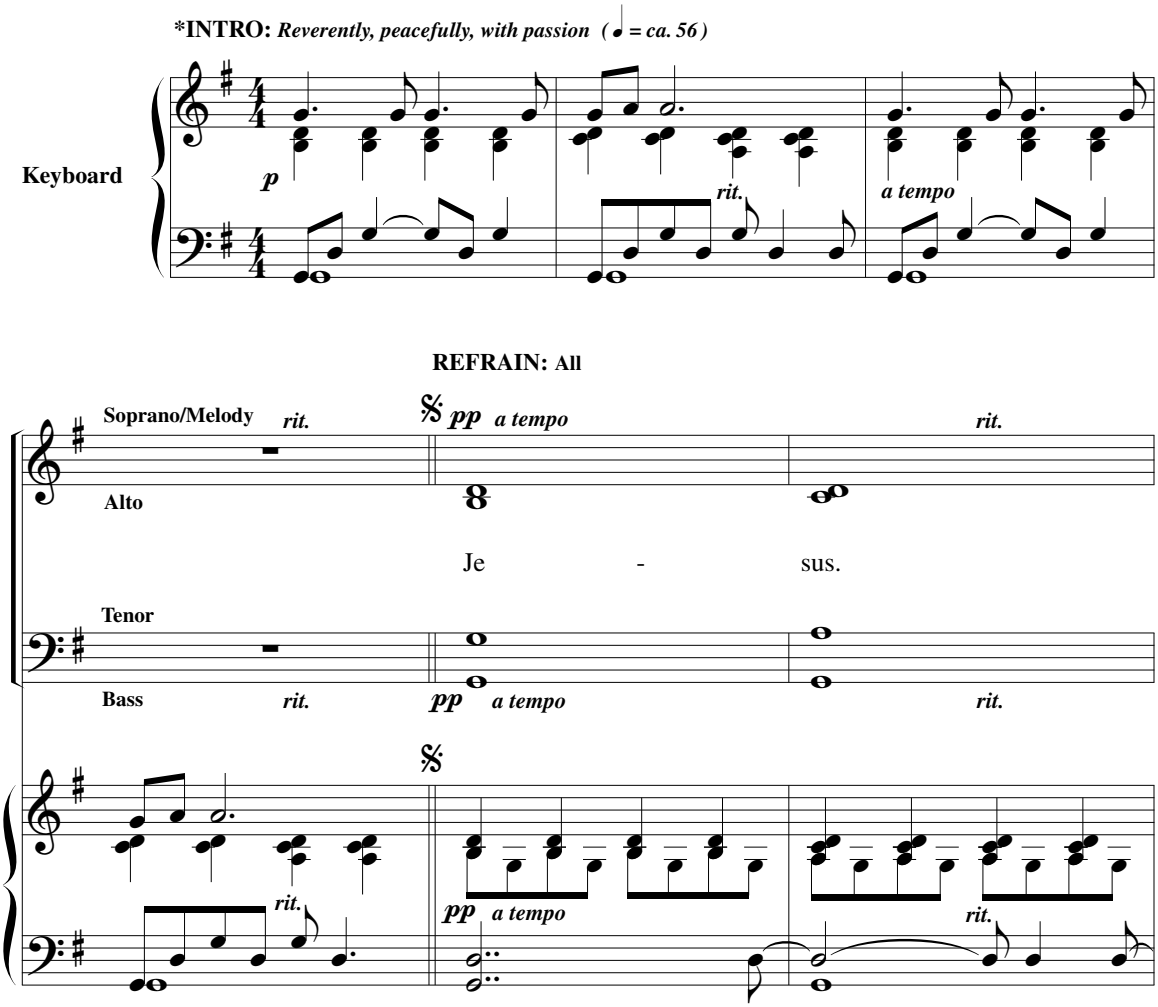
OCP Choral Series

Jesus The Lord

for Assembly, Cantor, SATTBB Choir, Descant, Keyboard, and Guitar

Based on Jesus Prayer;
Phil 2:5–11; Acts 17:28

Roc O'Connor, SJ
Choral Arrangement by Dan Schutte
Keyboard Accompaniment by Rick Modlin



