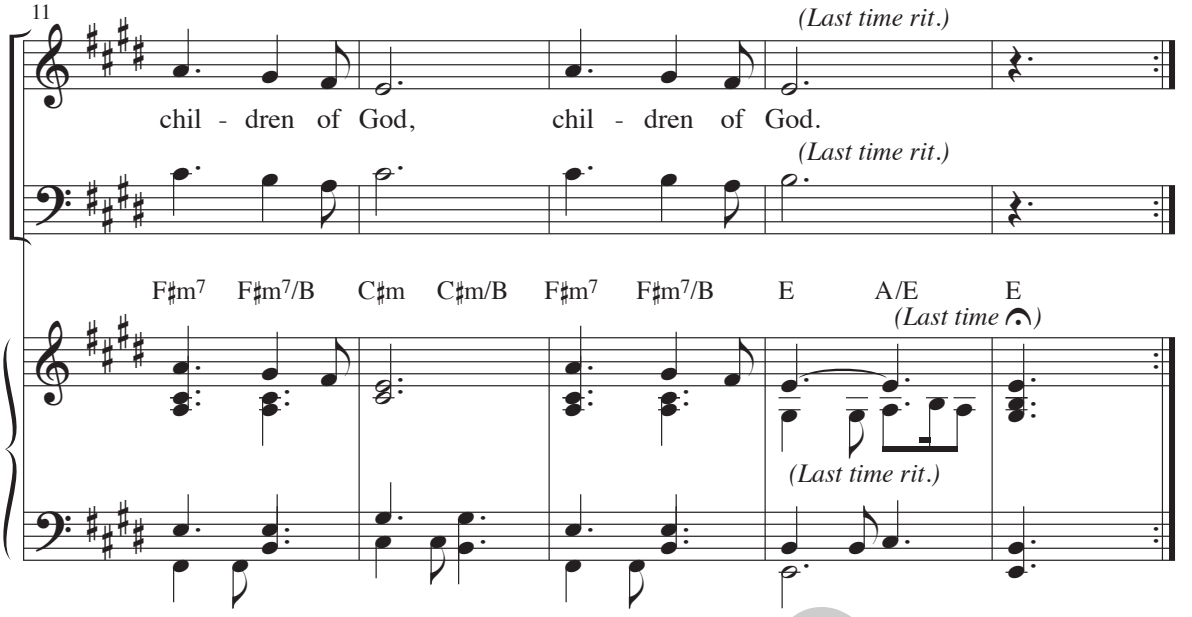
OCIA 595.9
1 John 3:1

Tony Alonso



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11
(Last time rit.)
chil - dren of God, chil - dren of God.
(Last time rit.)
F♯m7 F♯m7/B C♯m C♯m/B F♯m7 F♯m7/B E A/E E
(Last time 𝄐)
(Last time rit.)

Sample

BLESSED ARE THEY WHO WASH THEIR ROBES

OCIA 595.10
Revelation 22:14

Tony Alonso



Sample

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11
(Last time 𝄐)
Repeat as needed
robes in the blood of the Lamb!
(Last time 𝄐)
Dm Dm/C B♭ F Gm Am7 DSUS4 D
(Last time 𝄐)
Repeat as needed
(Last time rit. and 𝄐)
(𝄐 Last time)

Sample

ALL OF YOU ARE ONE

OCIA 595.11
Galatians 3:28

Tony Alonso



Sample

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7
All of you are one, all of you are one in Christ Je - sus.
Je - sus. All of you are one,
7
Em Bm7 Cmaj7 Bm7 Em Bm7
10
(Last time rit.)
all of you are one in Christ Je - sus.
Last time
(Last time rit.)
10
Cmaj7 Bm7
Last time
Em
(Last time rit.)

Sample

BE IMITATORS OF GOD

OCIA 595.12
Ephesians 5:1–2

Tony Alonso



**If the vamp is used, cantor enters on last time.*

Sample

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Sample

**The last four measures may be repeated as an optional vamp ending, eliminating the cantor's pickup.*

Sample

BLESSED BE THE GOD

OCIA 596.1
1 Peter 1:3–5

Tony Alonso



Sample

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9
Christ, who in his great mer - cy has giv-en us new
Bless-ed be the God.
9
C open
FADD2/C
Cm7SUS2,4
FADD2/C
13
birth in-to a liv-ing hope
Bless-ed be the God.
13
C open
FADD2/C
Cm7SUS2,4
FADD2/C

Sample


17
through the Res - ur - rec - tion of Je-sus Christ from the
Bless-ed be the God.
17 C open FADD2/C Cm7SUS2,4 FADD2/C
21
dead, in-to an in - her-i-tance that will not
Bless-ed be the God.
21 C open FADD2/C Cm7SUS2,4 FADD2/C

Sample


25
per - ish, pre - served for us in
Bless-ed be the God.
25
C open
FADD2/C
Cm7SUS2,4
FADD2/C
29
heav - en, for the sal - va-tion to be re - vealed in the
Bless-ed be the God.
29
C open
FADD2/C
Cm7SUS2,4
FADD2/C

Sample

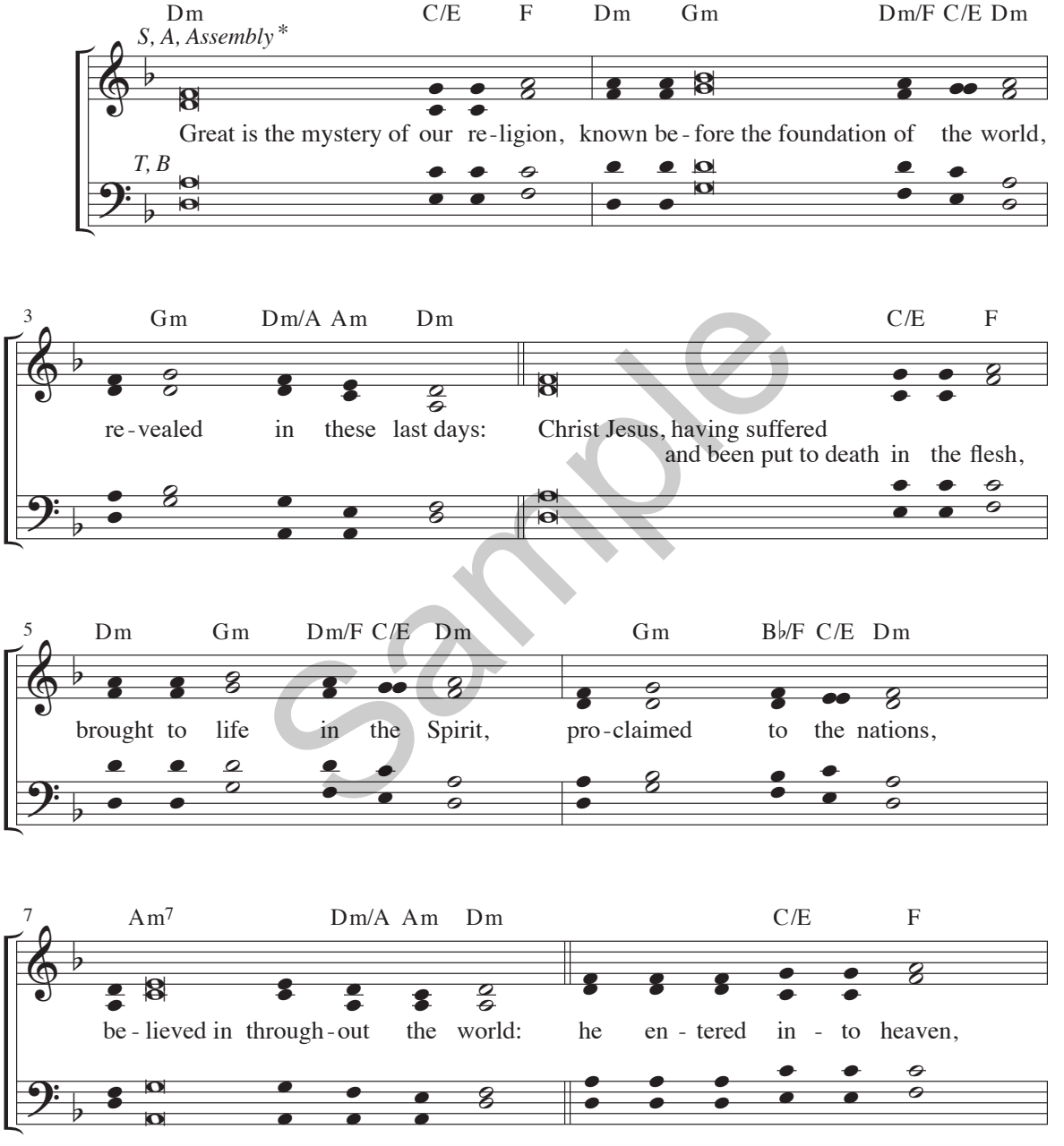

33
last time!
Bless-ed be the God.
C open
F ADD2/C
C m7SUS2,4
F ADD2/C
C open
33

Sample

GREAT IS THE MYSTERY OF OUR RELIGION

OCIA 596.2
Cf. 1 Timothy 3:16

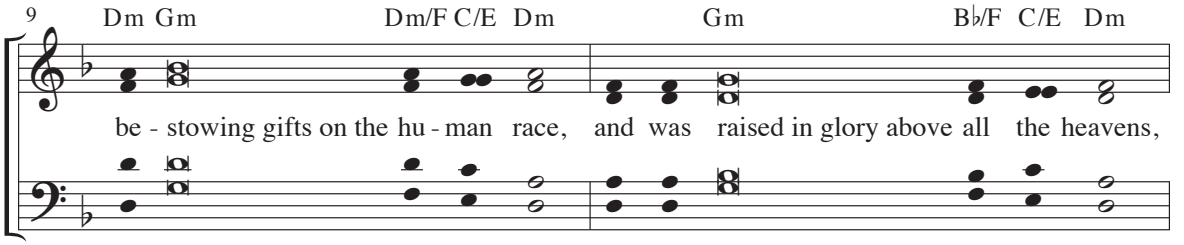
Tony Alonso

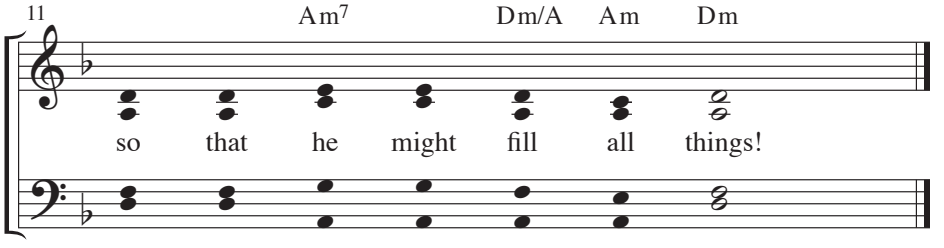


**Cantor or choir may intone the sections up to each double bar line with the assembly repeating.*

Sample

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9
Dm Gm
Dm/F C/E Dm
Gm
B♭/F C/E Dm
be - stowing gifts on the hu - man race, and was raised in glory above all the heavens,


11
Am7
Dm/A Am Dm
so that he might fill all things!

Sample

WE BELIEVE IN YOU, O CHRIST

OCIA 597.1

Tony Alonso



Sample

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8
in - to our hearts
to make us
pour your light
in - to our hearts
8
Amaj9
B
F♯m7
EADD2/G♯
Amaj9
B
A
B/A
12
chil - dren,
chil - dren of light!
to make us
12
G♯m7
C♯m
F♯m7
F♯m/B
C♯m
C♯m/B
A
B/A

Sample


16
(Last time rit.)
Repeat as needed
(Last time)
We be -
(Last time rit.)
Repeat as needed
chil - dren, chil - dren of light!
(Last time rit.)
G♯m7 C♯m F♯m7 F♯m/B E F♯m7/E E F♯m/B
16
(Last time)
Repeat as needed
(Last time rit.)
(Last time)

Sample

WE COME TO YOU, O LORD

OCIA 597.2

Tony Alonso



Sample

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8
life,
that in you we may be-
fill our souls with your life,
8
F♯m11/A B F♯m7 EADD2/G♯ F♯m11/A B A B/A
12
come chil - dren of a - dop-tion.
that in you we may be -
12
G♯m7 C♯m F♯m7 F♯m/B C♯m C♯m/B A B/A

Sample


16
(Last time rit.)
(Last time)
Repeat as needed
We
(Last time rit.)
Repeat as needed
come chil - dren of a - dop - tion.
(Last time rit.)
G♯m7 C♯m F♯m7 F♯m/B E F♯m7/E E F♯m/B
16
(Last time)
Repeat as needed
(Last time rit.)
(Last time)

Sample

FROM YOUR SIDE, O CHRIST

OCIA 597.3

Tony Alonso



Sample

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12
washed a - way and life is made new a -
F♯m9
B 7SUS4
B 7/A
F♯m9
B 7SUS4
17
S div.
gain.
Repeat as needed
Last time
E ADD2
E
E SUS4
Repeat as needed
Last time
E

Sample

THE VOICE OF THE FATHER

OCIA 597.4

Tony Alonso



Sample

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12
and the love of the Ho - ly Spir - it gives life.
A
A/G
Em7
D/F♯
G
A7SUS4
D
16
G/D
A7SUS4/D
D
Repeat as needed
Last time
G/D
A7SUS4
D
rit.

Sample

HOLY CHURCH, STRETCH OUT YOUR HANDS

OCIA 597.5

Tony Alonso



Sample

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11
wa - ters
to wel-come those brought to new birth from the
A7SUS4 A Em7 D/F♯ G Em7
14
by the Ho - ly Spir-it, the Ho - ly Spir-it of God.
wa - ters
by the
A7SUS4 A G D/F♯ Em7 A7SUS2,4 Bm Bm/A
18
(𝄐 Last time)
Repeat as needed
Ho - ly Spir-it, the Ho - ly Spir-it of God.
Repeat as needed
G D/F♯ Em7 A7SUS2,4 D G/D A7SUS2,4
(𝄐 Last time)
(𝄐 Last time)

Sample

REJOICE, YOU NEWLY BAPTIZED

OCIA 597.6

Tony Alonso



Sample

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8
re - joice, you new - ly bap - tized,
tized,
re -
8
D
G/D
D
11
cho-sen ves - sels of the King-
joice, you new - ly bap - tized,
11
G/D
D
Bm
F♯m

Sample


14
dom,
cho-sen ves - sels of the King - dom,
G D/F♯ Bm F♯m G D/F♯
17
bur-ied to-geth - er with Christ in death,
bur-ied to-geth - er with Christ
F♯ F♯/A♯ Bm Bm/A F♯ F♯/A♯

Sample


20
born a-gain of Christ by faith.
— in death,
born a-gain of
20
Bm Bm/A G G/A Bm Bm/A G G/A
24
Repeat as needed
(Last time 𝄐)
Cantor
Re -
Repeat as needed
Christ by faith.
Repeat as needed
D G/D Em/D D D G/D Em/D D
(𝄐 Last time)
(Last time poco rit.)
(𝄐 Last time)

Sample

THIS IS THE FONT OF LIFE

OCIA 597.7

Tony Alonso



Sample

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12
Heav - en, all you re-born in this font.
A SUS4
Am
Dm7
G 7 SUS4
C
Dm7/C
C
Dm7/C
C
15
(Last time rit.)
(Last time 𝄐)
Repeat as needed

Sample

Sample

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ALL OF YOU ARE ONE

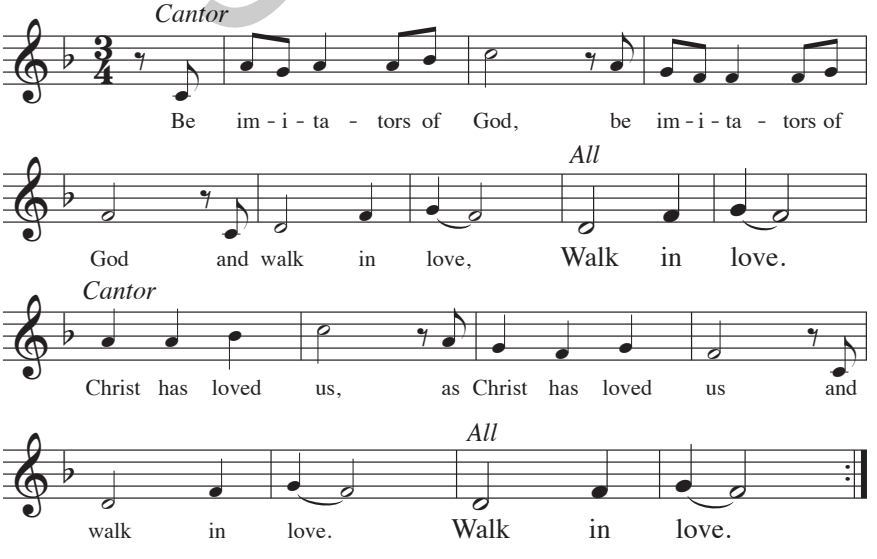
Galatians 3:28 — Tony Alonso



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BE IMITATORS OF GOD

Ephesians 5:1–2 — Tony Alonso

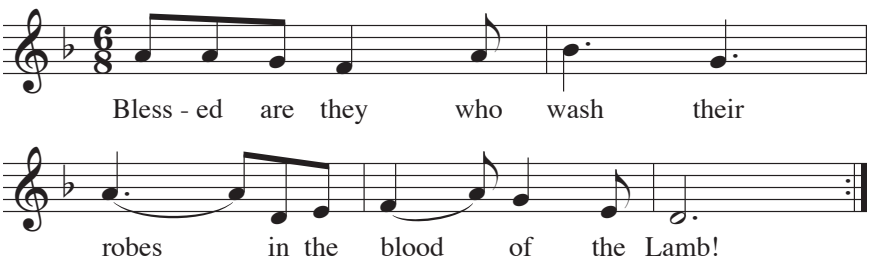


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Sample

BLESSED ARE THEY WHO WASH THEIR ROBES

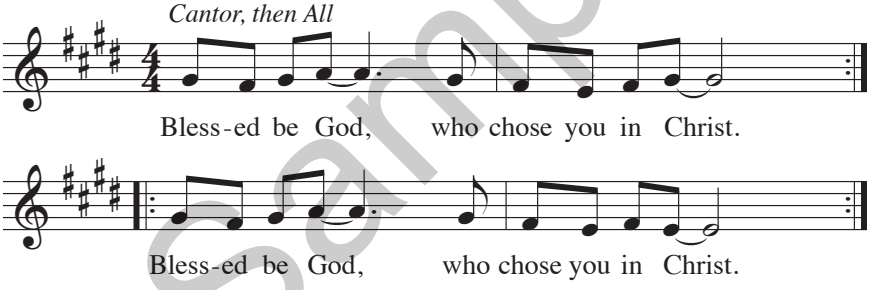
Revelation 22:14 — Tony Alonso



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BLESSED BE GOD

Cf. Ephesians 1:3–4 — Tony Alonso



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Sample

BLESSED BE THE GOD

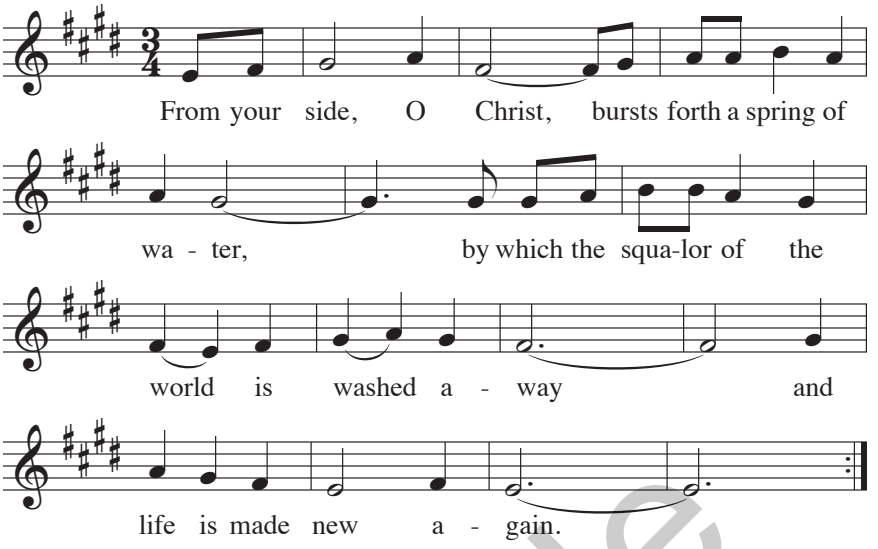
1 Peter 1:3–5 — Tony Alonso



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FROM YOUR SIDE, O CHRIST

The Order of Christian Initiation of Adults Tony Alonso



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GOD IS LIGHT

1 John 1:5 Tony Alonso

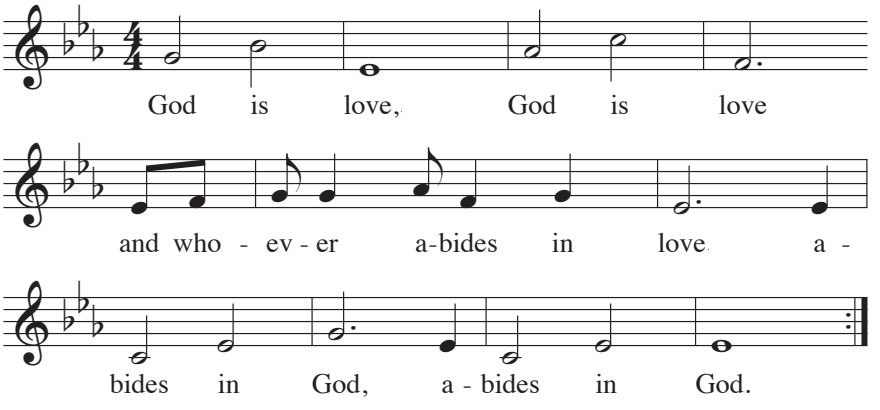


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Sample

GOD IS LOVE

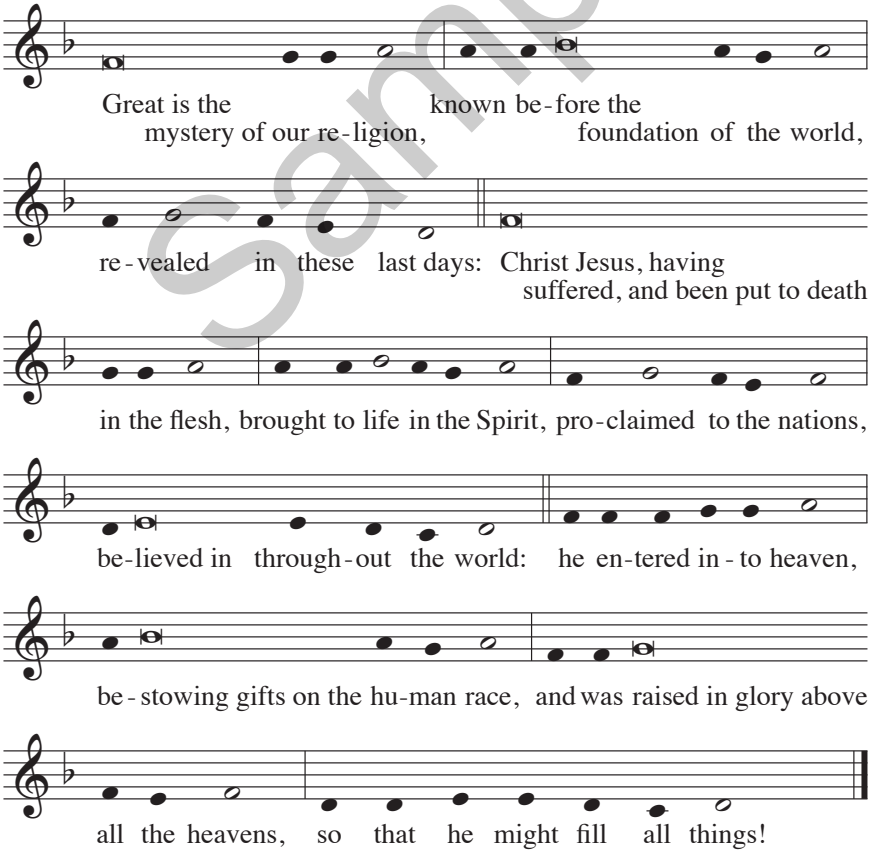
1 John 4:16 — Tony Alonso



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GREAT IS THE MYSTERY OF OUR RELIGION

