

Greater Love

Janèt Sullivan Whitaker

INTRO (♩ = ca. 80)

Ab

Keyboard

VERSE 1: Cantor

1. A-long the way of tears, love walked a-lone

VERSE 2: Cantor

2. A-long the way of tears, love walks to-day,

Ab Eb Em Cm

1. and saw the peo-ple stop and stare, hearts turn to

2. reach-ing in-to hearts of stone, tak-ing sin a-

Ab Eb Fm

1. stone. But on the way of tears, _____

2. way. _____ Along the way of tears, _____

Cm Db Ab

1. love found _____ a way. _____ Words of hate grew si-lent _____

2. love cries _____ "Sur-ren-der!" _____ Bids us turn to fol-low, _____

Eb C Fm Db Ab

1. _____ when some-one turned to say: _____

2. _____ calls us _____ to re-mem-ber: _____

3

Db Ebsus4 Eb Ab

REFRAIN

Melody

Great - er love there will nev - er be through - out all

Soprano

Alto

Tenor

Bass

Db Eb Ab Db Ebsus4 Eb

time. Great - er love great - er sor - row.

Oo Great - er love Oo

Ab Ab7 Db Eb A Ebsus4

Turn your eyes, all of you who pass a -

Oo Turn y Oo

(no breath)

long this way. love you will nev -

Oo

Csus4 C Fm Eb D F Fm to Coda ⊕

to Coda ⊕

to Coda ⊕

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It includes vocal lines with lyrics, piano accompaniment with chord markings, and a grand staff. Large, bold, black letters 'W', 'L', 'M', 'A', and 'S' are superimposed over the score. The lyrics include 'Turn your eyes, all of you who pass a -', 'Oo Turn y Oo', 'long this way. love you will nev -', and 'to Coda ⊕'. There are also performance instructions like '(no breath)' and '8'.

- er see.

(a few altos)

lo - ro - sa,

Ebsus4 Eb Fm

D.S. al Coda

Oh

Cm Db Eb *D.S. al Coda*

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of several systems of staves. The top system shows a vocal line with the lyrics "- er see." and a piano accompaniment. The second system features a vocal line with the lyrics "lo - ro - sa," and a piano accompaniment. The third system shows a piano accompaniment with chord markings Ebsus4, Eb, and Fm. The fourth system includes a vocal line with the lyrics "Oh" and a piano accompaniment. The fifth system shows a piano accompaniment with chord markings Cm, Db, and Eb, and a *D.S. al Coda* instruction. Large, bold, black letters spelling "WAY OF SUFFERING" are overlaid vertically across the center of the score.

*English translation: Way of Suffering

⊕ CODA

er see. _____ Great-er love

Oh _____ Oh _____ Great-er love,

Ebsus4 Eb Ab Db Eb Ab

ff

there will nev-er be through-out all time. Great-er

Oh _____ Great-er love, great-er

Db Ebsus4 Eb Ab Ab7 Db Eb

love, great - er sor - row. Turn your

love, Oh Oo Turn your

Ab Eb sus4 Ab Db Eb

eyes, all of you who pass a - long this way. Great - er

eyes, Oo Great - er love, Mm

Fm Db Csus4 C Fm Eb Db Eb

mp

mp

*Cue notes are an alternative melody.

love you will nev - er see, you will nev-er see,

8

Fm Eb sus4 Eb Fm

Oo

W

E

you will nev-er see, you will nev-er see.

Oo

Cm Db Eb Bb

18

A

S

Greater Love

(Guitar/Vocal)

Janèt Sullivan Whitaker

INTRO (♩ = ca. 80)

Capo 1: (G)
A^b

VERSE 1: Cantor

(G)
A^b

(D)
E^b

(Em)
Fm

(Bm)
Cm



1. A-long the way of tears, love walked a - lone

(G)
A^b

(D)
E^b

(Em)
Fm

(Bm)
Cm

(C)
D^b



1. and saw the peo-ple stop and stare, stone. But on the

(G)
A^b

(D)
E^b

(B)
C

(Em)

(C)
D^b



1. way of tears, love found a way Words of hate grew

(G)
A^b

(C)
D^b

(Dsus4)

(D)
E^b

(G)
A^b



1. si - lent when some - one turned to see

REFRAIN: All

(C)
D^b

(D)
E^b

(G)
A^b

(C)
D^b

(Dsus4)
E^bsus4

(D)
E^b

(G)
A^b

(G7)
A^b7



Great - er love there will never be through-out all time.