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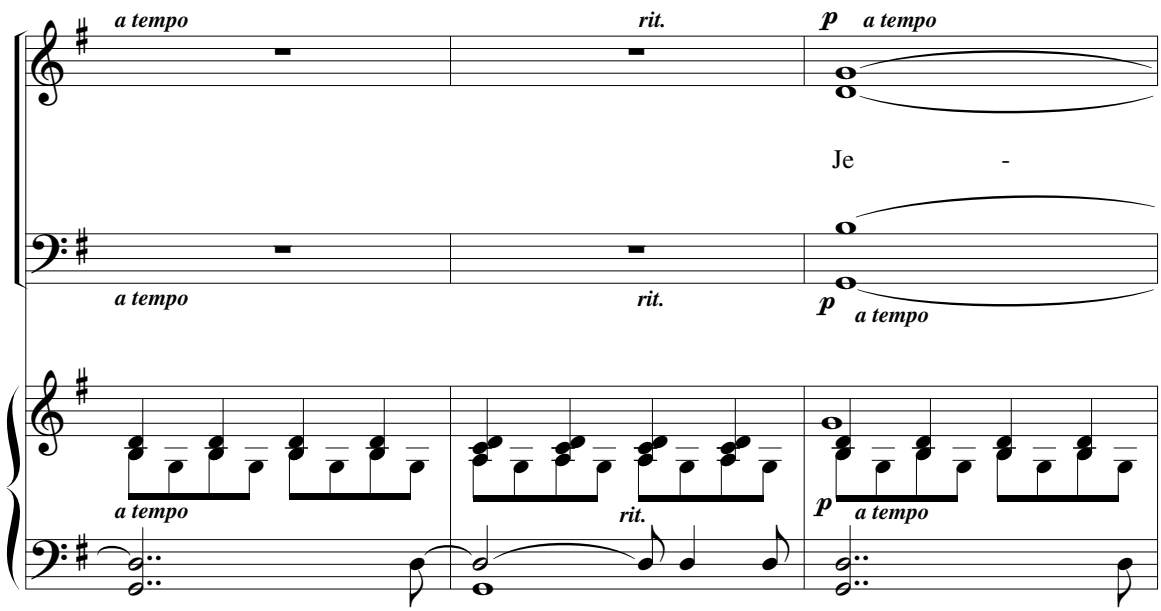
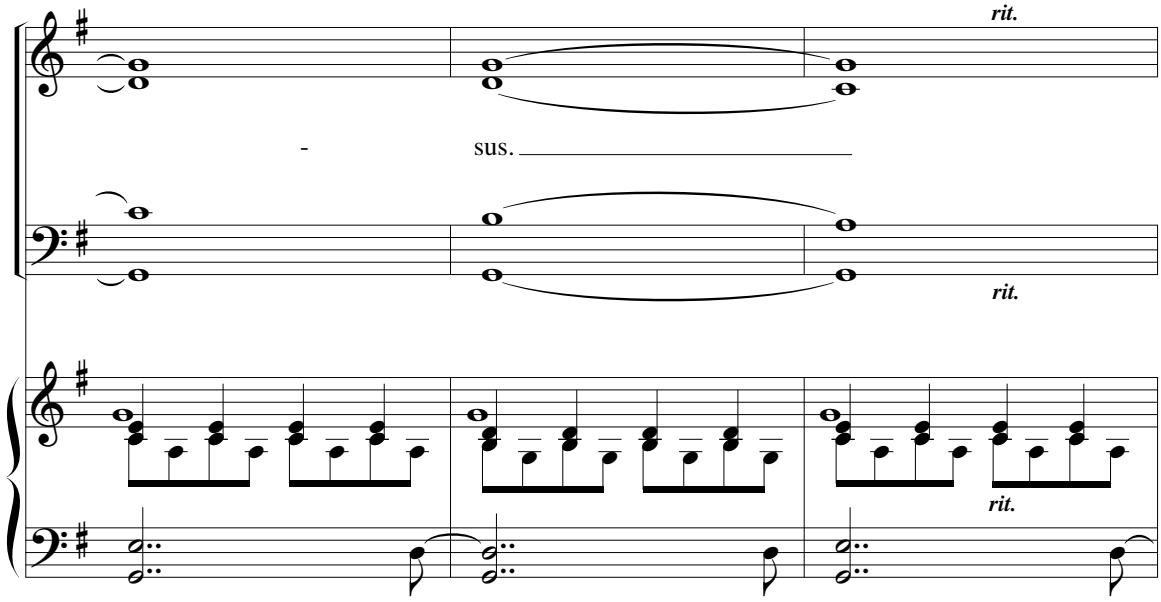
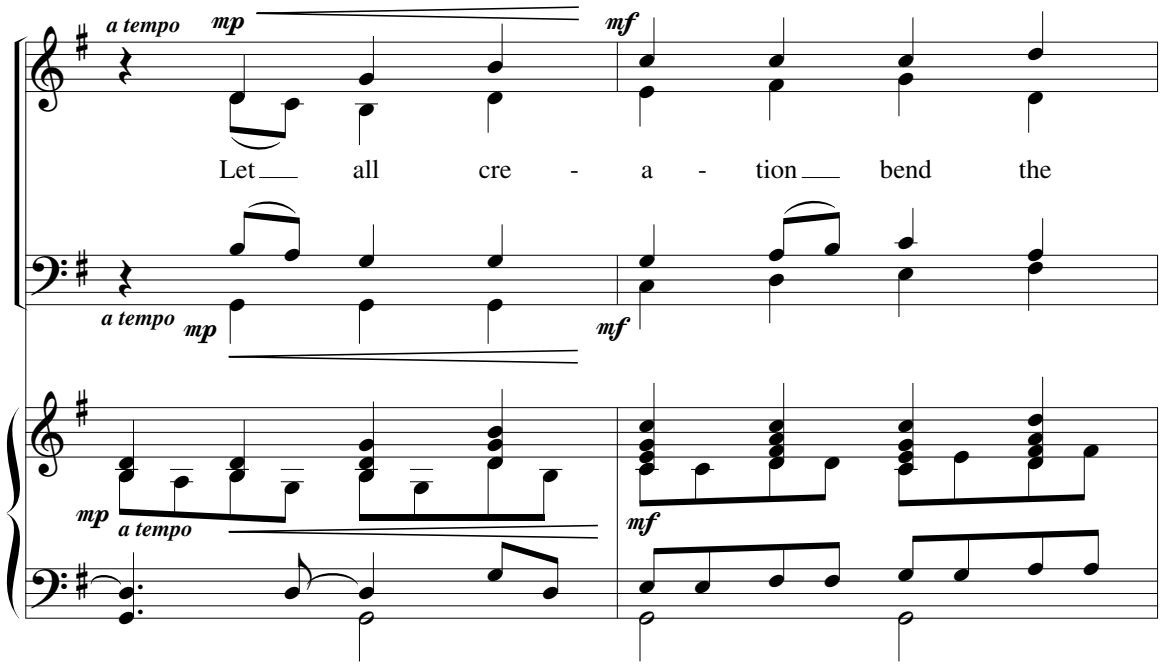
***An arrangement for Violin I & II, Viola, and Cello I & II is available in manuscript form from the publisher—Edition #7051.**

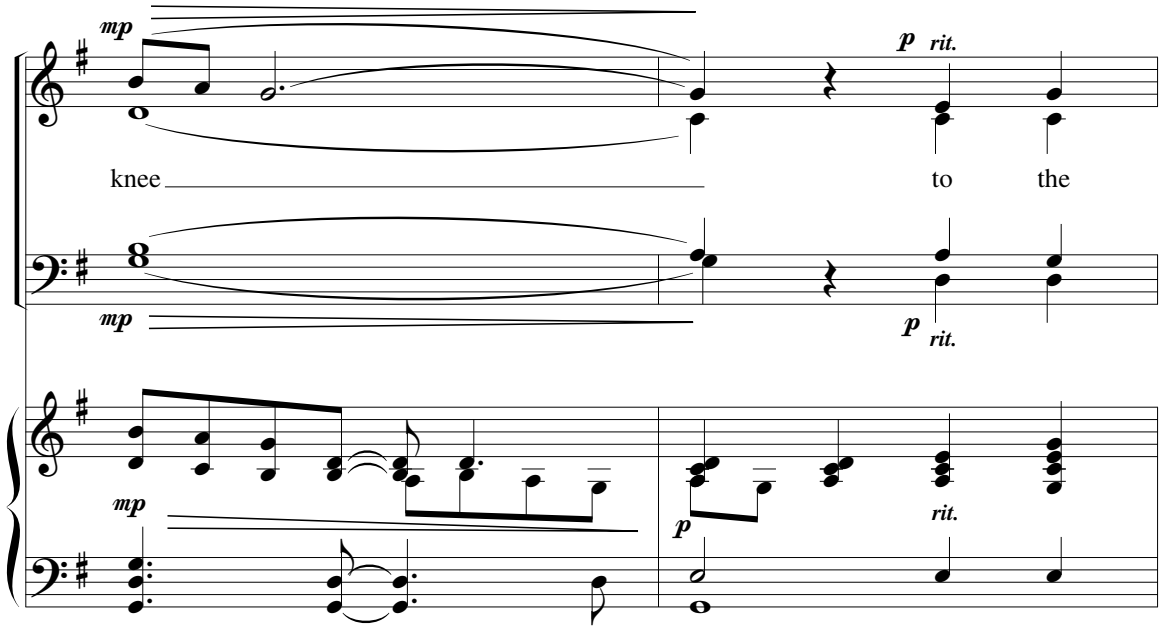
An arrangement for Trumpet I & II, French Horn I & II, and Trombone I & II is available in manuscript form from the publisher—Edition #7052.