Cf. 1 Timothy 3:16 — Tony Alonso

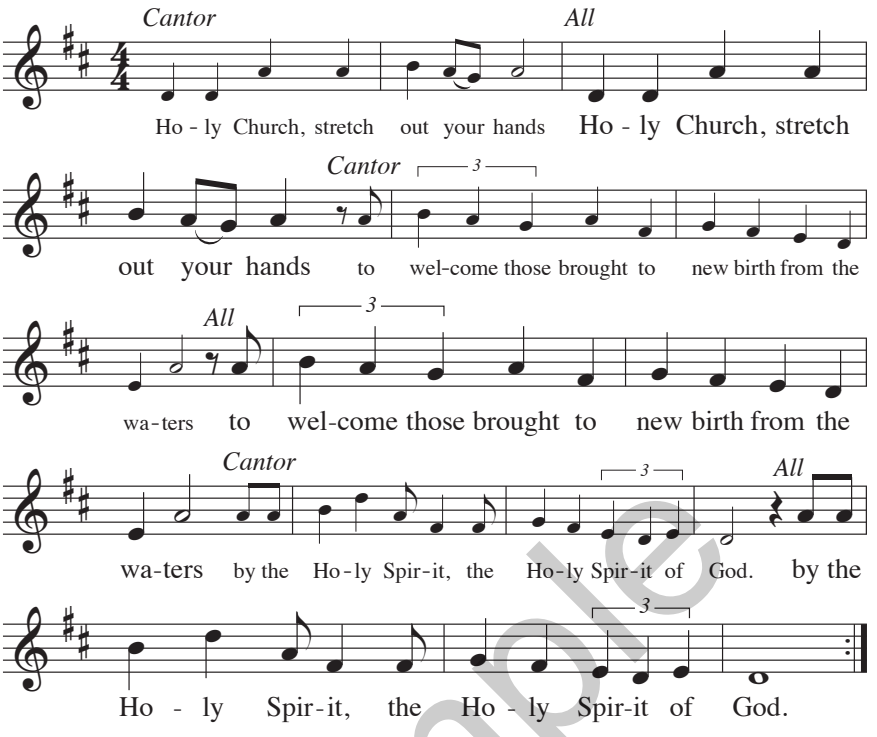


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Sample

HOLY CHURCH, STRETCH OUT YOUR HANDS

The Order of Christian Initiation of Adults Tony Alonso



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Sample

LOOK TOWARD THE LORD

Psalm 34:6 Tony Alonso



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REJOICE, YOU NEWLY BAPTIZED

The Order of Christian Initiation of Adults — Tony Alonso

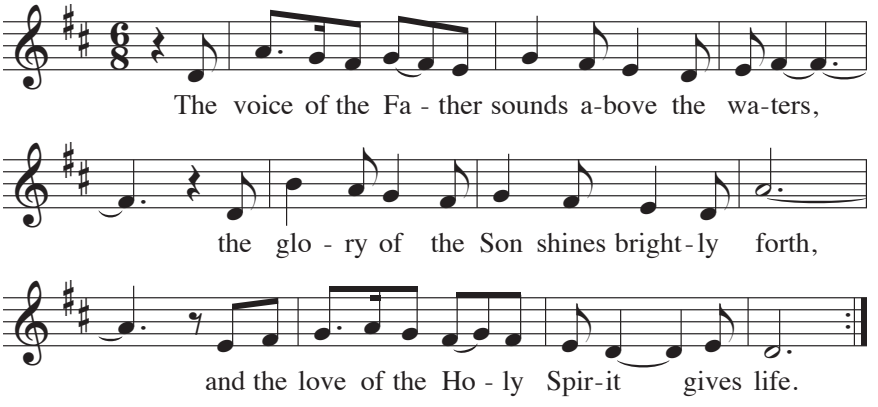


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THE VOICE OF THE FATHER

The Order of Christian Initiation of Adults — Tony Alonso

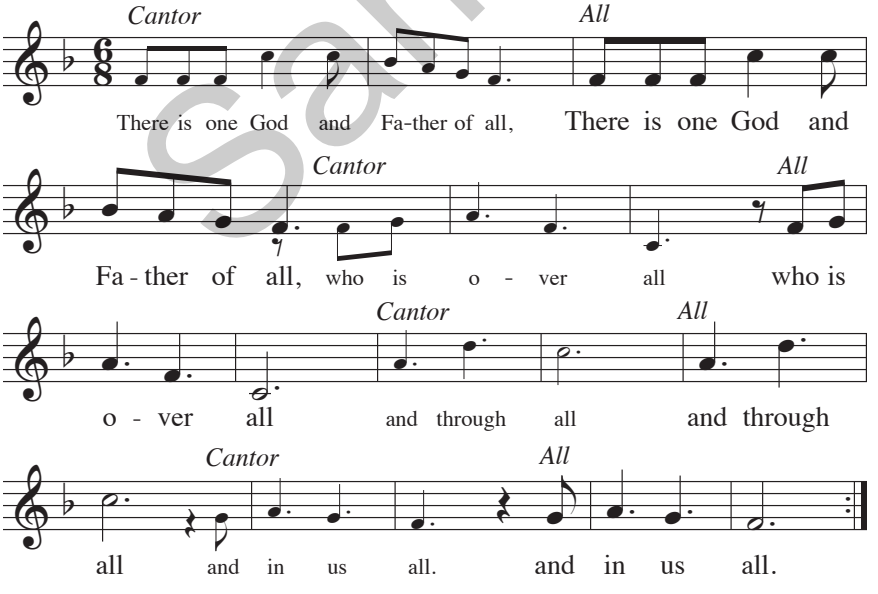


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Sample

THERE IS ONE GOD

Ephesians 4:6 — Tony Alonso



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THIS IS THE FONT OF LIFE

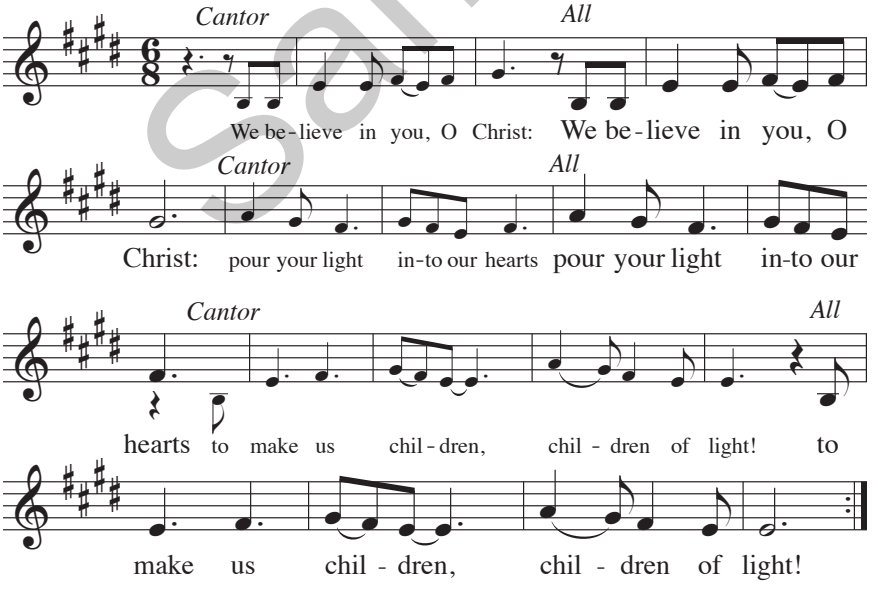
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WE BELIEVE IN YOU, O CHRIST

The Order of Christian Initations of Adults Tony Alonso

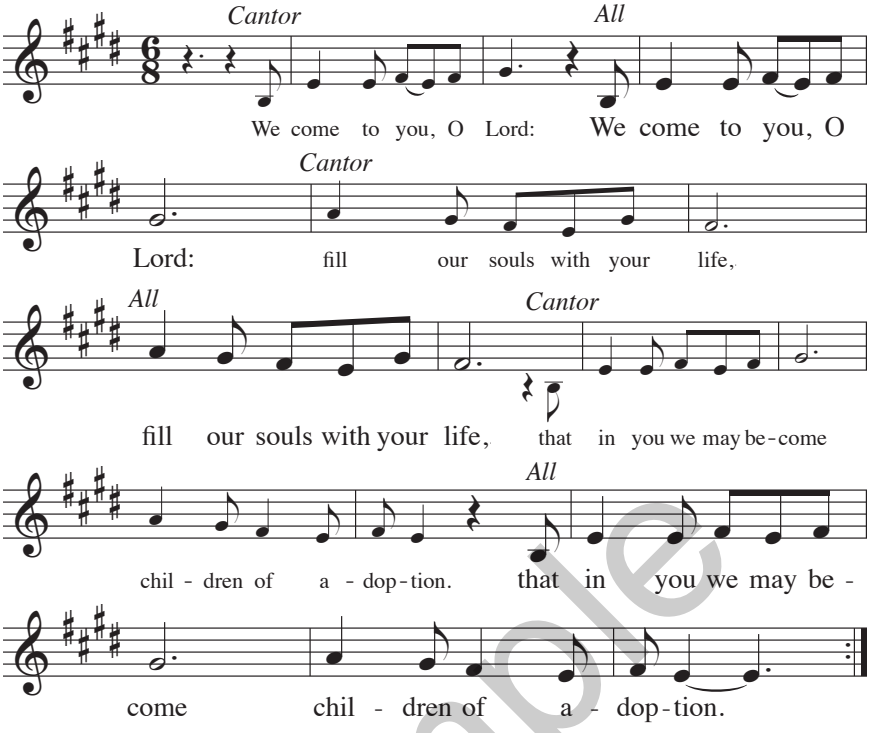


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Sample

WE COME TO YOU, O LORD

The Order of Christian Initiation of Adults Tony Alonso



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Sample

WHAT GREAT LOVE

1 John 3:1 Tony Alonso

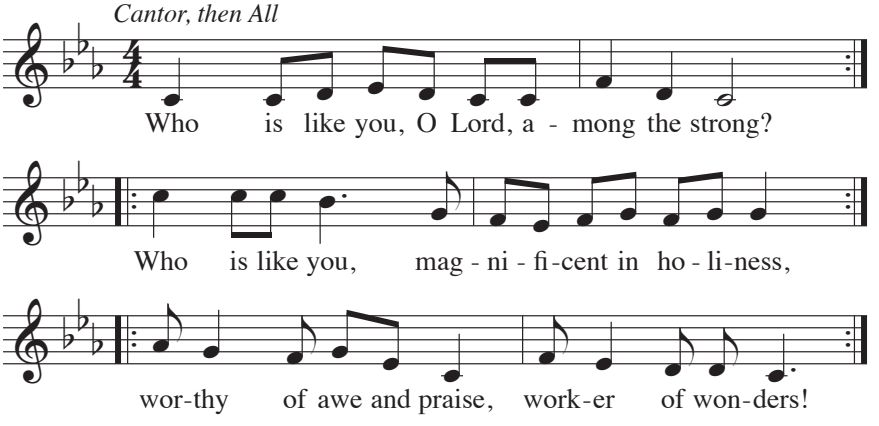


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WHO IS LIKE YOU

Exodus 15:11 — Tony Alonso

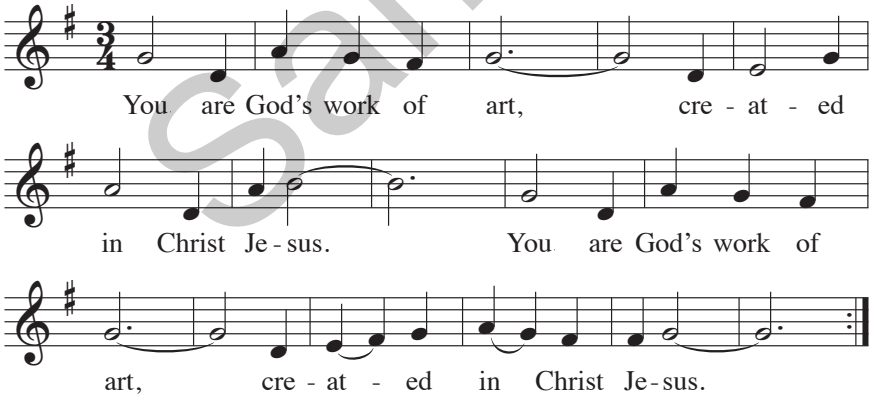
Cantor, then All



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YOU ARE GOD'S WORK OF ART

Ephesians 2:10 — Tony Alonso



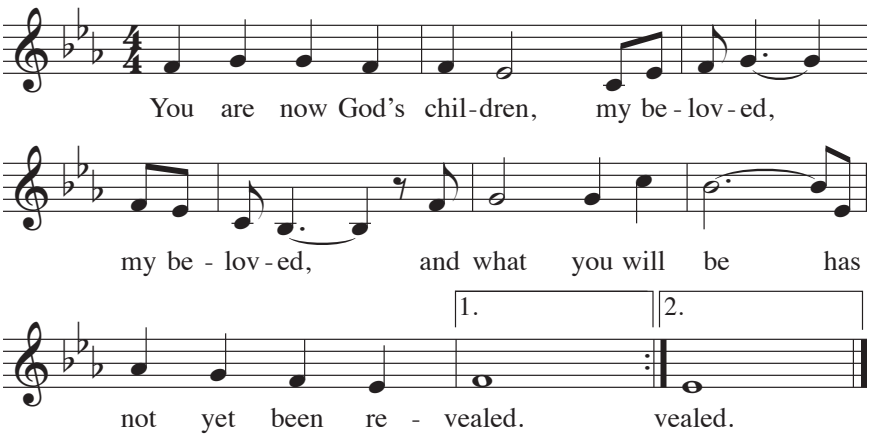
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Sample

YOU ARE NOW GOD'S CHILDREN

1 John 3:2

Tony Alonso



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Sample

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All of You Are One 26
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Blessed Be God 16
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You Are Now God's Children 20

Sample

Sample

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VOICES
SERIES

Burning Presence

Brian Tucker
and **Cody Stowe**

Sample

For Two-Part Voices,
Keyboard and Guitar

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

Ideal for worship, eucharistic adoration, and Communion, "Burning Presence" is a song for worshipping God with awe and wonder, as the lyrics hearken back to the awe Moses experienced when standing on holy ground as God called him from the burning bush. The key is flexible; it can be lowered a few steps if desired for easier congregational singing. The song ranges from more intimate sections to more powerful sections; the progression and dynamics indicate the rising and falling transitions between the sections. The contemporary Christian style of the piece is reflected in the piano accompaniment, which was written to support, not overshadow, the sung melody and text. The pianist is encouraged to improvise or adapt the written music to fit their style, or to simplify the accompaniment, especially if playing with other instruments, such as guitar and drums.

The written vocal harmony may be sung by an alto or a tenor (at pitch). The harmony may be introduced as written or at a later point, according to your taste, but we recommend singing only the melody until the first refrain. If the song needs to be shortened, we suggest ending the song after the third refrain at m. 62, or continuing through to the coda, ignoring the D.S. If a shorter version is used, the "energy-building" piano accompaniment and the sung melody of mm. 61–62 would need to be adapted to bring the piece to a close.

—Brian Tucker & Cody Stowe

About the Authors

Saint Thomas Aquinas (ca. 1225–1274) was born in Aquino, a town between Naples and Rome. A Dominican, his brilliant theological writings earned him the distinction of being named a Doctor of the Church. At the request of Pope Urban IV, Aquinas wrote texts for both the Mass and the Liturgy of the Hours for the Feast of Corpus Christi. He also authored five hymns in honor of the Blessed Sacrament, including *O Sacrum Convivium*.

Saint Albert the Great (ca. 1200–1280) was a German Dominican friar, philosopher, scientist, and bishop. Roman Catholics regard him as one of the Doctors of the Church. He was a noted scholar and interpreter of the works of Aristotle, preserving that wisdom for future generations. He authored nearly forty volumes on topics as wide ranging as theology, botany, astrology, and love. He is the patron saint of natural scientists.

About the Composers

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 released numerous songs that can be listened to at briantuckermusic.com or on all streaming services.

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.

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.

Sample

BURNING PRESENCE

*Based on the writings of Albert the Great, ca. 1200–1280, and Thomas Aquinas, ca. 1225–1274

Words & Music by
Brian Tucker & Cody Stowe



Sample

De Corpore Domine (Albert the Great); Panis Angelicus (Thomas Aquinas)

A guitar edition with capo chords and vocal harmony is available, G-11313G.

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*Alto or Tenor

Sample


17
On ho - ly ground, I stand. You are be -
B♭m
G♭
19
fore me, you are be - fore me.
D♭/F
A♭SUS4
A♭
Verse 2
21
– Assembly mf
mp
2. Turn my gaze toward your ho - ly flame,
D♭
G♭SUS2
mp
23
burn-ing yet not con-sum - ing my hu-man - i-ty;
B♭m7
A♭ADD4

Sample


25
shroud-ed in mys - ter-y, hid - den mag - nif - i-cence,
D♭/F
G♭SUS2
27
Melody
opt.
re - veal your - self to me.
Harmony
opt.
D♭
A♭SUS4
D♭
D♭SUS4
D♭
𝄋 Refrain
29
+ Assembly
f
Be - hold the great I AM. Be - hold his
mf
B♭m7
G♭ADD2
mf

Sample


31
glo - ry, be - hold his glo - ry.
D♭/F
A♭SUS4
A♭
33
On ho - ly ground, I stand. You are be -
B♭m7
G♭ADD2
35
fore me, you are be - fore me.
1.
D♭/F
1.
A♭SUS4
A♭

Sample


37
mp
To Bridge
mp
B♭m7
G♭
D♭/F
To Bridge
mp
39
2.
fore
me.
2.
A♭SUS4
A♭
B♭m7
G♭SUS2
mf
42
D♭/F
A♭ADD4
D♭ADD2
D♭
p rit.
pp
ppp

Sample


Bridge
– Assembly
Melody mp
45
Bread of an - gels, Bread for man - kind,
A♭ B♭m G♭ADD2 D♭/F
47
Man - na ful - filled, Pres - ence Di - vine:
A♭ B♭m G♭ D♭
49
Burn with - in me, call out my name.
A♭ B♭m7 G♭ADD2 D♭/F
+ Harmony
mf
51
Burn - ing Bush, your love a - flame.
A♭ B♭m G♭ A♭
mf

Sample


53
Bread of an - gels, Bread for man - kind,
B♭m7 G♭ D♭/F
55
Man - na ful - filled, Pres - ence Di - vine:
A♭ B♭m7 G♭ D♭
57
Burn with - in me, call out my name.
A♭ B♭m7 G♭ D♭/F
59
Burn - ing Bush, your love a - flame.
A♭ B♭m7 G♭SUS2 A♭5
f

Sample


Refrain
+ Assembly
61
mp
p
Be - hold the great I AM. Be - hold his
B♭m7
G♭ADD2
mp
63
glo - ry, be - hold his glo - ry.
D♭/F
A♭SUS4
65
On ho - ly ground, I stand. You are be -
B♭m7
G♭ADD2
67
D.S.
(pg. 6)
fore me, you are be - fore me.
D♭/F
A♭SUS4
A♭
D.S.
(pg. 6)

Sample

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BURNING PRESENCE

Based on the writings of
Albert the Great, ca. 1200–1280,
and Thomas Aquinas, ca. 1225–1274

Words & Music by
Brian Tucker & Cody Stowe

Refrain



Sample

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7 85147 13131 1

TU PUEBLO CANTA

El Señor Es Mi Pastor / The Lord Is My Shepherd

Sample

Carlos Zapién

Coro SATB, Asamblea, Teclado y Guitarra

SATB Voices, Assembly, Keyboard and Guitar



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In honor of the fiftieth anniversary of priestly ordination of
Most Reverend Gerald F. Kicanas, sixth Bishop of Tucson, Arizona, April 27, 2017.

EL SEÑOR ES MI PASTOR
THE LORD IS MY SHEPHERD

Salmo 23(22):1–3a, 3b–4, 5, 6, *Leccionario, Edición Hispanoamérica*
Psalm 23:1–3a, 3b–4, 5, 6, *Abbey Psalms and Canticles*

Carlos Zapién



Sample

Una edición de guitarra está disponible / A guitar edition is available, G-10060G.

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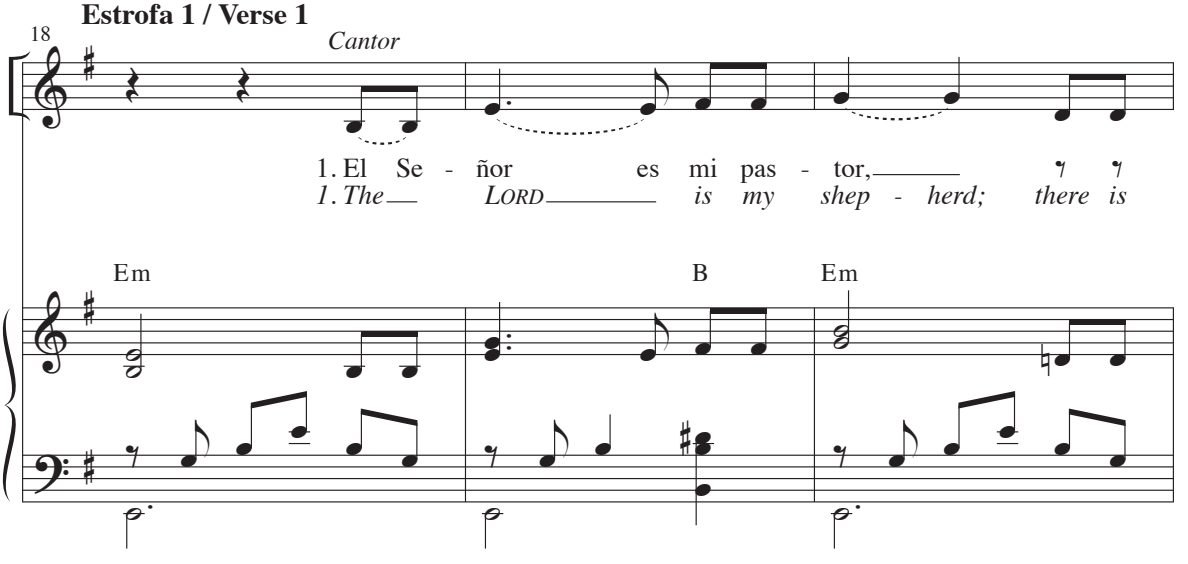


Sample

*Para una respuesta bilingüe, se puede cambiar el idioma en el asterisco doble (**).
**For a bilingual response, switch languages at the double asterisk (**).*

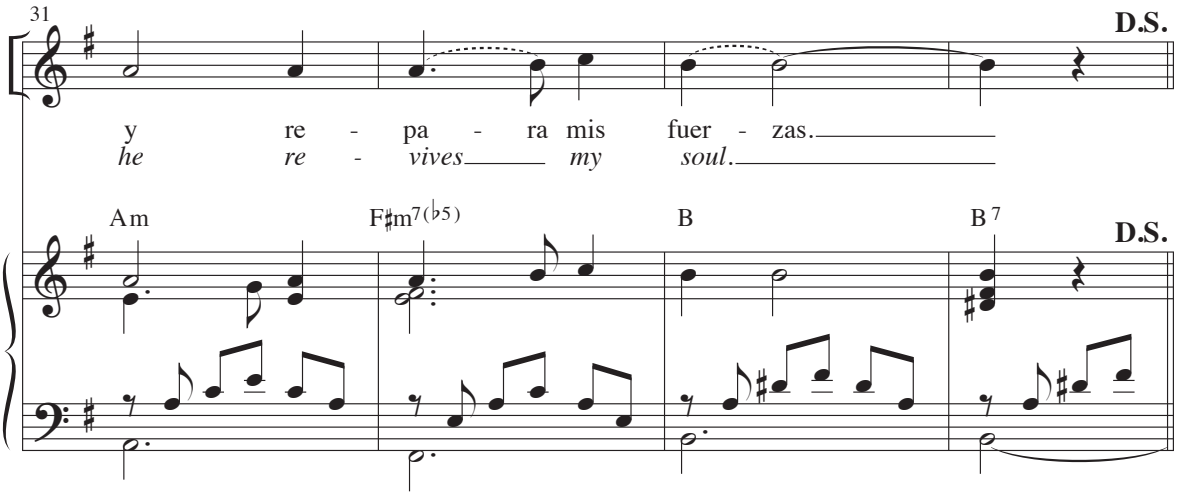

13
1.
2.–5.
A las Estrofas
To Verses
Cantor
6.
rá.
rá.
4. Tu bon -
rá.
1.
2.–5.
A las Estrofas
To Verses
6.
want.
want.
want.
13
1.
2.–5.
A las Estrofas
To Verses
6.
Em
Am6
Em
Em
Am6
Em
Em
Am6
Em

Sample


Estrofa 1 / Verse 1
18
Cantor
1. El Se - ñor es mi pas - tor,
1. The LORD is my shep - herd; there is
Em
B
Em

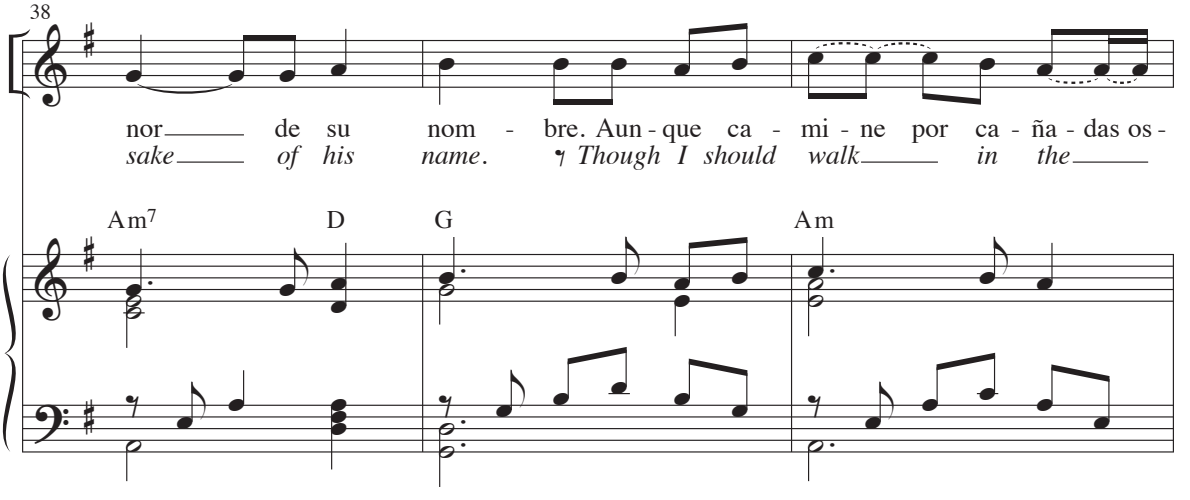

21
na - da me fal - ta; en ver - des pra -
noth - ing I shall want. Fresh and green are the
Am7 D G Am
24
de - ras me ha - ce re - cos - tar; me con -
pas - tures where he gives me re - pose.
Em C Am7 B
27
du - ce ha-cia fuen - tes tran - qui - las
Near rest - ful wa - ters he leads me;
Em D G Em

Sample



Estrofa 2 / Verse 2





Sample


41
cu - ras, na - da te - mo, por - que
val - ley of the shad - ow of death, no e - vil would I
Em C Am7 B Em
45
tú vas con - mi - go: tu va - ra y tu ca -
fear, for you are with me. Your crook and your
D G Em Am
49
D.S.
ya - do me so - sie - gan.
staff will give me com - fort.
F♯m7(♭5) B B7
D.S.

