

# OCP Choral Series

## Blessed Be the Lord

### *Canticle of Zechariah*

Assembly, Soloist, Two-Part Choir, Keyboard, Guitar, Percussion and Violin

Based on Luke 1:68-79

Andrew Everson

**INTRO** (♩ = ca. 72)

**Djembe or Dumbek** **2** simile

**Percussion**  $\text{H} \frac{3}{4}$

The percussion part features a 3/4 time signature and a series of rhythmic patterns using 'x' marks for notes. The piano accompaniment is in 3/4 time with a key signature of one flat (Bb). The first system includes chords Dm, C, Bb, Gm, and Dm. The second system includes chords C, Bb, Gm, Am7, and Dm. The score includes staves for Finger Cymbals and Cymbals, with specific notation for cymbal effects.

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♩ REFRAIN: 1st time: Soloist, All repeat; thereafter: All

♩

Soprano/Alto

Bless - ed be the Lord, \_\_\_\_\_ the God \_\_\_\_\_ of Is - ra - el,

Tenor

Dm C Bb Gm Dm

for he has \_\_\_\_\_ vis - it - ed and brought re - demp - tion to his

C Bb Gm

The musical score is arranged in four systems. The first system shows the drum set part with a first ending (1) and a second ending (2-4) marked 'D.S.' and 'Cym.'. The second system contains the vocal line with lyrics 'peo - ple.' and a piano accompaniment. The third system shows the piano accompaniment with chords Am7 and Dm, and a 'D.S.' marking. The fourth system is the 'Final' section, marked 'Final' and 'Fine', with a 'rit.' instruction. The piano accompaniment in the final section includes chords Am7 and D(no3).

## VERSE 1: Mezzo-soprano

1. He has raised up a horn for our sal - va - tion with - in the

D(no3) B $\flat$  D(no3) G $^{\circ}$ 7 F+ A7/E

1. house of Da - vid, as he prom - ised through the mouth of

D(no3) B $\flat$  D(no3) Gm7

1. his ho - ly proph - ets from of old.

A7(b9) F+ B $\flat$  A A7 D.S.

Cym. *D.S.*

3 *D.S.*

## VERSE 2: Mezzo-soprano

2. Mind - ful of the cov - e - nant he swore to our fa - ther A - bra - ham, and

D(no3) B $\flat$  D(no3) G $^{\circ}$ 7 F+ A7/E

2. grant - ing res - cue from our foes, so we may wor - ship him

D(no3) B $\flat$  D(no3) Gm7

2. in ho - li - ness and righ - teous - ness all our days.

A7(b9) F+ B $\flat$  A A7 D.S.

*Cym.*

3

VERSE 3: Mezzo-soprano

3. You, child, will be called his proph - et, pre - par - ing the way be -

D(no3) Bb D(no3) G°7 F+ A7/E

3. fore the Lord, giv - ing knowl - edge of sal - va - tion

D(no3) Bb D(no3) Gm7

3. through for - give - ness of their sins.

A7(b9) F+ Bb A A7

*D.S. al fine*

Cym.

# Composer Notes

The keyboardist should play sparsely leaving space for vocal and violin improvisation yet provide a firm foundation.

The choir should sing very smoothly using open vowel sounds. I recommend that the soloists use as haunting and beautiful tone as possible, adhering loosely to the page for a more natural and less mechanical sound.

In as far as the violin/fiddle part is concerned, while the classically written page will always fall short of expressing true fiddle styles, this part should work for those who tread in either world. For those with experience improvising, by all means, treat this as a template being careful not to compete with the vocals while staying true to a Klezmer/Romany sound. If this part is too challenging, choose one verse and one refrain and use them over and over.

The basic 3/4 time rhythm notated for the Djembe/Dumbek part should be well established before adding a little flavor. If possible, tune the low mid-drum sound to a “D” note.

—Andrew Everson

Preview

# Blessed Be the Lord

## Canticle of Zechariah

(Guitar/Vocal)

Based on Luke 1:68-79

Andrew Everson

### INTRO (♩ = ca. 72)

4 Dm C B♭ Gm Dm

(Percussion)

