

City Of God

Dan Schutte

Based on Isaiah 9; 40:1-9; I John 1

Piano Accompaniment by Laura Wasson

INTRO *Easy swaying rhythm* (♩. = ca. 56)

Piano

VERSES 1, 2: All

1. A - wake from your slum - ber! _____
 2. We are sons of the morn - ing; _____

1. _____ A - rise from your sleep!
 2. _____ we are daugh - ters of day.

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1. A new day is dawn - ing _____ for all those who
 2. The One who has loved us _____ has bright - ened our

Ped. *8vb.* * Ped. * Ped. *

1. weep. _____ The peo - ple in
 2. way. _____ The Lord of all

Ped. * Ped. * Ped. *

1. dark - ness _____ have seen a great light.
 2. kind - ness _____ has called us to be

Ped. * Ped. * Ped. *

God. May our tears be turned to

May our tears be turned in - to danc - ing!

Ped. * Ped. * Ped. * Ped. *

1.h.

Detailed description: This system contains the first two lines of the musical score. The top two staves are vocal lines in G major (one sharp). The first line of the vocal part begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The second line continues with quarter notes E5, D5, C5, B4, and A4. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble. The right hand features chords and moving lines, with a first ending (l.h.) marked in the final measure. Pedal markings are placed below the piano part: Ped. * Ped. * Ped. * Ped. *

dance. For the Lord, our light and our

For the Lord, our light and our love, _____

Ped. * Ped. *

Detailed description: This system contains the second two lines of the musical score. The vocal lines continue from the previous system. The first line of the vocal part has a half note G4, followed by quarter notes A4, B4, C5, and D5. The second line has quarter notes E5, D5, C5, B4, and A4. The piano accompaniment continues with chords and moving lines. Pedal markings are placed below the piano part: Ped. * Ped. *

love, has turned _____ the night in - to day!

_____ has turned _____ the night in - to day!

1-3

1-3

1-3

Ped. * Ped. * Ped. *

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It contains the lyrics "love, has turned _____ the night in - to day!". The second staff is another vocal line in treble clef with the same key signature and time signature, containing the lyrics "_____ has turned _____ the night in - to day!". The third staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand. Above the right-hand staff, there are three first endings marked "1-3". Below the piano staff, there are four pedal markings: "Ped.", "*", "Ped.", and "*", with a "Ped. *" marking at the end of the system.

to Verses

to Verses

to Verses

Ped. * Ped. * Ped. *

Detailed description: This system contains three staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. They are mostly empty with a few notes and are labeled "to Verses" at the end of each line. The third staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand. Above the right-hand staff, there is a "to Verses" label. Below the piano staff, there are four pedal markings: "Ped.", "*", "Ped.", and "*", with a "Ped. *" marking at the end of the system.

Final

day!

Final

day!

Final

ff

Ped. * Ped. * Ped. *8vb.* * Ped. Fine

Detailed description: This block contains three systems of musical notation. The first two systems are vocal staves in treble clef, 6/4 time, with a key signature of three sharps (F#, C#, G#). Each system begins with a 'Final' box and ends with a 'Fine' box. The lyrics 'day!' are written below the notes. The third system is a grand staff (treble and bass clefs) for piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The right hand has a dynamic marking of *ff*. Pedal markings are placed below the bass line: 'Ped.', '* Ped.', '* Ped.', and '* Ped.' with an '8vb.' marking above the last one. The system concludes with a 'Fine' box.

VERSE 3: Choir

Soprano

mp

Alto

3. God _____ is light; _____ in

Tenor

Bass *mp*

3. God _____ is light; _____ in

mp legato

Ped. * Ped. *

Detailed description: This block contains three systems of musical notation for a choir and piano accompaniment. The first system is for the Soprano voice, with lyrics '3. God _____ is light; _____ in'. The second system is for the Alto voice, with lyrics '3. God _____ is light; _____ in'. The third system is for the Tenor and Bass voices, with lyrics '3. God _____ is light; _____ in'. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a dynamic marking of *mp legato*. Pedal markings are placed below the bass line: 'Ped.', '* Ped.', and '*'. The key signature is three sharps and the time signature is 3/4.

3. him there is no dark - ness _____ Let us
(dark - ness.)