Sample

Estrofas 3–4 / Verses 3–4



Sample


56
mi - gos; me un - ges la ca - be - za con per - fu - me,
foes. My head you have a - noint - ed with oil;
vi - da, y ha - bi - ta - ré en la ca - sa del Se - ñor por
life. In the LORD'S own house shall I dwell for
G E7 Am D7 G C
59
D.S.
y mi co - pa re - bo - sa.
my cup is o - ver - flow - ing.
D.S.
a - ños sin tér - mi - no.
length of days un - end - ing.
F♯m7(♭5) B7/F♯ Em Am/E Em
D.S.

Sample

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EL SEÑOR ES MI PASTOR

Salmo 23(22), *Leccionario, Edición Hispanoamérica* — Carlos Zapién



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THE LORD IS MY SHEPHERD

Psalm 23, *Abbey Psalms and Canticles* — Carlos Zapién



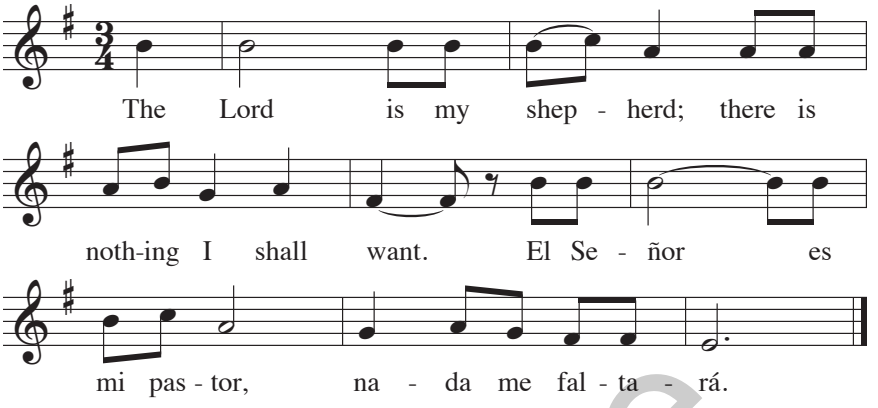
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Sample

THE LORD IS MY SHEPHERD
EL SEÑOR ES MI PASTOR

Psalm 23, *Abbey Psalms and Canticles*
Salmo 23(22), *Leccionario, Edición Hispanoamérica*

Carlos Zapién



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EL SEÑOR ES MI PASTOR
THE LORD IS MY SHEPHERD

Salmo 23(22), *Leccionario, Edición Hispanoamérica*
Psalm 23, *Abbey Psalms and Canticles*

Carlos Zapién



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Sample

G-10060 Code A12
7 85147 00601 5

GIA VOCAL SOLOS

Fall in Love

Sample

WORDS BY

Joseph P. Whelan, SJ

MUSIC BY

J. Oconer Navarro

For Solo Voice
and Piano

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for CMS

FALL IN LOVE

Joseph P. Whelan, SJ,* 1932–1994

J. Oconer Navarro



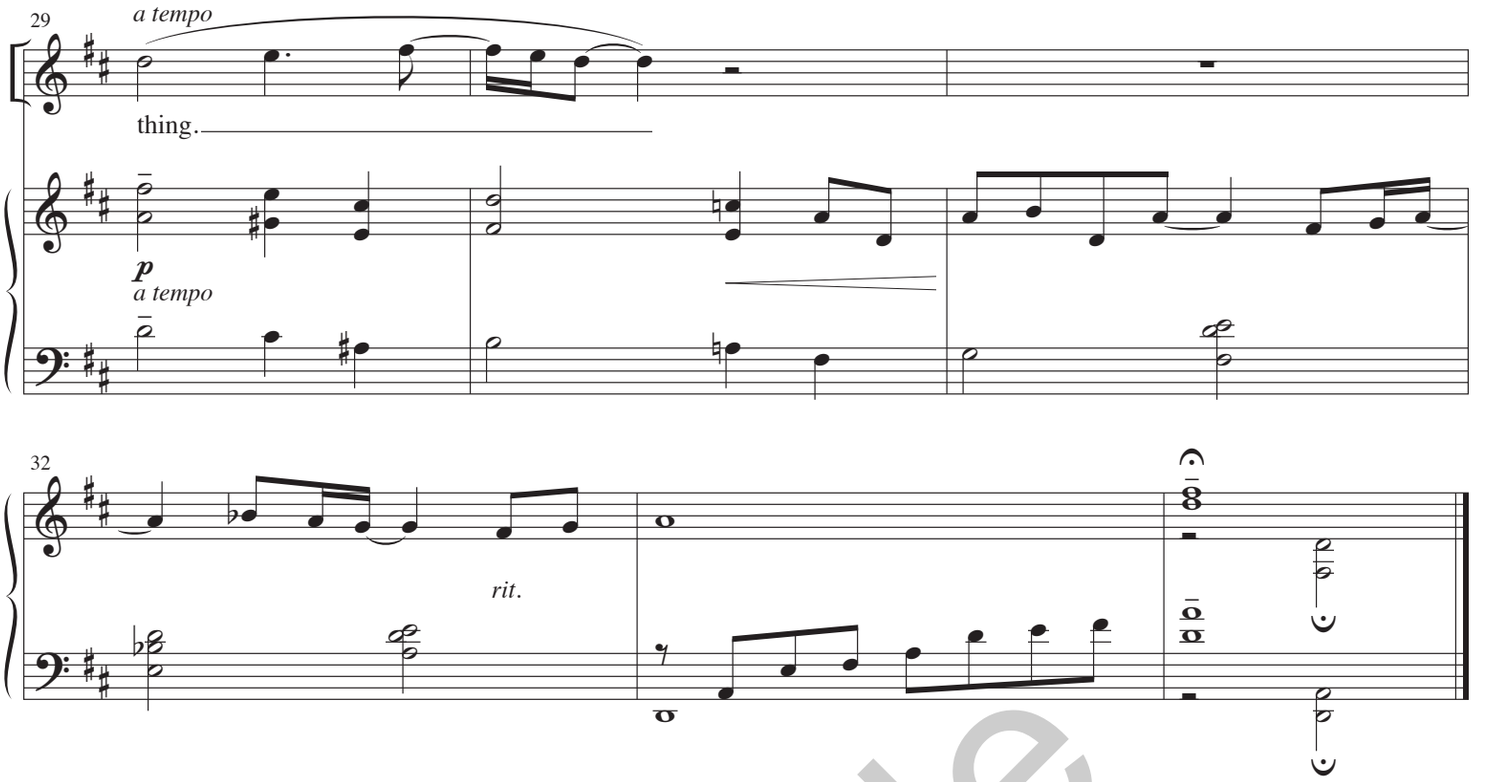
Sample

In the past, the text has been attributed to Pedro Arrupe, SJ, 1907–1991

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15
cide what will get you out of bed in the morn - ing, what you do with your eve-
mf
con moto
18
- nings, how you spend your week - ends, what you read, whom you know, what breaks
21
your heart, and what a-maz - es you with joy and grat - i - tude.
(bring out)
mp
24
Fall in Love, stay in love, and it will de - cide ev - 'ry -
rit.
mf
mp rit.

Sample



Notes

This prayer first found me when I was on a retreat just outside of New York City. It would take me two years to find the courage to set the text that is beloved by so many. It has now been performed at numerous services and ceremonies for any occasion where Love might be the prevailing theme: from Mother's and Father's Day celebrations and weddings to any ordinary, normal day. Through the music, I tried to capture the warmth of God's Love and how it encompasses every aspect of our everyday lives. Simultaneously lush and conversational, the yearning phrases are complemented by a confident harmony, allowing the singer and listener to be vulnerable, yet solid in their faith. AMDG

—J. Oconer Navarro

About the Author

Rev. Joseph P. Whelan, SJ (1932–1994) was born in Brighton, Massachusetts. He attended Georgetown University and entered the Jesuit novitiate in 1954. He received a licentiate in philosophy from Fordham University (1959), then taught Latin and English at the Scranton (Pennsylvania) Preparatory School for three years. After studying theology at Woodstock College, he was ordained in 1965. He received a doctorate in theology from King's College of the University of London (1969). From 1969 until 1971, he taught spiritual theology at Woodstock College, then in New York City. He was provincial of the Maryland Province of the Society of Jesus from 1979 to 1984. Later he was the American assistant to the superior general of the Jesuits in Rome. He was the author of two books, *The Spirituality of Friedrich von Hugel* and *Benjamin: Essays in Prayer*; and editor of a third, *The God Experience*.

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 St. Paul the Apostle, where he has composed a complete anthology of Psalms for the three-year liturgical cycle; oratorio settings of all four Passion narratives; two Mass settings (*Mass of Piety and Understanding* and *Mass of Knowledge and Fortitude*); a Christmas cantata (*Miracle*); and a variety of hymns, anthems and meditations—all of which are performed by the celebrated music ministry at his beloved parish and home of the inspirational Paulist Fathers. J. is a proud Filipino-American whose compositions cross genres and styles, aiming to highlight and uplift the text in order to proclaim the Word in moving and surprising ways.

G-11275 Code S4
7 85147 12751 2

Sample

Celebration
SERIES

For the Faithful Who Have Answered

Sample

WORDS BY
Sylvia G. Dunstan

MUSIC BY
Mark Scozzafave

For Choir, Assembly,
Keyboard and Guitar
with Flute, Violin and Cello

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

In 1986, the United Church of Canada observed the 50th anniversary of women's ordination. The committee-in-charge commissioned this hymn text, specifying that it should not center solely on ordaining women, but rather on faithful responses to God's calling.

—Commentary from
A Whisper in the Heart: The Hymns of Sylvia G. Dunstan (G-10747)

Sylvia Dunstan's hymn features themes of discipleship, the Communion of Saints, faithfulness, and justice. While it is suitable for year-round use, it is especially appropriate for occasions when we remember and offer gratitude for those who have heard and answered God's call. The melodic pattern, which supports full participation by the assembly, is enhanced by accessible three-part voicing and an optional descant on the final stanza. It is my hope that this pairing of an important text with a versatile, yet contemporary, musical setting will find a place in the repertoire of the Church.

—Mark Scozzafave

About the Composer

Since 2008, **Mark Scozzafave** has served the vibrant community of Old St. Patrick's Church in Chicago, where he is currently Director of Music. Mark brings an extensive background in technology consulting, coupled with a lifelong interest in music, to the work of pastoral ministry.

Mark holds degrees in Management Information Systems and Music Theory from the University of Notre Dame, and a Master's in Music Theory and Cognition from Northwestern University. He lives in the Little Italy neighborhood with his wife Aimee and enjoys writing and exploring Chicago's food scene, in addition to his work as a composer, arranger, and pastoral staff member.

About the Text Author

Born in 1955, **Sylvia G. Dunstan** attributed her love of song to her grandparents, who nurtured her musical interests. She began writing songs in the early 1970s and soon after met Sister Miriam Theresa Winter, who encouraged her to write songs based on Scripture. Sylvia eventually realized that her greater talent was writing lyrics, rather than composing music. She was further shepherded and encouraged by Alan Barthel. After earning a bachelor's degree from York University, she received master's degrees in theology and divinity from Emmanuel College, Toronto. In 1980, she was ordained by the Hamilton Conference of the United Church of Canada. During her career, she served as a minister, a prison chaplain, and editor of *Gathering*, a Canadian worship resource journal. In the summer of 1990, she led the annual conference of the Hymn Society in the United States and Canada in a session exploring her hymnody. That exposure led to GIA's publication of her hymn text collection *In Search of Hope and Grace*. Sylvia passed away in 1993, less than four months after learning she had liver cancer. A smaller collection, *Where the Promise Shines*, was published posthumously in 1994. Many of her hymn texts have been set by contemporary composers. Sylvia left behind a ministry that combined a compassionate concern for the needy and distraught with a consuming love of liturgy.

Sample

FOR THE FAITHFUL WHO HAVE ANSWERED

Sylvia G. Dunstan, 1955–1993, alt. Mark Scozzafave



Sample

**Play cue-size notes in absence of instruments.*

Parts for flute, violin and cello are available, G-11083INST. A guitar edition with capo chords and vocal harmony is available, G-11083G.

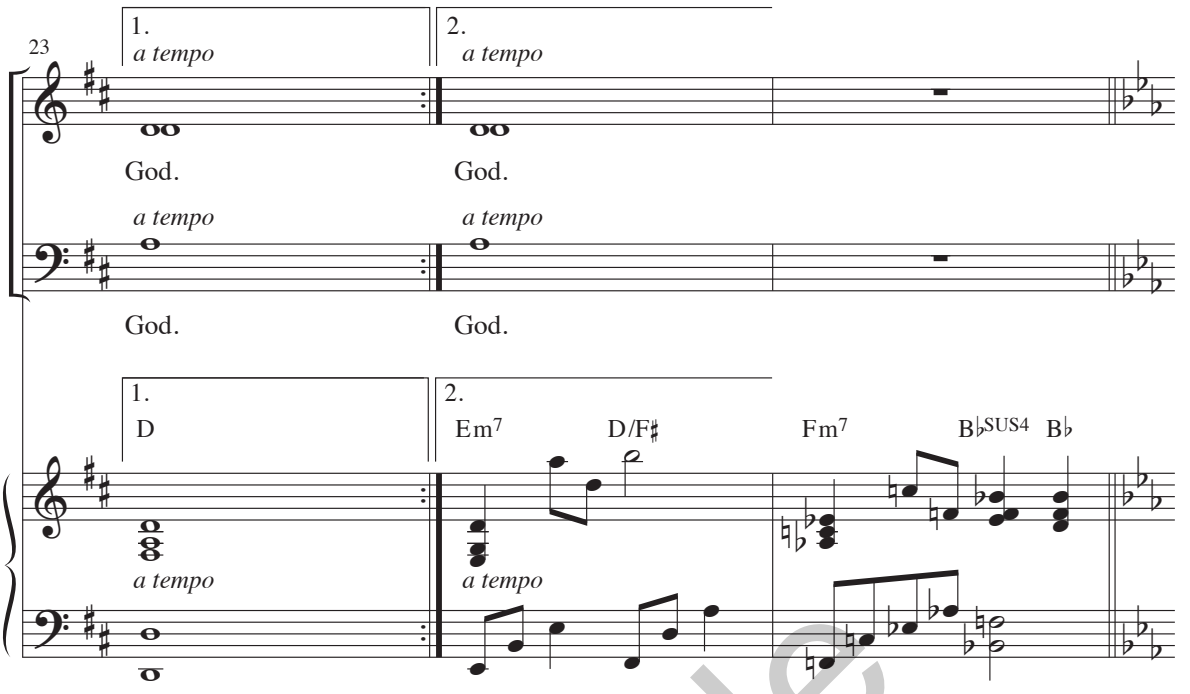
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9
for the man - y ways you led them test - ing
Man - y ears have heard you call - ing us to
G
A/G
D/F♯
11
will and stretch - ing nerve, for their work and for their
great - er lib - er - ty. Some have fall - en in the
Em
D/F♯
Em7/A
B♭dim7
Bm
14
wit - ness as they strove a - gainst the odds,
strug - gle. Oth-ers still are fight - ing on.
F♯m7/A
G
Em7(♭5)
D/F♯
Gm9
Gm/B♭

Sample


17
for their cour - age and o - be - dience we give
You are not a - shamed to own us. We give
D/A
A/C♯
19
1.–2. thanks and praise, O God, we give
1.–2. We give praise, O God,
Em7
G/A
D
Em7
F♯aug7
21
rit.
thanks and we give praise to you O
rit.
we give thanks and praise to you, O
Bm
E7/G♯
Em7/G
A7SUS4
A7
rit.

Sample


23
1.
a tempo
2.
a tempo
God.
God.
a tempo
a tempo
God.
God.
1.
D
2.
Em7
D/F♯
Fm7
B♭SUS4
B♭
a tempo
a tempo


Stately
Stanza 3
26
Descant
3. For this cloud of faith - ful wit - ness,
S, A, Assembly
3. For this cloud of faith - ful wit - ness,
B
Stately
Stanza 3
26
E♭
B♭/E♭
A♭/E♭
B♭/E♭

Sample


28
for the com - mon life we share,
for the com - mon life we share,
28
E♭/G
A♭maj7
B♭SUS4
B♭
30
for the work of jus - tice, that we
for the work of peace and jus - tice, for the gos - pel that we
30
A♭
B♭/A♭
E♭/G
Fm
E♭/G

Sample


33
bear, for the vi-sion that our home - land is your
bear, for the vi-sion that our home - land
Fm7/B♭ C♭dim7 Cm Gm7/B♭
36
love— high and broad—
is your love— deep, high and broad—
A♭ Fm7(♭5) E♭/G A♭m9 A♭m/C♭

Sample


38
for the dif-f'rent roads we trav - el we give
for the dif-f'rent roads we trav - el we give
38
E♭/B♭
B♭/D
40
thanks and praise, O God,
thanks and praise, O God, we give
we give praise, O God,
40
Fm7
A♭/B♭
E♭
Fm7
Gaug7

Sample


42
we give thanks and praise to you, O
thanks and we give praise to you, O
we give thanks and praise to you, O
42
Cm
F7/A
Fm7/Aᵇ
Bᵇ7SUS4
Bᵇ7
44
God.
God.
God.
44
Eᵇ
Bᵇ/Eᵇ
Aᵇ/Eᵇ
Eᵇ
rit.

Sample

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FOR THE FAITHFUL WHO HAVE ANSWERED

Sylvia G. Dunstan, 1955–1993, alt. Mark Scozzafave



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Sample

G-11083 Code A12

7 85147 10831 3

FORTH HE CAME AT EASTER

NOËL NOUVELET

Unison Voices
and Organ

Arranged by Edwin R. Taylor

Sample

SIMPLE GIFTS

UNISON,
TWO- AND
THREE-PART
MUSIC

GIA

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Notes

As I needed an easy anthem for my small church choir for Easter, and have always been fond of the medieval French carol NOËL NOUVELET, I decided to arrange a unison anthem with a more involved organ accompaniment (registrationally and technically). I wrote the opening material to intentionally parallel both the key (e minor) and the locked-in, machine-like opening of Stravinsky's *Symphony of Psalms*, in an effort to portray the thought of Jesus' being secured snugly and forever in the tomb. We then move to the stark Phrygian mode for the third stanza, before concluding this fifteenth-century carol in glorious Resurrection resplendence in the twentieth-century French composer Olivier Messiaen's favorite "key," E major. This arrangement was first performed on Easter Sunday in 2024 at Saint Mark's Episcopal Church, Tampa, Florida.

—Edwin R. Taylor

About the Arranger

Edwin R. Taylor, a native of Fenton, Michigan, received his bachelor's degree in church music and his master's degree in organ performance from Westminster Choir College, Princeton, New Jersey. He has served as music director (as organist/pianist/accompanist, choral/orchestral conductor, composer/arranger, and concert series director) at churches in New Jersey, Michigan, Connecticut, and Florida. A member of ASCAP, some of his music is published by GIA Publications; additional pieces may be seen and heard on his website: www.edwinrtaylor.com. Edwin married a lovely soprano (a widow with three teenagers) for whom he has written several solos. The couple is now blessed with seven grandchildren. Edwin is also a licensed pilot.

About the Author

John Crum (1872–1958) was an English author and hymn writer. He attended New College, Oxford, and spent his life serving the Church of England in a variety of capacities (deacon, priest, assistant curate, chaplain, vicar, rector and canon). His lengthiest tenures were as Rector of Farnham (1913–1928) and Canon of Canterbury (1928–1943). His most enduring hymn text is "Now the Green Blade Riseth."

Sample

FORTH HE CAME AT EASTER

Now the green blade riseth
John M. C. Crum, 1872–1958, alt.

NOËL NOUVELET
French carol, 15th c.
Arr. Edwin R. Taylor

Man I: 8', 2 2/3', 2'
Man II: 8', Mixture
Man III: Flutes 8', 4'
Ped: 16', Mixture



Sample

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9
wheat_ that in dark earth man - y__ days has lain;
13
Love lives a - gain, that with the dead has been:
legato
Man. III
17
Love is come a - gain like wheat that_ spring-eth green.
Man. I
Man. II

Sample


21
25
simile
2. In the grave they laid him, Love whom hate had slain,
Fl. 8', 2'
Man.
mf
29
think - ing that nev - er he would wake a - gain,
33
laid in the earth like grain that sleeps un - seen:

Sample


37
slowing
Love is come a - gain like wheat that_ spring-eth green.
slowing
Soft 8's and 4's
Soft 16' and coupled
Cantabile ♩ = 76
42
mp
3. Forth he came at East - er, like the_ ris-en
mp
48
grain, he__ that for three days in the_ grave had lain;
solo
solo

Sample


53
quick from the dead my ris - en Lord is seen: Love is come a -
58
gain like wheat that spring-eth green.
slowing
Full Organ
slowing
Maestoso, with joy ♩ = 70
64
ff
4. When our hearts are win - try, griev-ing_ or in pain,
ff

Sample



Sample

G-11277 Code A8
7 85147 12771 0

African American Church Music Series

God Is a Great God!

Leon C. Lewis

Sample

For SATB Choir, Solo and Keyboard

James Abbington, Editor

GIA Publications, Inc.
Sacred Music
giamusic.com

GOD IS A GREAT GOD!

Leon C. Lewis
Transcr. Ricky Draper



See Notes on page 16.

Sample

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12
Solo
God is great and great-ly to be praised. God is great and
B F♯/A♯ G♯m7 F♯ Emaj7 D♯m7 C♯7 C♯m7/F♯ B F♯/A♯ G♯m7 F♯
15
great - ly to be praised. God is great and
C♯7/E♯ C♯9 F♯7 Gdim7 G♯m9 C♯9 F♯m11 B13
17
great - ly to be praised. God is a great God!
A♯m7(♭5) D♯7(♭9) G♯m7 A E E/B B
20
B m7 E/B B F♯ Emaj7/G♯ F♯/A♯

Sample



Sample

*Use of capitalized pronouns is composer's preference.


31
Play 3 times
Play 3 times
Bm7 E/B B F♯ Emaj7/G♯ F♯/A♯
34
Solo
Ev - 'ry time I need Him, He makes a way for me.
B F♯/A♯ G♯m7 F♯ Emaj7 D♯m7 C♯7 C♯m7/F♯
36
Ev - 'ry time I need Him, He makes a way for me.
B F♯/A♯ G♯m7 F♯ C♯7/E♯ C♯9 F♯7 Gdim7

Sample


38
Ev - 'ry time I need Him, He makes a way for me.
G♯m7 C♯9 F♯m11 B13 A♯m7(♭5) D♯7(♭9) G♯m7
40
God is a great God!
A E E/B B B m7 E/B
43
S, A
Ev - 'ry time I need Him, He
T, B
B F♯ Emaj7/G♯ F♯/A♯ B F♯/A♯ G♯m7 F♯

Sample


46
makes a way for me.
Ev - 'ry time I need Him, He
Emaj7 D♯m7 C♯7 C♯m7/F♯ B F♯/A♯ G♯m7 F♯
48
div.
makes a way for me.
Ev - 'ry time I need Him, He
div.
C♯7/E♯ C♯9 F♯7 Gdim7 G♯m9 C♯9 F♯m11 B13
50
makes a way for me.
God is a great God!
A♯m7(♭5) D♯7(♭9) G♯m7 A E E/B B

Sample


53
He is a great God!
He's great! He's
He is a great God!
C♯7 D♯m C♯9/E♯
F♯ G♯m F♯/A♯ B SUS2,4 B
56
He is a great God! He is a
great! He's great!
He is a great God! He is a
F♯ G♯m F♯/A♯ B SUS2,4 B
G♯ F♯7/A♯ G♯7(♭9)/B♯
59
great God! He is a great God!
He's great!
great God! He is a great God!
C♯SUS2,4 C♯m
G♯ F♯7/A♯ G♯7(♭9)/B♯ C♯SUS2,4 C♯m C♯7(♯9,♯5)

Sample


62
God is great and great-ly to be praised. God is a
F♯m9 B13 Emaj7 B13 A♯m7(♭5) D♯7(♭9) G♯m7 A E
65
1.
2.
great God! He's great God!
1.
E/B B C♯7 D♯m C♯9/E♯
2.
E/B B
68
B m7 E/B B
palm gliss.
G A

Sample


71
Solo
Lift up your heads, O ye gates; and be ye lift - ed up, ye
B N.C.
74
ev - er-last - ing doors; and the King of glo - ry shall come in, the
Gmaj7 A ADD2 N.C.
77
King of glo - ry shall come in. Who is the King of
Gmaj7 A ADD2 N.C.
80
glo - ry? The Lord God, strong and might - y. Who
Gmaj7/A A ADD2 N.C.
Gmaj7 A ADD2

Sample


83
is the King of glo - ry? The
N.C.
Gmaj7
A ADD2
85
Lord God, might - y in bat - tle. He is the King!
B 7/D♯
E 7
Fdim7
F♯m 13
G♯ 13
A 13
B♭ 13
87
He's great, He's great,
S, A
He's great, He's great,
T, B
B 7/D♯
E 9
Fdim7
B 7/F♯

Sample



Sample

*Solo may ad lib. until end.


95
He's great, He's great, He's great,
C13 C7/E F9 F♯dim7 C7/G C7/E F9
98
He's great! He's great, He's great,
F♯dim7 C7/G C7/E F9 F♯dim7 C7/G
101
He's great, He's great!
C7/E F9 F♯dim7 C7/G A♭7(♯9)

Sample


103
He's great, He's great,
D♭13 N.C. D♭7/F G♭7 Gdim7 A♭7(♯9)
105
He's great, He's great!
D♭13 N.C. D♭7/F G♭7 Gdim7 A♭7(♯9)
107
He's great, He's great,
D♭13 N.C. D♭7/F G♭7 Gdim7 A♭7(♯9)

Sample


109
He's great, He's great!
D♭13 N.C.
111
God is a great God! God is a
C♭ G♭ G♭/D♭ D♭ C♭ G♭
114
great God! God is a great God!
G♭/D♭ D♭/F C♭ G♭ G♭ D♭

Sample

Notes

"God Is a Great God" is an up-tempo, high-energy gospel song that boldly proclaims the matchless greatness of our God. Inspired by the majestic language of Psalm 145:3 and Psalm 24:7–10, this piece invites all to magnify the Lord with joyful praise and confident declaration. It is both a praise celebration and a faith proclamation.

