

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* (♩ = ca. 46)

Violin

Organ

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VERSE 1

Soprano *p*

Alto 1. O lov - ing God, we send your daughter home, home to you,
(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

mf

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.*

p a tempo mp rit. poco a poco

p a tempo rit. poco a poco

there. And be at rest in peace un-til we

p a tempo rest un-til

p a tempo mp rit. poco a poco

mf p rit. pp

meet her/him there.

p rit. pp

**W
A
S**

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 (♩ = ca. 48)

G7 C G/B C F F♭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♭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 F/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 half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamics are *p* for the first measure and *mp* for the second. Verse 1 starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamics are *mp* for the first measure, *poco rit.* for the second, and *p* for the third, which is marked *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 half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamics are *p*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the start of Verse 2. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamics are *mp*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the middle of Verse 2. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamics are *mf*, *mp*, and *mp*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the Refrain. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamics are *p* and *mp*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the middle of Verse 2. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamics are *mf*, *mp*, and *mf*. A large black watermark 'MUSIC' is overlaid on the score.

Musical notation for the end of Verse 2. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. 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 end of the piece. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. 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-til we meet her/him there.

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