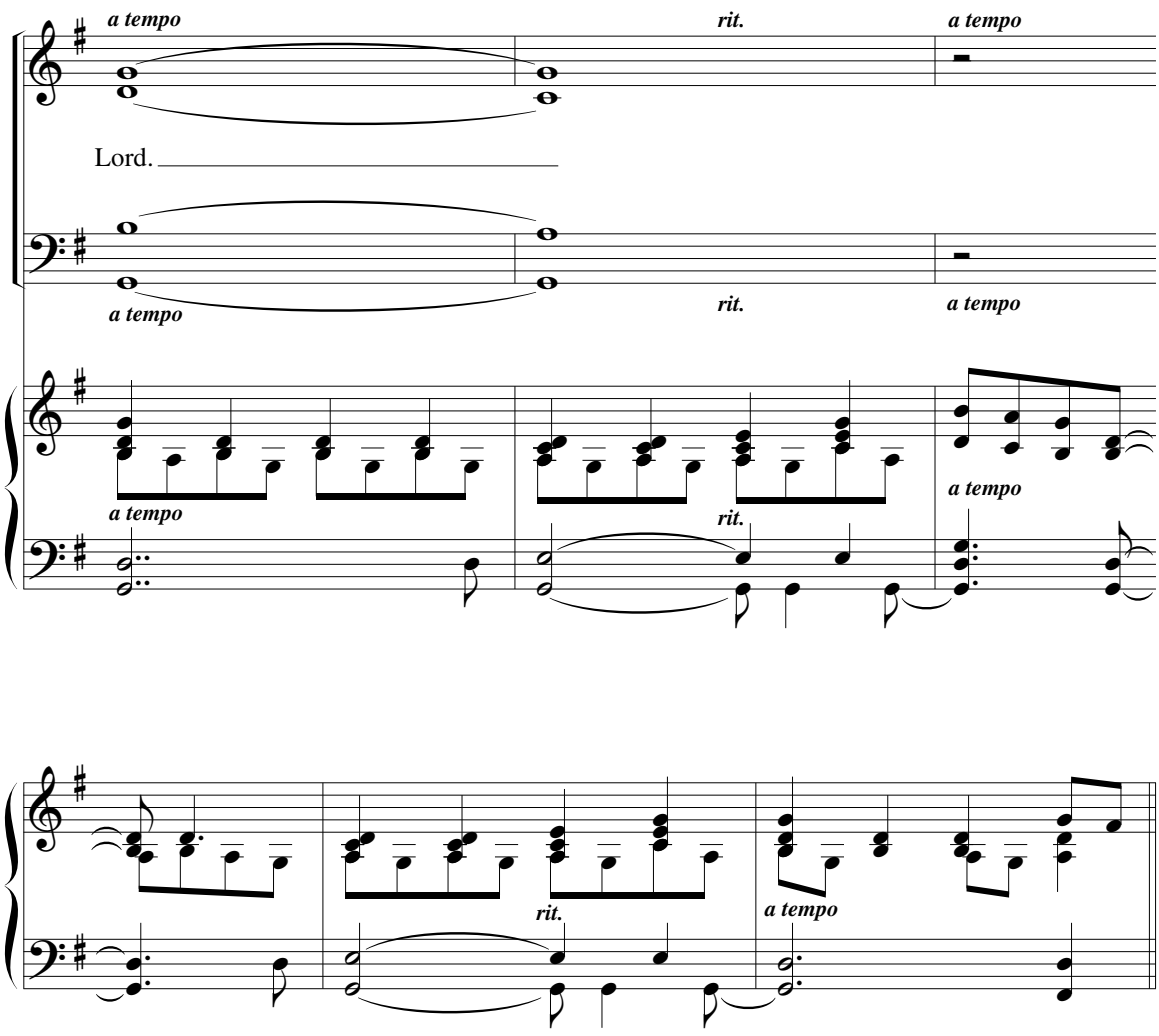
These arrangements can be used together.


a tempo
rit.
p a tempo
Je -
a tempo
rit.
p a tempo
a tempo
rit.
p a tempo

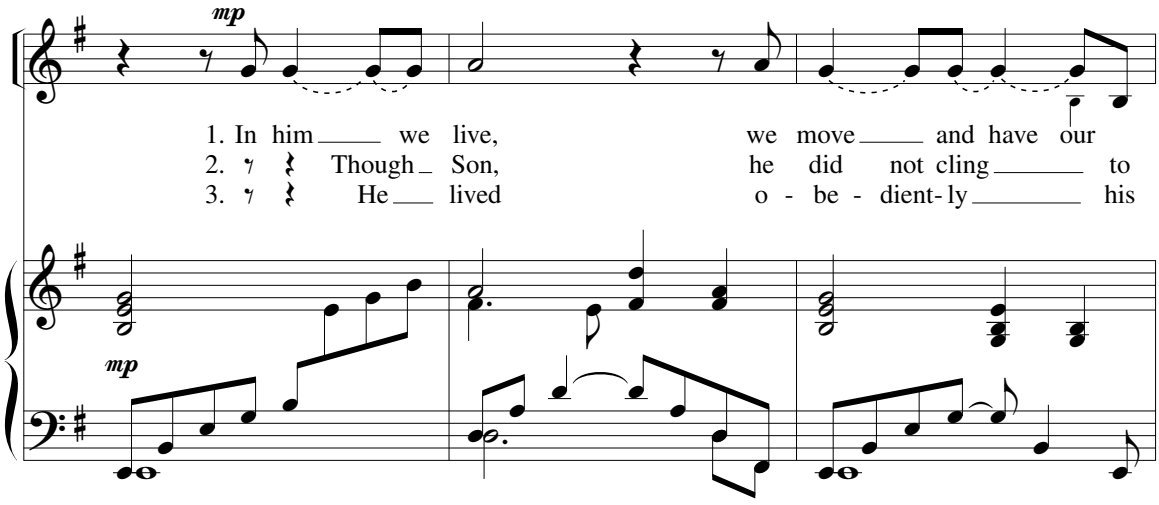

rit.
- sus.
rit.
rit.

