

Greater Love

Janèt Sullivan Whitaker

INTRO (♩ = ca. 80)

Ab

Keyboard

VERSE 1: Cantor

1. A-long the way of tears, love walked a - lone

VERSE 2: Cantor

2. A-long the way of tears, love walks to - day,

Ab Eb Fm Cm

1. and saw the peo-ple stop and stare, hearts turn to

2. reach-ing in - to hearts of stone, tak-ing sin a -

Ab Eb Fm

1. stone. But on the way of tears, _____

2. way. _____ A-long the way of tears, _____

Cm Db Ab

1. love found _____ a way. _____ Words of hate grew si-lent _____

2. love cries _____ "Sur-ren-der!" _____ Bids us turn to fol-low, _____

Eb C Fm Db Ab

1. _____ when some-one turned to say: _____

2. _____ calls us _____ to re-mem-ber: _____

Db Ebsus4 Eb Ab

REFRAIN

Melody

Great - er love there will nev - er be through - out all

Soprano

Alto

Tenor

Bass

Db Eb Ab Db Ebsus4 Eb

time. Great - er love, great - er sor - row.

Oo Great - er love Oo

Ab Ab7 Db Eb Ab Ebsus4

Turn your eyes, all of you who pass a -

Oo Turn your eyes, Oo

(no breath)

E_b A_b D_b E_b F_m D_b

long this way. Great - er love you will nev -

Oo Oo

to Coda ⊕

C_{sus4} C F_m E_b D_b E_b F_m to Coda ⊕

- er see.

(a few altos)

*Vi - a Do - lo - ro - sa,

Ebsus4 Eb Fm

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics '- er see.' and a long note. The middle staff is a vocal line for 'a few altos' with lyrics '*Vi - a Do - lo - ro - sa,' and a melodic line. The bottom staff is a piano accompaniment with chords Ebsus4, Eb, and Fm.

D.S. al Coda

D.S. al Coda

Oh

Cm Db Ebsus4 Eb *D.S. al Coda*

Detailed description: This system contains three staves. The top staff is a vocal line with a rest and the instruction 'D.S. al Coda'. The middle staff is a vocal line with lyrics 'Oh' and a melodic line, with the instruction 'D.S. al Coda' at the end. The bottom staff is a piano accompaniment with chords Cm, Db, Ebsus4, and Eb, and the instruction 'D.S. al Coda' at the end.

*English translation: Way of Suffering

⊕ CODA

er see. _____ Great-er love

Oh _____ Oh _____ Great-er love,

Ebsus4 Eb Ab Db Eb Ab

ff

Detailed description: This system contains the first part of the musical score. It features three staves: a vocal line, a piano vocal line, and a piano accompaniment. The vocal line starts with a fermata over 'er see.' followed by 'Great-er love'. The piano vocal line has 'Oh' with a fermata, followed by 'Oh' and 'Great-er love,'. The piano accompaniment includes a treble clef staff with a sequence of chords: Ebsus4, Eb, Ab, Db, Eb, Ab, and a bass clef staff with a simple harmonic accompaniment. A forte (*ff*) dynamic marking is present in both the piano vocal and piano accompaniment staves.

there will nev-er be through-out all time. Great-er

Oh _____ Great-er love, great-er

Db Ebsus4 Eb Ab Ab7 Db Eb

Detailed description: This system contains the second part of the musical score. It features three staves: a vocal line, a piano vocal line, and a piano accompaniment. The vocal line continues with 'there will nev-er be through-out all time.' followed by 'Great-er'. The piano vocal line has 'Oh' with a fermata, followed by 'Great-er love, great-er'. The piano accompaniment includes a treble clef staff with a sequence of chords: Db, Ebsus4, Eb, Ab, Ab7, Db, Eb, and a bass clef staff with a simple harmonic accompaniment.

love, great - er sor - row. Turn your
 love, Oh Oo Turn your

Ab Eb sus4 Eb Ab Db Eb

eyes, all of you who pass a - long this way. Great - er
 eyes, Oo Great - er love, Mm

Fm Db C sus4 C Fm Eb Db Eb

mp

*Cue notes are an alternative melody.

love you will nev - er see, you will nev-er see,

Oo

Fm Eb sus4 Eb Fm

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The chord chart indicates the following chords: Fm, Eb sus4, Eb, and Fm.

you will nev-er see, you will nev-er see.

Oo

Cm Db Eb Bb

Detailed description: This system contains the next four measures. The vocal line continues with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same melodic and bass lines. The chord chart indicates the following chords: Cm, Db, Eb, and Bb.

Greater Love

(Guitar/Vocal)

Janèt Sullivan Whitaker

INTRO (♩ = ca. 80)

Capo 1: (G)
A^b

VERSE 1: Cantor

(G)
A^b

(D)
E^b

(Em)
Fm

(Bm)
Cm



1. A-long the way of tears, love walked a-lone

(G)
A^b

(D)
E^b

(Em)
Fm

(Bm)
Cm

(C)
D^b



1. and saw the peo-ple stop and stare, hearts turn to stone. But on the

(G)
A^b

(D)
E^b

(B)
C

(Em)
Fm

(C)
D^b



1. way of tears, love found a way. Words of hate grew

(G)
A^b

(C)
D^b

(Dsus4)
E^bsus4

(D)
E^b

(G)
A^b



1. si-lent when some-one turned to say:

§ REFRAIN: All

(C)
D^b

(D)
E^b

(G)
A^b

(C)
D^b

(Dsus4)
E^bsus4

(D)
E^b

(G)
A^b

(G7)
A^b7



Great-er love there will nev-er be through-out all time.

