

OCP Choral Series

Lord, You Have Come to the Seashore/*Pan de Vida*

for Bishop Kevin Vann, on the occasion of his ordination, July 13, 2005

SATB Choir, Keyboard, Guitar, Flute and Oboe

Pescador de Hombres, Cesáreo Gabaráin

Pan de Vida, Bob Hurd

Arranged by Kevin Keil, ASCAP

INTRO (♩. = ca. 55)

NC D D/C# Gmaj7/B A7 D A/C# G/B A

Keyboard

poco rit.

VERSES 1, 3

Melody 1: All; 3: Women

a tempo

1. Lord, _____ you have come to the sea - shore, _____ nei - ther
 3. Lord, _____ as I drift on the wa - ters, _____ be the

Harmony (Men)

a tempo

3. *Pan de Vi - da,* *cuer - po del Se - ñor,*

D F#m Gmaj7 A7 Bm D/A G D/F#

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1. search - ing for _____ the rich nor the wise, _____ de - sir - ing
 3. rest - ing place _____ of my rest-less heart, _____ my life's com -

3. cup of bless - ing, blood of Christ the Lord.

Em Eb+ G/D A/C# Em7/B A D/A

REFRAIN 1

to Coda ⊕

Soprano

1. on - ly _____ that I should fol - low. _____ Alto Se -
 3. pan - ion, _____ my friend and

3. Pan de Vi - da,

to Coda ⊕

D F#m Gmaj7 A7 Dsus2,4 C/D D D7

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "ñor, _____ with your eyes set up - on me, _____ son - ri -". Below it are two vocal parts: "Tenor" and "Bass". The Tenor part has lyrics: "Se - ñor, Se - ñor, Se - ñor, Se - ñor,". The Bass part has lyrics: "Se - ñor, _____ Se - ñor, _____". The piano accompaniment is on the bottom staff, with chords: G, G/F#, Em, Em/A, F#m, B7, Em/B, B.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "en - do _____ has di - cho mi nom - bre;". Below it are two vocal parts: "Tenor" and "Bass". The Tenor part has lyrics: "Se - ñor, Se - ñor, _____ mi nom - bre;". The Bass part has lyrics: "Se - ñor, _____ mi nom - bre; all I". The piano accompaniment is on the bottom staff, with chords: Em, Em/D, A/C#, A7, D, Am7, D7. A "Melody" label is placed above the Tenor staff in the final measure.

Se-ñor, Se - ñor, Se - ñor, Se - ñor,

Se - ñor, _____ Se - ñor, _____

longed for _____ I have found by the wa - ter, _____ jun - to a

G G/F# Em7 Em7/A F#m B7 Em/B B

Detailed description: This system contains the first part of the song. It features a vocal line with lyrics 'Se-ñor, Se - ñor, Se - ñor, Se - ñor,' and 'longed for _____ I have found by the wa - ter, _____ jun - to a'. The piano accompaniment consists of chords and a bass line. The chord chart below the piano part lists: G, G/F#, Em7, Em7/A, F#m, B7, Em/B, B.

REFRAIN 2

Se-ñor Se - ñor, _____ o - tro mar. *poco rit.* Pan de

Se - ñor _____ o - tro mar. Pan de

ti _____ bus - ca - ré o - tro mar. *poco rit.*

Em A7 D A/C# G/B A7

Detailed description: This system contains the second part of the song, labeled 'REFRAIN 2'. It features a vocal line with lyrics 'Se-ñor Se - ñor, _____ o - tro mar.' and 'Se - ñor _____ o - tro mar.' followed by 'ti _____ bus - ca - ré o - tro mar.' and 'Pan de'. The piano accompaniment includes a 'Melody' section and a 'poco rit.' marking. The chord chart below the piano part lists: Em, A7, D, A/C#, G/B, A7.

a tempo

Vi - da, ————— cuer-po del Se - ñor, ————— cup of

Vi - da, ————— cuer-po del Se - ñor, Se - ñor,

Pan de Vi - da, del Se - ñor,

a tempo

Se - ñor,

D D/C# Bm G A Em7/A A

a tempo

bless - ing, blood of Christ the Lord. —————

cup of bless - ing, Christ the Lord. At this

cup of bless - ing, the Lord. —————

cup of bless - ing, ————— the Lord. —————

Em C G/B F#m/A A7 D D7

ta - ble _____ the last shall be first. *Po-der es ser -*
 At this ta - ble the last shall be first. _____
Pan de Vi - da,

G G/F# Em F# Bm Bm/A E/G# E

vir, _____ por - que Dios es a - mor.
Pan de Vi - da, Se - ñor.
Pan de Vi - da, Se - ñor.