Each verse builds with increasing intensity, showcasing God's attributes—His sovereignty, righteousness, and faithfulness. The bridge section erupts into a call-and-response between vocal sections to create a dynamic shift that leads to a special portion of the song that quotes Psalm 24:7–10, which is conveyed by the lead vocalist in a preacher-like tone, proclaiming the greatness and power of the King of Glory. The final repetitions of "He's great!" and "God is a great God!" are celebratory and triumphant, leaving no doubt of the supreme greatness of the almighty God.

This song is a declaration of praise where faith is stirred, and God's majesty is exalted. May every portion of this piece reflect the truth that our "God is a GREAT God"!

—Leon C. Lewis

About the Composer

A native of Louisiana, **Leon C. Lewis** is an accomplished musician, songwriter, producer, composer and arranger, as well as a sought-after clinician and lecturer for various church music conferences, colleges and universities. He studied chemical engineering and mathematics at Louisiana State University before transferring to Texas Southern University as a music performance and composition major. Leon has written, produced and played for many artists and notable personalities in the gospel music industry. His song "Miracles Still Happen" received a Dove Award nomination for Best Traditional Song of the Year in 2007.

Leon currently serves as Minister of Music/Director of Worship & Fine Arts at Wheeler Avenue Baptist Church in Houston, Texas. He is married to Valencia Y. Lewis. They have five children: Christina Noelle, Victoria Nicole, Alexandria NaShelle, Xavier Neal, and Christian Noel.

Sample

G-11341 Code B16

7 85147 13411 4

Christmas
SERIES

Hark! The Herald Angels Sing

MENDELSSOHN

ARRANGED BY
Jacob Dishman

Sample

For SATB Voices, Assembly,
Piano and Organ
with Violin and Cello

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

As a unique arrangement of the beloved hymn, "Hark! The Herald Angels Sing" is intended as an invitation to the assembly or audience to participate at the end of your Christmas service, while also serving as a potential stand-alone harmonization for congregational singing. The driving rhythms of the piano create a sense of energy and joy in an exultant celebration of Christ's birth. The pianist is encouraged to slightly emphasize the syncopated, accented rhythm beginning in m. 25. Enjoy a roomful of sound as congregation and choir join together in singing this familiar tune!

—Jacob Dishman

About the Author

Charles Wesley (1707–1788), a leader in the Methodist movement, was the youngest son of Samuel Wesley and brother of John and Samuel (the younger). Born in Epworth in England, he was educated at Westminster School and then at Christ Church, Oxford. He and his brother John went to Georgia as missionaries for about a year before Charles returned to England in 1736. While they had strong disagreements about their beliefs, the brothers still maintained a strong familial bond.

He wrote about 6500 hymns in his lifetime, a great number of which still regularly appear in today's hymnals. His psalm paraphrases contributed greatly to the tradition of English metrical psalmody. Charles is considered by many to be the greatest hymn writer of all time.

About the Composer

Felix Mendelssohn-Bartholdy (1809–1847) was born in Leipzig. Though Jewish by birth, his family eventually converted to Christianity and took the name Bartholdy when they were baptized in the Lutheran Church. He and his siblings were well educated, and for a time, his sister Fanny was thought to be the more likely to thrive in music. (Although she was a gifted pianist and composer, her family thought a livelihood in music was not appropriate for a woman.) Felix wrote several symphonies by the age of 16. He is credited with reintroducing the music of J. S. Bach to the nineteenth-century world, primarily via a performance of Bach's forgotten *St. Matthew Passion* in 1829 at age 20. He traveled widely and became famous as a musician beyond Germany, especially in England. Felix's compositional catalog belies his short lifespan—overtures, incidental music, symphonies, organ and piano works, choral music, and two oratorios, *Elijah* and *St. Paul*.

About the Arranger

Jacob Dishman, a native of Virginia, is currently serving as the Music Director at Fort Hill UMC in Lynchburg, Virginia. In the summer of 2019, he won the Presbyterian Association of Musicians Anthem Competition for his composition "Grant Us Your Peace." The Massanetta Springs Conference Center in Harrisonburg, Virginia, commissioned Jacob to write a choral anthem, "Living Waters." His pieces have been featured at events such as the NE ACDA Summer Conference, the Florida FUMMWA Summer Workshop, and the 2021 Alleluia Conference, as well as in concert with the Randolph College Chorale. Jacob is also published by Shawnee Press.

Sample

HARK! THE HERALD ANGELS SING

MENDELSSOHN
Felix Mendelssohn, 1809–1847
Arr. Jacob Dishman

Charles Wesley, 1707–1788, alt.



Sample

Parts for violin, cello and organ are available, G-11142INST.

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10
mer - cy mild, God and sin - ners rec - on - ciled!"
legato
13
Joy - ful, all ye na - tions, rise; join the tri - umph
16
of the skies; with the an-gel - ic host pro - claim,

Sample



Sample

*Play cue-size notes in the absence of violin and cello.


32
35
f
Christ, by high - est heav'n a - dored;
Christ, the ev - er -
38
last - ing Lord!
Late in time be - hold him come,

Sample



Sample

Alt.: with us in flesh to dwell


50
man - u - el. Hark! The her - ald an - gels sing,
53
"Glo - ry to the new - born King!"
poco rit.
poco rit.
poco rit.
56
dolce
a tempo
pp

Sample



Sample


Broad ♩ = 90
75
ff
Hail the heav'n - born Prince of Peace! Hail the Sun of
8va bassa
78
Right - eous - ness! Light and life to all he brings,
81
unis.
ris'n with heal - ing in his wings. Mild he lays his
unis.

Sample


84
glo - ry by,
born that we no more may die,
div.
div.
87
born to raise us from the earth, born to give us
90
sec - ond birth. Hark! The her - ald an - gels sing,

Sample


93
cresc.
"Glo - ry to the new - born
cresc.
96
– Assembly
S div.
poco rit.
King, the new - born King, the new - born
poco rit.
cresc.
poco rit.
100
a tempo
ff
King!"
a tempo
ff
ff a tempo
rit.
sffz

Sample

Sample

Sample

Sample

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HARK! THE HERALD ANGELS SING

MENDELSSOHN
Felix Mendelssohn, 1809–1847
Arr, by Jacob Dishman

Charles Wesley, 1707–1788, alt.



**Alt.: with us in flesh to dwell*

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Sample

G-11142 Code A16

7 85147 11421 5

TU PUEBLO CANTA

Have Mercy, Lord

Piedad, Señor

sample

Alexis Santos-Alvarado

SAB Voices, Cantor, Assembly, Keyboard and Guitar with String Quartet

Coro SAB, Cantor, Asamblea, Teclado y Guitarra con Cuarteto de Cuerda



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Notas / Notes

The act of repentance and return to God is a decision which one makes (or should make) by their own will and conscience. We are all called during the season of Lent to repent and change our hearts to better live out our faith. This piece helps us to open our hearts and, as one faith community united, unite our prayer of repentance to God, which makes this piece ideal for the season of Lent and for penitential services.

"Have Mercy, Lord" presents itself in a very simple format. With its ostinato quality in the refrain, the assembly response in the verse, and its harmonic accompaniment, this piece can be a means of sung prayer and reflection for your communities.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

—Alexis Santos-Alvarado

El acto de arrepentirnos y acercarnos a Dios es una decisión que uno toma (o debería tomar) por su propia voluntad y conciencia. Todos somos llamados durante la temporada de Cuaresma a arrepentirnos y cambiar nuestros corazones para vivir mejor nuestra fe. Esta pieza nos ayuda a abrir nuestros corazones y, como una solo comunidad de fe unida, unir nuestra oración de arrepentimiento hacia Dios. La cual hace esta pieza ideal para el tiempo de Cuaresma y para servicios penitenciales.

"Piedad, Señor" se presenta en un formato muy sencillo. Con su cualidad de ostinato en el estribillo, la respuesta de la asamblea en la estrofa y su acompañamiento armónico, esta pieza es un medio apto para la oración cantada y la reflexión en sus comunidades.

Señor, ten piedad.
Cristo, ten piedad.
Señor, ten piedad.

—Alexis Santos-Alvarado

Sample

Sobre el Compositor / About the Composer

Alexis Santos-Alvarado is a composer who hopes to bring people of different generations and cultures together to worship God as one body of Christ through liturgical music. He ministers at Our Lady of Peace Church and St. Genevieve Church in the Archdiocese of Los Angeles, and at Loyola Marymount University, where he is also pursuing a bachelor's degree in music composition.

Alexis Santos-Alvarado es compositor de música litúrgica y desea que por medio de su música las personas de diferentes generaciones y culturas puedan alabar a Dios como un solo cuerpo en el Señor. Actualmente Alexis trabaja como ministro de música en las parroquias de Our Lady of Peace y St. Genevieve de la Arquidiócesis de Los Ángeles y en Loyola Marymount University; en esta universidad Alexis está estudiando una licenciatura en composición musical.

for / para Fr. Manh Tran, SJ

HAVE MERCY, LORD
PIEDAD, SEÑOR

Alexis Santos-Alvarado



Sample

Parts for string quartet are available / Partituras para cuarteto de cuerda están disponibles, G-11129INST.

A guitar edition is available / Una edición de guitarra está disponible, G-11129G.

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After Verse 2 / Después de la Estrofa 2

Descant / Discante



Sample


14
Ky - ri - e, e - le - i - son.
plead you. Christ, hear our prayer and grant us your sal -
vi - das. Es - cú - cha - nos y sál - va - nos, oh
14
Gm/B♭
C/B♭
Gm9
Am7
16
va - tion.
Cris - to.
To Verses / A las Estrofas
Last time / Última vez
16
Dm
C/D
To Verses / A las Estrofas
G/D
C/D
Last time / Última vez
G/D
C/D
D5

Sample


Verses 1–3 / Estrofas 1–3
Cantor
20
1. For - give us, Lord, we ask that you for - give us; we
2. Have mer - cy on your peo - ple, God of mer - cy; grant
3. Show us, O Lord, your path of peace and jus - tice, and
1. Per - dó - na - nos, Se - ñor, te lo pe - di - mos; ve -
2. Oh Dios cle - men - te, ten mi - se - ri - cor - dia; con -
3. En - sé - ña - nos tus sen - das de jus - ti - cia, y
S, A, Assembly / Asamblea
mp
Ky - ri - e, Ky - ri - e, e -
B mp
Verses 1–3 / Estrofas 1–3
Dm
C/D
G/D
C/D
20
mp
22
come to you re - pen - tant, seek - ing mer - cy. Lord,
us your peace and grant us your sal - va - tion. We
guide our steps in this our earth - ly jour - ney. Lead
ni - mos an - te ti a - rre - pen - ti - dos. Es -
cé - de - nos tu paz y tu con - sue - lo. Un
guí - a nues - tros pa - sos ca - da di - a. Con -
le - i - son.
Chri - ste, Chri - ste, e -
Dm
C/D
G/D
C/D
22

Sample


24
hear our plea, for - give us all our fail - ings; re -
ask that you cre - ate in us a pure heart, and
us in - to your paths of peace and jus - tice, and
cu - cha - nos, per - do - na nues - tras fal - tas; re -
co - ra - zón con - tri - to te pe - di - mos, y
dú - ce - nos, Se - ñor, en tus sen - de - ros, y a -
le - i - son. Ky - ri - e, Ky - ri - e, e -
B♭maj7 C/B♭ Gm/B♭ C/B♭
24
26
D.S.
new us and trans-form our lives, O Je - sus.
form in us a just and will - ing spir - it.
we will share your love with all your peo-ple.
nué - va - nos, trans - for - ma nues - tras vi - das.
da - nos u - na al - ma ge - ne - ro - sa.
sí lle - var tu a - mor a to - do el mun - do.
D.S.
le - i - son.
Have
Pie -
26
Gm9 Am7 Dm C/D G/D C/D
D.S.

Sample

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HAVE MERCY, LORD
PIEDAD, SEÑOR

Alexis Santos-Alvarado

Refrain / Estribillo



Response / Respuesta

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Sample

G-11129 Code A8

7 85147 11291 4

Choral
SERIES

How Can I Keep from Singing?

HOW CAN I KEEP FROM SINGING
WONDROUS LOVE

Sample

SETTING BY
Maureen Howell

For SATB Voices
and Piano
with Optional Organ

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

This setting of "How Can I Keep from Singing" (*My life flows on in endless song*) weaves in the tune and final stanza of "What Wondrous Love Is This." After a straightforward introductory statement of Robert Lowry's tune, the gently rhythmic interlude sets the tone for the rest of the piece. The tune has an implied feel of alternating 6/8 and 3/4 meters. Be comfortable with the synthesis of the different meters and keep the eighth note constant. The syncopated rhythms should sound effortless and flowing. The piano introduces the tune WONDROUS LOVE in an interlude, and it is emphasized in the accompaniment to the next stanza of "How Can I Keep from Singing." The piece climaxes with a reiteration of the primary text layered with the final stanza of "What Wondrous Love Is This" as a descant. The pensive qualities of WONDROUS LOVE take on a joyful character when supported by a major tonality. Rhythmic precision is critical to allow the two hymns to stand alone yet dance together. The texts are natural partners: "My life flows on in endless song" … "and through eternity I'll sing on." Let this hope illuminate the performance.

—Maureen Howell

About the Text Authors

Alexander Means (1801–1883) was a physician, schoolteacher, scientist, college professor (Emory College in Georgia), poet, college president, statesman, and the first state chemist in the United States. He was born in Statesville, North Carolina, but spent much of his life in Georgia. His father was an immigrant from Ireland and his mother was a Scots-Irish woman from Pennsylvania. He was a minister in the Methodist church.

Nothing is known about the author of "My life flows on / How can I keep from singing," other than being identified simply as "**Pauline T.**" This relative anonymity likely contributed to the mistaken assertion that Robert Lowry wrote the text; he is responsible for the tune only (which has often been cited, also in error, as a Quaker tune). The text first appeared in print in 1868, under the title "Always Rejoicing." It has had a number of alterations in the years since, including a new stanza ("When tyrants tremble, sick with fear…") that was popularized in performances by Pete Seeger and other folk revivalists.

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

Maureen Howell is a native of Virginia. She holds a Bachelor of Arts from The College of William and Mary, where she studied piano and organ, and a Masters in Church Music from The Southern Baptist Theological Seminary, where she discovered a love for composition. As a church musician for more than 40 years, she has served churches in Virginia, Florida, North Carolina, and Kentucky, and accompanied community choirs. Maureen enjoys keyboard, instrumental, and choral arranging, especially creating fresh settings of familiar hymns. She has been featured on American Public Media's Pipedreams. Since 2021, Maureen has served as Organist at First Baptist Church in Raleigh, North Carolina.

Sample

in loving memory of Andrew Austin Howell, 1990–2010

HOW CAN I KEEP FROM SINGING?

My life flows on in endless song,
Pauline T., alt.
What wondrous love is this,
Alexander Means, 1801–1883

HOW CAN I KEEP FROM SINGING,
Robert Lowry, 1826–1899
WONDROUS LOVE, *Southern Harmony*, 1835
Setting by Maureen Howell



Sample

A part for organ is available, G-11086INST.

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10
all the tu - mult and the strife, I hear that mu - sic ring-ing. It
Oo, I hear, hear that mu - sic
T, B
mp
Oo, I hear mu - sic
mp
14
finds an ech - o in my soul. How can I keep from
rit.
a tempo
rit.
ring - ing in my soul. How can I keep from
a tempo
rit.
How can I keep from
rit.
ring - ing in my soul. from
rit.
a tempo
rit.

Sample


Flowing, in one ♩. = 46
18
sing-ing?
mf
22
S, A mf
The
T, B mf
26
peace of Christ makes fresh my heart, a

Sample


30
foun - tain ev - er spring-ing! All
34
things are mine since I am his! How
38
div.
can I keep from sing - ing? No
div.

Sample


42
storm can shake my in - most calm while
46
to that Rock I'm cling-ing.
to that Rock I cling. Since
50
how
Christ is Lord of heav'n and earth, how

Sample



Sample

**Bring out melody of WONDROUS LOVE throughout.*


69
S, A mp cantabile
What though my joys and
T, B mp cantabile
mp cantabile
74
com - forts die? I know my Sav - ior liv - eth.
79
What though the dark - ness gath - er round?
mf
Songs

Sample


84
S mf poco a poco cresc.
Songs in the night,
A mf poco a poco cresc.
Songs in the night, songs
T poco a poco cresc.
in the night, songs
B poco a poco cresc.
in the night, songs
84
poco a poco cresc.
90
f poco accel.
songs in the night
f poco accel. div.
in the night, songs in the night
f poco accel.
in the night, songs in the night
f poco accel.
in the night, songs in the night
90
f
poco accel.

Sample


95
♩. = 46
Joyous
f
he giv-eth. And
unis.
he giv-eth. My
he giv-eth. My
he giv-eth. My
simile
when from death I'm free, I'll sing on,
life flows on in end - less song, a - bove earth's
life flows on in end - less song, a - bove earth's
life flows on in end - less song, a - bove earth's
100

Sample


105
I'll sing on; and when from death I'm
lam - en - ta - tion. I hear the sweet, though
lam - en - ta - tion. I hear the sweet, though
lam - en - ta - tion. I hear the sweet, though
105
110
free, I'll sing on.
far - off hymn that hails a new cre - a - tion.
far - off hymn that hails a new cre - a - tion.
far - off hymn that hails a new cre - a - tion.
110

Sample


115
And when from death I'm free, I'll
— Through all the tu - mult and the strife, I
— Through all the tu - mult and the strife, I
— Through all the tu - mult and the strife, I
115
120
sing and joy - ful be, and through e -
hear that mu - sic ring-ing. It finds an
hear that mu - sic ring. It finds an
div.
unis.
hear that mu - sic ring. It finds an
120

Sample


125
ter - ni - ty I'll sing on, I'll sing
ech - o in my soul. How can I keep from
ech - o in my soul. How can I keep from
ech - o in my soul. How can I keep from
125
130
on; and through e - ter - ni - ty
sing-ing? It finds an ech - o in my
sing-ing? And through e - ter - ni - ty
sing-ing? It finds an ech - o in my
130

Sample


135
How can I keep, how
div.
I'll sing on. How can I keep,
soul. How can I keep, how
I'll sing on. How
soul. How can I keep from
135
can I keep, how can I
140
cresc. to end
how can I keep, how can
cresc. to end
div.
can I keep, how can
cresc. to end
can I keep, how can
div.
cresc. to end
sing - ing, how can
140
cresc. to end

Sample



Sample

G-11086 Code A16
7 85147 10861 0

VOICES
SERIES

I Have a Home

MUSIC BY

Ed Bolduc

For SAB Voices, Solo,
Keyboard and Guitar

Sample

GIA Publications, Inc.
Sacred Music

giamusic.com

for Steve Severini

I HAVE A HOME

Barney Elliott Warren, 1867–1951, alt. Ed Bolduc



Sample

A guitar edition with vocal harmony is available, G-11089G.

See Notes on page 7.

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11
Christ for - ev - er - more.
ter - nal crowns the soul.
C
D SUS4
D
G
C/G
G
Am/G
G
C/G
15
S mf
I have a home in heav'n a - bove, where all is
I have a home— how sweet to know 'tis well se -
B mf
G
Am/G
G/B
C ADD2
D/F♯
G ADD2
G/B
mf
18
S, A
pure and per - fect love; a home where sin can nev - er
cured from ev - 'ry foe— where peace and joy do reign su -
C ADD2
D
Em ADD2
Em
Em/D
A ADD2/C♯
A

Sample


21
be, where all is per - fect pu - ri - ty.
preme, where love shall be my on - ly theme.
D SUS4 D/C G/B C D SUS4 D G C/G
24
Refrain
f
I'll live for him till life shall end, then on his
G D SUS4 G/B C ADD2 Em7
27
S div.
wings I shall as - cend to that bright home, where all is
D SUS4 B/D♯ Em ADD2 Em G/B C D/F♯

Sample


30
1.
fair, and take my star-ry crown to wear.
G SUS4 G G/B C ADD2 D SUS4 D
1.
G C/G G Am/G
mf
34
S or Solo mp
2.
2. I have a wear. I'll live for
G C/G G Am/G G/B
mp
2.
G C/G G

Sample

Final Refrain

38

him till life shall end, then on his wings I shall as -

D SUS4 G/B C ADD2 Em7 D SUS4 B/D♯

41

S div.

cend to that bright home, where all is fair, and take my

Em ADD2 Em G/B C D/F♯ G SUS4 G G/B

44

star - ry crown to wear.

C ADD2 D SUS4 D G C/G

dim.

Sample



Notes

The opening piano figure, which serves as a distinct intro, a recurring interlude between sections, and the ending to this piece, should be played pretty much "as is." The rest of the keyboard arrangement is mainly a guide and can be embellished, but not so much that it draws attention from the vocals. Bass players and pianists should be aware that the alternate basses in the chords are important to the sound of this piece; avoid oversimplifying the progressions by omitting these notes. Vocally, the verses can be solos, sections, or unison choir. Please sing as your vocal forces allow and as you see fit.

—Ed Bolduc

About the Author

Barney Elliott Warren (1867–1951) was an American Christian hymnwriter and minister, born in Lewiston, New York. At a revival meeting in Michigan in 1844, he converted to the Church of God (Anderson, Indiana), an international holiness Christian denomination, that is not historically connected to other Church of God bodies. He was employed by the publishing arm of his denomination, the Gospel Trumpet Company, from 1888 to 1940, working on hymnals and song books. He died in Springfield, Ohio.

About the Composer

Ed Bolduc is Music Director at the Catholic Church of Saint Ann in Marietta, Georgia, where he has served since 1992. Outside of his church duties Ed works as an arranger, composer, and recording producer for the World Library Publications division of GIA Publications. He lives in Atlanta with his wife, Karen, and their two children.

Sample

Sample

G-11089 Code A8

7 85147 10891 7

Choral
SERIES

In the Rising and the Setting Sun

We Remember Them

MAHLEMIUT

Sample

VERSES BY
Mary Louise Bringle

REFRAIN AND MUSIC BY
Kate Williams

ARRANGEMENT BY
James Biery

For SAB Voices
and Keyboard
with Flute and Cello

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

Originally written for a tune by Lee Dengler, this text was inspired by a litany of remembrance written by Sylvan Kamens and Rabbi Jack Riemer. The litany begins, "At the rising sun and at its going down, We remember them." The hymn text follows much of the pattern of that litany, speaking of seasons and occasions during which we recall those we have loved and lost, though the hymn moves beyond the original in its final affirmation of "the resurrection and the life." Since writing the text, I have realized that while I initially intended it to be sung in remembering those who have died, it can also affirm our ongoing connection with those who seem momentarily "lost" to us through a lingering affliction such as Alzheimer's—yet who, we firmly believe, "remain with us in God."

—Mary Louise Bringle

I've always treasured the beautiful litany of remembrance written by Rabbi Sylvan Kamens and Rabbi Jack Riemer, and have loved the way that Susan LaBarr's choral treatment in "We Remember Them" (WW1753) gives musical pace to accompany the memories of our loved ones while soaring melodies beg to lift our spirits. Hoping to compose a setting that would enable congregational participation for funerals, memorials, or All Souls Day celebrations, I discovered that Mel Bringle had already fashioned a strophic form that made the assembly's voice all the more invited into sung prayer. With her blessing, I added a short refrain that may even be a useful interlude to the reading of names during a memorial service, as candles are lit in their memory or as we pause in a moment of reflection and gratitude for the gift of their lives intersecting with our own.

In the fall of 2024, the choir of angels led our beloved Wendy Silhavy home. Her loss is deeply felt in the Archdiocese of Chicago, where she spent the last decade serving as the Director of Music in the Office for Divine Worship. It was my great privilege to be with her a few times in her final weeks in her home, graced memories that I will not soon forget. This song and arrangement is dedicated to her and her husband, Michael.

—Kate Williams

About the Composer and Author

Kate Williams is the Vice President of Sacred Music at GIA Publications, Inc. She serves as workshop leader, consultant, and music minister in the Archdiocese of Chicago, following a passion to serve in multicultural, multigenerational communities.

About the Arranger

James Biery is a Pi Kappa Lambda graduate of Northwestern University in Evanston, Illinois, where he earned Bachelor and Master of Music degrees, studying organ with Grigg Fountain and Wolfgang Rübsam. He also holds the Choirmaster and Fellowship Certificates of the AGO, winning the 1986 prize for the highest score on the FAGO exam. Mr. Biery has a large number of organ, choral, and other compositions in print with publishers that include MorningStar, Concordia, Augsburg Fortress, GIA, and Oxford. Many of his pieces are collaborations with his wife Marilyn, who is an organist, composer, and text writer. He regularly receives commissions for new works. Mr. Biery served as music director at Roman Catholic cathedrals in Hartford, Connecticut, and St. Paul, Minnesota, and has served Presbyterian churches in the Detroit, Michigan, area since 2010.

About the Author

Mary Louise (Mel) Bringle is Professor of Philosophy and Religious Studies and chair of the interdisciplinary studies program at Brevard College in North Carolina. A teacher at heart and a theologian by training (with a PhD from Emory University and an assortment of publications in pastoral theology), she has been named a Fellow of the Hymn Society in recognition of her work as a hymn scholar, text writer, and translator.

GIA has published two single-author collections of her texts (*Joy and Wonder, Love and Longing*, 2002; *In Wind and Wonder*, 2007), as well as anthems written in collaboration with composers such as William Rowan, Sally Ann Morris, and many others. Her hymns are included in publications from numerous denominations, including Roman Catholic, Mennonite, Evangelical Lutheran Church of America, Episcopalian, United Church of Canada, and Church of Scotland. She served as President of The Hymn Society in the United States and Canada, and chaired the committee to create a new hymnal for the Presbyterian Church (U.S.A.), *Glory to God*.

Sample

IN THE RISING AND THE SETTING SUN

We Remember Them

Verses: Mary Louise Bringle
Refrain: Kate Williams

MAHLEMIUT
Kate Williams
Arr. James Biery

Meditative ♩ = 72
Verse 1



Sample

Parts for flute and cello are available, G-11429INST.