(C)
D^b

(D)
E^b

(G)
A^b

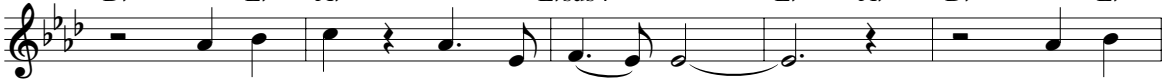
(Dsus4)
E^bsus4

(D)
E^b

(G)
A^b

(C)
D^b

(D)
E^b



Great-er love, great-er sor-row. Turn your

(Em)
Fm

(C)
D^b

(Bsus4)
Csus4

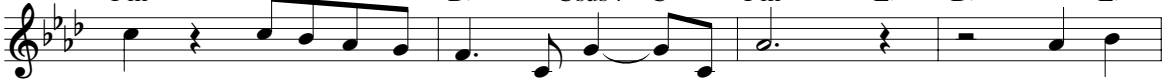
(B)
C

(Em)
Fm

(D)
E^b

(C)
D^b

(D)
E^b



eyes, all of you who pass a-long this way. Great-er

(Em)
Fm

(Dsus4)
E^bsus4

(D)(let ring)
E^b

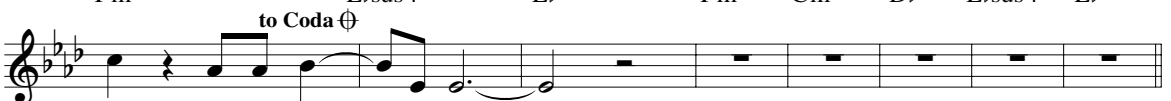
(Em)
Fm

(Bm)
Cm

(C)
D^b

(Dsus4)
E^bsus4

(D)
E^b



love you will nev-er see.

VERSE 2: Cantor

(G) (D) (Em) (Bm) (G)
Ab Eb Fm Cm Ab

2. A-long the way of tears, love walks to-day, reach-ing in-to

(D) (Em) (Bm) (C)
Eb Fm Cm Db

2. hearts of stone, tak-ing sin a-way. A-long the

(G) (D) (B) (Em) (C)
Ab Eb C Fm Db

2. way of tears, love cries "Sur-ren-der!" Bids us turn to

(G) (C) (Dsus4) (D) (G)
Ab Db Ebsus4 Eb Ab

2. fol-low, calls us to re-mem-ber: *D.S. al Coda*

⊕ CODA

(Dsus4) (D) (G) (C) (D) (G)
Ebsus4 Eb Ab Db Eb Ab

er see. Great-er love there will nev-er

(C) (Dsus4) (D) (G) (G7) (C) (D) (G) (Dsus4)
Db Ebsus4 Eb Ab Ab7 Db Eb Ab Ebsus4

be through-out all time. Great-er love, great-er sor-row.

(D) (G) (C) (D) (Em) (C) (Bsus4) (B)
Eb Ab Db Eb Fm Db Csus4 C

Turn your eyes, all of you who pass a-long this

(Em) (D) (C) (D) (Em) (Dsus4) (D)
Fm Eb Db Eb Fm Ebsus4 Eb (let ring)

way. Great-er love you will nev-er see, you will nev-er

(Em) (Bm) (C) (D) (A)
Fm Cm Db Eb Bb

see, you will nev-er see, you will nev-er see.

*Cue notes are an alternative melody.

Assembly Edition

GREATER LOVE

Janèt Sullivan Whitaker

Verse 1: Cantor

Along the way of tears, love walked alone
and saw the people stop and stare, hearts turn to stone.
But on the way of tears, love found a way.
Words of hate grew silent when someone turned to say:

Refrain: All

Great-er love there will nev-er be through-out all time.

Great - er love, great - er sor - row.

Turn your eyes, all of you who pass a-long this way.

Great-er love you will nev - er see.

Verse 2: Cantor

Along the way of tears, love walks today,
reaching into hearts of stone, taking sin away.
Along the way of tears, love cries "Surrender!"
Bids us turn to follow, calls us to remember: **(to Refrain)**

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Composer Notes

This song was written in 1998 for the community of All Saints Parish in Hayward, California. It is their Good Friday tradition to venerate an enormous, heavy wormwood cross by bearing it aloft and passing it over the upraised hands of the assembly. My vantage point was always in the choir area, and this spectacle remains for me a powerful and passionate memory of my time with that community.

One Good Friday, it occurred to me just how much the sight of the cross moving over the surging crowd resembled the mosh pit tradition seen at rock concerts of the day. I also realized that the people, fully engaged in the physical act of devotion and interaction with the cross as they were, were not particularly disposed to holding a printed worship resource. A memorized song for veneration was needed.

After years of accompanying this ritual with the beautiful, but repetitive, strains of Jacques Berthier's "Jesus, Remember Me," I wrote this song. The refrain is strong enough to remember from year to year, and the verses match the emotional weight of the ritual. It does require a soloist with a fairly low voice and a sense of contemporary delivery. I suggest listening to the recording for one possible way of shaping the overall piece. Its rock-anthem-like quality was directly inspired by the ritual I experienced at All Saints Parish.

—Janèt Sullivan Whitaker