

# OCP Choral Series

## O Loving God

text in memory of Agnes Louise Vaught Everett (1921–2004)

Assembly, SATB Choir, Organ and Violin

LONDONDEBRY AIR, 12 10 12 10 with refrain  
from the Ancient Music of Ireland, 1855  
Arranged by Randall DeBruyn

Paulette M. McCoy

**INTRO** *Lento* ( $\text{♩} = \text{ca. } 46$ )

**Violin**

**Organ**

*p* *mp*

*p* *mp*

*p* *mp* *poco rit.* *p* *a tempo*

*p* *mp* *poco rit.* *p* *a tempo*

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VERSE 1

Soprano *p*

Alto 1. O lov - ing God, we send your daughter home, (son...)

Tenor 1. home to

Bass 1. O *p* God, we send home,

1. home to a place of ev - er - last - ing love, last - ing

1. you, a place of ev - er - last - ing love,

1. of ev - er - last - ing love,

1. —  
 1. love, to join there with the an - gel choirs and bless - ed saints,  
 1. —  
 1. — to join the an - gels, bless - ed

1. — and to be - hold (be - hold) your glo - ri - ous ho - ly face.  
 be - hold, be - hold  
 1. saints, and to be - hold your glo - ri - ous ho - ly face.

**REFRAIN**

*mp*  
 Re - ceive and let e - ter - nal light shine,  
 Re - ceive her/his soul, *mp* (re - ceive) and let e - ter - nal light shine,  
*mp*

*p* e - ter - nal light for - ev - er on her/his

*p* e - ter - nal light *mp* for - ev - er on her/his soul,

*p* *mp*

so she/he may *mf* be

soul, may be your dwell - ing place,

*mf* may be for - ev - er in your dwell - ing, dwell - ing

*mf*

*mp* rest in peace *poco rit.* *p* a tempo

and be at rest un - til we meet her/him there.

rest in peace

place, and be at rest un - til we meet her/him there. *mp* *poco rit.* *p* a tempo

*mp* *poco rit.* *p* a tempo

*p*

VERSE 2

*mp*

2. O lov - ing God, (O God,) have mer - cy and for -

*mp*

*mf*

2. give - ness up - on your ser - vant's now de - part - ed

*mp* *mf*

2. soul, \_\_\_\_\_ and may your \_\_\_\_\_ and love en - fold her/him

*mp*

2. ev - er - more, \_\_\_\_\_ so she/he may dwell (may dwell) in par - a - dise at

2. ev - er - more,

REFRAIN

2. last. \_\_\_\_\_ Re - ceive \_\_\_\_\_ his \_\_\_\_\_ and let e - ter - nal \_\_\_\_\_

*p* *mf* *mf*

light \_\_\_\_\_ shine, \_\_\_\_\_ e - ter - nal \_\_\_\_\_ light \_\_\_\_\_ for - ev - er on her/his \_\_\_\_\_

*mp* *mp* *mf* *mp* *mf*

*mp* *mf*

*mp* soul,

ev - er on her/his soul, so she/he may be (may be) for - ev - er in your soul, her/his soul,

*mp* soul, *mp*

*mp*

*f* *mp*

*mp* in peace *poco rit.*

dwell - ing place, and be at rest un - til we meet her/him

*mp* rest in peace *poco rit.*

*mp* *poco rit.*

The image shows a musical score for the hymn "O Loving God". It consists of four systems of music, each with a vocal line, a piano accompaniment line, and a grand staff (treble and bass clef). The lyrics are: "there. And be at rest in peace un-til we rest un-til we meet her/him there." The score includes various performance markings such as *p*, *mp*, *mf*, *pp*, *a tempo*, and *rit. poco a poco*. Large, bold, black letters spelling "UN-til we meet her/him there" are superimposed over the vocal lines.

# O Loving God

text in memory of Agnes Louise Vaught Everett (1921–2004)

(\*Guitar/Vocal)


LONDONDERRY AIR, 12 10 12 10 with refrain

*The Ancient Music of Ireland, 1855*

Paulette M. McCoy

## VERSES ( $\text{♩} = \text{ca. } 48$ )


G7 C G/B C F F $\emptyset$ 7



1. O lov - ing God, we send your daugh - ter home to you, \_\_\_\_\_ home to a  
(son \_\_\_\_\_)


2. O lov - ing God, have mer - cy and for - giv - ness \_\_\_\_\_ up - on your

C/E F C D Gsus4 G7 C7



1. place of ev - er - last - ing love, \_\_\_\_\_ join here with the an - gel choirs and  
2. ser - vant's now de - part - ed soul, \_\_\_\_\_ and may your grace and love en - fold her/him