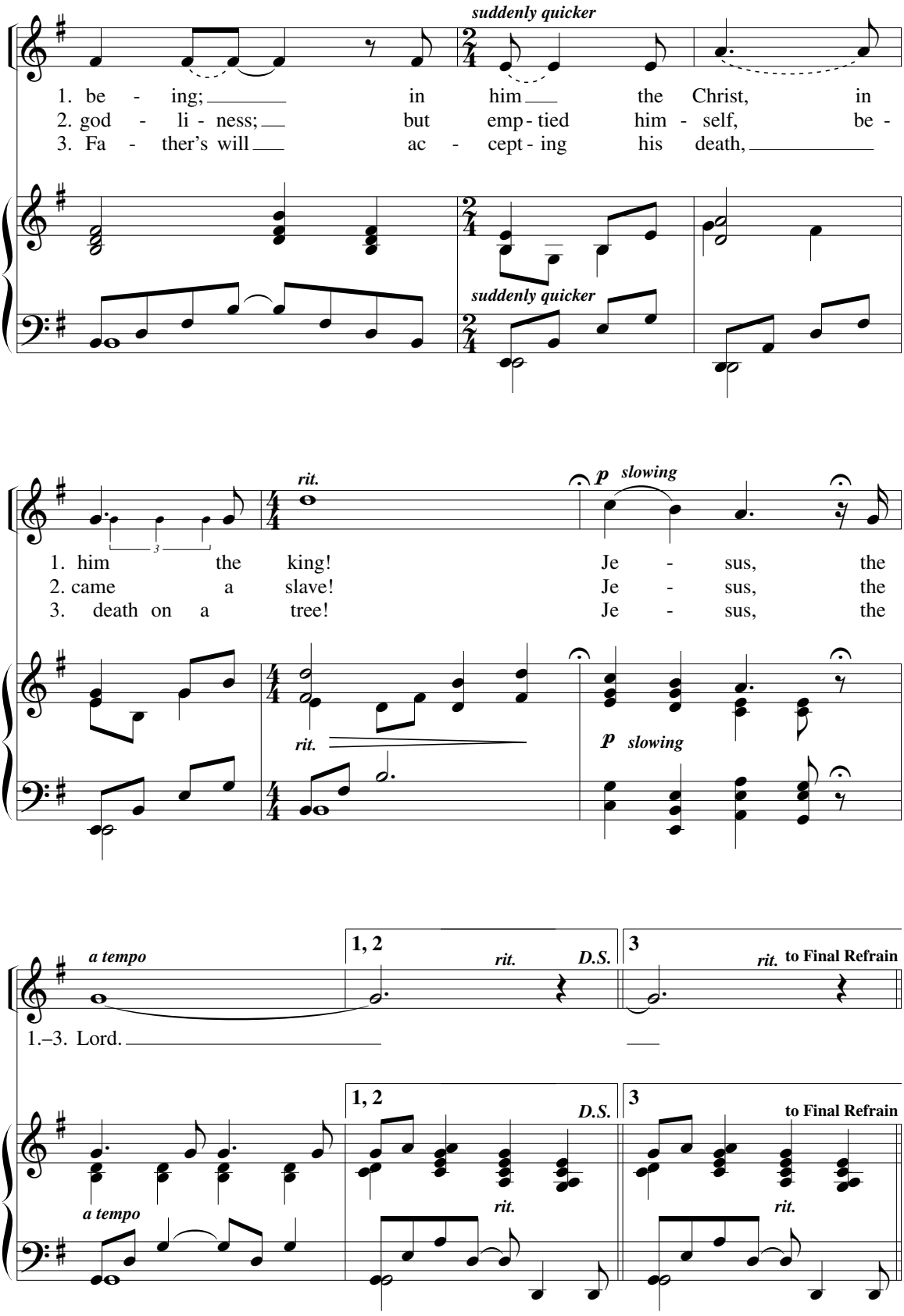

a tempo
mp
mf
Let all cre - a - tion bend the
a tempo
mp
mf
mp
a tempo
mf


mp
p rit.
knee to the
mp
p rit.
mp
p
rit.

