

How Can We Sing with Joy to God

Brian Foley
The New Catholic Hymnal

Stephen Dean

Organ

INTRO (♩ = ca. 144)

f

C#m/E Em/D

VERSE 1: *Worship*

f

1. How can we sing with joy to

F#m/C# C#m/F# G#ø7 A Bm A/C# E F#m E/G# D/F# C#m/E

1. God, How can we pray to him, When

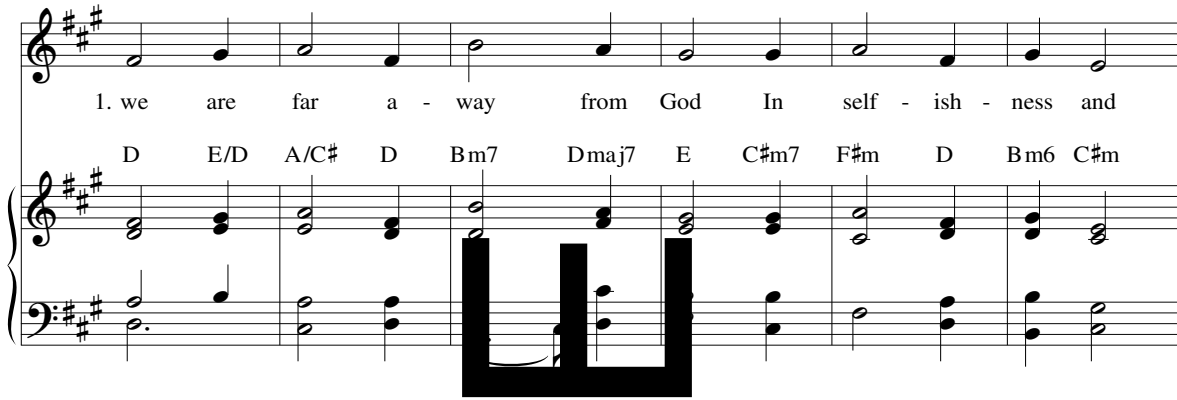
D Bm A/C# E F#m Bm7 Esus4 E F#m

Text by Brian Foley © 1971, Faber Music, Ltd. All rights reserved. Used with permission. Music © 1998, 2007, Stephen Dean.
Published by OCP, 55 NE Hasson, Portland, OR 97213. All rights reserved.

HOW CAN WE SING WITH JOY TO GOD (Organ/Choral), cont. (2)

1. we are far a - way from God In self - ish - ness and

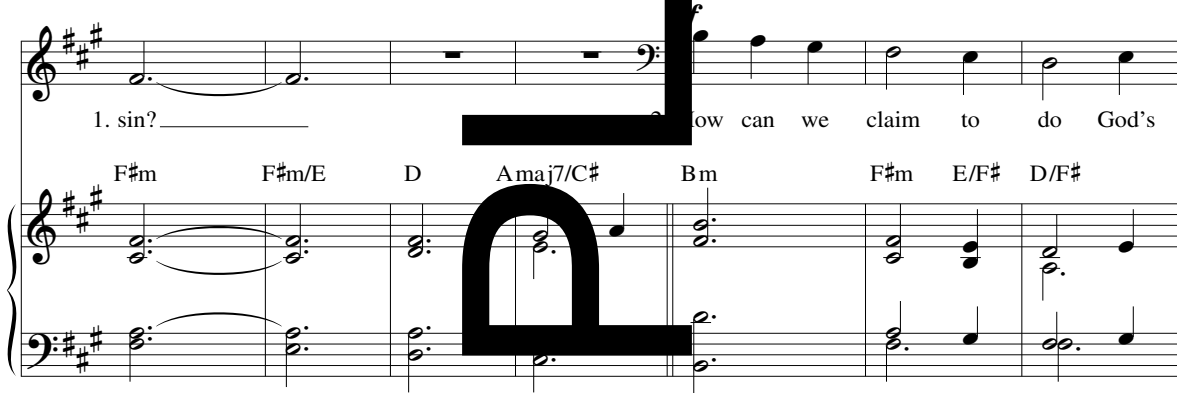
D E/D A/C# D Bm7 Dmaj7 E C#m7 F#m D Bm6 C#m