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10
Refrain
cresc.
div.
— As long as we live,— they too shall live,— for
T, B mp
cresc.
mp
cresc.
13
mf
dim.
they are now a part of us. We re - mem - ber them.
mf
dim.
mf
dim.
16
p
— We re - mem - ber— them.—
p
p

Sample


Verse 2
19
+ Assembly
mp
+ Assembly
unis. mp
in the
– Assembly
2. In the rus - tle of the au-tumn leaves, we know,
22
fall of win - ter snow, in the spring and sum-mer's bud-ding green, we
25
Refrain
div.
cresc.
know: they re - main with us in God. As long as we live,
cresc.
cresc.

Sample


28
— they too shall live, — for they are now a part of
31
mf
dim.
mp
us. We re - mem - ber them. — We re - mem - ber
mf
dim.
mp
mf
mp
35
Verse 3
mf
— them. — 3. In the sud-den joys we yearn to share, we —
mf
cresc.
mf

Sample


38
know, in our spir-its' ebb and flow, in the
41
emp-ty ache of griev-ing, still we know: they re - main with us in God.
44
Refrain
cresc.
As long as we live, they too shall live, for
cresc.
cresc.

Sample


47
f
dim.
they are now a part of us. We re - mem - ber them.
50
mp
We re - mem - ber them.
Verse 4
54
rit.
f unis.
a tempo
4. In the love and faith they plant-ed deep, we
cresc.
f

Sample


57
know, as these gifts take root and grow, in the
60
div.
res-ur-rec-tion and the life, we know: they re-main with us in God.
63
Refrain
As long as we live, they too shall live, for

Sample


66
mf
they are now a part of us. We re - mem - ber them. We re-
mf
dim.
mf
70
dim.
p
slowly p
mem - ber them. We re-
dim.
p
slowly p
dim.
p
slowly
74
a tempo
mem - ber them.
a tempo
a tempo

Sample

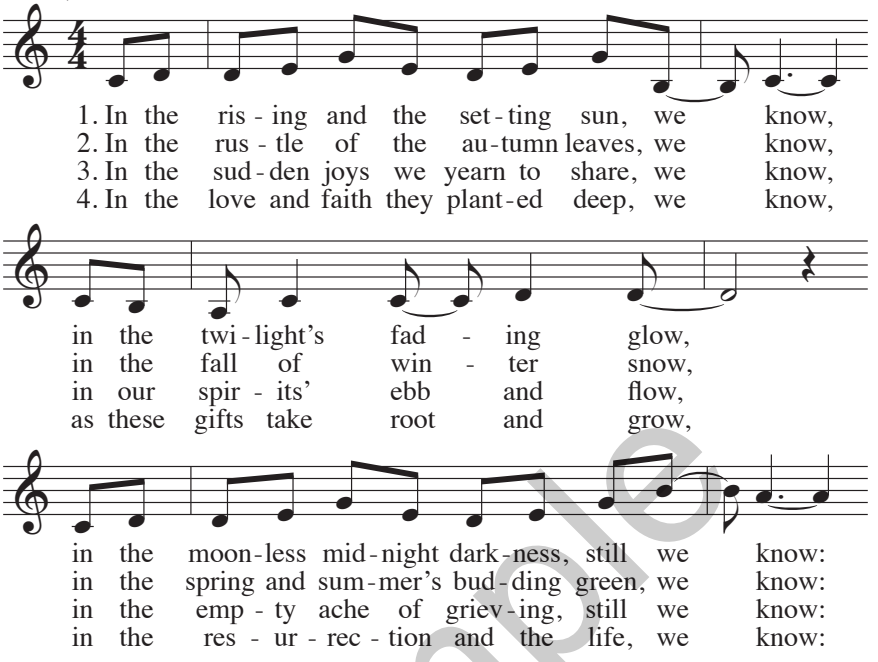
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IN THE RISING AND THE SETTING SUN

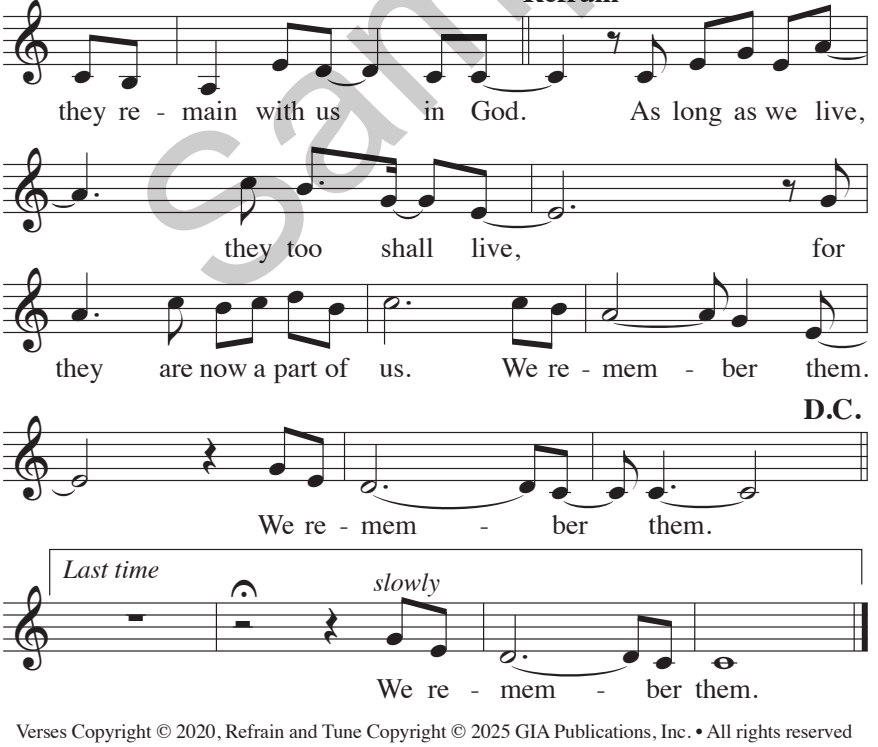
Verses: Mary Louise Bringle
Refrain: Kate Williams

MAHLEMIUT
Kate Williams

Verses 1–4



Refrain



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Sample

G-11429 Code A12

7 85147 14291 1

Choral
SERIES

Jubilate Deo

Bernard Sexton

For SATB Voices, Cantor and Assembly
with Two C Instruments

Sample

GIA Publications, Inc.
Sacred Music

giamusic.com

JUBILATE DEO

Psalm 100:1–4, adapt. BS

Bernard Sexton



Sample

See Notes on page 4.

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♩ = 75
Verses 1–3 Cantor
9
f declamatory
1. Cry out with joy to the Lord, all the earth.
f declamatory
2. Know that he, the Lord, is God. He
f declamatory
3. Go with-in his gates, giv-ing thanks and praise.
13
Serve the Lord with glad-ness; come be - fore him, sing-ing for joy
made us, we are his; we are his peo - ple, the sheep of his flock.
En - ter his courts; give him thanks and bless his name.

Sample

C Instruments I, II
♩ = 75
9
mf
12
f
mf

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JUBILATE DEO

Psalm 100 — Bernard Sexton

Ostinato Refrain



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Notes

The exuberant ostinato refrain of "Jubilate Deo," written in the style of the music of the Taizé Community, was composed for a high school choir in Dublin, Ireland. The refrain may be sung as a stand-alone entrance or recessional hymn. Singers should observe the accent on the word *Deo* (as indicated), ensuring that the first syllable is sung as a monophthong, not a diphthong. Assembly participation should be encouraged, though it may help to repeat the entire refrain initially, before introducing the verses or any instruments.

—Bernard Sexton

About the Composer

A graduate of University College Dublin and Trinity College Dublin, many of **Bernard Sexton**'s compositions have been published by leading publishing houses in Ireland, the United Kingdom, and the United States. His music is frequently performed on RTÉ national radio and television. He has been a prize-winner at every Irish sacred music competition in the last twenty-five years, and his *Mass of Renewal* has become the established Mass setting in schools and parishes throughout Ireland.

In 2012, Bernard was commissioned to write the anthem "Though We Are Many" for the International Eucharistic Congress held in Dublin. His music was featured at the main liturgies during the World Meeting of Families 2018. "The Last Supper" (published by GIA, G-9167) was performed at the closing liturgy of this event in Dublin in the presence of Pope Francis.

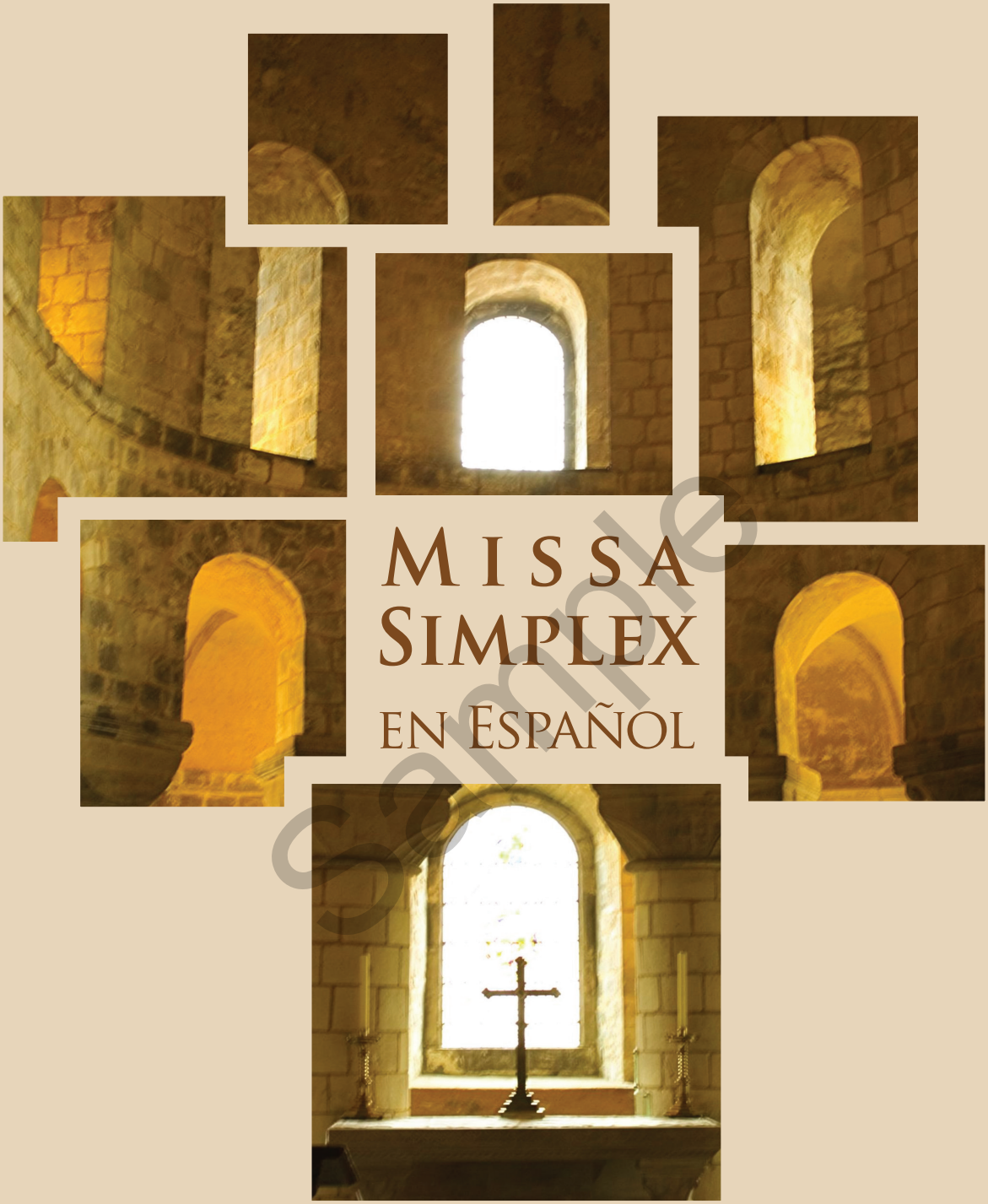
Bernard founded Anima, a multi-award-winning chamber choir, and he is currently associated with some of Ireland's premier choral ensembles. He is currently guest lecturer in liturgical composition at Maynooth Pontifical University, Ireland. His recent commissions include an official Mass setting of texts in the Irish language and a Mass setting to celebrate the 150th anniversary of Cobh Cathedral (2019).

Sample

G-11361 Code A4

7 85147 13611 8

Edición de Voces y Acompañamiento



Missa Simplex
en Español

sample

Richard Proulx & Michael O'Connor, OP
Adaptación al Español por Henry Aquino

GIA
GIA Publications, Inc.

Missa Simplex en Español

Richard Proulx & Michael O'Connor, OP
Adaptación al Español por Henry Aquino

Edición de Voces y Acompañamiento

Para Coro al Unísono, Cantor, Asamblea,
Teclado y Guitarra

For Unison Voices, Cantor, Assembly,
Keyboard and Guitar

Sample

Una lista de las ediciones disponibles está en la contraportada.
See back cover for a list of available editions.

GIA Publications, Inc.
Chicago

Notas / Notes

Missa Simplex en Español es una adaptación, en primer lugar, del "Gloria Simplex" (005304) de Richard Proulx. Tras la prematura muerte de Proulx, Michael O'Connor, OP, utilizó la estructura melódica de la obra de Proulx para componer el resto de las partes de la Misa. El Gloria se utiliza ampliamente durante el Tiempo Ordinario desde la parroquia más pequeña con teclado y cantor hasta las comunidades de las catedrales más grandes de este país, acompañadas por órgano y animadas por un gran coro. Debido a su sencillez, la *Missa Simplex* en inglés (018070) se ha convertido en la composición favorita de muchas parroquias durante el Adviento y la Cuaresma (menos el Gloria, por supuesto). El canto gregoriano tiene un sentido católico universal, y la *Missa Simplex* logra ese sentido, llevando a la asamblea a una intimidad con los textos de la Misa de una manera sencilla y a veces inquietante.

Al haber crecido en una parroquia angloparlante e hispanoparlante, estuve expuesto a una gran variedad de expresiones culturales y litúrgicas. Aunque hay muchas opciones de Misas cantadas en inglés, hay una necesidad de más opciones en español. Como ya se mencionó, el canto gregoriano tiene un sentido católico universal, que debería estar disponible para todos. Ahí es donde entra esta adaptación. El propósito de *Missa Simplex en Español* es presentar un canto sencillo y solemne que pueda utilizarse en las liturgias en español de todo el mundo.

Esta Misa puede ser acompañada por piano u órgano; puede ser dirigida por un solo cantor o por un coro completo. La estructura melódica de la *Missa Simplex* fue fácilmente adaptable debido al ritmo de canto libre. Los ritmos de estas melodías no son métricos y se adaptan a los ritmos de las palabras, favoreciendo un enfoque más contemplativo al texto sagrado.

—Henry Aquino

Missa Simplex en Español is an adaptation firstly of Richard Proulx's "Gloria Simplex" (005304). After Proulx's untimely death, Michael O'Connor, OP, used the melodic structure of Proulx's work to set the rest of the components of the Mass. The Gloria is widely used during Ordinary Time from the smallest parish with keyboard and cantor to this country's largest cathedral communities, accompanied by pipe organ and supported by a large choir. Because of its simplicity, the English *Missa Simplex* (018070) has become a favorite setting in many parishes during Advent and Lent (minus the Gloria, of course). Chant has a universal Catholic sense, and *Missa Simplex* captures that sense, bringing the assembly into an intimacy with the texts of the Mass in a simple and at times haunting way.

Growing up in a bilingual parish, I was exposed to a wide variety of cultural and liturgical expressions in English and Spanish. While there are many options for Mass settings in English, I noticed that there aren't as many settings in Spanish available. As stated before, chant has a universal Catholic sense, which ought to be available for all. That is where this adaptation comes in. The purpose of *Missa Simplex en Español* is to present a simple and solemn chant setting that can be used for Spanish liturgies around the world.

This Mass setting can be accompanied by piano or organ; it can be led by a single cantor or a full choir. The melodic structure of the *Missa Simplex* was easily adaptable because of the free-flowing chant rhythm. The rhythms of these melodies are non-metrical and adapted to the rhythms of the words, favoring a more contemplative approach to the sacred text.

—Henry Aquino

Sample

Sobre el Compositor del Gloria Simplex / About the Composer of the Gloria Simplex

Richard Proulx (1937–2010) fue un compositor que publicó más de 300 obras, incluyendo música sacra en todas sus formas, composiciones corales sacras y seculares, ciclos de canciones, dos óperas, y música instrumental y para órgano. Formó parte del comité central de himnarios como *The Hymnal 1982*, *New Yale Hymnal*, *The United Methodist Hymna*l, *Worship—Second Edition* y *Worship—Third Edition*. También ha colaborado en los himnarios de los menonitas y los presbiterianos. Proulx fue miembro de *The Standing Commission on Church Music of the Episcopal Church* y miembro fundador de *The Conference of Roman Catholic Cathedral Musicians*. Dirigió festivales y talleres corales por todo el país, así como en Canadá, Países Bajos, Suiza, Escocia, Australia y Nueva Zelanda.

En 1991, Proulx fundó *The Cathedral Singers*, un coro independiente de grabación. El grupo ofreció numerosos conciertos en directo en el Medio Oeste y produjo más de veinte grabaciones de una gran variedad de música coral.

Una rara combinación de talentos como compositor, director de orquesta, editor musical y organista, junto con una amplia experiencia a través de las distintas denominaciones, dio a Richard Proulx una perspectiva única tanto de las oportunidades como de los retos que se encuentran en la creación de música litúrgica en nuestro tiempo; estaba comprometido con el papel enriquecedor y equilibrado de las artes en las personas de todas las edades.

Richard Proulx (1937–2010) was a widely published composer of more than 300 works, including congregational music in every form, sacred and secular choral compositions, song cycles, two operas, and instrumental and organ music. He served on the core committee for such hymnals as *The Hymnal 1982*, *New Yale Hymnal*, *The United Methodist Hymnal, Worship—Second Edition* and *Worship—Third Edition*. He also has contributions in the hymnals of the Mennonites and the Presbyterians. Proulx was a member of The Standing Commission on Church Music of the Episcopal Church and was a founding member of The Conference of Roman Catholic Cathedral Musicians. He conducted choral festivals and workshops across the country as well as in Canada, The Netherlands, Switzerland, Scotland, Australia, and New Zealand.

In 1991, Proulx founded The Cathedral Singers, an independent recording ensemble. The group sang a number of live concerts in the Midwest and produced over twenty recordings of a great variety of choral music.

A rare combination of talents as composer, conductor, music editor, and organist, together with wide experience across denominational lines, gave Richard Proulx a unique perspective of both the opportunities and the challenges found in liturgical music-making in our time; he was committed to the enriching and balancing role of the arts in people of all ages.

Sample

Sobre los Compositores de la Adaptación / About the Adapting Composers

Fr. Michael O'Connor, OP, es sacerdote de la Provincia Dominica de San José. Actualmente es Director de Música Litúrgica y Profesor en el Seminario Mount St. Mary's en Emmitsburg, Maryland. Además de sus estudios universitarios y de posgrado en música, tiene un doctorado en teología y ha impartido cursos de música, liturgia y teología a nivel universitario y de posgrado. El padre O'Connor es vocalista, organista, director de coro, compositor y es coeditor del *St. Michael Hymnal*.

Henry Aquino nacido de padres inmigrantes mexicanos en Providence Rhode Island en 1993, creció en una parroquia bilingüe y vigorosa donde sirvió activamente a la comunidad parroquial con su talento musical. Como adolescente y joven, viajó por toda Nueva Inglaterra compartiendo sus dones musicales en numerosos retiros y conferencias. En 2017, se convirtió en misionero de FOCUS y continuó perfeccionando sus habilidades musicales dirigiendo el culto para los estudiantes y misioneros en varios eventos. En 2021, Henry se unió al compositor y director de orquesta de renombre mundial Paul Jernberg en el Instituto Magnificat de Música Sacra, donde desarrolló una profunda comprensión y un gran amor por la tradición católica de la música sacra. Como asistente de Paul Jernberg, trabajó en la producción de tres producciones de audio profesionales, así como en la producción cinematográfica de *Theirs Is the Kindgom of Heaven: A Mass for Persecuted Christians*. Henry completó su licenciatura en Administración de Empresas en la University of Mary y actualmente cursa una maestría en Church Management en Villanova. Trabaja actualmente como Director de Operaciones Parroquiales en la Parroquia de San Lorenzo en la Arquidiócesis de Filadelfia, donde sigue cantando y componiendo sencillos arreglos de canto para diversas Misas en español y eventos parroquiales.

Fr. Michael O'Connor, OP, is a priest of the Dominican Province of St. Joseph. He presently serves as Director of Liturgical Music and Professor at Mount St. Mary's Seminary in Emmitsburg, Maryland. In addition to his undergraduate and graduate studies in music, he has a doctorate in theology and has taught music, liturgy, and theology courses at the college and graduate level. Fr. O'Connor is a vocalist, organist, choir director, and composer, and is the co-editor of the *St. Michael Hymnal*.

Henry Aquino was born in Providence, Rhode Island, in 1993 to Mexican immigrants. He grew up in a vibrant bilingual parish and actively served the parish community with his musical talents. As a teen and young adult, he traveled throughout New England sharing his gifts at numerous retreats and conferences. In 2017, he became a FOCUS missionary and continued honing his musical skills by leading worship for students and missionaries at various events. In 2021, Henry joined world-renowned composer and conductor Paul Jernberg at the Magnificat Institute of Sacred Music, where he developed a deep understanding and a great love for the Catholic tradition of sacred music. As Paul Jernberg's assistant, he worked on the production of three professional audio productions, as well the film *Theirs Is the Kingdom of Heaven: A Mass for Persecuted Christians*. Henry completed his undergraduate degree in Business Management at the University of Mary and is currently studying for a Masters in Church Management at Villanova. He currently works as Director of Parish Operations at Saint Laurence Parish in the Archdiocese of Philadelphia, where he continues to sing and compose simple chant arrangements for various Spanish Masses and events in the parish.

Sample

Contenido

Kyrie 7
Gloria a Dios 8
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Aclamación Cuaresmal del Evangelio 13
Santo, Santo, Santo 14
Anunciamos Tu Muerte.....15
Cada Vez Que Comemos.....16
Salvador del Mundo 17
Gran Amén 18
Cordero de Dios 19

Sample

Sample

MISSA SIMPLEX EN ESPAÑOL

Basada en el "Gloria Simplex"
Richard Proulx, 1937–2010
Adapt. original por Michael O'Connor, OP
Adapt. al esp. por Henry Aquino

KYRIE



Sample

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GLORIA A DIOS



Sample


6
ca - mos, te da - mos gra - cias, Se - ñor Dios, Rey ce - les - tial,
A/C♯ D Em7 A D Em7 D/F♯
7
Dios Pa - dre to - do - po - de - ro - so. Se - ñor, Hi - jo
Bm D/F♯ F♯m Em7 A D Em7
9
ú - ni - co, Je - su - cris - to, Se - ñor Dios, Cor - de - ro de Dios,
D/F♯ G D/F♯ Bm D/F♯ F♯m
10
Hi - jo del Pa - dre; tú que qui - tas el pe - ca - do del mun - do,
Em7 A A ADD2 A G/B A/C♯

Sample


11
ten pie-dad de no-so - tros; tú que qui-tas el pe-ca-do del mun-do,
Bm7 Em/G A AADD2 A G/B A/C♯
13
a-tien-de nues-tra sú-pli-ca; tú que es-tás sen-ta-do a la de-
Bm7 Em/G D/F♯ Em7 D
15
re-cha del Pa-dre, ten pie-dad de no-so - tros;
C D Bm7 C
16
por-que só-lo tú e-res San - to, só-lo tú Se-ñor,
Bm D/A F♯m G A Bm Em7 A

Sample


18
só - lo tú Al - tí - si - mo, Je - su - cris - to, con el Es - pí - ri - tu San - to
Bm Am/C D Em7 F♯m Bm F♯m Em7 A
20
en la glo - ria de Dios Pa - dre. A - mén.
Bm Am/C D Em7 F♯m Em7 Em/D C D

Sample

ALELUYA



Sample

ACLAMACIÓN CUARESMAL DEL EVANGELIO



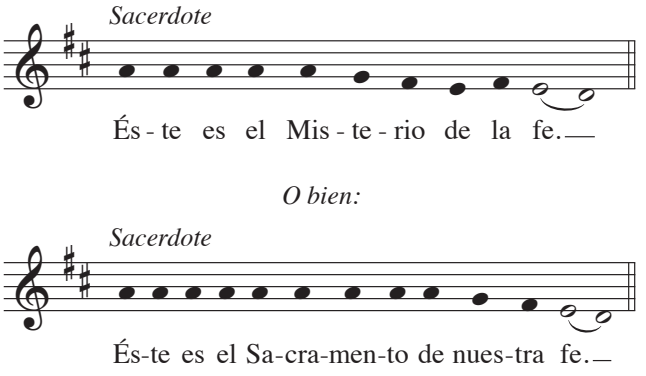
Sample

SANTO, SANTO, SANTO



Sample

ANUNCIAMOS TU MUERTE





Sample

CADA VEZ QUE COMEMOS



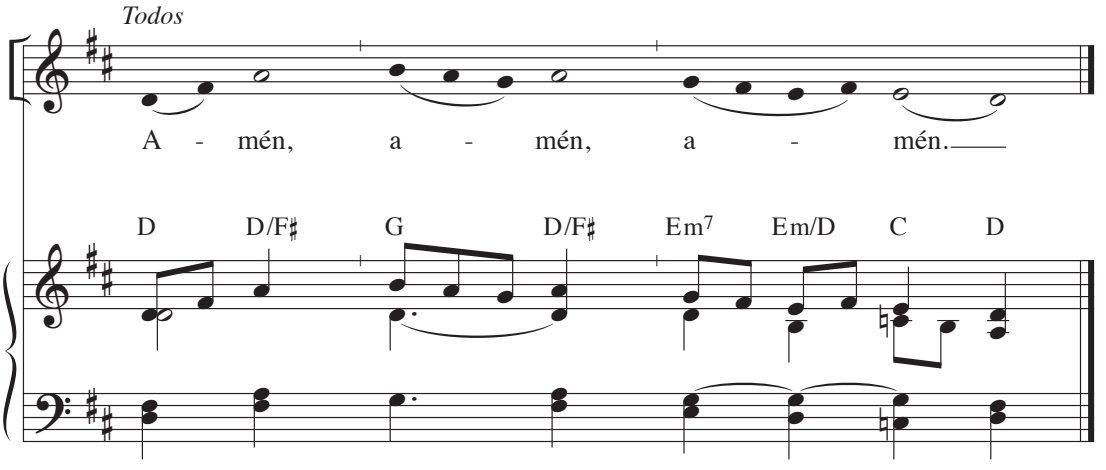
Sample

SALVADOR DEL MUNDO



Sample

GRAN AMÉN



Sample

CORDERO DE DIOS



Sample

Missa Simplex
en Español

Richard Proulx & Michael O'Connor, OP

Adaptación al Español por Henry Aquino

Edición de Voces y Acompañamiento

Sample

tambien disponible:

Edición de Guitarra · G-11185G

Edición para la Asamblea · G-11185A

G-11185 Code M20B

7 85147 11851 0

GIA Publications, Inc.