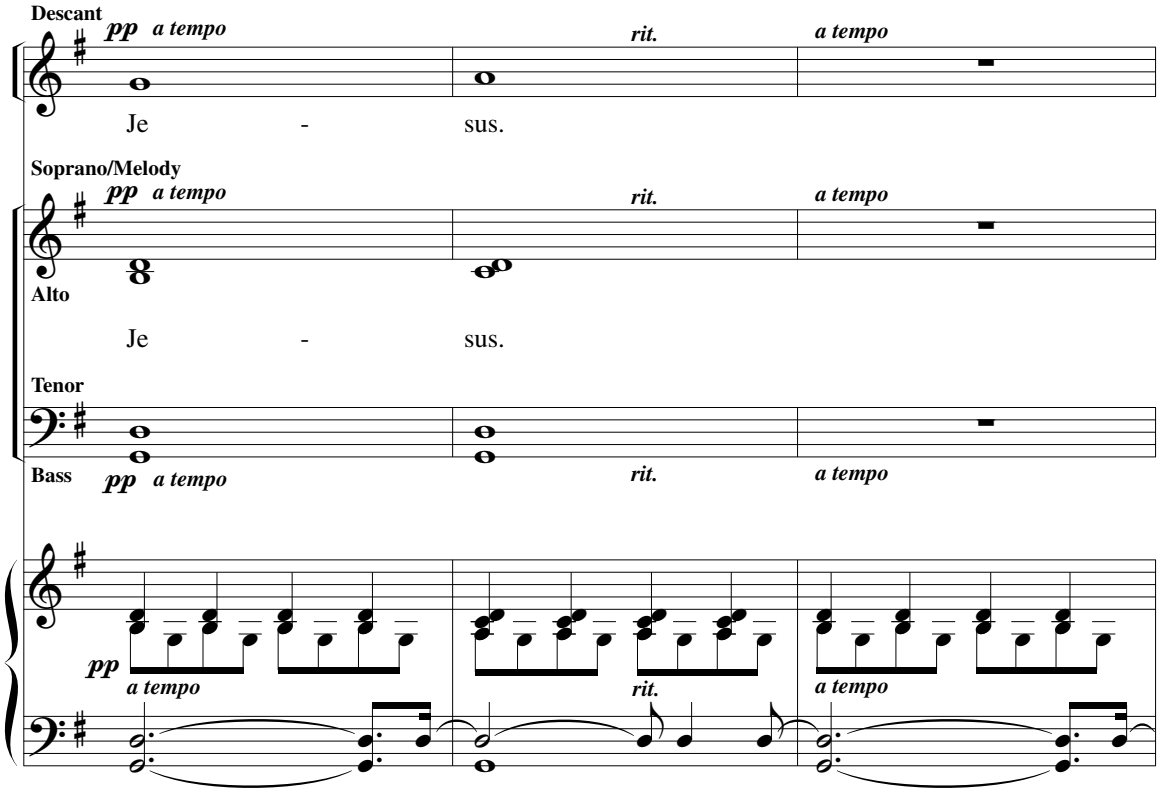


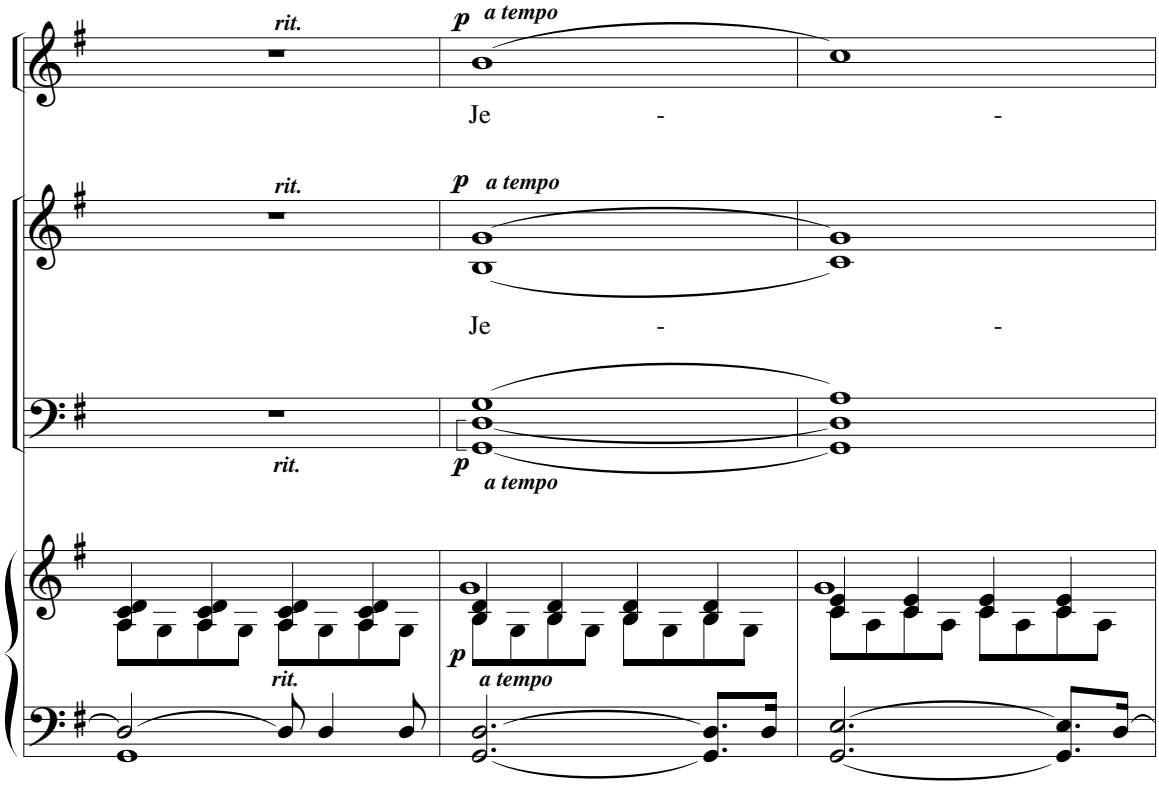
VERSES: **Cantor**

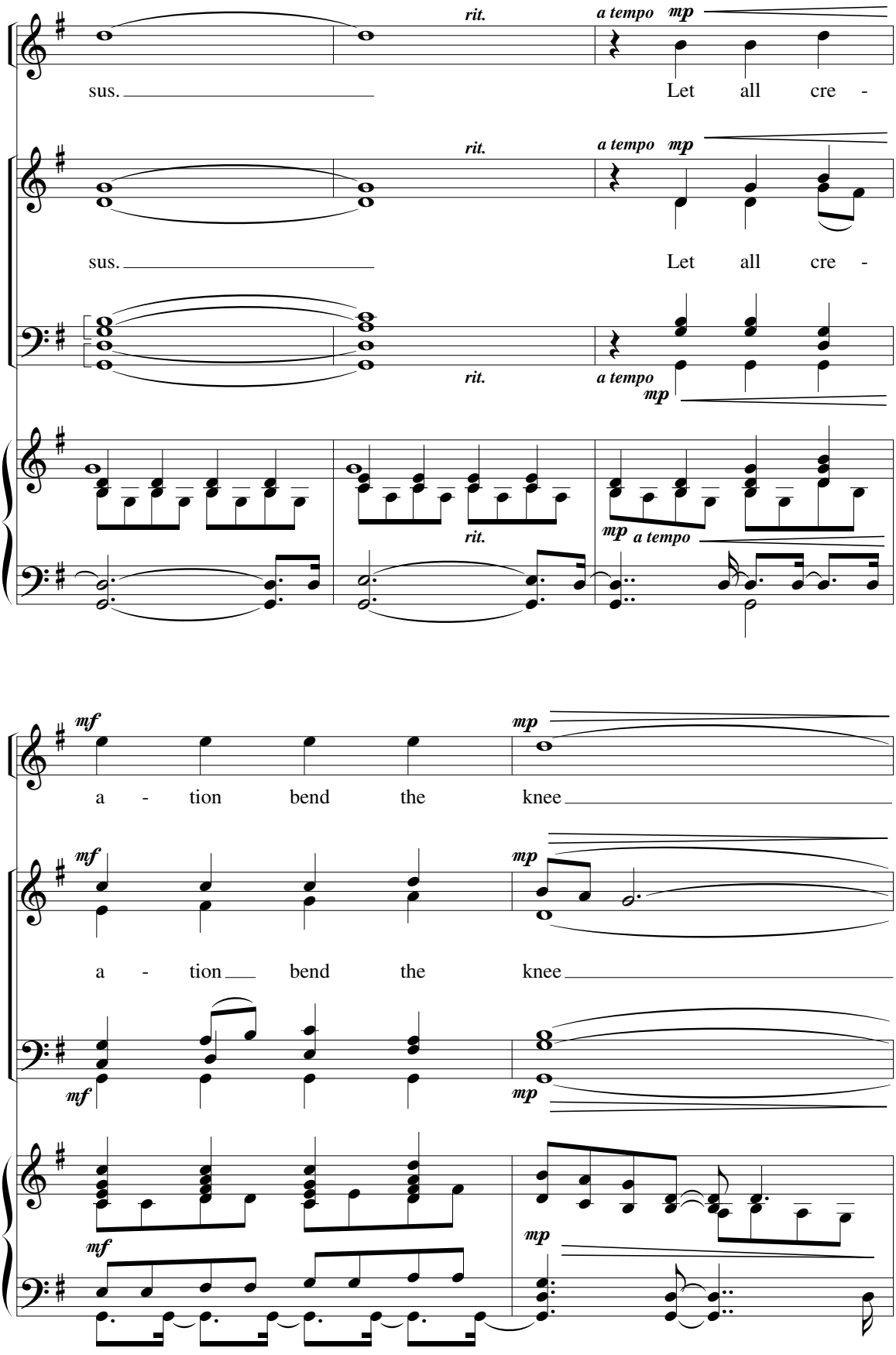


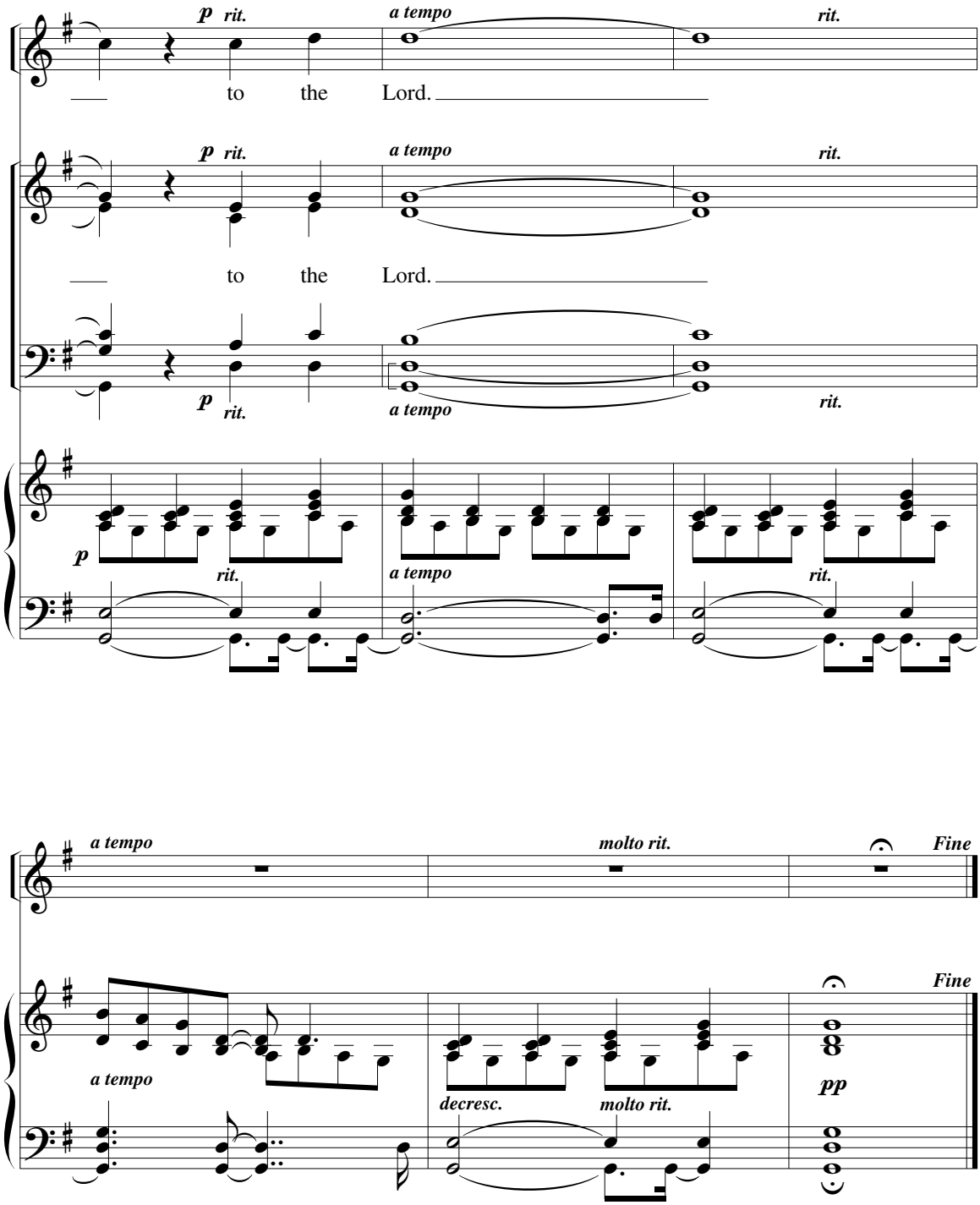

suddenly quicker
1. be - ing; in him the Christ, in
2. god - li - ness; but emp - tied him - self, be -
3. Fa - ther's will ac - cept - ing his death,
suddenly quicker
rit.
p slowing
1. him the king! Je - sus, the
2. came a slave! Je - sus, the
3. death on a tree! Je - sus, the
rit.
p slowing
a tempo
1, 2
rit.
D.S.
3
rit.
to Final Refrain
1.–3. Lord.
1, 2
D.S.
3
to Final Refrain
a tempo
rit.
rit.

FINAL REFRAIN:






rit.
a tempo
mp
sus.
Let all cre -
rit.
a tempo
mp
sus.
Let all cre -
rit.
a tempo
mp
rit.
mp
a tempo
mf
mp
a - tion bend the knee
mf
mp
a - tion bend the knee
mf
mp
mf
mp


p rit.
a tempo
rit.
to the Lord.
p rit.
a tempo
rit.
to the Lord.
p rit.
a tempo
rit.
p
rit.
a tempo
rit.
a tempo
molto rit.
Fine
a tempo
decresc.
molto rit.
Fine
pp

Performance Notes

Jesus The Lord is a simple, loving repetition of the Name. It is a prayer that can involve our whole body, our whole attention. The leader of music invites the assembly to a full silence beforehand, to a reverent body posture (the people could hold their hands on their laps, palms open), and to a personal preparation for a quiet, gentle pronouncing of the Name.

The instrumentalists calmly keep time, allowing the people time to breathe and then to pronounce "Jesus" a second time over a longer period of time. The singing can swell a bit on "let all creation bend the," but should *decrescendo* on "knee, to the Lord"—a musical genuflection. As the song continues, the choir and assembly may add harmonies as they will. The song will probably grow in breadth and in volume during its course, becoming a strong passionate praise of the Lord. A sensitive leader of music can determine what seems right during the piece itself. The key is to know and remain close to the contemplative core of the prayer.

Jesus The Lord works well as a meditation during the Mass, at the Washing of the Feet on Holy Thursday, at the Veneration of the Cross on Good Friday, and at times when the situation calls for a thoughtful reflection on the Lord.