VERSE 2: Men

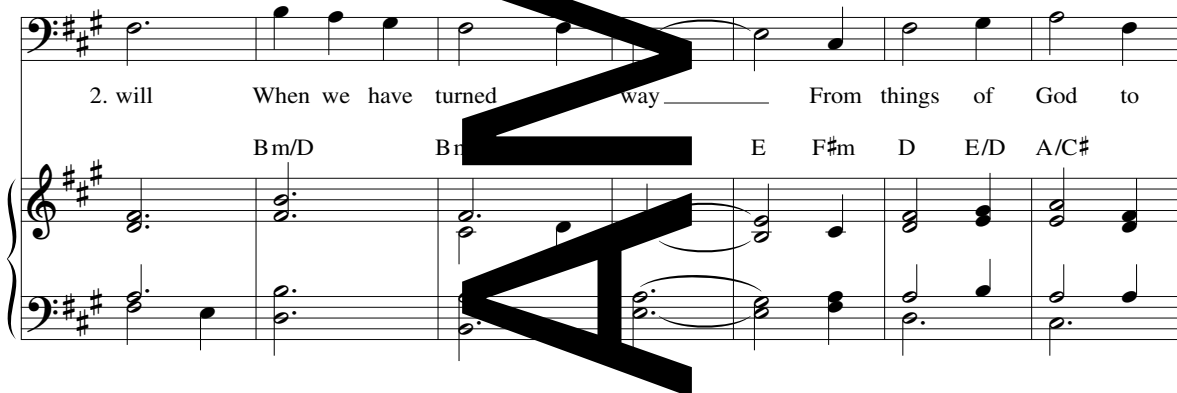
1. sin? _____ how can we claim to do God's

F#m F#m/E D Amaj7/C# Bm F#m E/F# D/F#



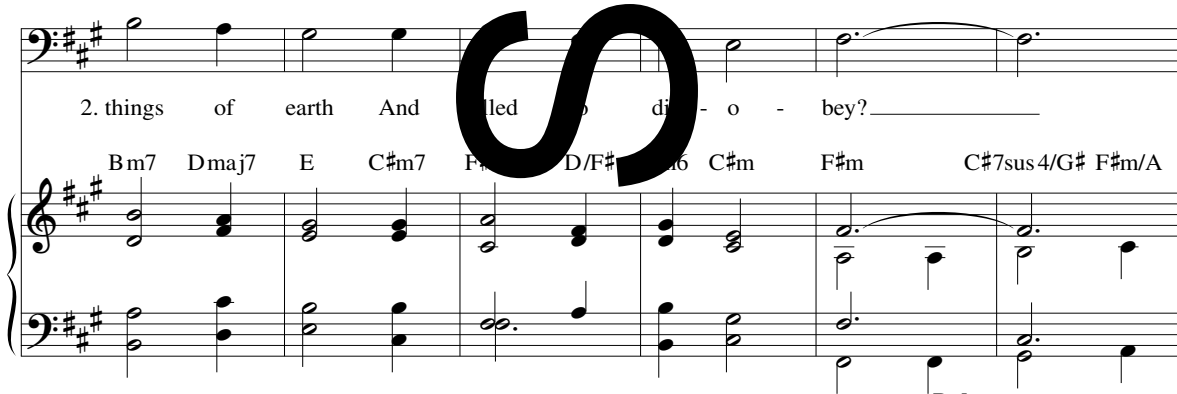
2. will When we have turned way _____ From things of God to

Bm/D Bm E F#m D E/D A/C#



2. things of earth And led to dis - o - bey? _____

Bm7 Dmaj7 E C#m7 F#m D/F# Bm6 C#m F#m C#7sus4/G# F#m/A



no Ped.

HOW CAN WE SING WITH JOY TO GOD (Organ/Choral), cont. (3)

VERSE 3: *a cappella*

S
A
3. How can we praise the love of

T
B

Bm C#m A/C Bm

The first system of the musical score includes a vocal staff with a soprano line (S) and an alto line (A). The lyrics are "3. How can we praise the love of". Below the vocal staves are two piano staves. The piano part includes chords Bm, C#m, A/C, and Bm. A large, stylized watermark "W" is overlaid on the piano accompaniment.

3. God, Which all his works make known, When

The second system of the musical score includes a vocal staff with an alto line (A) and a tenor line (T). The lyrics are "3. God, Which all his works make known, When". Below the vocal staves are two piano staves. A large, stylized watermark "A" is overlaid on the piano accompaniment.

3. all our works turn is love To choices

The third system of the musical score includes a vocal staff with a soprano line (S) and a tenor line (T). The lyrics are "3. all our works turn is love To choices". Below the vocal staves are two piano staves. A large, stylized watermark "S" is overlaid on the piano accompaniment.