Christmas
SERIES

O Little Town of Bethlehem

Sample

MUSIC BY
Lisa Hoekstra

For SATB Voices
and Piano

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

But thou, Bethlehem Ephratah, though thou be little among the thousands of Judah,
yet out of thee shall he come forth unto me that is to be ruler in Israel;
whose goings forth have been from of old, from everlasting.
—Micah 5:2 (KJV)

The words of the beloved Christmas carol "O Little Town of Bethlehem" were penned in 1868 by Phillips Brooks. Brooks visited Bethlehem on Christmas Eve in 1865. He attended a service at the site of Jesus' birth and was there inspired to write this carol. The old familiar words are paired with a beautiful new melody and a flowing piano accompaniment. I think there can be a tendency to become "numb" to the old hymns and songs that we've heard and sung so many times. A fitting new melody or arrangement can cause us to feel again the power of those wonderful texts as though we are hearing them for the first time.

Perform this setting expressively and with rubato. Vocal dynamics should rise and fall within each phrase, following the rise and fall of the melody.

—Lisa Hoekstra

About the Author

Phillips Brooks was born in Boston in 1835, graduated from Harvard, and was ordained in 1859. He served as rector for churches in Boston and Philadelphia (where he asked Lewis Redner to set his text "O Little Town of Bethlehem" to music). In 1891, Brooks became Bishop of Massachusetts. He died two years later in Boston in 1893.

About the Composer

Lisa Hoekstra resides in Loveland, Colorado, where she is an active composer, arranger, and church accompanist. Her mother taught her to play piano and organ, passing on to Lisa her own love for music. Lisa began playing piano and organ in church as a child and quickly developed an interest in composing and playing her own sacred piano arrangements for worship. She has a passion for arranging the old familiar hymns and psalms in fresh ways that resonate with both young and old.

Lisa is also an active music educator. She enjoys teaching piano lessons, handbell choir, and school choir (grades 5–12). Over the past several years, she has devoted most of her composing to choral and piano music for her church and school choirs.

Sample

O LITTLE TOWN OF BETHLEHEM

Phillips Brooks, 1835–1893, alt.

Music and Additional Text by
Lisa Hoekstra



Sample

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17
bove thy deep and dream-less sleep the
21
si - lent stars go by; yet
mp
div.
mp
25
in thy dark streets shin - eth the
29
ev - er - last - ing Light. The
unis.
p
p

Sample


33
hopes and fears of all the years are
37
met in thee to - night.
41
45
S, A mp
For
T, B mp
moving forward
mp

Sample


49
Christ is born of Mar - y and,
53
gath - ered all a - bove while
57
mor - tals sleep, the an-gels keep their

Sample


61
mf
watch of won - d'ring love. O
mf
love, won - d'ring love.
mf
65
morn - ing stars, to - geth - er pro -
legato
69
claim the ho - ly birth, and
birth, ho - ly birth,

Sample


73
prais - es sing to God the King, and
77
with great joy
peace to all on earth. O my
earth, peace on earth.
81
soul, praise the Lord, his name a - dore, for

Sample


85
he has come to save us, and his
he, he has come to save us,
89
cresc. poco a poco
S div.
praise shall en - dure for ev - er - more,
cresc. poco a poco
T div.
ev - er - more, ev - er -
cresc. poco a poco
93
O my soul, wor - ship the Lord! The
more.

Sample


97
allargando
born!
Sav - ior is born! He is born, Christ is
allargando
allargando
101
f unis.
a tempo
born! O ho - ly Child of Beth-le - hem,
f unis.
a tempo
f a tempo
105
div.
de - scend to us, we pray, Lord, we
div.

Sample


109
pray; cast out our sin and en-ter in,
113
be born in us to - day.
8va bassa
117
We hear the Christ - mas an - gels
3

Sample


121
S div.
tell, tid - ings
A div.
— the great glad tid - ings tell;
125
tell;
ff
S div.
— O come to us, a - bide with us,
ff
ff
8va bassa
129
poco rit.
— our Lord Em - man - u - el,
poco rit.
poco rit.

Sample


133
p
rit.
our Lord, our Lord Em - man - u -
p
rit.
p
rit.
138
a tempo
el!
a tempo
a tempo
slowing to the end
pp
143
8va

Sample

Sample

G-11148 Code A16

7 85147 11481 9

African American Church Music Series

Pentecost

Sample

MUSIC BY
Eurydice V. Osterman

For SATB Choir
and Organ
with C Instrument

James Abbington, Editor

GIA Publications, Inc.
Sacred Music
giamusic.com

Notes

"Pentecost" is an SATB anthem with organ accompaniment and oboe; the words are from a poem by William Blake. The piece was commissioned to mark the seventy-fifth anniversary of White Memorial First Presbyterian Church of Raleigh, North Carolina. Melodically, the tune is simple with frequent harmonic shifts and deceptive cadences that might cause it to sound more difficult than it really is.

—Eurydice V. Osterman

About the Composer

Eurydice V. Osterman, a Fulbright scholar, is an author and composer whose works have been read and performed around the world. A listing of her compositions appears in the book *Music by Black Women Composers: A Bibliography of Available Scores*, by Helen Walker-Hill. She is also featured in the dissertation of Angelique Clay, *The Life and Music of Eurydice V. Osterman*, and is the author of two books, *What God Says About Music*, and *Worship: From Praise Him to Praise Hymn*. Formally the Dean of the Greater Huntsville Chapter of the American Guild of Organists, she was commissioned by the AGO to compose a piece for the 2024 national convention.

Dr. Osterman earned degrees from Andrews University, and the Doctor of Musical Arts in Composition from The University of Alabama. She taught at and retired from Oakwood University. She was also a former chair of the Department of Music at Northern Caribbean University in Jamaica.

Dr. Osterman has conducted music seminars throughout the United States, Europe, the Caribbean, South America, and Africa. She is the recipient of many awards and holds membership in several professional organizations, including Phi Kappa Lambda, a national honor society.

Sample

Commissioned by and dedicated to the White Memorial Presbyterian Church, Raleigh, North Carolina, for their 75th Anniversary.

PENTECOST

William Blake, 1757–1827, alt. Eurydice V. Osterman

Ped: 16', 8' Strings, Flutes
Sw: 8' Strings, Flutes
Gt: 8', 4', 4' Principals, Flutes
Ch: Solo



Sample

A part for C instrument is on page 15.

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11
Un - less the eye catch fire, the God will not be seen.
T, B
mf
16
T, B
Un - less the eye catch fire, the God will not be seen.
20

Sample


24
S, A mf
Un - less the ear catch fire, the God will not be heard.
29
S mf
Un -
A div. mf
T, B mf
Un -
less the ear catch fire, the God will not be heard, the
34
A unis.
less the ear catch fire, the God will not be heard, the

Sample


38
mp
God will not be heard, will not be heard.
mp
Ch.
43
Sw.
Gt.
48
S, A mf
Un - less the tongue catch fire, un - less the tongue catch fire,
T, B mf
mf

Sample


52
A div.
un - less the tongue catch fire,
Ch.
Sw.
56
unis.
the God will not be named, the God will not be
unis.
Sw.

Sample


60
div.
named, will not be named, the God will not be named,
div.
64
ff
God will not be named.
ff
the God will not be named, will not be named.
Ch.

Sample


69
un - less the tongue catch fire,
Un - less the tongue catch fire, un - less the
un - less the tongue catch
Un - less the tongue catch fire, the
Gt.
f
73
mp
tongue catch fire, the God will not, the God will not be named.
fire, the God, the
mp
God will not, the God will not, the God will not be named.
mp

Sample


77
83
S, A
ff
Un - less the heart catch fire,
A div.
un - less the heart catch
T, B
ff
ff
87
fire, the heart catch fire, the God will not be

Sample


91
sub. mp
p
A unis.
loved, the God will not be loved.
sub. mp
p
mp
Sw.
mp
97
103
S, A mf
Un - less the mind catch fire, the God will not be known.

Sample


107
Un - less the mind catch fire, the God will not be known.
T, B
mf
111
T, B
Un-less the mind catch fire, the God will not be known,
116
S, A
the God will not be known.
T, B
Ch.

Sample


121
cresc. poco
S mf a poco
the
cresc. poco
A div. a poco mf the heart,
mf
the tongue
T mf cresc. poco a poco
the ear,
B mf cresc. poco a poco
Un-less the eye,
mf cresc. poco a poco

Sample


126
rit.
fff
mind catch fire, the God will not be known.
rit.
fff
the God will not be known.
rit.
fff
the God will not be, not be known.
rit.
fff
the God will not be known.
rit.
fff

Sample

C Instrument

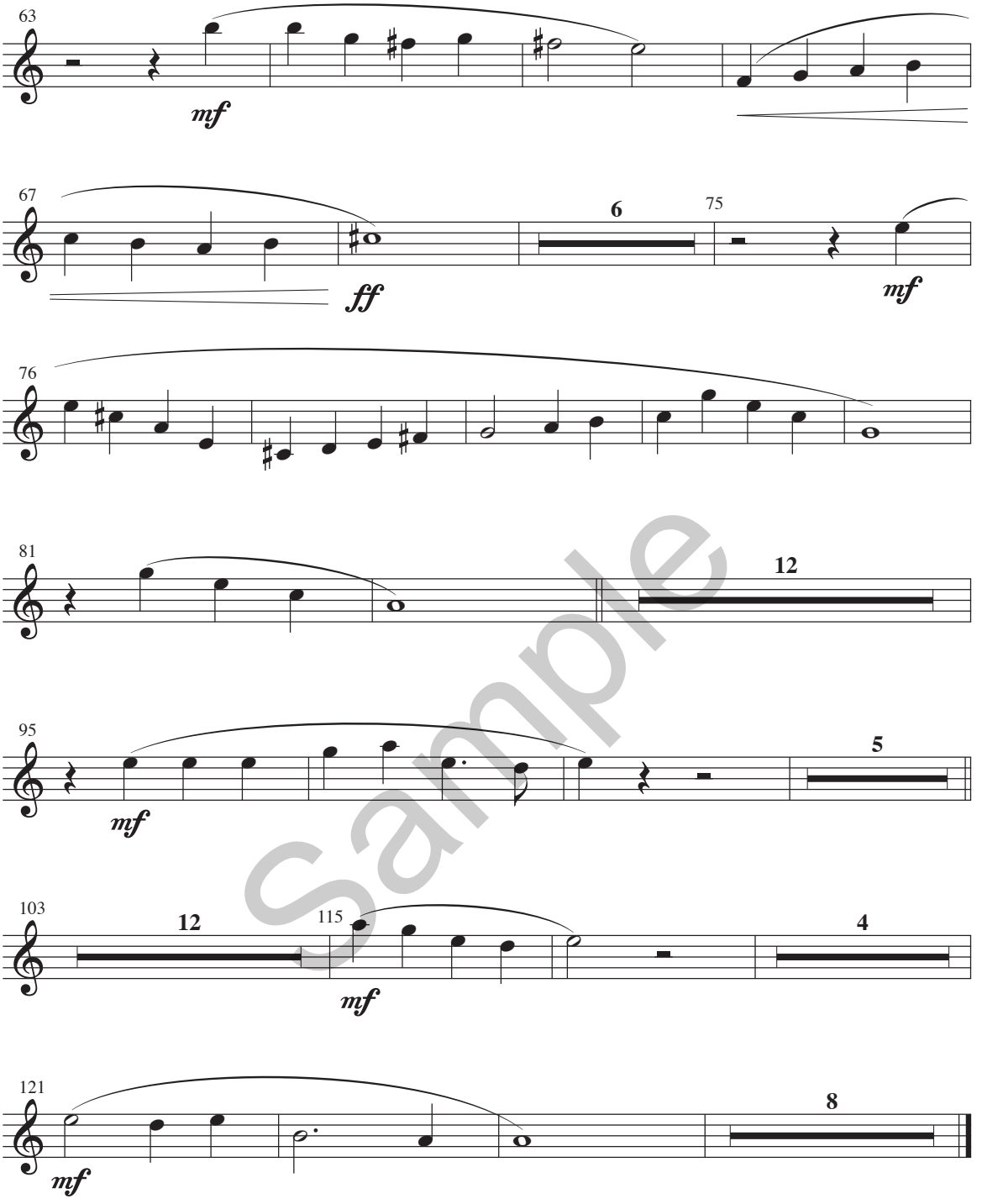
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Eurydice V. Osterman



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Saint Richard's Prayer

SAB voices and organ

Sample

Joanna Forbes L'Estrange

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Saint Richard's Prayer

for Sopranos, Altos and Unison Lower Voices

by

JOANNA FORBES L'ESTRANGE

First published 2019

Sample

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Order number: A3999
RSCM Catalogue: RA663

Distributed exclusively in North America by GIA Publications, Inc.
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Saint Richard's Prayer

Words: St Richard of Chichester

Music: Joanna Forbes L'Estrange
(*b.* 1971)



Sample

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9
be - ne - fits which thou hast won for us; Thanks be to
13
thee, Lord Je - sus Christ, for all the
17
pains and in - sults thou hast borne for us; O most
div.
mf cresc.
mf cresc.
mf cresc.

Sample


21
poco f
mer - ci - ful Re - deem - er, friend and bro - ther, Sa - viour,
poco f
poco f
26
poco rit.
f
a tempo
hear our prayer: May we know thee more clear - ly, may we
hear our prayer: May we know thee more clear - ly,
poco rit.
a tempo
f
31
mf
love thee more dear - ly, and fol-low thee more near - ly, day by
mf
love thee more dear - ly, and fol-low thee more near - ly, day by
mf

Sample


36
f
mf
day. May we know thee more clear - ly, may we love thee more dear - ly, and
f
mf
day. May we know thee more clear - ly, love thee more dear - ly, and
f
41
mp
fol - low thee more near - ly, day by day.
mp
fol - low thee more near - ly, day by day.
mf
46
mf espress.
Thanks be to thee, Lord Je - sus Christ
mp

Sample


51
for all the be - ne - fits which thou hast won for
55
us;
Thanks be to thee, Lord Je - sus Christ, for all the
60
mf cresc.
O most
pains and in - sults thou hast borne for us;
mf cresc.
mf cresc.

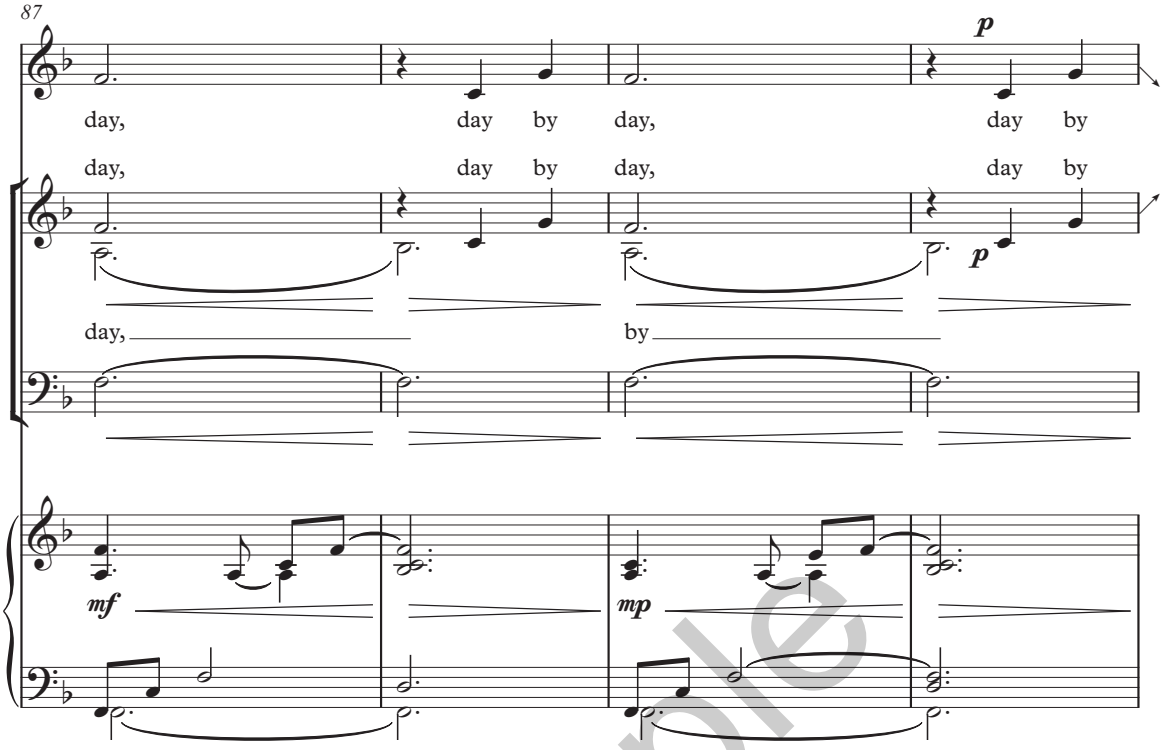
Sample


64
poco f
mer - ci - ful Re - deem - er, friend and bro - ther, Sa - viour,
poco f
poco f
69
f
hear our prayer: May we know thee more clear - ly, may we
hear our prayer: May we know thee more clear - ly,
f
f
74
mf
love thee more dear - ly, and fol - low thee more near - ly, day by
mf
love thee more dear - ly, and fol - low thee more near - ly day by
mf

Sample


Optional DESCANT (a few sopranos)
79
f
Ah
day. May we know thee more clear - ly, may we love thee more
day. May we know thee more clear - ly, love thee more
83
mf
ah
day by
dear - ly, and fol - low thee more near - ly, day by
dear - ly and fol - low thee more near - ly, day by
mp

Sample


87
p
day, day by day, day by
day, day by day, day by
p
day, by
mf
mp

Sample


91
p
pp
day. A - men.
p
pp
p
pp

Sample



Joanna Forbes L'Estrange (b.1971) is an English soprano, composer and choral leader who receives engagements throughout the world. A Master of Arts graduate in Music of Oxford University, she began her career as soprano and Musical Director of the five-time Grammy® Award-winning *a cappella* group *The Swingle Singers* and her compositional output reflects her love of choral music, close harmony and jazz. She writes songs (including her own lyrics), sacred anthems, Christmas carols, television production music and arrangements, regularly collaborating with her husband Alexander L'Estrange on their award-winning series of large-scale community choral works.

A passionate advocate for gender equality, Joanna has become the go-to composer for songs about women. Recent commissions include *We will remember them* for the Military Wives Choirs', *A woman (wearing bloomers) on a wheel* which has been made into a film by the NYCGB, *Suffragette March*, *Give us grace* and *A place for us maids*, celebrating 40 years of female undergraduates at Trinity College, Cambridge. Her single *Twenty-first-century Woman* raises money for girls' education globally. Visit her website: www.joannaforbeslestrange.com/composing

Choral pieces by Joanna Forbes L'Estrange published by the RSCM include:

Advent 'O' Carol	A setting for unaccompanied SATB of excerpts from the seven 'O' antiphons, traditionally sung during Advent
Go forth in peace	A setting for SATB and organ of the prayer 'Go forth into the world in peace'
God the Holy Trinity	A setting for unaccompanied S A Men of the Trinity Sunday prayer, composed for Music Sunday
King's College Service	A setting for SATB and organ of the Magnificat and Nunc dimittis
The St Helen's Service	A setting for SATB, organ and unison congregation of the Communion Service (band parts available)
Preces and Responses	A setting for SATB Choir for Mattins and Evensong services.

Sample

RSCM

G-10643 Code C12

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RITUAL
SERIES

SEQUENCE FOR CORPUS CHRISTI
Lauda Sion

J. Oconer Navarro

Sample

For Choir
and Piano

GIA Publications, Inc.
Sacred Music

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Notes

When I first encountered the text for the Sequence for Corpus Christi, I was struck by its poetic simplicity. It was just a few days before the Feast of Corpus Christi, but something called me to set the text to music immediately, and this is the result of that impulse. Inspired by the beautifully pure and clear tones of friends and cantors Erin Anderson and Elizabeth Brady, the piece was conceived as a duet for two voices, though it can be easily adapted into a solo. It should retain the qualities that the text originally emanated: simple and poetic.

—J. Oconer Navarro

About the Author

Saint Thomas Aquinas (ca. 1225–1274) was born in Aquino, a town between Naples and Rome. A Dominican, his brilliant theological writings earned him the distinction of being named a Doctor of the Church. At the request of Pope Urban IV, Aquinas wrote texts for both the Mass and the Liturgy of the Hours for the Feast of Corpus Christi. He also authored five hymns in honor of the Blessed Sacrament, including *O Sacrum Convivium*.

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 St. Paul the Apostle, where he has composed a complete anthology of Psalms for the three-year liturgical cycle; oratorio settings of all four Passion narratives; two Mass settings (*Mass of Piety and Understanding* and *Mass of Knowledge and Fortitude*); a Christmas cantata (*Miracle*); and a variety of hymns, anthems and meditations—all of which are performed by the celebrated music ministry at his beloved parish and home of the inspirational Paulist Fathers. J. is a proud Filipino-American whose compositions cross genres and styles, aiming to highlight and uplift the text in order to proclaim the Word in moving and surprising ways.

Sample

for the Church of St. Paul the Apostle, New York City

LAUDA SION

SEQUENCE FOR CORPUS CHRISTI

Short form

Thomas Aquinas, ca. 1225–1274
Tr. Unknown

J. Oconer Navarro



Sample

Published with the approval of the Committee on Divine Worship, United States Conference of Catholic Bishops.
The poetic English translation of the Corpus Christi sequence of the Roman Missal is taken from
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10
spent.
Part II
Truth the an-cient types ful - fill - ing,
A
D
D/C
G/B
13
I-saac bound, a vic - tim will - ing,
Pas-chal lamb, its life - blood
Em
A SUS2,4
A/C♯
F♯m
16
Ver-y
spill - ing,
man-na to the fa - thers sent.
F♯/A♯
Bm
E13
A

Sample


19
bread, good shep - herd, tend us,
Je - su, of your love be -
Bm F♯m/A G D/F♯ Em7 F♯7
mp
22
You re - fresh us, Your e -
friend us, you de - fend us, Your e -
B SUS2,4 Bm/A G ADD2 E/G♯
cresc.
25
ter - nal good - ness send us In the land of
ter - nal good - ness send us In the land of
F♯/A♯ B SUS2,4 Bm G SUS2,♯4 G
p

Sample


28
poco rit.
life to see. You who
poco rit.
life to see. You who
D ADD2/F♯
Em
A
cresc.
poco rit.
31
a tempo
all things can and know, Who on earth such food be -
a tempo
all things can and know, Who on earth such food be -
D
D7
G
Em
mf
a tempo
34
stow, Grant us with your saints, though
stow, Grant us with your saints, though
A
F♯m7
F♯/A♯
sub. mp

Sample


36
low - est, Where the hea'vn - ly feast you show, Fel-low
low - est, Where the hea'vn - ly feast you show, Fel-low
C♯m/B B m E E/G♯ A A/C♯
dim.
39
rall.
heirs and guests to be. A-men. Al - le - lu -
rall.
heirs and guests to be. A-men. Al - le - lu -
G SUS2,♯4 G D ADD2/F♯ Em D/A G/A A
p
rall.
mp
43
ia.
ia.
D G SUS2,4 G D

Sample

Sample

G-11274 Code A8

7 85147 12741 3

SILENCE! FRENZIED, UNCLEAN SPIRIT

KAS DZIEDAJA

Two-part Mixed Voices, Assembly and Keyboard

Words by Thomas H. Troeger
Arranged by Keith S. Kalemba

Sample

SIMPLE GIFTS

UNISON, TWO- AND THREE-PART MUSIC

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Notes

This arrangement was born out of need for a simple choral reflection on the gospel for the Fourth Sunday in Ordinary Time, Year B, when Jesus drives out an unclean spirit from a man in the synagogue (Mark 1:21–28). Thomas Troeger's evocative hymn addresses the unclean spirit; the dramatic text struck me with its contemporary language. The simplicity and sturdiness of the Latvian folk tune, KAS DZIEDAJA, provides the basis for a declamatory setting of the hymn. The arrangement was designed to require minimal rehearsal in the weeks after Christmas. The second stanza, with its depiction of self-doubt, fear, and possession, cried out for a more chromatic setting. The descant in the third stanza is ideal for a few sopranos. Though arranged for piano, the piece can be adapted easily to organ. If using organ, the second stanza should be manuals only, with the pedal returning in measure 51. Feel free to experiment with multiple organ registrations, especially for introductory measures.

—Keith S. Kalemba

About the Author

Thomas H. Troeger (1945–2022) was one of the most influential and widely published hymn text poets of his generation. His work appears in most modern denominational hymnals. In addition to his work in the field of liturgy and church music, he was a recognized leader in the study of homiletics, having served as president of two different international societies devoted to preaching. He taught for ten years at Yale Divinity School and the Institute for Sacred Music, Yale University. Prior to that he was on the faculty of Iliff School of Theology, Denver. He was ordained by both the Episcopal Church and Presbyterian Church. By special arrangement with Troeger's publisher, Oxford University Press, GIA Publications serves as North American distributor and administrator for his four collections of hymn texts.

