



83571

# We Who Once Were Dead

Tom Kendzia

SATB, Descant, Solo  
Keyboard, Guitar, Flute

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# We Who Once Were Dead

commissioned by the Diocese of Providence  
in memory of Dr. Alexander Peloquin and Paul Ladd, 1998  
for Ron Brassard

Muus Jacobse  
Translation by Forest Ingram and David Smith

Tom Kendzia  
Descant by Randall DeBruyn

PRELUDE: Moderately (♩ = ca. 66)

\*Organ

*mf* (strings)

(no Ped.)

The first system of the prelude is written for organ and strings. It consists of two staves: a treble clef staff for the organ and a bass clef staff for the strings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The organ part begins with a series of eighth notes, while the strings provide a harmonic accompaniment. The dynamic is marked *mf* (mezzo-forte). A 'no Ped.' (no pedal) instruction is placed below the bass staff.

*f*

(Ped.)

(add flutes)

*mf* (flutes alone)

(no Ped.)

The second system continues the prelude. The organ part is now marked *f* (forte) and includes a 'Ped.' (pedal) instruction. The strings continue with their accompaniment. A 'flutes' part is introduced, marked *mf* (mezzo-forte), and the instruction '(add flutes)' is placed above the staff. The organ part then plays 'flutes alone' for a short duration. The dynamic returns to *mf*. A 'no Ped.' instruction is placed below the bass staff.

(add strings)

(strings alone)

*mp*

(Ped.)

The third system features the organ playing 'strings alone' with a dynamic of *mp* (mezzo-piano). The strings re-enter, marked '(add strings)'. The organ part continues with a melodic line. A 'Ped.' instruction is placed below the bass staff.

The fourth system concludes the prelude. It features a complex rhythmic pattern with changes in time signature from 3/4 to 4/4. The organ part has a melodic line, and the strings provide a steady accompaniment. The piece ends with a final chord in the organ part.

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\*This Prelude was conceived for organ, for which general registration suggestions are given. If an organ is not available, a synthesizer may be employed, or even piano. (See Performance Notes, p. 8.)

Additional instrumental parts for Oboe and Violin I & II are included in the choral songbook, *Lead Us To The Water*, edition 10693, available from the publisher.

mf  
(strings and flutes)

This system shows the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music starts with a 2/4 time signature, changes to 3/4, and then back to 2/4. The dynamic marking is *mf* and the instruction is "(strings and flutes)".

f  
(add reeds) (reeds only)

This system continues the music. The top staff has a *f* dynamic marking and the instruction "(add reeds) (reeds only)". The time signature changes to 3/4 and then back to 2/4.

(full)

This system continues the music. The top staff has a *f* dynamic marking and the instruction "(full)". The time signature changes to 3/4 and then back to 2/4.

mf

This system continues the music. The top staff has a *mf* dynamic marking. The time signature changes to 2/4 and then back to 3/4.

**INTRO**

Moderately (♩ = ca. 66)

\*Flute

*mp dolce* *f* *mf* *mp* *mf*

This system is the flute introduction. The top staff has dynamic markings *mp dolce*, *f*, *mf*, *mp*, and *mf*. The bottom staff has rests. The time signature changes to 2/4 and then back to 3/4.

\*Play cue notes only if no flute.

harp-like

VERSE 1: Solo

VERSE 2: SA unison

*mf*

1. We who once were dead now live, \_\_\_\_\_ ful - ly know - ing  
 2. We were lost in night, but you sought us and you found us.

*mf*

1. Je - sus as our head. Life is o - ver - flow - ing  
 2. Give us strength to fight; death is all a - round us.

1. when he breaks the bread.  
 2. Je - sus, be our light.

\*Piano may enter here.

VERSE 3  
Soprano/Melody

*p marcato*

Alto

3. Let us share the pain you en - dured in — dy - ing;

Tenor

Bass *p marcato*

*mp legato* *mf*

3. we — shall then re - main liv - ing, — death de - fy - ing.

*mp legato* *mf*

*mp* *mf*

*f*

3. We shall rise a - gain.

*f*

## VERSE 4

4. Je - sus, you were dead, but you rose and, liv - ing, made your - self our

*ff* *f* *mf*

## INTERLUDE

4. Bread, *(Solo)* in your good - ness giv - ing life, though we were dead.

*f*

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system of music, including a *cresc.* marking and a fermata over the final chord.