Ped. * Ped. * Ped. *

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "3. him there is no dark - ness _____ Let us". The piano accompaniment consists of chords and single notes. The second system is identical to the first. Pedal markings "Ped." and "*" are placed below the piano accompaniment.

3. walk _____ in his light, _____ his
3. walk in his light, _____ his

mf

Ped. * Ped. * Ped. * Ped. *

Detailed description: This system contains the third and fourth systems of the musical score. The top system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps. The vocal line has lyrics: "3. walk _____ in his light, _____ his". The piano accompaniment includes a dynamic marking *mf*. The second system is identical to the first. Pedal markings "Ped." and "*" are placed below the piano accompaniment.

3. chil - dren, one and all.

f

f

Ped. * Ped. * Ped. *

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include a forte (*f*) marking above the vocal line and another below the piano accompaniment. Pedal markings are placed below the piano part.

3. O com - fort my

pp

Solo *p*

pp

8va. *loco*

Ped. * Ped. *

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line (treble clef) has a half rest followed by quarter notes G4, A4, B4, and C5. The piano accompaniment (grand staff) continues with a similar texture. Dynamics include *pp* (pianissimo) markings above and below the piano part, and a *Solo p* marking above the vocal line. A *8va.* (octave up) marking is placed above the piano part, and a *loco* marking is placed above the vocal line. Pedal markings are placed below the piano part.

3. peo - ple; _____ make gen - tle your words.

Ped. * Ped. * Ped. *

3. Pro - claim to my cit - y _____ the

p

Ped. * Ped. * Ped. *

3. day of her birth. _____

mf *f*

D.S. *D.S.*

Ped. * Ped. * Ped. * *8vb.* Ped.

VERSE 4: All

f

4. O cit - y — of glad - ness, — now lift up your

mf

Ped. * Ped. *

4. voice! Pro - claim the good tid - ings — that

Ped. * *8vb.* Ped. * Ped. * Ped.

D.S. al fine

4. all may re - jice! —

D.S. al fine

* Ped. * Ped. * Ped. * *f* *8vb.* Ped.

(A/D) (A) (D) (G/D) (D) (Dsus2) (D)
 B/E B E A/E E Esus2 E

1. has con - quered the night. _____
 2. to set their hearts free. _____

REFRAIN

f Melody (G) (A) (D) (Dsus2) (D)
 A B E Esus2 E

Let us build the cit - y of God. May our

Descant *f*

Let us build the cit - y of God.

(Em) (A) (D) (Dsus2) (D) (G)
 F#m B E Esus2 E A

tears be turned in - to danc - ing! For the Lord, our

May our tears be turned to dance. For the

(A) (D) (Dsus2) (D) (Em) (A)
 B E Esus2 E F#m B

light and our love, has turned the night in - to

Lord, our light and our love, has turned the night in - to

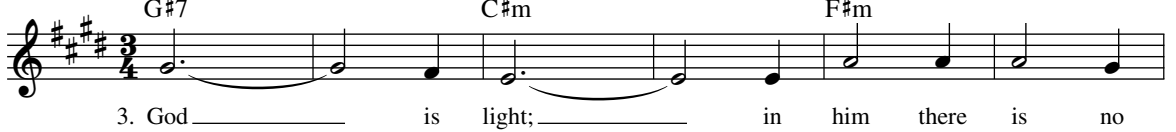
(D) E	(Em7/D) F#m7/E	(A/D) B/E	(A) B	1-4 (D) (G/D) (D) (Dsus2) E A/E E Esus2	Final (D) (A7) (D) E B7 E
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day!

day!


VERSE 3: Choir

(F#7) (Bm) (Em)
G#7 C#m F#m




3. God _____ is light; _____ in him there is no

(A) (D) (Dmaj9/C#) (Bm) (Bm7/A)
B E Emaj9/D# C#m C#m7/B




3. dark-ness Let us walk _____ in his light, _____ his

(G) (Em) (A7sus4) (A7) (D)
A F#m B7sus4 B7 E



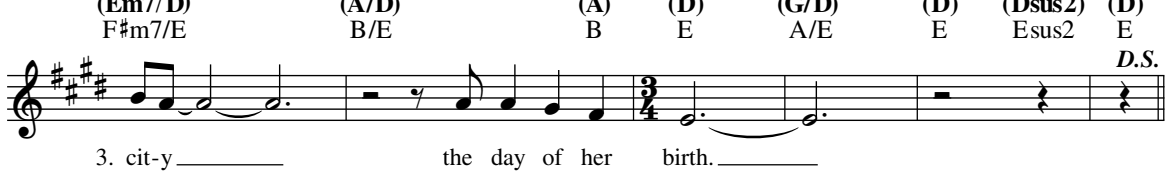
3. chil - dren, one and all. _____ O com-fort my