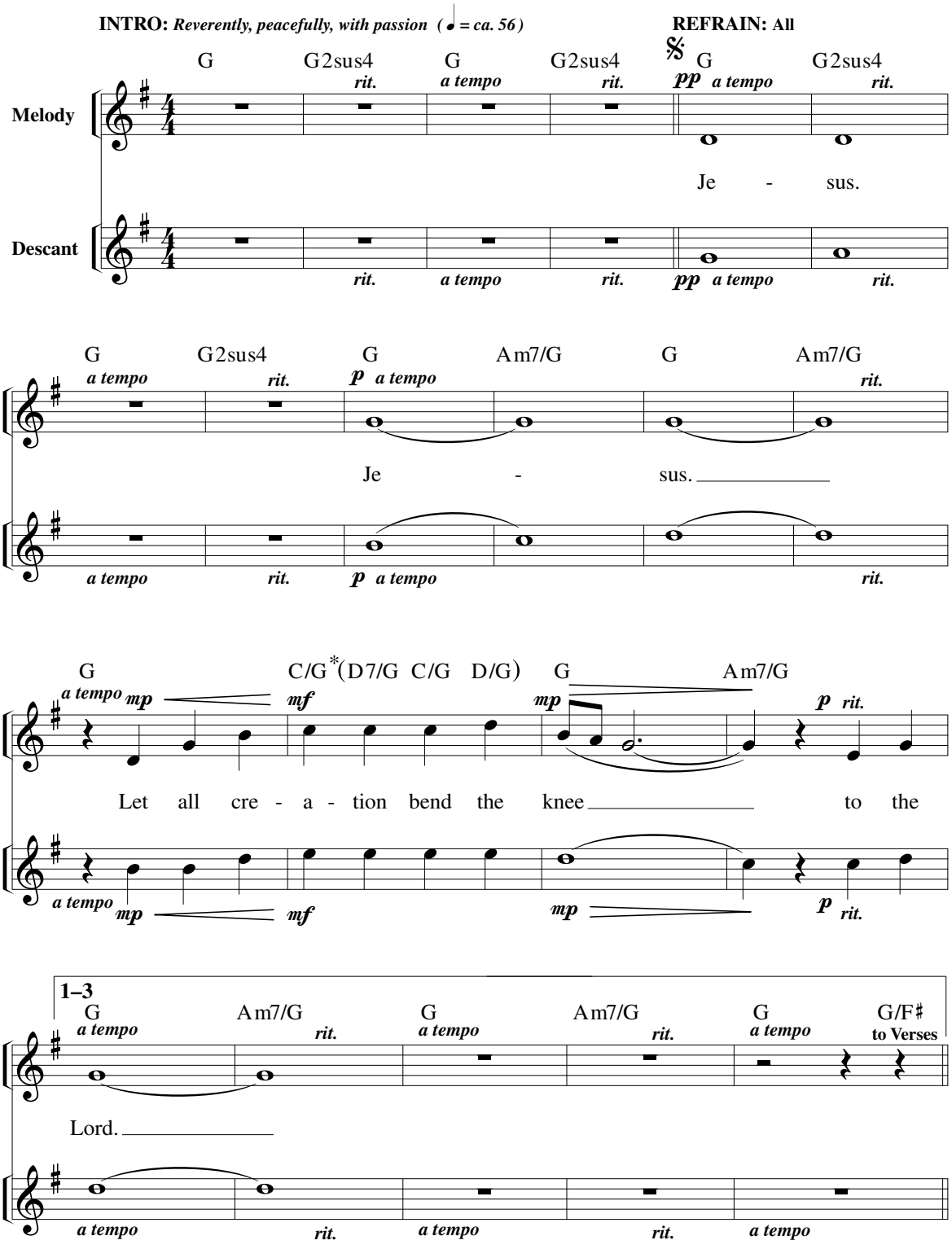
This song offers few difficulties to performance at liturgies of any sort. Careful attention should be paid to establishing the tempo of the piece from the outset and maintaining it throughout. One indication of a good pace: there should be some difficulty in holding out all eight beats the second time the name "Jesus" is sung in each Refrain. Throughout the song, guitarists should employ the technique called "hammer on" every time they encounter the chords **G2sus4** and **Am7/G**.

Jesus The Lord

(Guitar/Vocal)

Based on Jesus Prayer;
Phil 2:5–11; Acts 17:28

Roc O'Connor, SJ



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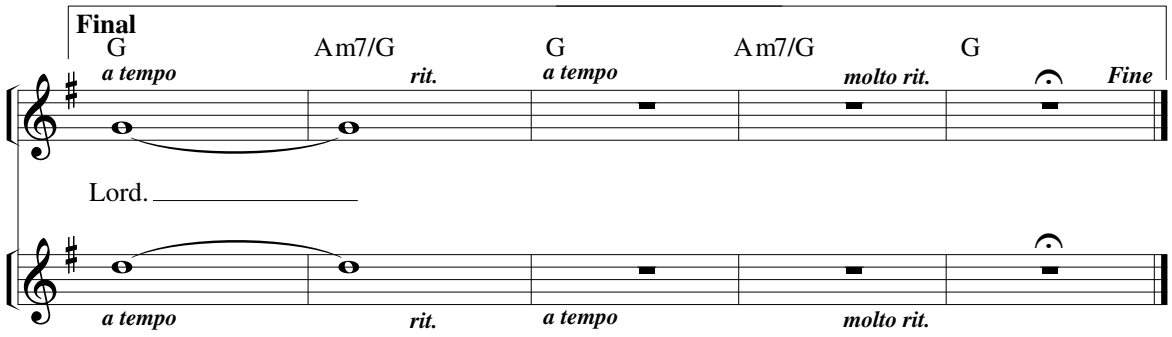
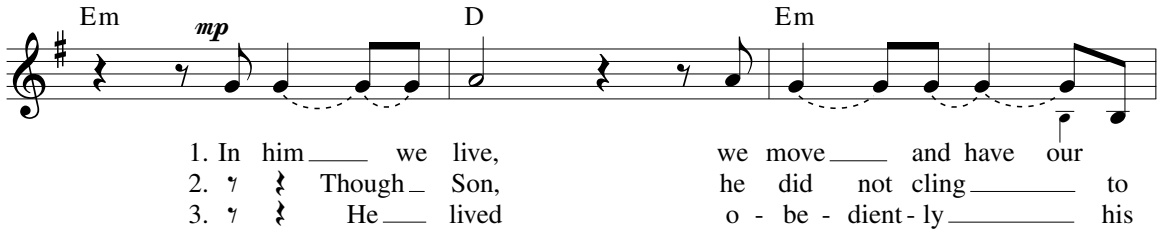
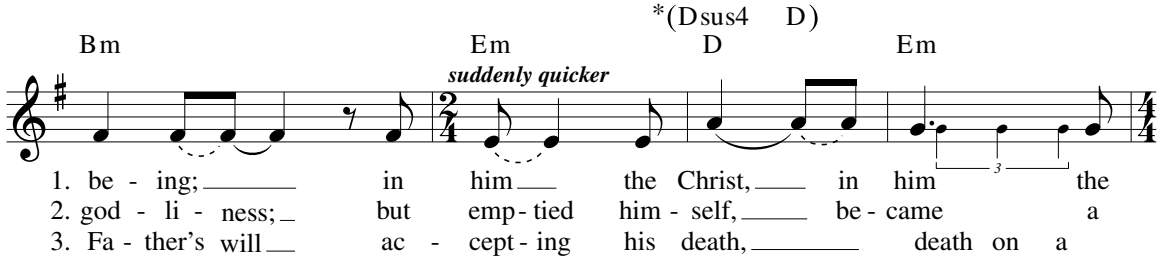
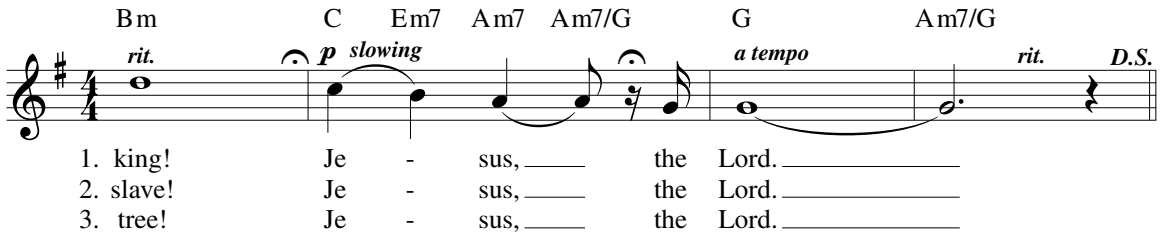
***Chords in parentheses may be added after Verse 2.**