C B♭ Gm Am7 Dm

### REFRAIN: 1st time: Soloist, All repeat; thereafter: All

Dm C B♭ Gm

Bless - ed be the Lord, \_\_\_\_\_ the God \_\_\_\_\_ of Is -

Dm C B♭

ra - el, for he has \_\_\_\_\_ vis - it - ed and brought re -

Gm 1 Am7 Dm D.S. 2-4 Am7 Dm to Verses

demp - tion to his peo - ple. \_\_\_\_\_ peo - ple. \_\_\_\_\_

**Final** Am7 D(no 3) rit. **Fine**

peo - ple. \_\_\_\_\_

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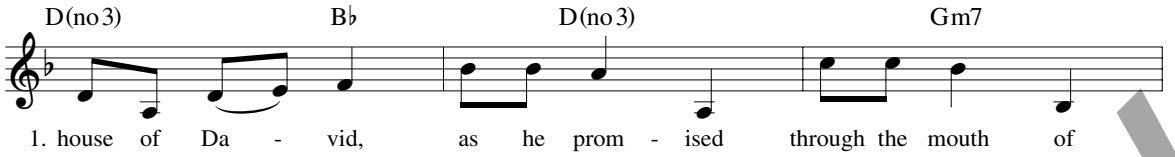
**VERSE 1: Mezzo-soprano**

D(no3) B♭ D(no3) G°7 F+ A7/E



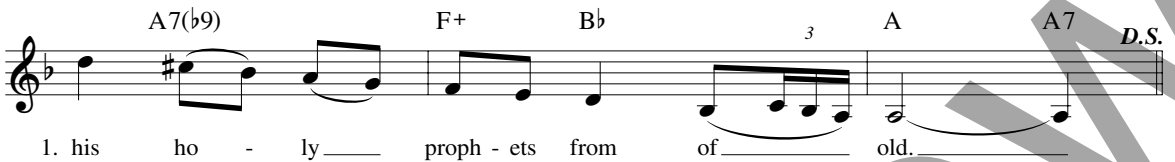
1. He has raised up a horn for our sal - va - tion with - in the

D(no3) B♭ D(no3) Gm7



1. house of Da - vid, as he prom - ised through the mouth of

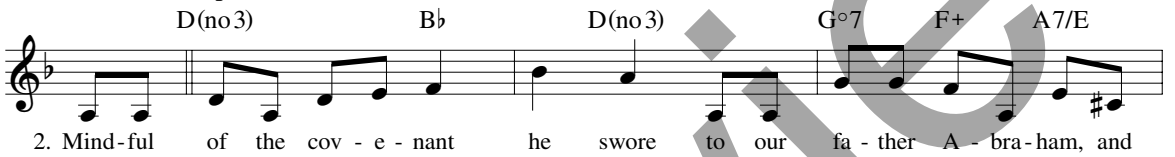
A7(b9) F+ B♭ 3 A A7 D.S.



1. his ho - ly proph - ets from of old.

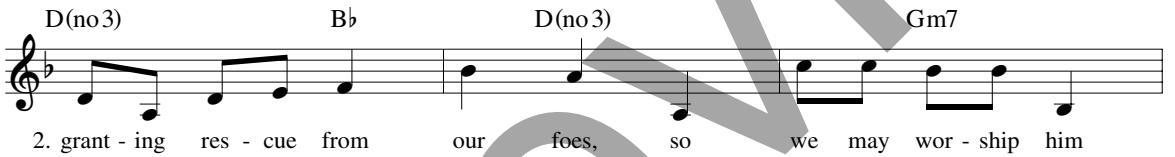
**VERSE 2: Mezzo-soprano**

D(no3) B♭ D(no3) G°7 F+ A7/E



2. Mind - ful of the cov - e - nant he swore to our fa - ther A - bra - ham, and

D(no3) B♭ D(no3) Gm7



2. grant - ing res - cue from our foes, so we may wor - ship him

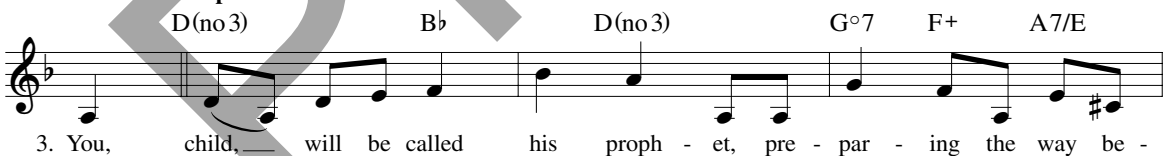
A7(b9) F+ B♭ 3 A A7 D.S.



2. in ho - li - ness and righ - teous - ness all our days.