3. of our own?

The fourth system of the musical score includes a vocal staff with a soprano line (S) and a tenor line (T). The lyrics are "3. of our own?". Below the vocal staves are two piano staves. A large, stylized watermark "S" is overlaid on the piano accompaniment.

F#m F#m6 F#m7

mp

The fifth system of the musical score consists of two piano staves. The piano part includes chords F#m, F#m6, and F#m7. The dynamic marking *mp* is present. A large, stylized watermark "S" is overlaid on the piano accompaniment.

HOW CAN WE SING WITH JOY TO GOD (Organ/Choral), cont. (4)

VERSE 4: All

mp

4. God knows the sin - ful things we do, The god - less life we

E/G# D/A Bm/D G#7/F# E Bm7

(no Ped.)

4. live, ————— Yet in love he calls to us So

C#m7 E9 F#sus F#m F#m/E D13(#11) C#7sus4 C#7

4. read - y to for - giv

C13(#11) B13 Bm D/C Dm Dm/C

W
L
P
M
A
S

VERSE 5 Descant (S)

Musical score for Verse 5, Descant (S). The score includes vocal staves and piano accompaniment. The key signature is D major (two sharps). The piano part includes chords: D/A, Fm7/A^b, Dm7/G, F#m7, Bm7, Dmaj7/E, and C#m/E. Dynamics include *ff* and Ped. The lyrics are: "5. So we will turn a - gain to God, His ways will be our ways, His".

Continuation of the musical score for Verse 5, Descant (S). The piano part includes chords: Bm add2, Bm7/A, G#^o7, Bm/D, F#4/C#, F#7/C#, Bm7, and C#m7. The lyrics are: "5. gain to God, His ways will be our ways, His".

HOW CAN WE SING WITH JOY TO GOD (Organ/Choral), cont. (6)

5. will our will, his love our love, And he him -

5. will our will, his love our love, And he him -

5. will our will, his love our love, And he him -

F#m/A F#m/E E9/D F#9/C# Bm7 F#m/E Bm7/D

This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "5. will our will, his love our love, And he him -". The piano accompaniment includes the following chords: F#m/A, F#m/E, E9/D, F#9/C#, Bm7, F#m/E, and Bm7/D.

5. self, him - self our praise, our praise! _____

5. self our praise! _____

5. self _____ our praise our praise! _____

E C#m7 F#m F#m7/C# C#m7 F#

fff

This system contains the next three vocal staves and the piano accompaniment. The lyrics are: "5. self, him - self our praise, our praise! _____". The piano accompaniment includes the following chords: E, C#m7, F#m, F#m7/C#, C#m7, and F#. The system concludes with a fortissimo (*fff*) dynamic marking.

Assembly Editions

HOW CAN WE SING WITH JOY TO GOD

Stephen Dean

1. How can we sing with joy to God, How can we
2. How can we claim to do God's will When we have
3. How can we praise the love of God, Which all his
4. God knows the in - ful things we do, The god - less
5. So we will turn a gain to God, His ways will

1. pray to him, are far a - way from
2. turned a - way From things of God to things of
3. works make known, When all our works turn from his
4. life we live, Yet in his love he calls to
5. be our ways, His will our will, his love our

1. God In self - ish - ness and sin?
2. earth And willed to - bey?
3. love To choic - es of our own?
4. us So read - y to for - give.
5. love, And he him - self our praise!

Text: Brian Foley, © 1971, Faber Music. All rights reserved. Used with permission. Music © 1998, Stephen Dean.
Published by OCP, 197213. All rights reserved.

We are pleased to grant permission to reprint the assembly edition enclosed in the box at no charge for the special celebrations of ordination, first Mass or funeral. Reprints must include title, composer's name and full copyright notice as it appears above. If not kept as a souvenir, copies must be destroyed after use. For all other uses, please contact: OCP Reprint Permission, 1-800-LITURGY.

Composer Notes

How Can We Sing with Joy to God

This hymn by Father Brian Foley presents an eloquent and profound text with a very personal question in the first stanza, one which all singers—all worshippers—have to answer. Like a “Lament” psalm, though, the hymn ends on a note of hope and praise, contrasting our sinfulness with God’s forgiveness. The choral arrangement emphasizes this change, and the “praise” sung in successive voices should be given great emphasis. This was composed as a unison congregational hymn; it could also be sung as a choral setting.

—Stephen Dean