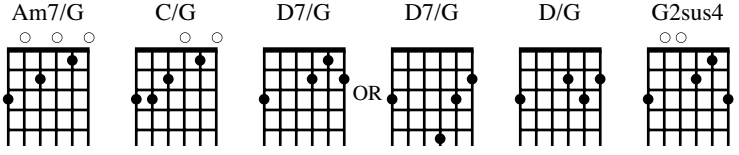
VERSES: **Cantor**



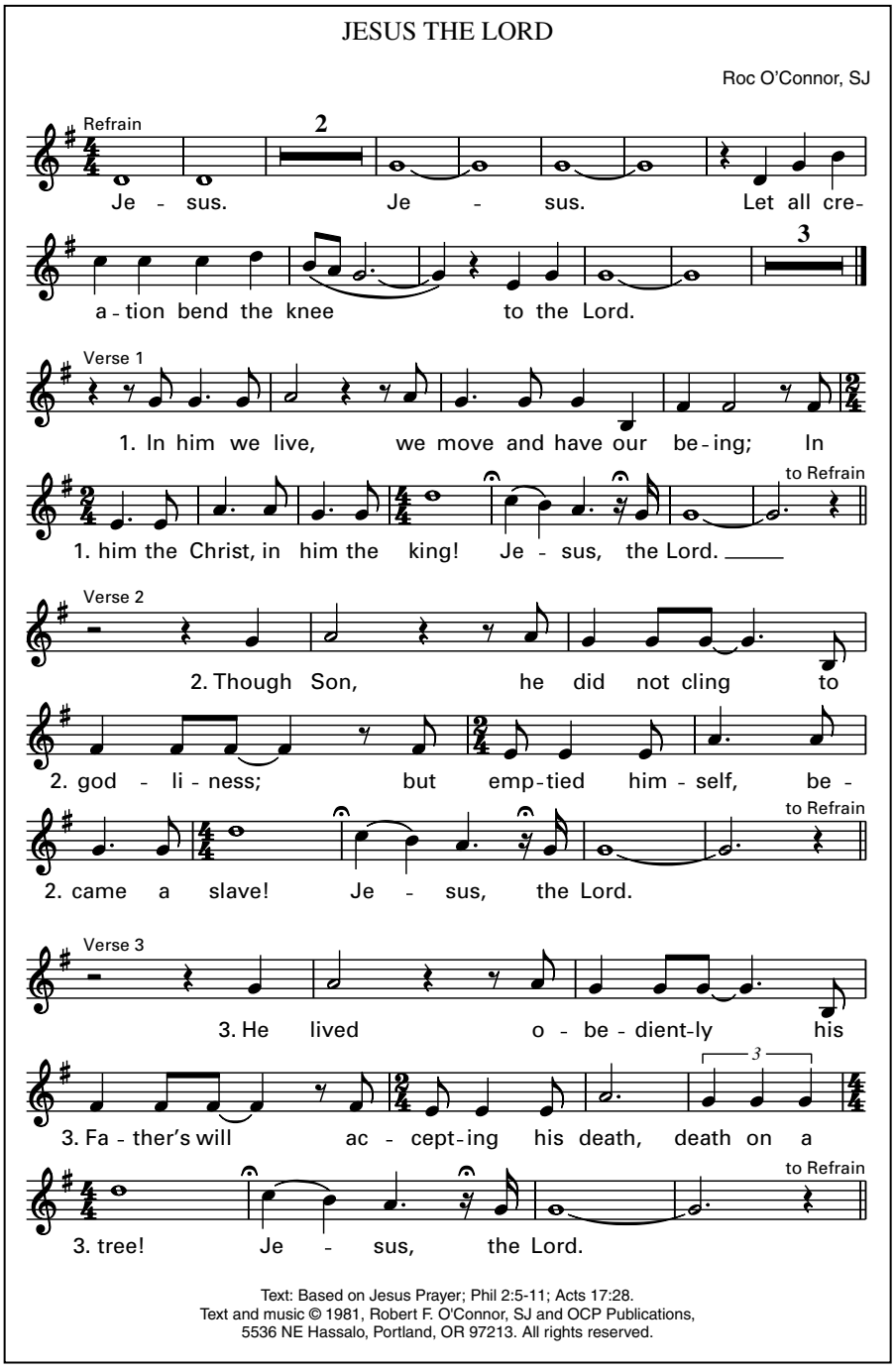




***Chords in parentheses may be used in Verse 3.**



Assembly Edition



Text: Based on Jesus Prayer; Phil 2:5-11; Acts 17:28.
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