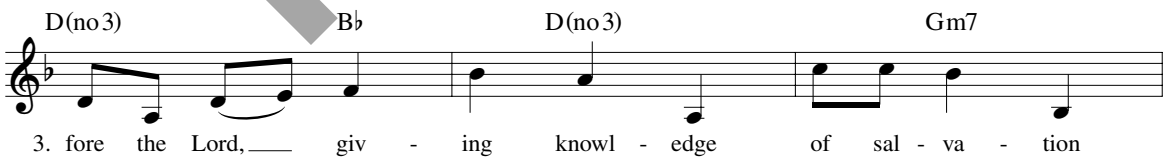
**VERSE 3: Mezzo-soprano**

D(no3) B♭ D(no3) G°7 F+ A7/E



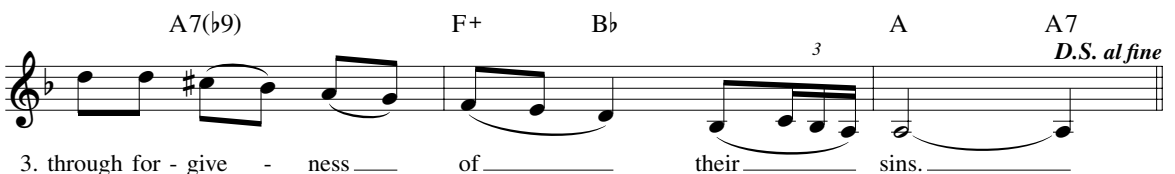
3. You, child, will be called his proph - et, pre - par - ing the way be -

D(no3) B♭ D(no3) Gm7



3. fore the Lord, giv - ing knowl - edge of sal - va - tion

A7(b9) F+ B♭ 3 A A7 D.S. al fine



3. through for - give - ness of their sins.

# Blessed Be the Lord

## *Canticle of Zechariah*

VIOLIN/FIDDLE

Andrew Everson

**INTRO** *Smooth, haunting with Klezmer-Romany feel* (♩ = ca. 72)

Musical notation for the Intro section, featuring a 3/4 time signature, a 3-measure rest, and a 2-measure rest, followed by a melodic line with a forte (ff) dynamic marking.

**REFRAIN**

Musical notation for the first line of the Refrain, starting with a 3-measure rest and a triplet of eighth notes.

**REFRAIN**

Musical notation for the second and third lines of the Refrain, including various rhythmic patterns and dynamic markings.

**VERSE 1**

Musical notation for the first line of Verse 1, featuring a simple melodic line.

**REFRAIN**

Musical notation for the second and third lines of Verse 1, including a second Refrain section.

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VERSE 2

Musical staff for Verse 2, first line. It begins with a treble clef and a key signature of one flat. The melody starts with a quarter note, followed by a half note, and then a quarter note with a '4' above it. The line ends with a quarter note and a half note.

Musical staff for Verse 2, second line. It continues the melody with a quarter note, a half note, and a quarter note. A '3' is written below the staff. The line ends with a quarter note and a half note.

Musical staff for Verse 2, third line. It continues the melody with a quarter note, a half note, and a quarter note. The line ends with a quarter note and a half note.

REFRAIN

Musical staff for Verse 3, first line. It begins with a treble clef and a key signature of one flat. The melody starts with a quarter note, followed by a half note, and then a quarter note. The line ends with a quarter note and a half note.

VERSE 3

Musical staff for Verse 3, second line. It continues the melody with a quarter note, a half note, and a quarter note. The line ends with a quarter note and a half note.

REFRAIN

Musical staff for Refrain, first line. It begins with a treble clef and a key signature of one flat. The melody starts with a quarter note, followed by a half note, and then a quarter note. The line ends with a quarter note and a half note.

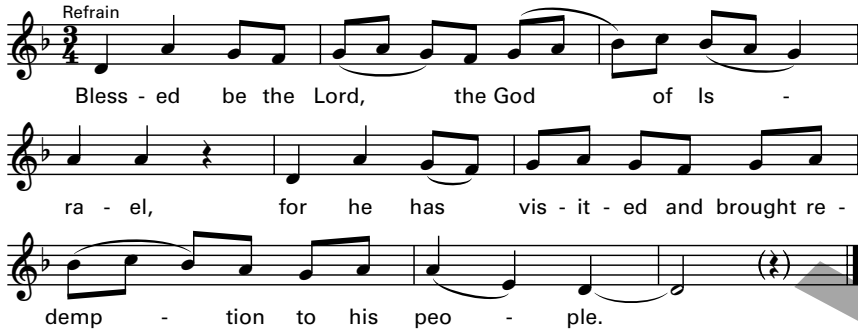
Musical staff for Refrain, second line. It continues the melody with a quarter note, a half note, and a quarter note. The line ends with a quarter note and a half note.

## Assembly Edition

### BLESSED BE THE LORD (Canticle of Zechariah)

Andrew Everson

Refrain



Bless - ed be the Lord, the God of Is -  
ra - el, for he has vis - it - ed and brought re -  
demp - tion to his peo - ple.

- |  |  |
|--|--|
| <p>1. He has raised up a horn for our salvation within the house of David, as he promised through the mouth of his holy prophets from of old.</p> <p>2. Mindful of the covenant he swore to our father Abraham, and granting rescue from our foes,</p> | <p>so we may worship him in holiness and righteousness all our days.</p> <p>3. You, child, will be called his prophet, preparing the way before the Lord, giving knowledge of salvation through forgiveness of their sins.</p> |
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