**VERSE 5**

**Descant** *ff*

Vocal line for the Descant part of Verse 5, with lyrics: 5. This your de - sign: \_\_\_\_\_ here we meet you, \_\_\_\_\_ Bread and

**Melody** *ff*

Vocal line for the Melody part of Verse 5, with lyrics: 5. This is your de - sign: in this meal we \_\_\_ meet you. Be our Bread and

Piano accompaniment for the Verse 5 section, starting with a *ff* dynamic marking and featuring a rhythmic accompaniment.

5. Wine. Je - sus, we en - treat \_ you. *mf*

5. Wine, Je - sus, we en - treat you. This shall be our sign. *mf*

*rit.*

*rit.*

## Performance Notes

Muus Jacobse's text offers the possibility of creating an Easter hymn that is also rich in Eucharistic language. Liturgically, I use the Prelude near the end of the communion procession, preparing the choir to sing/lead the hymn after communion. The hymn itself, once learned by the assembly, could also be used as a dismissal song at the Easter Vigil or throughout the Easter season.

Musically, I imagine a parish with the added musical resources of the Easter celebration. (In addition to the present musical forces, the choral songbook *Lead Us To The Water*, edition 10693, contains parts for oboe and violins I & II.) Ideally, the keyboard accompaniment should employ both piano and organ, complementing each other and providing the range of mood and dynamics which may be heard in the recorded orchestral version. If both instruments are available, here's the roadmap: Prelude: organ; Intro: organ (if flute is not available); Keyboard re-entrance and Verse 1: piano, playing "harp-like"; Verse 2: piano; Verse 3: piano, with organ doubling SATB parts; Verse 4: piano and organ, with careful attention to the dynamics; Interlude: piano and flute (organist might effectively improvise block chords in the manner of a string orchestra); Verse 5: piano and organ together to the end.

A good orchestral synthesizer (or a few "stacked," if resources permit) might be added or substituted for the organ. Finally, either piano or organ alone can effectively perform the accompaniment. The hymn can also work without the Prelude.

Musical direction appears in the octavo and does not need further analysis here, though a listen to the recording might inspire your own creativity. "Creativity" is the key to the success of music ministry anyway!

—T.K.



# We Who Once Were Dead

FLUTE

Tom Kendzia

## \*INTRO

Moderato (♩ = ca. 66)

The Intro section consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to approximately 66 beats per minute. The dynamics are marked as *mp* (mezzo-piano), *dolce* (softly), *f* (forte), *mf* (mezzo-forte), and *mp*. The second staff contains three measures of music, each followed by a repeat sign and a measure rest, labeled '3', '12', and '12' respectively, indicating the number of measures to be repeated.

## VERSE 3

Verse 3 consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The second staff continues the melody with various note values and rests.

## VERSE 4

Verse 4 consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a measure rest of 5 measures, followed by the text "...in your goodness." The dynamics are marked as *f* (forte).

## INTERLUDE

The Interlude section consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a measure rest of 3 measures, followed by a measure rest of 5 measures. The dynamics are marked as *f* (forte).

## VERSE 5

Verse 5 consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The dynamics are marked as *rit.* (ritardando).

# We Who Once Were Dead

(Guitar/Vocal)

Muus Jacobse

Translation by Forest Ingram and David Smith

Tom Kendzia

\*INTRO: Moderately (♩ = ca. 66)

Guitar tacet

Flute



Capo 3: (Fadd9) (F) (Gsus2,4) (G)  
Abadd9 2 Ab Bbsus2,4 Bb



VERSES 1, 2



1. We who once were dead now live, ——— fully know - ing  
2. We were lost in night, but you sought us and you found us.



1. Je - sus as our head. ——— Life is o - ver - flow - ing ———  
2. Give us strength to fight; ——— death is all a - round us. ———

