

## Behold, before Our Wondering Eyes

for Dr. Ed Schaefer and Fr. Gerald Tivy

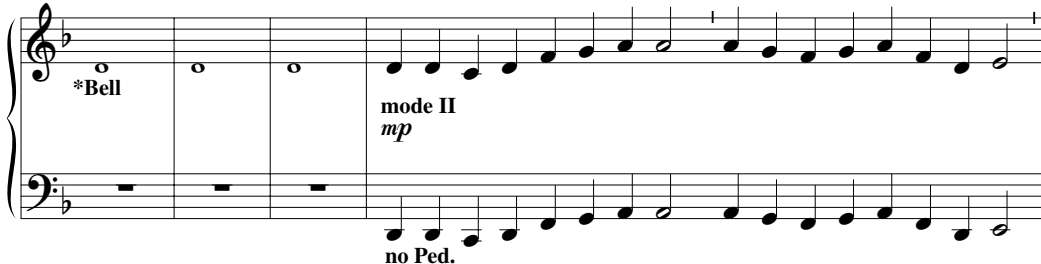
Assembly, SATB Choir, Organ, and Bell

Genevieve Glen, OSB

Barney Walker, ASCAP  
and Gael Berberick, ASCAP

INTRO With great freedom (♩ = ca. 66)

Organ

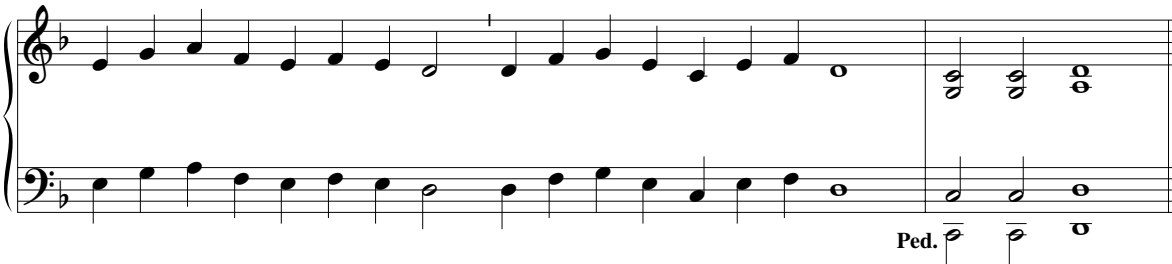


\*Bell

mode II  
*mp*

no Ped.

The organ introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole note chord marked '\*Bell'. The melody then consists of a series of eighth notes, starting on G4 and ascending to D5. The lower staff is in bass clef and contains a series of eighth notes, starting on G3 and ascending to D4. The tempo is marked 'ca. 66' and the dynamics are 'mode II mp'.



Ped.

The organ introduction continues with two staves. The upper staff is in treble clef with a key signature of one flat. The melody consists of eighth notes, starting on G4 and ascending to D5. The lower staff is in bass clef and contains a series of eighth notes, starting on G3 and ascending to D4. The tempo is marked 'ca. 66' and the dynamics are 'mode II mp'. The piece concludes with a whole note chord marked 'Ped.'.

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\*Tubular Chime is preferred. A handbell (or the chime stop on the organ) may be substituted.

## VERSE 1

Soprano/Alto

*mp*

1. Be - hold, be - fore our won - d'ring eyes, Be - yond the gates of par - a - dise

*mp*

Tenor/Bass

1. Shines out the Tree of Life a - dored, The cross of Je - sus Christ, our Lord.

Bell

Organ

Ped.

## VERSE 2

S *mf*

A

2. Be - hold, be - hold the glo - rious wood Up - on which hung our on - ly good;

T

B *mf*

2. It bore him up in of - fer - ing, The Lamb whose praise the an - gels sing.

Bell

Organ

Ped.

\*no breath

## VERSE 3

3. Be - hold, a - gainst the wall of night, The door - way to e - ter - nal light

3. Stands o - pen now: the nar - row way In - vites us in to end - less day.

Bell

Organ

Ped.

## VERSE 4

4. All glo - ry be to him who died, All hon - or to the Cru - ci - fied,

Organ (optional)

Ped.