About the Arranger

Keith S. Kalemba is a music editor with GIA Publications. A graduate of Temple University with bachelor's and master's degrees in composition, Keith joined the editorial staff of World Library Publications in 2001 where he edited both choral and instrumental editions. In addition to his editorial responsibilities, he is on the music staff of St. John of the Cross in Western Springs, Illinois, and the faculty of the Liturgical Music Institute in Huntington, New York. Keith is also a published composer and workshop presenter specializing in music theory and pastoral composition. In addition to his sacred work, he is a percussionist in The Symphony of Oak Park and River Forest. He serves on the board for the Chicago chapter of the National Association of Pastoral Musicians.

Sample

SILENCE! FRENZIED, UNCLEAN SPIRIT

KAS DZIEDAJA
Latvian folk melody
Arr. Keith S. Kalemba

Thomas H. Troeger, 1945–2022



Sample

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12
spir - it," cried God's heal - ing, ho - ly One. "Cease your
15
rant - ing! Flesh can't bear it. Flee as night be - fore the
18
sun." At Christ's voice the de - mon trem - bled, from its

Sample


21
vic - tim mad - ly rushed, while the crowd that was as -
24
sem - bled stood in won - der, stunned and hushed.
27
Part II, Assembly mf
2. Lord, the

Sample

30 **Stanza 2**

mf

2. Lord, the de - mons still are thriv - ing in the

de - mons still are thriv - ing in the gray cells of the

mp

33

gray cells of the mind: ty - rant voic - es, shrill and

mind: ty - rant voic - es, shrill and driv - ing, twist - ed

36

driv - ing, twist - ed thoughts that grip and bind, doubts that

thoughts that grip and bind, doubts that stir the heart to

Sample


39
stir the heart to pan - ic, fears dis - tort - ing, guilt that
pan - ic, fears dis - tort - ing rea - son's sight, guilt that
42
makes our lov - ing fran - tic, dreams that cloud the soul with
makes our lov - ing fran - tic, dreams that cloud the soul with
45
fright, soul with fright.
fright.
mf

Sample


48
Stanza 3
52
Descant mf
3. Si - lence, si - lence, in our
All f
3. Si-lence, Lord, the un-clean spir - it, in our
f
55
mind and our heart. Speak,
mind and in our heart. Speak your word that, when we

Sample


58
hear, de - mons shall de - part.
hear it, all our de - mons shall de - part. Clear our
61
Clear our thought, calm our feel - ing; frac - tured, war-ring
thought and calm our feel - ing; still the frac - tured, war-ring

Sample


64
soul. Pow - er, heal - ing,
soul. By the pow - er of your heal - ing make us
67
rit.
a tempo
molto rall.
faith - ful, true, and whole.
rit.
a tempo
molto rall.
faith - ful, true, and whole.
rit.
a tempo
ff
molto rall.

Sample

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SILENCE! FRENZIED, UNCLEAN SPIRIT

KAS DZIEDAJA
Latvian melody

Thomas H. Troeger, 1945–2022

Arr. Keith S. Kalemba



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Sample

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7 85147 11681 3



In Spirit and Truth

Sing to Your Name

Music by **M. Roger Holland II**

SATB Choir, Cantor, Assembly,
Keyboard and Guitar

Sample

M. ROGER HOLLAND II, EDITOR

GIA Publications, Inc.
Sacred Music
giamusic.com

Notes

The twenty Entrance and Communion Antiphons I selected for inclusion in the *Honey from the Rock* collections were chosen quite intentionally. The first criterion was selecting text that had the potential to be used on Sundays beyond the prescribed Sunday. The second criterion was that the text speak to me, in the hopes that a setting I composed would be inspiring to other Black Catholics as well as the wider Church. I believe "Sing to Your Name" has that capacity. It is the Entrance Antiphon designated for the Second Sunday in Ordinary Time.

The *General Instruction of the Roman Missal* (GIRM) states that the purpose of the Entrance Chant is to "open the celebration" and "foster the unity of those who have been gathered." (GIRM 47) One of the greatest ways we can foster unity and celebrate our gathering together is through the act of singing! Science has shown that the act of singing, the very act of breathing together, fosters unity and community. Singing also releases endorphins in the body as well as other hormones that support feelings of community. How better for the assembly to prepare to engage in the festivities of the liturgy than to sing to the Lord?

The recurring antiphon is accessible enough for the assembly to embody and sing after hearing a few times. I suggest having the choir sing the antiphon completely in unison before singing the harmony in the second half. The verses may be sung by the choir in unison, a cantor, or in alternation.

As the piece is intended to accompany the ritual action, one may choose to sing only as many verses as needed to support the ritual action. A gospel "vamp" section begins at m. 104. It is possible to conclude the piece at m. 104 by simply playing the tonic chord ($D^{\flat}$) in place of the F7 that begins the vamp. The vamp pays homage to the contrapuntal gospel choir vamp of the 1980s and 1990s. Beginning with the sopranos at m. 108, the voices are layered in one at a time, each taking joy in their particular exhortation. Once all the parts enter you may repeat the vamp as many times as desired. If the piece is sung without choir, the vamp may be omitted.

With its extended gospel vamp at the end, "Sing to Your Name" may be most useful and appropriate for times of great solemnity and times of high celebration. This setting was inspired in part by my recollection of choir processions in the Black Church. It was always a joy to hear and see the choir process with great energy, excitement, and joy. It set the atmosphere for what was to come. I pray this setting does that for your assembly.

—M. Roger Holland II

Sample

About the Composer

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.

SING TO YOUR NAME

Psalm 66:1b–3a, 4, 6c–9
The Revised Grail Psalms

M. Roger Holland II



Sample

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10
be - fore you, O God,
G♭ A♭ G♭/B♭
C♭maj7 B♭m7 A♭m7
12
vibrant
and shall sing to you,
D♭ E♭m D♭/F D♭13(♭9) G♭maj9 A♭ADD2/G♭
14
and shall sing to you,
D♭/F E♭ADD2/G A♭m9 D♭13 G♭maj9 G♭13(♯11)
16
shall sing to your name,
D♭ADD2/F E♭ADD2/G A♭m9 D♭13 G♭maj9 A♭ADD2/C F7(♯9,♯5) B♭m7

Sample


18
rhythmic
O Most High!
G7(♯9,♯5) A♭7
D♭ E♭m D♭/F
20
G♭ A♭ G♭/B♭
A♭/C
D♭ E♭m D♭/F
1.
G♭ A♭ G♭/B♭
A♭/C
Verse 1
23
2.
Cantor or Solo
mf
1. Cry out with joy to
G♭ A♭ G♭/B♭
G♭/A♭
D♭ADD2/F
G♭maj9
mf
25
God, all the earth;
O sing to the glo -
A♭
B♭m7
D♭ADD2/F
G♭maj9

Sample


27
ry of his name.
O ren - der him
G♭/A♭
B♭m11
D♭ADD2/F
G♭maj9
29
glo - ri - ous praise.
Say to God, "How awe -
A♭
B♭m7
D♭ADD2/F
G♭maj9
31
some your deeds!"
G♭/A♭
B♭m11
E♭7SUS4
E♭7
Refrain
33
All
All the earth shall bow down
E♭m7/A♭
D♭
E♭m
D♭/F

Sample


35
be - fore you, O God,
G♭ A♭ G♭/B♭ A♭/C D♭ E♭m D♭/F
37
all the earth shall bow down
G♭ A♭ G♭/B♭ A♭/C D♭ E♭m D♭/F
39
be - fore you, O God,
G♭ A♭ G♭/B♭ C♭maj7 B♭m7 A♭m7
41
vibrant
and shall sing to you,
D♭ E♭m D♭/F D♭13(♭9) G♭maj9 A♭ADD2/G♭

Sample


43
and shall sing to you,
D♭/F E♭ADD2/G A♭m9 D♭13 G♭maj9 G♭13(♯11)
45
shall sing to your name,
D♭ADD2/F E♭ADD2/G A♭m9 D♭13 G♭maj9 A♭ADD2/C F7(♯9,♯5) B♭m7
47
rhythmic
O Most High!
G7(♯9,♯5) A♭7 D♭ E♭m D♭/F
49
G♭ A♭ G♭/B♭ A♭/C D♭ E♭m D♭/F G♭ A♭ G♭/B♭ G♭/A♭

Sample


52
Verse 2
Cantor or Solo
mf
2. Let our joy, then, be in him;
D♭ADD2/F
G♭maj9
A♭
B♭m7
mf
54
he rules for - ev - er by his might.
D♭ADD2/F
G♭maj9
G♭/A♭
B♭m11
56
His eyes keep watch on the na - tions:
D♭ADD2/F
G♭maj9
A♭
B♭m7
58
let reb - els not ex - alt them - selves.
D♭ADD2/F
G♭maj9
G♭/A♭
B♭m11

Sample


60
E♭7SUS4
E♭7
E♭m7/A♭
Refrain
62
All
f
All the earth shall bow down be - fore you, O God,
D♭ E♭m D♭/F
G♭ A♭ G♭/B♭
A♭/C
64
D♭ E♭m D♭/F
G♭ A♭ G♭/B♭
A♭/C
66
all the earth shall bow down be - fore you, O God,
D♭ E♭m D♭/F
G♭ A♭ G♭/B♭

Sample


68
C♭maj7 B♭m7 A♭m7
D♭
E♭m
D♭/F
D♭13(♭9)
S, A, Assembly
vibrant
70
and shall sing to you,
T, B
G♭maj9
A♭ADD2/G♭
D♭/F
E♭ADD2/G
A♭m9
D♭13
72
and shall sing to you,
G♭maj9
G♭13(♯11)
D♭ADD2/F
E♭ADD2/G
A♭m9
D♭13

Sample


74
rhythmic unis.
shall sing to your name, O Most High!
G♭maj9 A♭ADD2/C F7(♯9,♯5) B♭m7 G7(♯9,♯5) A♭7
76
D♭ E♭m D♭/F G♭ A♭ G♭/B♭ A♭/C D♭ E♭m D♭/F
Verse 3
Cantor or Solo mf
79
3. O peo - ples, bless,
G♭ A♭ G♭/B♭ G♭/A♭ D♭ADD2/F G♭maj9
mf

Sample


81
bless our God; let the voice of his praise
A♭ B♭m7 D♭ADD2/F G♭maj9
83
re - sound, of the God who gave
G♭/A♭ B♭m11 D♭ADD2/F G♭maj9
85
life to our souls and kept our feet from stum -
A♭ B♭m7 D♭ADD2/F G♭maj9
87
bling.
G♭/A♭ B♭m11 E♭7SUS4 E♭7 E♭m7/A♭

Sample


Refrain
90
All f
All the earth shall bow down be - fore you, O God,
D♭ E♭m D♭/F
G♭ A♭ G♭/B♭
A♭/C
92
D♭ E♭m D♭/F
G♭ A♭ G♭/B♭
A♭/C
94
all the earth shall bow down be - fore you, O God,
D♭ E♭m D♭/F
G♭ A♭ G♭/B♭
96
C♭maj7 B♭m7 A♭m7
D♭ E♭m D♭/F
D♭13(♭9)

Sample


S, A, Assembly
vibrant
98
and shall sing to you,
T, B
G♭maj9
A♭ADD2/G♭
D♭/F
E♭ADD2/G
A♭m9
D♭13
100
and shall sing to you,
G♭maj9
G♭13(♯11)
D♭ADD2/F
E♭ADD2/G
A♭m9
D♭13
102
rhythmic
unis.
shall sing to your name, O Most High!
G♭maj9
A♭ADD2/C
F7(♯9,♯5)
B♭m7
G7(♯9,♯5)
A♭7

Sample


104
F7(♯5) G♭maj9 swung 16th until the end
F7(♯5) G♭maj9
106
F7(♯5) G♭maj9
F7(♯5) G♭maj9 A♭ B♭m7
– Assembly
S f
108
Your name!
F7(♯5) G♭maj9
F7(♯5) G♭maj9
110
Sing to your name!
F7(♯5) G♭maj9
F7(♯5) G♭maj9 A♭ B♭m7

Sample


112
Your name!
A f accented
You are God, and God a-lone. O Most High, I will
F7(♯5) G♭maj9
F7(♯5) G♭maj9
114
Sing to your name!
sing to your name!
F7(♯5) G♭maj9
F7(♯5) G♭maj9 A♭ B♭m7
116
Your name!
You are God, and God a-lone. O Most High, I will
T f
accented
All the earth shall bow down be-fore you, and
116
F7(♯5) G♭maj9
F7(♯5) G♭maj9

Sample


118
Sing to your name!
sing to your name!
sing to your name!
118
F7(♯5) G♭maj9
F7(♯5) G♭maj9 A♭ B♭m7
120
Your name!
You are God, and God a-lone. O Most High, I will
All the earth shall bow down be-fore you, and
B f accented
O God, Most High, all the earth shall bow down and
120
F7(♯5) G♭maj9
F7(♯5) G♭maj9

Sample


122
Sing to your name!
Your name!
sing to your name!
You are God, and
sing to your name!
All the
sing to your name!
O God,
122
F7(♯5) G♭maj9
F7(♯5) G♭maj9 A♭
B♭m7
D♭ADD2/F
125
Sing to your name!
God a-lone.
O Most High,
I will sing to your name!
earth
shall bow down be - fore you,
and sing to your name!
Most High,
all the earth shall bow down
and sing to your name!

Sample

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SING TO YOUR NAME

Psalm 66

M. Roger Holland II

Refrain



Sample

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G-11226 Code B20

7 85147 12261 6

Choral
SERIES

The Love We Long to See

Sample

Mark A. Miller

For SATB Voices
and Keyboard

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

I originally conceived of this piece in the first weeks of 2025 in response to the rising turmoil I sensed in the world and within me. The song is a prayerful reminder that if I want to see love made manifest, God is calling me to be that love; it's not coming from somewhere else. The light of God shines through you and me.

The song should be swung in three. If there is a bass guitar player and drum kit that can play along to enhance that feel of the swing, good. If horns (trumpet, sax, trombone) are available, even better! The musical vibe should be something approaching the sound of a sacred *Saturday Night Live* band.

—Mark A. Miller

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 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.

Sample

Commissioned for the 2025 Ocean Grove Choir Festival,
Jason C. Tramm, Director of Music Ministries, Ocean Grove, New Jersey.

THE LOVE WE LONG TO SEE

Mark A. Miller



Sample

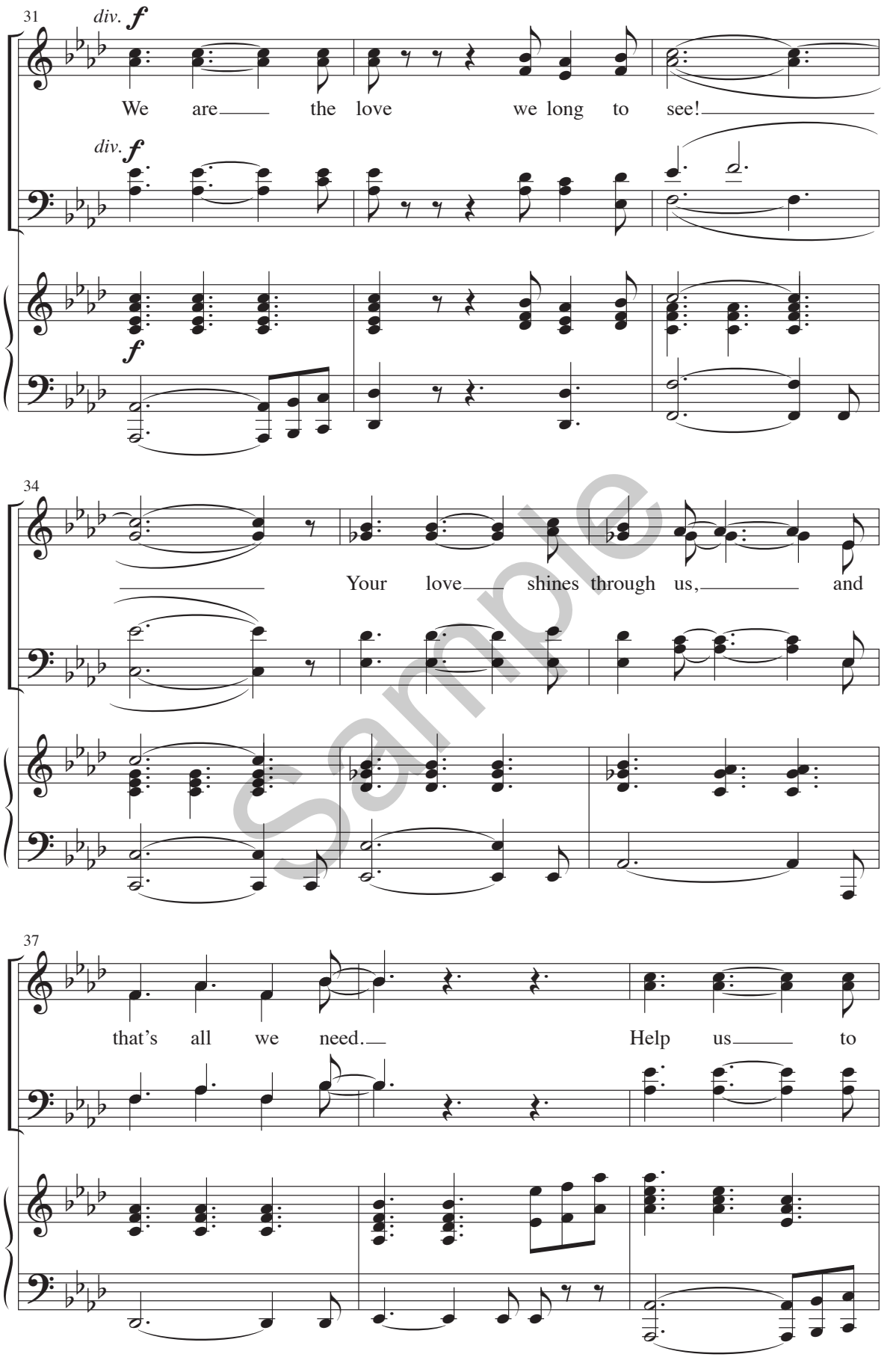
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10
change we long to see?
oo.
unis. mf
oo, oo, oo. We pray,
13
T, B
"Lord, your kin - dom come to us up - on the
16
S, A p
Oo, oo,
earth!" Can we be the change we long to

Sample


19
oo.
unis. mf
oo, oo. De - spair and ha - tred cloud our
see?
23
poco a poco cresc.
skies, but strong and sure our
T, B mf
poco a poco cresc.
mf
poco a poco cresc.
27
voic - es rise.

Sample


31
div. f
We are the love we long to see!
div. f
f
34
Your love shines through us, and
37
that's all we need. Help us to

Sample


40
trust and to be - lieve, oh,
43
unis.
we are the love, we are the
we are the love
46
love we long to see.
unis.

Sample


49
div.
S div.
love is not boast - ful.
Love is not jea - lous, love is not boast - ful.
div.
love is not boast - ful.
53
Love is the ver - y true na - ture of God.
57
S div.
love, ev - er hope - ful.
Love is for - giv - ing, love, ev - er hope - ful.
love, ev - er hope - ful.

Sample


61
dim.
Love is the es - sence and true heart of God.
dim.
dim.
65
S, A mp
There's a joy in know - ing El Shad-
mp
68
dai will light the way. We are the
T, B
Oo,

Sample


71
mf
change we long to see. May we
unis. mf
oo, oo, oo.
mf
74
work for jus - tice and for peace this ver - y day, be -
78
div.
com - ing the change we long to see. De -
div.

Sample


82
spair and ha - tred cloud our skies, but
86
cresc.
strong and sure our voic - es
cresc.
cresc.
90
f
rise. We are the love we long to
f
f

Sample


94
see! Your love shines through us, and
98
that's all we need. Help us to trust and to be -
102
lieve, oh, we are the
mp poco a poco cresc.
mp poco a poco cresc.
mp poco a poco cresc.

Sample


105
oh,
love, we are the love,
we are the love,
108
we are the love we long to see!
f
f
f
112
Help us to trust and to be - lieve,

Sample


116
we are the love, we are the
we are the love, the
119
love we long to see!
122
A - men.

Sample

Sample

G-11386 Code A16

7 85147 13861 7



In Spirit and Truth

This Is the Day

W. Clifford Petty

Piano Arrangement by **Thomas W. Jefferson**

SATB Choir, Cantor, Assembly,
Keyboard and Guitar

Sample

M. ROGER HOLLAND II, EDITOR

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Sacred Music
giamusic.com

THIS IS THE DAY

Psalm 118:1–2, 16–17, 22–23
The Abbey Psalms and Canticles

W. Clifford Petty
Piano arr. Thomas W. Jefferson



Sample

See Notes on page 10.

A guitar edition with capo chords and vocal harmony is available, G-11336G.

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6
the Lord has made;
Fm7 B♭ C
9
f
let us re - joice and be glad.
f
F Dm7 G F/G F♯/G
f
12
This is the day the
G F/G C F B7(♯11,♯9)

Sample


15
ff
Lord has made; this is the day
ff
E7 Am A Dm7 C/E Dm7
ff
18
the Lord has made; let
G Am7 Dm7 C/E Dm7 G Am7 Dm7
21
us re-joice and be glad.
C/E F F/G G C B♭/C C

Sample


24
1.
To Repeat
2.–4.
To Verses
Cantor mf
1. Give
Cantor mf
2. "The
Cantor mf
3. The
1.
To Repeat
2.–4.
To Verses
B♭
F/A
C


Verses 1–3
26
praise to the LORD, for he is good; his
LORD's right hand is ex - alt - ed. The
stone that the build - ers re - ject - ed has be -
Verses 1–3
B♭
F^ADD4/A
Gm7
C
mf

Sample


28
mer - cy en - dures for - ev - er. Let the
LORD's right hand has done might - y deeds."
come the cor - ner - stone. By the
B♭ F^ADD4/A Gm7 C
30
house of Is - rael say, "His
I shall not die, I shall live and re -
LORD has this been done, a
A♭/B♭ B♭7/F Fm/B♭ Fm7 B♭ E♭/F B♭ Cm7

Sample


32
D.S.
mer - cy en - dures for - ev - er."
D.S.
count the deeds of the LORD.
To Final Refrain
mar - vel in our eyes.
D.S.
(Last time to Final Refrain)
D♭maj7
B♭m9
B♭m7/A♭
G
C
Final Refrain
S, A, Assembly
mf
36
This is the day the Lord has made;
T, B mf
G/C
Fm7
B♭
C

Sample



Sample

**Layer in the voices one at a time on repeat of mm. 48–51.*


48
is the day
the Lord has made;
C/E F G Am Dm7 C/E F
51
Repeat as desired
Last time
this
let us re-joice
Repeat as desired
Last time
G Am Dm7
G Am Dm7 C/E F
54
and be glad.
F/G G C B♭/C C

Sample

Notes

This upbeat setting of Psalm 118 for Easter is written in the African American gospel style. At the vamp, in measures 48–51, feel free to split the voices by section, allowing each section to enter individually, as desired. As with most music in this style, improvisation is a key ingredient and is highly encouraged, especially during the vamp section. The cantor should also feel free to ad lib during the refrain.

—W. Clifford Petty

About the Composer

A native of Eufala, Alabama, **W. Clifford Petty** has served as Pastoral Musician and Composer-in-Residence at Resurrection Catholic Church in Montgomery for 30 years. Cliff is well known as a performer, liturgical composer, arranger, and recording artist. He is a 1991 graduate and Presser Scholar of Alabama State University with a Bachelor of Arts Degree in Vocal Music Performance; his Master's in Music Education was earned in 1999. In 2022, Petty received an honorary Doctor of Musical Arts degree from Graham Theological Seminary. Studying closely with Dr. Kay R. Pace, Cliff gained insight into the area of ethnic music studies with emphasis on Negro Spirituals and gospel music.

Cliff has served as a music resource person and consultant on African American sacred music to many dioceses, congregations, and conventions throughout the United States. His music and his singing can penetrate the heart, touch the soul, and has empowered not only Catholics, but Christians everywhere, to pray as the people of God.

Cliff's music is published through World Library Publications, a division of GIA, appearing in several hymnals and missals, including *One in Faith*, *We Celebrate*, *Word & Song*, and *Voices as One*, as well as GIA's African American hymnal, *Lead Me, Guide Me—Second Edition*, and *Gather—Fourth Edition*.

Sample

About the Arranger

Galveston, Texas, native **Thomas W. Jefferson** is a pianist, composer, and educator. He holds a DMA in Piano Performance and Pedagogy from the Northwestern University School of Music in Evanston, Illinois. His premier CD, *Impromptu*, and acclaimed book, *I Hear Music in the Air: Gospel-Style Piano Technique*, are published by WLP, a division of GIA Publications, as are his two-volume collection, *Let It Shine: Spirituals for Piano*, and numerous responsorial psalm settings.

Jefferson serves on the piano faculties at North Park University and The People's Music School. In addition, he serves as music director at the Basilica of Our Lady of Sorrows on Chicago's west side.

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THIS IS THE DAY

Psalm 118 W. Clifford Petty

Refrain



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Sample

G-11336 Code B12

7 85147 13361 2

Christmas
SERIES

This Silent Night

Sample

Steven James

For SATB Voices
and Piano
with Brass Quartet, String Quartet,
Timpani and Percussion

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

"This Silent Night," composed for the 2023 Festival of Lessons and Carols at Loyola University Maryland, was written for SATB choir and piano. Parts are available for strings, brass, and percussion, although the piano part is written in a way that provides the necessary accompaniment on its own. In addition to my original music, I have included a portion of LASST UNS ERFREUEN.

Written as a reflective and contemplative piece, "This Silent Night" highlights the traditional Christmas narrative, but in a way that focuses on feelings of uncertainty, doubt, and trepidation. Meant to offer consolation and hope for those who might be experiencing a difficult situation, this piece is a reminder that beauty and meaning can be found despite the challenges that life presents.

—Steven James

About the Composer

Steven James is a pianist, accompanist, singer, and composer based in the Baltimore, Maryland, area. He currently serves as the accompanist and rehearsal assistant for the Loyola University Maryland Chapel Choir, which he accompanies at weekly Masses and special celebrations. He also serves as a mentor for student musicians, and arranges and composes original music. Steven has served as a liturgical music minister for nearly two decades, working with a variety of choirs and musical groups.