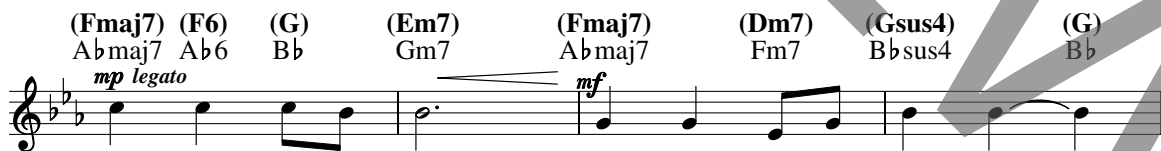


1. when he breaks the bread. ———  
2. Je - sus, be our light. ———

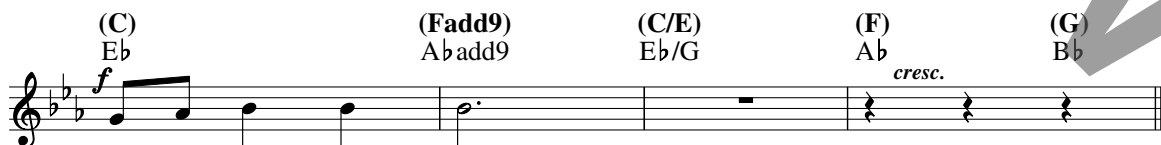
VERSE 3



3. Let us share the pain you en - dured in ——— dy - ing;



3. we shall then re - main liv - ing, death de - fy - ing. ———



3. We shall rise a - gain.

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\*A Prelude for organ may precede this Introduction. See p. 2.

VERSE 4

(Am) (Am/G) (D/F#) (G) (G/F) (E7sus4) (Em7)  
 Cm Cm/Bb F/A Bb Bb/Ab G7sus4 Gm7

*ff* 4. Je - sus, you were dead, but you rose and, liv - ing, *f*

(F) (G) (Am7) (Fmaj7) (Dm7) (Em7) (Am7) (Fmaj7)  
 Ab Bb Cm7 Abmaj7 Fm7 Gm7 Cm7 Abmaj7

*mf* 4. made your - self our Bread, (Solo) in your good - ness giv - ing life, though we were

INTERLUDE

(D) (Bbmaj7) (C) (Am) (Dm) (Dm/C) (Bb) (C)  
 F Dbmaj7 Eb Cm Fm Fm/Eb Db Eb

*f* 4. dead. \_\_\_\_\_

(Dm7) (Dm7/C) (Bbmaj7) (Gm7) (Csus4) (C/Bb) (F/A) (F) (Bb)  
 Fm7 Fm7/Eb Dbmaj7 Bbm7 Ebsus4 Eb/Db Ab/C Ab Db

(Gm7) (Gm7/F) (Eb) (Eb/D) (Cm) (Cm/Bb) (Dm) (Dm/F) (Dm/E) (E/D)  
 Bbm7 Bbm7/Ab Gb Gb/F Ebm Ebm/Db Fm Fm/Ab Fm/G G/F

*cresc.*

VERSE 5

(A) (Fmaj7) (Gsus2) (G) (Em7) (Am) (Am/G)  
 C Abmaj7 Bbsus2 Bb Gm7 Cm Cm/Bb

*ff* 5. This is your de - sign: \_\_\_\_\_ in this meal we \_\_\_\_\_ meet you. \_\_\_\_\_

(F) (G) (Am7) (Fmaj7) (Dm7) (F/G) (G) (G/F) (C/E)  
 Ab Bb Cm7 Abmaj7 Fm7 Ab/Bb Bb Bb/Ab Eb/G

5. Be our Bread and Wine, Je - sus, we en - treat you. \_\_\_\_\_ This shall be our

(Fsus4) (C/E) (Fadd9) (C/E) (Dm7) (F6) (G) (A)  
 Absus4 Eb/G Abadd9 Eb/G Fm7 Ab6 Bb C

*mf* *rit.*

5. sign. \_\_\_\_\_

## Assembly Edition

### WE WHO ONCE WERE DEAD

Tom Kendzia

Verses 1, 2, 5



1. We who once were dead now live, \_\_\_\_\_ ful - ly  
 2. We were lost in night, but you sought us and you  
 5. This is your de - sign: in this meal \_\_\_\_\_ we \_\_\_\_\_



1. know - ing Je - sus as our head. Life is o - ver -  
 2. found us. Give us strength to fight; death is all a -  
 5. meet you. Be our Bread and Wine, Je - sus, we en -



1. flow - ing when he breaks the bread.  
 2. round us. Je - sus, be our light.  
 5. treat you. This shall be our sign.

Verse 3



3. Let us share the pain you en - dured in dy - ing; we shall then re -



3. main liv - ing, death de - fy - ing. We shall rise a - gain.

Verse 4



4. Je - sus, you were dead, but you rose and, liv - ing, made your - self our



4. Bread, in your good - ness giv - ing life, though we were dead.

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