D D/C# Gmaj7/B A7 D Bm Am7 D

VERSE 2

S/A

2. We are the dwell-ing of God,

T/B

2. We are the dwell-ing of God, fra - gile and wound-ed and

G C/G G Am7/G G A/G

2. fra - gile and weak. So - mos el cuer - po de Cris - to, lla -

2. weak. So - mos el cuer - po de

D/F# D/C Bm Bm/A E/G# E

2. *ma - dos a ser com - pa - si - vos.* *div. poco rit. D.S. al Coda*

2. *Cris-to, a ser com - pa - si - vos.* *div. poco rit. D.S. al Coda*

E7sus4 F#m7 G A Asus2,4 A Asus2,4 A

⊕ CODA

3. *ref - uge.* *S* *A* *At this ta - ble*

3. *At this ta - ble the* *T* *B*

3. *Por-que Dios es a - mor.*

Dsus2,4 C/D D G G/F#

3. — the last shall be first. *Po - der es ser - vir,*

3. last shall be first. Pan de

3. Pan de Vi - da, Pan de

Em F# Bm Bm/A E/G# E D D/C#

3. — *por - que Dios es a - mor.* All I longed for —

3. Vi - da, Se - ñor. —

3. Vi - da, Se - ñor. —

Gmaj7/B A7 Bm Bm/A G Em

3. I have found by the wa - ter, at your side,

G F#m Bsus4 B+ B7 Em

3. I will seek oth - er shores. *Por - que Dios es a - mor.*

S/A molto rit.

T/B

3. *Por - que Dios es a - mor, Dios es a - mor.*
molto rit.

A D C6 Gmaj7/B Em/A D

molto rit.

Lord, You Have Come to the Seashore/ *Pan de Vida*

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FLUTE and OBOE

INTRO (♩. = ca. 55)

Flute

Oboe

poco rit.

§ VERSES 1, 3

a tempo 2

to Coda ⊕

REFRAIN 1

poco rit. **REFRAIN 2** *a tempo* 2

VERSE 2 *poco rit.* *D.S. al Coda*

⊕ CODA

The first system of the CODA section consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a sequence of notes: a quarter rest, an eighth note G4, an eighth note A4, a quarter note B4, a quarter note C5, a dotted half note D5, a whole note E5, a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. A fermata is placed over the D5 and C5 notes, with a '2' above it. The lower staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a sequence of notes: a quarter rest, a dotted half note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. A fermata is placed over the D4 and C4 notes, with a '2' above it.

The second system of the CODA section consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a sequence of notes: a quarter rest, an eighth note G4, an eighth note A4, a quarter note B4, a quarter note C5, a dotted half note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the C5 and B4 notes, with a '2' above it. The lower staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a sequence of notes: a quarter rest, an eighth note G4, an eighth note A4, a quarter note B4, a quarter note C5, a dotted half note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the C5 and B4 notes, with a '2' above it.

The third system of the CODA section consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a sequence of notes: a quarter rest, an eighth note G4, an eighth note A4, a quarter note B4, a quarter note C5, a dotted half note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the C5 and B4 notes, with the text 'molto rit.' above it. The lower staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a sequence of notes: a quarter rest, a dotted half note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. A fermata is placed over the D4 and C4 notes, with the text 'molto rit.' above it.

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(Guitar/Vocal)

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INTRO (♩. = ca. 55)

NC D D/C# Gmaj7/B A7 D A/C# G/B A
poco rit.

VERSES 1, 3

D F#m Gmaj7 A7 Bm D/A G D/F#
a tempo

1. Lord, _____ you have come to the sea - shore, _____ nei - ther
3. Lord, _____ as I drift on the wa - ters, _____ be the

Em E♭+ G/D A/C# Em7/B

1. search - ing for _____ the rich nor the wise, _____
3. rest - ing place _____ of my rest - less heart, _____

A D/A D F#m Gmaj7 A7 to Coda ⊕

1. _____ de - sir - ing on - ly _____ that I should
3. _____ my life's com - pan - ion, _____ my friend and

REFRAIN 1

Dsus2,4 C/D D D7 G G/F# Em Em/A

1. fol - low. _____ Se - ñor, _____ with your eyes set up -

F#m B7 Em/B B Em Em/D A/C# A7

on me, _____ son - ri - en - do _____ has di - cho mi

D Am7 D7 G G/F# Em7 Em7/A F#m

nom - bre; all I longed for _____ I have found by the wa - ter, _____

REFRAIN 2

B7 Em/B B Em A7 D A/C# G/B A7 *poco rit.*

jun - to a ti bus - ca - ré o - tro mar. Pan de

D D/C# Bm G A Em7/A A *a tempo*

Vi - da, cuer - po del Se - ñor, cup of

Em C G/B F#m/A A7 D D7

bless - ing, blood of Christ the Lord. At this

G G/F# Em F# Bm Bm/A E/G# E

ta - ble the last shall be first. Po - der es ser -

D D/C# Gmaj7/B A7 D Bm Am7 D

vir, por - que Dios es a - mor.

VERSE 2

G C/G G Am7/G G A/G

2. We are the dwell - ing of God, fra - gile and wound - ed and

D/F# D/C Bm Bm/A E/G# E

2. weak. So - mos el cuer - po de Cris - to, lla -

E7sus4 F#m7 G A Asus2,4 A Asus2,4 A *poco rit. D.S. al Coda*

2. ma - dos a ser com - pa - si - vos.

⊕ CODA

Dsus2,4 C/D D G G/F# Em F#
 3. ref - uge. _____ At this ta - ble _____ the last shall be

Bm Bm/A E/G# E D D/C# Gmaj7/B
 3. first. _____ Po - der es ser - vir; _____ por - que

A7 Bm Bm/A G Em
 3. Dios es a - mor. _____ All I longed for _____

G F#m Bsus4 B+ B7 Em
 3. _____ I have found by the wa - ter, _____ at your side,

A D C6 Gmaj7/B Em/A D
 3. I will seek oth - er shores. _____ *molto rit.* por - que Dios es a - mor.