(Em7/D) (A/D) (D) (Dsus2) (D)
F#m7/E B/E E Esus2 E



3. peo-ple; _____ make gen-tle your words. _____ Pro-claim to my

(Em7/D) (A/D) (A) (D) (G/D) (D) (Dsus2) (D)
F#m7/E B/E B E A/E E Esus2 E



3. cit-y _____ the day of her birth. _____

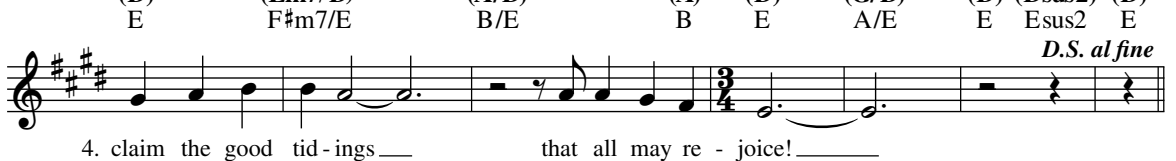
VERSE 4: Choir

(D) (Em7/D) (A/D) (D) (Dsus2) (D)
E F#7/E B/E E Esus2 E



4. O cit-y _____ of glad-ness, _____ now lift up your voice! _____ Pro-

(D) (Em7/D) (A/D) (A) (D) (G/D) (D) (Dsus2) (D)
E F#m7/E B/E B E A/E E Esus2 E



4. claim the good tid-ings _____ that all may re-joice! _____

Performance Notes

The symbol of light that is woven into *City of God* makes this piece appropriate for the season of Christmas, Easter, and Pentecost. This song of hope can be used most effectively during the Easter Vigil. Its lively spirit, which draws people into its excitement, makes it a perfect opening and closing song for liturgies.

City of God is just as effectively performed by a small group of singers as by full SATB choir. The Refrain effectively fosters congregational participation. The descant part can be added to further enhance the excitement of the song; it is most effective when sung by the sopranos and/or tenors of the choir.

The guitar accompaniment is quite simple but requires much rhythmic energy, which is, in fact, the key to the effectiveness of the song. The guitar chords are most resonant when played in D-tuning (6th string tuned down 1 step to D), but they can be played in regular tuning also.

in D tuning:

<p>A7sus4</p>	<p>A/D</p>	<p>Bm7/A</p>	<p>Dsus2</p>	<p>Dmaj9/C#</p>
<p>Em</p>	<p>Em7/D</p>	<p>F#7</p>	<p>G</p>	<p>G/D</p>

in regular tuning:

<p>A7sus4</p>	<p>A/D</p>	<p>Bm7/A</p>	<p>Dsus2</p>
<p>Dmaj9/C#</p>	<p>Em7/D</p>	<p>F#7</p>	<p>G/D</p>

Assembly Edition

CITY OF GOD

Dan Schutte

Verses 1, 2

1. A-wake from your slum-ber!
 2. We are sons of the morn-ing;

1. sleep!
 2. day.

A new day is dawn-ing for all those who weep.
 The One who has loved us has bright-ened our way.

1. The peo-ple in dark-ness have seen a great light. The
 2. The Lord of all kind-ness has called us to be a

1. Lord of our long-ing has con-quired the night.
 2. light for his peo-ple to set their hearts free.

Refrain

Let us build the cit-y of God. May our tears be

turned in - to danc - ing! For the Lord, our light and our

love, has turned the night in - to day!

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CITY OF GOD, Continued

Verse 3

3. God is light; in him there is no dark-ness.

3. Let us walk in his light, his chil-dren,

3. one and all. O com-fort my

3. peo-ple; make gen-tle your words. Pro-claim to my

3. cit-y the day of her birth. to Refrain

Verse 4

4. O cit-y of glad-ness, now lift up your voice! to Refrain

4. Pro-claim the good tid-ings that all may re - joice!