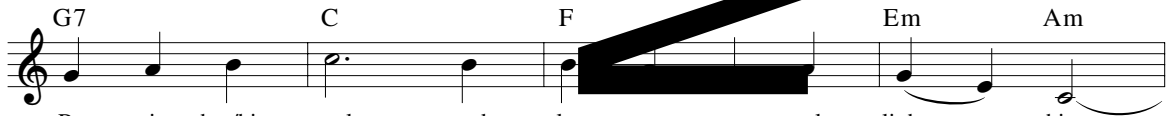
F F $\emptyset$ 7 C/G Gsus4 G C F/C C



1. bless - ed saints, \_\_\_\_\_ and to be - hold \_\_\_\_\_ face. \_\_\_\_\_  
2. ev - er - more, \_\_\_\_\_ so she/he may dwell \_\_\_\_\_ at last. \_\_\_\_\_

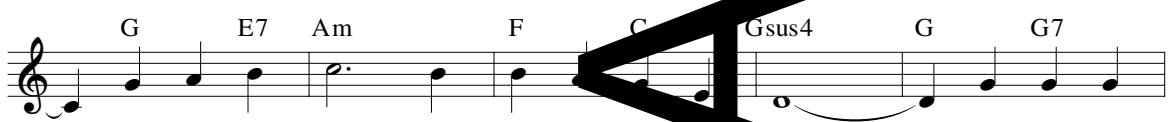
## REFRAIN

G7 C F Em Am




Re - ceive her/his soul and let e - ter - nal light \_\_\_\_\_ shine, \_\_\_\_\_

G E7 Am F C Gsus4 G G7




\_\_\_\_\_ e - ter - nal light for - ev - er on her/his soul \_\_\_\_\_ so she/he may

C C7 F F $\#$ 7 E/G D7 [D7]



be \_\_\_\_\_ for - ev - er in your dwell - ing place \_\_\_\_\_ and be at

C F G C F/C C Final



rest in peace un - til we meet her/him there. \_\_\_\_\_ there. \_\_\_\_\_

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**Note:** Use last five measures of Refrain as an Intro, as bracketed.

\*Not compatible with Organ/SATB version or violin part.

A separate violin part compatible with this guitar version is available from the publisher, edition 70455.

# O Loving God

LONDONDERRY AIR  
The Ancient Music of Ireland, 1855  
Arranged by Randall DeBruyn

\*VIOLIN

INTRO *Lento* (♩ = ca. 46)

Musical notation for the Intro and Verse 1. The Intro is in 4/4 time, marked *Lento* with a tempo of approximately 46 beats per minute. It begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The dynamics are *p* (piano) for the first four notes, *mp* (mezzo-piano) for the next two, and *p* for the final note. Verse 1 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. Dynamics include *mp*, *poco rit.*, and *p* leading to *a tempo*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the Refrain. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamic is *p*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for Verse 2. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. The dynamic is *mp*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the second part of Verse 2. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. The dynamics are *mf*, *mp*, and *mp*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the Reffrain. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. The dynamic is *p*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the third part of Verse 2. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. The dynamics are *mf*, *mp*, and *mf*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the fourth part of Verse 2. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. The dynamics are *f*, *mp*, *a tempo*, *mp*, and *rit. poco a poco*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the final part of Verse 2. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. The dynamics are *mf*, *p*, *rit.*, and *pp*. A large black watermark 'MUSIC' is overlaid on the score.

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\*Compatible with Organ/SATB version only.

## Assembly Edition

**O LOVING GOD**

LONDONDERRY AIR

Verses

1. O lov-ing God, we send your daugh-ter home to you,  
 2. O lov-ing God, have mer-cy and for-give-ness

1. home to a place of ev-er-last-ing love, to join there  
 2. up-on your ser-vant's now de-part-ed soul, and may your

1. with the an-gel choirs and bless-ed spirits, and to be-  
 2. grace and love en-fold her/him ev-er-more, so she/he may

Refrain

1. hold your glo-ri-ous ho-ly face. Re-ceive her/his soul and  
 2. dwell in par-a-dise at last.

let e-ter-nal light shine, e-ter-nal light ev-er on her/his

soul, so she/he may be for-ev-er in your dwell-ing place,

and be at rest in peace un-till we meet her/him there.

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