

Performance Notes

Using the traditional *Adoramus Te* text, this setting is designed for use during the Veneration of the Cross. This rite is often a profound moment for people, as they are invited to reverence the cross during the Good Friday Liturgy. Parish communities have many ways of carrying out this ritual, and it is important that the gestures never be minimized for the sake of efficiency.

Allow time for all the members of the assembly, not just a token group, to venerate the cross. Consider inviting the assembly to approach the cross-barefoot following the model of the eighth century papal Good Friday Liturgy and as suggested in the Ceremonial of Bishops (322). Only one cross should be used for the veneration; this contributes to the full symbolism of the rite. A cross is used for veneration, not a crucifix. If numbers are very large, a full-sized wooden cross can be placed in the middle of the church, inviting the people to come to approach it from all sides.

Given that this ritual can take a long time, it can become musically challenging. "We Adore You" was designed as a refrain that may be sung during the veneration of the cross. This ritual moment is a wonderful opportunity for a mixture of hymns, motets and choruses of some of the most moving sacred music ever written. The refrain of "We Adore You" can be woven in and out between other pieces thus providing a common thread and maintaining musical unity through the entire ritual. As an option, the people may be invited to stand at the end of the veneration and sing a strong hymn of affirmation in the power of the cross.

In preaching on the Passion, special care should be taken not to show the Jewish people in an unfavorable way. The crimes during the Passion of Christ cannot be attributed indiscriminately to all Jews of that time, nor to Jews today. The Jewish people should not be referred to as though rejected or cursed, as if this view followed from Scripture. As the church has always held, Christ freely suffered his passion and death because of the sins of all, that all might be saved. This is also the way in which the church understands the liturgical texts of Good Friday, such as the Reproaches. (See Newsletter: Bishops Committee on the Liturgy (BCL), Jan. 1998)

The text of the Reproaches, found in the Sacramentary, seems to accuse the Jewish people of the crucifixion of Jesus: "My people. . . I led you out of Egypt, but you led your Savior to the cross." Before singing a setting of this text, catechize the people that the Reproaches are addressed to all of humanity, not the Jewish people of the past or present. Within the text of the Reproaches is found the Trisagion, or Thrice Holy: "Holy is God! Holy and strong! Holy immortal One, have mercy on us!" The Orthodox and many other churches sing this prayer. If you omit the Reproaches, consider singing a setting of this text in its place.

From the collections:

GLORY IN THE CROSS

Songbook	edition 11480
Cassette	edition 11481
Compact Disc	edition 11482
Instrument Pack	edition 70223

CHRIST WE PROCLAIM

Resource Book	edition 11293
Accompaniment Book Vol. 3	edition 11298
Compact Disc	edition 11295

Lord, We Adore You

Christopher Walker

OSTINATO REFRAIN ($\text{♩} = \text{ca. } 84$)

*Descant

Cru - cem tu - am a - do - rá - mus,

Capo 3: (Am) (Dm) (B \flat) (F sus4) (F)
Cm Fm D \flat Absus4 Ab

Soprano
Alto
Tenor
Bass

Lord, we a - dore you, kneel - ing be - fore you;

cru - cem tu - am Dó - mi - ne.

(Dm) (Gm7/D) (C \sharp °7) (Dm)
Fm Bm7/F E°7 Fm

bring - ing our sor - rows, leav - ing our bur - dens for

Sal - va nos, O sal - va nos.

(Gm7) (C7sus4) (C7) (Dm) (Dm6) (Esus4) (E)
Bbm7 Eb7sus4 Eb7 Fm Fm6 Gsus4 G

you, our Re - deem - er, here at your cross.

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Keyboard may double choral parts.

*Descant may be played instrumentally. Use sparingly.

Part for Cello is available from the publisher, edition 70266.

We Adore You

Dan Schutte

INTRO Solemnly (♩ = ca. 69)

Keyboard

G Am/G D/F# Em Cmaj7 Dsus4 D

The keyboard introduction is in 4/4 time, starting with a G major chord. The melody in the right hand consists of quarter notes G4, A4, B4, C5, followed by a half note G4. The bass line in the left hand consists of quarter notes G2, A2, B2, C3, followed by a half note G2. The piece concludes with a ritardando (rit.) over a D major chord.

Soprano
Alto
a tempo

We a - dore you, O Je - sus Christ. We a - dore and_ bless you.

Baritone
a tempo

The vocal staves are in 4/4 time. The Soprano and Alto parts begin with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The Baritone part begins with a half note G2, followed by quarter notes A2, B2, C3, and a half note G2. The lyrics are: "We a - dore you, O Je - sus Christ. We a - dore and_ bless you."