4. Who lives and reigns e - ter - nal - ly, With Fa - ther, Spir - it: One in Three.

*mp*

*mp*

*mp*

*cresc.*  
4. A - - - - - men. \_\_\_\_\_

*cresc.*  
4. A - - - - - men. \_\_\_\_\_

*cresc.*  
4. A - - - - - men. \_\_\_\_\_

4. A - - - - - men. \_\_\_\_\_  
*cresc.*

*p*

4. A - - - - - men. \_\_\_\_\_

*p*

Organ

Bell

Ped.

## Composer Notes

The music of *Behold, before Our Wondering Eyes* is like a mini-discourse on the history of chant. Verse 1 is an example of plain chant. Verse 2 adds the intervals of the lower fourth and octave in parallel organum. Verse 3 adds the third (lower sixth) creating a triadic harmony. And Verse 4 is an example of free harmony, more common in modern chant settings. The “Amen” returns to 16th century counterpoint for a modal ending.

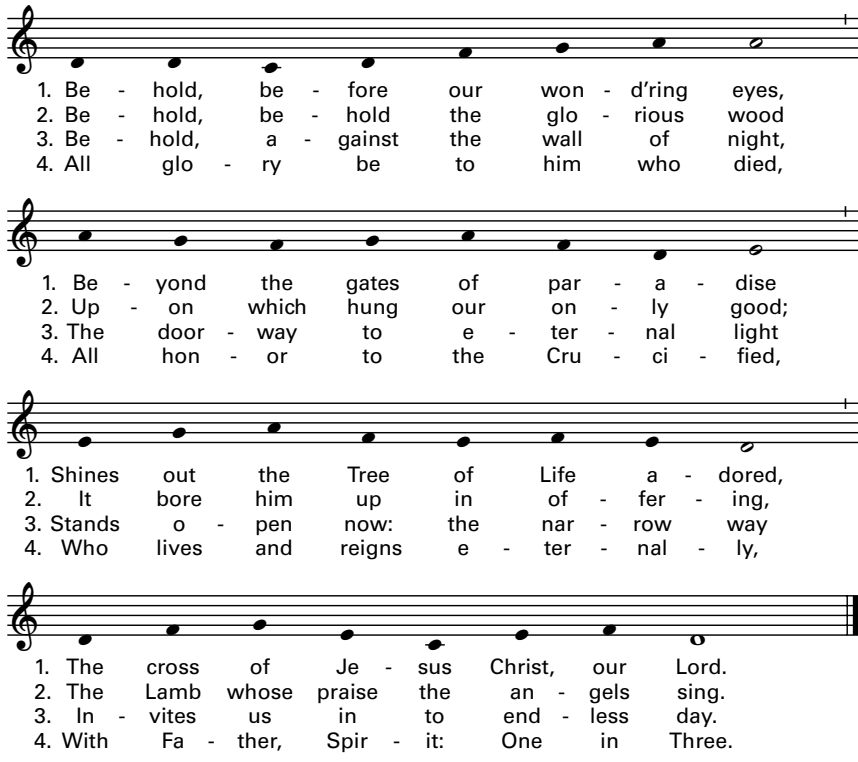
The singing and conducting of chant is a subtle art. Musicians approaching this work should listen to its performance on the compact disc, or to other recordings of Gregorian chant, and attempt to duplicate the dynamic and rhythmic nuance. Remember, chant is sung by phrase, not by meter or note duration. Let the text be your guide.

—*Barney Walker and Gael Berberick*

## *Assembly Edition*

BEHOLD, BEFORE OUR WONDERING EYES

Barney Walker  
and Gael Berberick



1. Be - hold, be - fore our won - d'ring eyes,  
 2. Be - hold, be - hold the glo - rious wood;  
 3. Be - hold, a - gainst the wall of night,  
 4. All glo - ry be to him who died,

1. Be - yond the gates of par - a - dise  
 2. Up - on which hung our on - ly good;  
 3. The door - way to e - ter - nal light  
 4. All hon - or to the Cru - ci - fied,

1. Shines out the Tree of Life a - dored,  
 2. It bore him up in of - fer - ing,  
 3. Stands o - pen now: the nar - row way  
 4. Who lives and reigns e - ter - nal - ly,

1. The cross of Je - sus Christ, our Lord.  
 2. The Lamb whose praise the an - gels sing.  
 3. In - vites us in to end - less day.  
 4. With Fa - ther, Spir - it: One in Three.

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