Sample

for the 2023 Loyola University Maryland Chapel Choir

THIS SILENT NIGHT

Steven James

featuring LASST UNS ERFREUEN,
Geistliche Kirchengesänge, 1623



Sample

A full score, with parts for brass quartet (two trumpets, two trombones), timpani, suspended cymbal and string quartet, is available, G-11101INST.

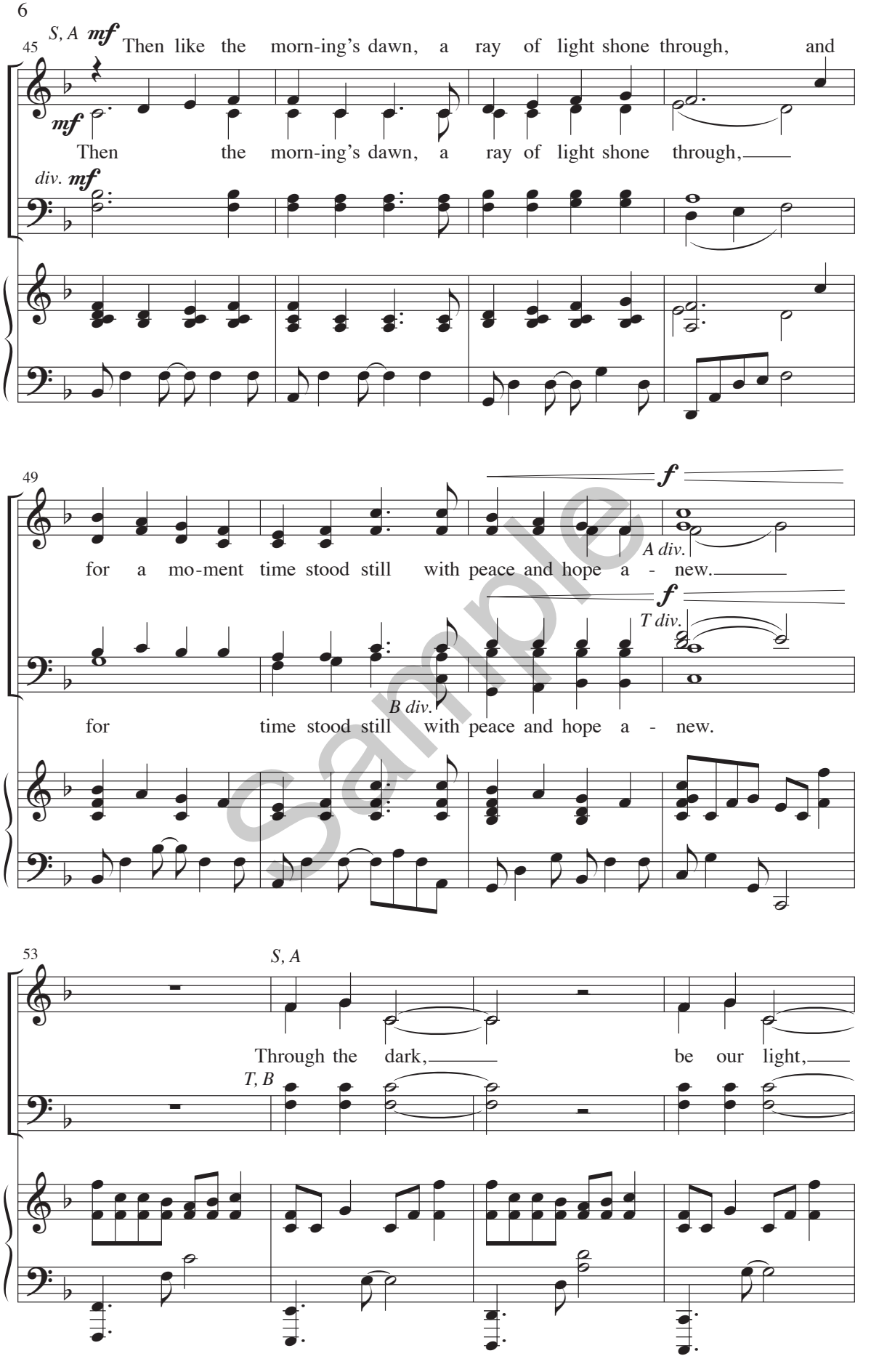
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17
Beth - le - hem to bear a child, a fu - ture most un - known; sur -
21
round - ed by the grace of God, yet feel - ing so a - lone.
25
T, B
29
mp
Dark - est night and dark - est hour, faint stars glow o - ver - head;

Sample


33
wan - d'ring through the streets, they went to find the babe a
36
bed. A sor - did sta - ble, cat - tle kept a -
39
mid the eve - ning gloam; un - sure of what would
42
come to be so far a - way from home.

Sample


45
S, A mf
Then like the morn-ing's dawn, a ray of light shone through, and
mf
Then the morn-ing's dawn, a ray of light shone through,
div. mf
49
f
A div.
for a mo-ment time stood still with peace and hope a - new.
f
T div.
B div.
for time stood still with peace and hope a - new.
53
S, A
Through the dark, be our light,
T, B

Sample



sample


73
S, A
mp
Qui - et night, this si - lent night, the jour-ney's now our own; a
T, B mp
77
choice to make, a chance to take, a flight from what we've known. The
81
time is near - ing— can't go back; the pres - ent's now the past. With
mp

Sample


85
doubt and with un - cer - tain - ty, we see the die is cast.
89
div. mf
Dark-ness may cov - er us, grim shad-ows of the night; though
mf
Dark may cov - er us, grim shad - ows of night,
div. mf
Dark may cov - er us, grim shad - ows of the night;
mf
93
S div.
A div.
as that eve in Beth - le - hem, love will be our light.
T div.
B div.
as in Beth - le - hem, love will be our light.
f

Sample


97
S, A
f
Through the dark, be our light,
T, B
f
102
A div.
bring us home this si - lent night.
ff
106
ff
Grant us peace, give us sight,
ff

Sample


110
S
div.
make us whole this si - lent night.
A
div.
make us whole this si - lent night.
T
make us whole this si - lent night.
B
make us whole this si - lent night.
110
114
mp
mp
mp
mp
114
mp

Sample



Sample

G-11101 Code A12
7 85147 11011 8

RITUAL
SERIES

We Glory in the Cross of Christ

CHRISTIAN LOVE

Sample

Paul Benoit, OSB

WORDS AND ARRANGEMENT BY
Joreen Kelly

For Choir, Assembly
and Keyboard
with Trumpet

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

"We Glory in the Cross of Christ" was composed for the livestream of the Triduum during the Covid shutdown. Our Lenten theme was "Coming to the Cross of Christ." I wanted to write a hymn that would be easy for one voice to sing and recognizable for the people worshiping remotely. Paul Benoit's CHRISTIAN LOVE seemed like a sensible choice for the tune, as it was composed for Omer Westendorf's translation of "Ubi caritas," the perfect hymn calling to mind the love of God for us and our love for one another. The choral harmony and optional trumpet were added later.

This arrangement can easily be sung by smaller choirs; the accompaniment works with either organ or piano. In addition to Holy Thursday, the piece is appropriate for The Exaltation of the Holy Cross and Masses that focus on the cross of Christ.

—Joreen Kelly

About the Composer

Dom **Paul Benoit, OSB** (1893–1979), was a French organist and composer. He joined the Benedictine Abbey of St. Maurice and St. Maur in Luxembourg as a monk in 1919. In 1931 he became the Abbey's organist. During his lifetime, his composition was a personal spiritual practice, and he did not perform his own music publicly. To this day much of his work remains unpublished.

About the Arranger and Author

Joreen Kelly began playing at Mass for her home parish as a teenager, and continued throughout high school and college. In 1975 she accepted a position as organist at St. Catherine Labouré Church, Harrisburg, Pennsylvania. After graduating from Lebanon Valley College in 1976, she began working at St. Catherine Labouré as music director, choir director, and music teacher in the parish school. She was named Director of Worship in 2010 and continued in that position until her retirement in 2019. She subsequently accepted her current position as Music Director at Good Shepherd Parish, Camp Hill, Pennsylvania. Joreen has been composing and arranging music for liturgical use since the 1970s.

Her husband, John Kelly, is a professional guitarist who often accompanies her for liturgies. The couple have two daughters and four grandsons. They live in Harrisburg, with two rescue dogs, a rescue cat, and a noisy bird named George.

Sample

WE GLORY IN THE CROSS OF CHRIST

CHRISTIAN LOVE
Paul Benoit, OSB, 1893–1979
Words and Arr. Joreen Kelly

Based on the Entrance Antiphon for Holy Thursday



A part for trumpet is available, G-11161INST.

Sample

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7
2. We
9
jour-ney to the cross of Christ, our life and sav-ing grace. Christ
11
by his death re-deemed the world, each per-son, land, and place.

Sample


13
mf
S, A, Assembly mf
3. We
B mf
13
mf
15
gath - er at the cross of Christ, the staff of hope and light: the
17
em - blem of e - ter - nal love and pledge of end-less life.

Sample


19
div.
4. We
19
21
bow be-fore the cross of Christ with grate-ful hearts of praise, for,
21

Sample


23
f
f
A div.
by Christ's suf - fer - ing and death, we tri - umph o'er the grave!
f
23
f
25
ff
rit.
ff

Sample

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WE GLORY IN THE CROSS OF CHRIST

CHRISTIAN LOVE
Paul Benoit, OSB, 1893–1979
Words and Arr. Joreen Kelly

Based on the Entrance Antiphon
for Holy Thursday



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Sample

G-11161 Code A8
7 85147 11611 0

Christmas
SERIES

We Have Seen the God of Glory

DIVINUM MYSTERIUM

Sample

WORDS BY
David Gambrell

ARRANGED BY
Jim Vyhanek

For Two-part Mixed Voices
and Organ

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

I have always enjoyed creating musical settings for my choir and handbells. In David Gambrell's collection of texts, *Breathing Spirit into Dust* (GIA, G-8973), "We Have Seen the God of Glory" is paired with DIVINUM MYSTERIUM. I wanted to create a more metrical setting of this chant tune, one that could be achieved by a smaller choir. I made one small change to the melody: the next-to-last phrase has the jump of a major 6th up instead of a minor 3rd down.

—Jim Vyhanek

About the Arranger

Jim Vyhanek graduated from Concordia College in River Forest, Ilinois. He has served various congregations in the Chicago area since 1980, and currently serves as music director at Faith Lutheran Church, Arlington Heights. James has published music with GIA Publications, World Library Publications, Concordia Publishing House, and Northwestern Publishing House. He and his wife, Carol, live in Des Plaines.

Sample

About the Author

David Gambrell was born December 4, 1972. He grew up in Baton Rouge, Louisiana, where he worshiped at University Presbyterian Church, studied anthropology and poetry at Louisiana State University, and honed his songwriting at local coffee shops. David has an MDiv from Austin Presbyterian Theological Seminary and the PhD in liturgical studies from Garrett-Evangelical Theological Seminary. He was ordained to the ministry of Word and Sacrament in 2003 at St. Andrew's Presbyterian Church, Austin, Texas. Since 2007 David has served the Presbyterian Church (U.S.A.) Office of Theology and Worship, where he has been an *ex-officio* member of the Presbyterian Committee on Congregational Song (*Glory to God* hymnal committee). He is a representative to the ecumenical Consultation on Common Texts (responsible for the Revised Common Lectionary) and is a participant in the eighth round of Roman Catholic-Reformed dialogue in the United States. David is author of *Breathing Spirit into Dust: Fifty Hymn Texts* (GIA, 2015) and editor of the *Book of Common Worship* (WJKP, 2018). He lives in Louisville, Kentucky, where he worships at Highland Presbyterian Church.

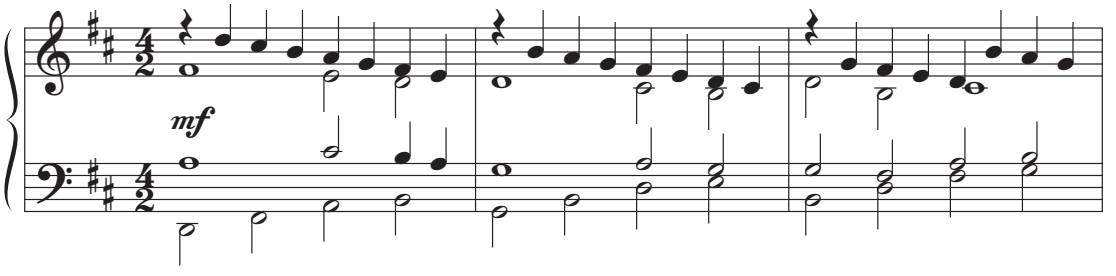
WE HAVE SEEN THE GOD OF GLORY

DIVINUM MYSTERIUM
12th c., Mode V
Arr. Jim Vyhanek

David Gambrell

Gt: 8', 4'
Ped: 16', 8'

Gracefully ♩ = 60



Stanza 1



Sample

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10
ly, source and sum - mit of our life.
13
God, who sum-moned light from dark - ness, shin-ing in our hearts to -
16
day, we will praise your name for - ev - er.

Sample


Stanza 2
19
rit.
a tempo
2. We have heard the voice of wis - dom
rit.
a tempo
rit.
a tempo
22
in the Word of God made flesh, call-ing for the new cre - a -
25
tion, sing-ing with the Spir - it's breath.

Sample


28
God, who sum-moned light from dark-ness, shin-ing in our hearts to -
31
day, we will praise your name for - ev - er.
34
rit.
rit.
rit.
Stanza 3
f a tempo
3. We will share the gos - pel sto -
f a tempo
mel.
3. We will share the gos - pel sto -
+ 2', Mix.
a tempo

Sample


36
ry, we will bear the light of Christ, bring-ing
ry, we will bear the light of Christ,
39
good news to the na - tions, lift - ing
bring - ing good news to the na - tions,
41
up the bread of life.
lift - ing up the bread of life.

Sample



Sample

G-11117 Code A8
7 85147 11171 9

Choral
SERIES

What Wondrous Love

WONDROUS LOVE

Sample

ARRANGED BY

Joyce Vickery

For SAB Voices
and Piano

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

The beloved American hymn "What Wondrous Love Is This" has been part of my life for as long as I can remember. The incredibly simple text perfectly outlines the gospel story with a childlike beauty and understanding. Like many, my heart has always been captivated by the mysterious quality of the folk melody, though it wasn't until I was an adult that I noticed the melody never touches the third note of the scale. This was rather intriguing to me as a composer since the third often establishes the melody as major or minor. Its absence allowed me to explore several harmonic colors when writing this arrangement. A very simple refrain appears three times, which reverses the humble question "What wondrous love is this, O my soul?" into a joyful declaration: "O my soul, what wondrous love!" This exclamation reflects the response of the heart as it joins the millions in singing the wondrous love of Christ.

—Joyce Vickery

About the Author

Alexander Means (1801–1883) was a physician, schoolteacher, scientist, college professor (Emory College in Georgia), poet, college president, statesman, and the first state chemist in the United States. He was born in Statesville, North Carolina, but spent much of his life in Georgia. His father was an immigrant from Ireland and his mother was a Scots-Irish woman from Pennsylvania. He was a minister in the Methodist church.

About the Composer

Joyce Vickery is on a lifelong journey to create music anchored in beauty and truth. Her love of songwriting and composition has found an intersection in the art of hymns. She is an alumna of the International Hymn Writing Collective, where she studied modern hymn writing with Matt Merker and Keith Getty. She has also collaborated with Dan Forrest on her first choral anthem, "Sing Your Maker Praise," published by Beckenhorst Press. Joyce is a homeschooling mother and finds great joy in writing songs for her local church and elementary music classes. She holds a BM in composition from Indiana University, where she studied with the renowned Swedish composer, Sven-David Sandstrom. She resides in Indianapolis with her husband, Peter Vickery, and their eight children.

Sample

WHAT WONDROUS LOVE

WONDROUS LOVE
Southern Harmony, 1835
Arr. Joyce Vickery

Alexander Means, 1801–1883, alt.



Sample

A version for SATB voices is available, G-11251.

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13
won-drous love is this that caused the Lord of bliss
mp
bliss to
mp
17
mp
curse for my soul, for my
bear the dread-ful curse for my soul, for my soul; to
p
21
unis.
soul?
bear the dread-ful curse for my soul?
cresc.

Sample


Stanza 2
25
S, A mf
2. When I was sink - in' down,
mf
28
sink - in' down, sink - in' down, when
B
Sink - in' down, sink - in' down, sink - in' down.
31
div.
I was sink - in' down, sink - in' down, when
simile
Sink - in' down, sink - in' down, sink - in' down.

Sample


35
I was sink - in' down be - neath God's right - eous
Sink - in' down be - neath God's right - eous,
38
mp unis.
frown, Christ laid a - side his crown for my soul,
mp
right - eous frown. Sink - in' down,
mp
41
div.
rit.
for my soul, Christ laid a - side his crown for my
rit.
sink - in' down, sink - in' down. For,
rit.

Sample


45
a tempo
mf
O my soul, what won - drous
soul.
O my soul, what won - drous
a tempo
mf
O my soul, what won - drous
mf
a tempo
48
love!
O my soul, what
love!
O my soul, what
love!
O my soul, what
51
won - drous love!
rit.
f
won - drous love!
3. To
rit.
f
won - drous love!
rit.

Sample


Stanza 3
Maestoso ♩ = 96
54
God and to the Lamb I will sing, I will
f
57
sing; to God and to the Lamb I will
sing, to God I sing;
60
S div.
S, A
sing; to God and to the

Sample


63
unis.
mp
Lamb, who is the great- I AM, while
mp
mp
66
accel.
mil - lions join the theme, I will sing, I will
accel.
accel.
69
mf
f
sing; while mil - lions join the theme, while
mf
sing; while mil - lions join the

Sample


72
rit.
mil - lions join the theme, while mil - lions join, my
f
rit.
theme, while mil - lions join the theme, my
rit.
75
div.
ff a tempo
O my soul, what
soul will sing: O my soul, what
ff a tempo
soul will sing: O my soul, what
ff a tempo
78
won - drous love!
won - drous love! O my
won - drous love! O my

Sample


Hushed ♩ = 52
81
O my soul, what won - drous love!
soul, what won - drous love!
mp
soul, what won - drous love!
4. And
3
mp
85
Stanza 4
unis. mp
4. I'll sing on, I'll sing on.
when from death I'm free,
And
p
89
I'll sing on.
when from death I'm free,

Sample


92
S, A
div.
mf
And when from death I'm free, I'll
mp
95
sing and joy - ful be,
B
mf
and through e - ter - ni -
mp
98
unis.
mp
I'll sing on, I'll sing on,
mp
ty,
and through e - ter - ni -
p

Sample



Sample

*Optional: a cappella until final measure

Sample

Sample

Sample

G-11252 Code A16

7 85147 12521 1

Celebration
SERIES

Word of Heaven

Liz Owen

Sample

For Choir, Cantor, Assembly,
Keyboard and Guitar

GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

This piece was written in a dark, empty church, which is one of my favorite places to exist. The choral movement captures how such a space feels to me, with the great Divine Presence alone next to mine. The phrases beg for rubato and meditative holds, depicting personal prayer mixed with human awe, carrying the holy introduction to the Gospel of John.

—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

Sample

WORD OF HEAVEN

Based on John 1

Words and Music by
Liz Owen



Sample

**Cue-size notes are used for SATB.*

A guitar edition with capo chords and vocal harmony is available, G-11085G.

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8
sens - es. Word, en - light - en ev - 'ry way,
8
Cm/B♭ B♭ E♭ADD2 CSUS2,4 Cm Gm7/C
11
o - ver - come the dark - ness. Word of heav - en,
11
A♭maj7 Cm/B♭ B♭ A♭maj7 E♭maj7/G
14
To Verses
Last time
light the way.
14
B♭ADD4 A♭ADD2/C
To Verses
Last time

Sample

Verses 1–3

Cantor or Section



Sample



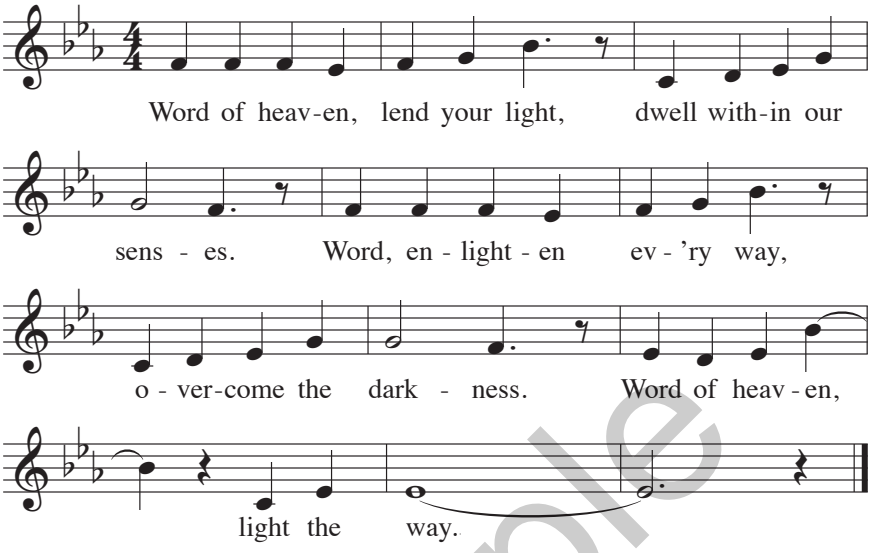
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WORD OF HEAVEN

Based on John 1

Words and Music by
Liz Owen



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Sample

G-11085 Code A8

7 85147 10851 1

Celebration
SERIES

You Have Called Us, Lord

Maureen Briare

Sample

For Choir, Cantor, Assembly,
Keyboard and Guitar

GIA Publications, Inc.
Sacred Music

giamusic.com

for Fr. Gary Chamberland, CSC

YOU HAVE CALLED US, LORD

Maureen Briare



**Refrain should be intoned by a cantor or section and repeated with choir and assembly the first time only.*

See Notes on page 5.

Sample

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12
mp
To Repeat or To Verses
Last time
come.
mp
E SUS4
Em
Bm
rit.
16
Verses 1–3 Cantor
rit.
a tempo mf
1. To be a light for those in dark - ness:
2. To be a voice for those who are voice - less:
3. To have a heart full of love and com - pas - sion:
G
D/F♯
Am7/G
a tempo
19
S, A, Assembly
Cantor
You have called us, Lord.
To be hope for all who are
To be peo - ple of peace and
To for - give and show mer - cy to
T, B
Cmaj7
B SUS4
B
D ADD2

Sample


22
S, A, Assembly
rit.
D.S.
hope - less:
jus - tice:
oth - ers:
You have called us, Lord.
T, B
rit.
Em
Cmaj7
D7/A
B7
D.S.
rit.

Sample

Notes

Envisioned to be sung with gentle, tender conviction, "You Have Called Us, Lord" is a simple, prayerful song, set with interactive elements of call-and-response by cantor and choir/assembly. The piece was inspired by Fr. Gary Chamberland, CSC, who often closed Mass by saying, "May we be the people God has called us to become." It was originally crafted in the season of Advent, so the refrain "Come, Lord Jesus" fits nicely within that season; but it is appropriate for any liturgies focused on themes of discipleship, light, mercy, hope, peace, justice, prayer, and responding to God's ever-present call in our lives. "You Have Called Us, Lord" works well for the Preparation of the Altar, or as a meditative song after Communion.

—Maureen Briare

About the Composer

Maureen Briare, MA, RN, has a long and varied history as both a pastoral musician and a registered nurse. She served as Director of Liturgical Music at the University of Portland from 2000 to 2020, and currently works as a nurse faculty educator at the UP School of Nursing and Health Innovations. Inspired by her passion for healing music, she plays a therapy harp in classrooms, as well as in a health clinic that serves the houseless population. Along with composing and leading music, the greatest gifts in her life are her husband, Tim, and their six children.

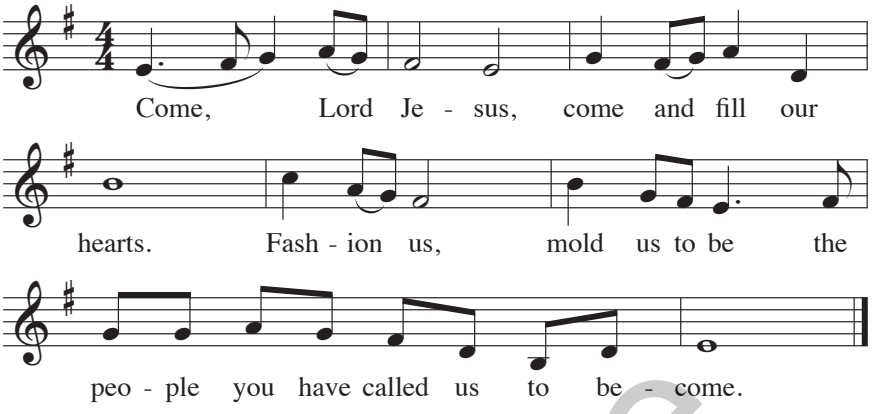
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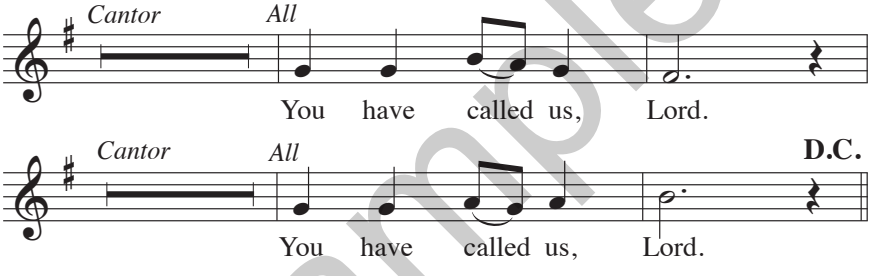
YOU HAVE CALLED US, LORD

Maureen Briare

Refrain



Verses 1–3



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Sample

G-11187 Code A8

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