8va 2nd time -----

a tempo

G Am/G D/F# Em Em/D Cmaj7 Dsus4 D

The keyboard accompaniment for the second time through is in 4/4 time. The melody in the right hand consists of quarter notes G4, A4, B4, C5, followed by a half note G4. The bass line in the left hand consists of quarter notes G2, A2, B2, C3, followed by a half note G2. The piece concludes with a ritardando (rit.) over a D major chord.

Last time to Coda ⊕

For by the wood of your ho - ly cross_ you have re-deemed_ the

The vocal staves are in 4/4 time. The lyrics are: "For by the wood of your ho - ly cross_ you have re-deemed_ the".

B B/D# Em C G/B C6 D

Last time to Coda ⊕

The keyboard accompaniment for the final time through is in 4/4 time. The melody in the right hand consists of quarter notes G4, A4, B4, C5, followed by a half note G4. The bass line in the left hand consists of quarter notes G2, A2, B2, C3, followed by a half note G2. The piece concludes with a ritardando (rit.) over a D major chord.

1 *rit.* *D.S.*

world. (We a - dore.)

1 G Am/G G D/F# Em Cmaj7 Dsus4 D *rit.* *D.S.*

2 *With expression; rubato*

2 G Am/G G D/F# G/B Cmaj7 D/F#

B/D# Em C G/B

The image shows a musical score for a piece titled 'We Adore You'. It is written in G major and 4/4 time. The score is divided into two systems. The first system contains the first ending, which concludes with a double bar line and a first ending bracket. The second system contains the second ending, which is marked 'With expression; rubato' and includes a first ending bracket. The piano accompaniment is written in both treble and bass clefs. The lyrics 'world. (We a - dore.)' are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.' and 'D.S.' (Da Capo). Chord symbols are provided above the piano part, including G, Am/G, D/F#, Em, Cmaj7, Dsus4, B/D#, and G/B. A large 'PREVIEW' watermark is overlaid on the score.

Am Dsus4 D E/G#

Musical notation for the first system, measures 1-3. Treble clef has chords Am, Dsus4, and E/G#. Bass clef has a walking bass line.

Am D/F# G

Musical notation for the second system, measures 4-6. Treble clef has chords Am, D/F#, and G. Bass clef has a walking bass line.

Em F Bbmaj7 Eb Dsus4 D D.S.

molto rit.

Musical notation for the third system, measures 7-10. Treble clef has chords Em, F, Bbmaj7, Eb, Dsus4, and D. Bass clef has a walking bass line. Includes "molto rit." and "D.S." markings.

⊕ CODA

molto rit.

world. (We a - dore.)

molto rit.

G Am/G G

molto rit.

Musical notation for the CODA section, measures 11-13. Treble clef has lyrics "world. (We a - dore.)". Bass clef has chords G, Am/G, and G. Includes "molto rit." markings.

We Adore Your Cross

Christopher Walker

OSTINATO REFRAIN

Dm *p* Am B \flat Gm Asus4 A Dm *mp* C Gm Asus4 A
 Soprano Alto
 We a - dore your cross, O Sa - vior, and your ho - ly res - ur - rec - tion.
 Tenor Bass
p *mp*

VERSES

Dm *mf* Am B \flat Gm Asus4 A Dm C Gm Asus4 A

1. By your suf - fer - ing, by your hu - mil - i - a - tion: _
2. By the pain you bore, strick - en for our of - fen - ses: _
3. By the blood you shed, and by your con - dem - na - tion: _
4. By your death, O Lord, and by your res - ur - rec - tion: _

Dm *mf* C/E Fsus2,4 F C F C Dm Am/E E
 Hear our prayer, hear our prayer, O Sa - vior, hear our prayer.
 Sa - vior, hear our prayer. Sa - vior, hear our prayer.
mf O Sa - vior, hear our prayer. *mp*
 Dm *f* C/E Fsus2,4 F C F C Dm Am/E E *pp*
 1-4. hear us, hear us, O hear our prayer.

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Keyboard may double choral parts.

Assembly Editions

LORD, WE ADORE YOU

Christopher Walker

OSTINATO REFRAIN

Lord, we a - dore you, kneel - ing be - fore you;
bring - ing our sor - rows, leav - ing our bur - dens for
you, our Re - deem - er, here at your cross.

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WE ADORE YOU

Dan Schutte

We a - dore you, O Je - sus Christ. We a - dore and
bless you. For by the wood of your ho - ly cross
you have re - deemed the world.

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WE ADORE YOUR CROSS

Christopher Walker

OSTINATO REFRAIN

We a - dore your cross, O Sa - vior, and your ho - ly res - ur - rec - tion.
Hear our prayer, hear our prayer, O Sa - vior, hear our prayer.

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