

OCP Choral Series

Jesus The Lord

for Assembly, Cantor, SATTB 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

*INTRO: Reverently, peacefully, with passion (♩ = ca. 56)

Keyboard

REFRAIN: All

Soprano/Melody *rit.* $\%$ *pp a tempo* *rit.*

Alto

Je - sus.

Tenor

Bass *rit.* *pp a tempo* *rit.*

© 1981, 1994, Robert F. O'Connor, SJ and OCP Publications, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.

*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*

Detailed description: This system contains the first three measures of the piece. It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo markings are 'a tempo', 'rit.', and 'p a tempo'. The vocal line has a long note in the third measure with a dash underneath, indicating it continues. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

rit.

sus. _____

rit.

rit.

Detailed description: This system contains the next three measures. The vocal line has a long note in the second measure with a dash underneath, and a 'sus.' (sustained) marking with a long horizontal line below it. The piano accompaniment continues with chords and a bass line. The tempo markings are 'rit.' and 'rit.'.

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

a tempo mp *mf*

mp a tempo *mf*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "Let all cre - a - tion bend the" are aligned with these notes. The piano accompaniment consists of two staves. The right hand starts with a half rest, then plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The left hand plays a simple bass line: G2, A2, B2, G2, A2, B2, G2, A2, B2, G2, A2, B2.

mp *p rit.*
knee to the

mp *p rit.*

mp *p rit.*

Detailed description: This system contains the next two measures. The vocal line continues with a half note G4, a half note A4, and a half note B4. The lyrics "knee to the" are aligned with these notes. The piano accompaniment continues with chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The left hand continues with the same bass line as in the first system.

a tempo *rit.* *a tempo*

Lord. _____

a tempo *rit.* *a tempo*

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a long note for the word 'Lord.' followed by a blank line for the singer. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo markings are *a tempo*, *rit.*, and *a tempo*.

The second system of music continues the piano accompaniment from the first system. It features chords in the right hand and a bass line in the left hand. The tempo markings are *a tempo*, *rit.*, and *a tempo*.

VERSES: Cantor

mp

1. In him _____ we live, we move _____ and have our
 2. γ ζ Though_ Son, he did not cling _____ to
 3. γ ζ He _____ lived o - be - dient - ly _____ his

mp

The verses section includes a vocal line for the Cantor and piano accompaniment. The vocal line has three verses of lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo marking is *mp*.

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, _____

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

a tempo 1, 2 *rit.* *D.S.* 3 *rit.* to Final Refrain

1.-3. Lord. _____

FINAL REFRAIN:

Descant *pp a tempo* *rit.* *a tempo*

Soprano/Melody *pp a tempo* *rit.* *a tempo*

Alto

Tenor

Bass *pp a tempo* *rit.* *a tempo*

rit. *p a tempo*

Je - -

rit. *p a tempo*

Je - -

rit. *p a tempo*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first vocal line begins with a long note labeled "sus." followed by a rest, then the lyrics "Let all cre -". The second vocal line mirrors this. The piano accompaniment is in bass clef with a key signature of one sharp. It features a long note labeled "sus." followed by a rest, then the lyrics "Let all cre -". The piano part includes dynamic markings "rit." and "a tempo mp".

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first vocal line begins with the lyrics "a - tion bend the knee" and ends with a long note labeled "mp". The second vocal line mirrors this. The piano accompaniment is in bass clef with a key signature of one sharp. It features a long note labeled "mp" and the lyrics "a - tion bend the knee". The piano part includes dynamic markings "mf" and "mp".

to the Lord.

p rit. *a tempo* *rit.*

p rit. *a tempo* *rit.*

p rit. *a tempo* *rit.*

p rit. *a tempo* *rit.*

p rit. *a tempo* *rit.*

a tempo *molto rit.* *Fine*

a tempo *decresc.* *molto rit.* *pp* *Fine*

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

INTRO: Reverently, peacefully, with passion (♩ = ca. 56)

REFRAIN: All

Melody: G G2sus4 rit. G a tempo G2sus4 rit. **pp** a tempo G G2sus4 rit.

Descant: G G2sus4 rit. G a tempo G2sus4 rit. **pp** a tempo G G2sus4 rit.

Je - sus.

G a tempo G2sus4 rit. G p a tempo Am7/G G Am7/G rit.

Je - sus.

a tempo rit. p a tempo rit.

G a tempo mp C/G*(D7/G C/G D/G) G Am7/G p rit.

Let all cre - a - tion bend the knee to the

a tempo mp mf mp p rit.

1-3 G a tempo Am7/G rit. G a tempo Am7/G rit. G a tempo G/F# to Verses

Lord.

a tempo rit. a tempo rit. a tempo

*Chords in parentheses may be added after Verse 2.

Final

G *a tempo* Am7/G *rit.* G *a tempo* Am7/G *molto rit.* G *Fine*

Lord. _____

VERSES: Cantor

Em *mp* D Em

1. In him _____ we live, we move _____ and have our
 2. 7 3̣ Though_ Son, he did not cling _____ to
 3. 7 3̣ He_ lived o - be - dient - ly _____ his

Bm Em *suddenly quicker* *(Dsus4 D) Em

1. be - ing; _____ in him _____ the Christ, _____ in him _____ the
 2. god - li - ness;_ but emp - tied him - self, _____ be - came a
 3. Fa - ther's will _____ ac - cept - ing his death, _____ death on a

Bm *rit.* C *p slowing* Em7 Am7 Am7/G G *a tempo* Am7/G *rit.* *D.S.*

1. king! Je - sus, _____ the Lord. _____
 2. slave! Je - sus, _____ the Lord. _____
 3. tree! Je - sus, _____ the Lord. _____

*Chords in parentheses may be used in Verse 3.

Am7/G C/G D7/G D7/G D/G G2sus4

OR

Assembly Edition

JESUS THE LORD

Roc O'Connor, SJ

Refrain



Verse 1



Verse 2



Verse 3



Text: Based on Jesus Prayer: Phil 2:5-11; Acts 17:28.
Text and music © 1981, Robert F. O'Connor, SJ and OCP Publications,
5536 NE Hassalo, Portland, OR 97213. All rights reserved.

We are pleased to grant permission to reprint the assembly edition enclosed in the box at no charge for the special celebrations of ordination, religious profession, first Mass or funeral. Reprints must include title, composer's name and full copyright notice as it appears above. If not kept as a souvenir, copies must be destroyed after use. For all other uses please contact: OCP Reprint Permission, 1-800-LITURGY.