(C)
D^b

(D)
E^b

(G)
A^b

(Dsus4)
E^bsus4

(D)
E^b

(G)
A^b

(C)
D^b

(D)
E^b



Great - er love, great - er so - ro - ry Turn your

(Em)
Fm

(C)
D^b

(Dsus4)
E^bsus4

(Em)
Fm

(D)
E^b

(C)
D^b

(D)
E^b



eyes, all of you who pass a - long this way. Great - er

(Em)
Fm

(Dsus4)
E^bsus4

(D)(let ring)
E^b

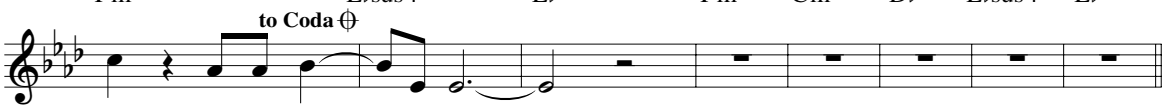
(Em)
Fm

(Bm)
Cm

(C)
D^b

(Dsus4)
E^bsus4

(D)
E^b



love you will nev - er see.

to Coda ⊕

VERSE 2: Cantor

(G) (D) (Em) (Bm) (G)
Ab Eb Fm Cm Ab

(D) (Em) (Bm) (C)
Eb Fm C Db

(G) (D) (B) (Em) (C)
Ab Eb C Fm Db

(G) (C) (Dsus4) (D) (G)
Ab Db Eb Ab

⊕ CODA

(Dsus4) (D) (C) (D) (G)
Ebsus4 Eb Ab Eb Ab

(C) (Dsus4) (D) (G) (G7) (C) (D) (G) (Dsus4)
Db Ebsus4 Eb Ab Ab7 Db Eb Ab Ebsus4

(D) (G) (C) (D) (Em) (C) (Bsus4) (B)
Eb Ab Db Eb Fm Db Csus4 C

(Em) (D) (C) (D) (Em) (Dsus4) (D)
Fm Eb Db Eb Fm Ebsus4 Eb (let ring)

(Em) (Bm) (C) (D) (A)
Fm Cm Db Eb Bb

*Cue notes are an alternative melody.

Assembly Edition

GREATER LOVE

Janèt Sullivan Whitaker

Verse 1: Cantor
 Along the way of tears, love walked alone
 and saw the people stop and stare, hearts turned to stone.
 But on the way of tears, love found a way.
 Words of hate grew silent when someone turned to say:

Refrain: All
 Great-er love there will nev-er be through-ut all time.
 Great - er love, great-er love, great-er love,
 Turn your eyes, all of you who pass a-long this way.
 Great-er love you will nev-er see.

Verse 2: Cantor
 Along the way of tears, love walks today,
 reaching into hearts of stone, taking sin away.
 Along the way of tears, love cries "Surrender!"
 Bids us turn to follow, calls us to remember: (to Refrain)

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Composer Notes

This song was written in 1998 for the community of All Saints Parish in Hayward, California. It is their Good Friday tradition to venerate an enormous, heavy wormwood cross by bearing it aloft and passing it over the upraised hands of the assembly. My vantage point was always in the choir area, and this spectacle remains for me a powerful and passionate memory of my time with that community.

One Good Friday, it occurred to me just how much the sight of the cross moving over the surging crowd resembled the mosh pit tradition seen at rock concerts of that day. I also realized that the people, fully engaged in the physical act of devotion and interaction with the cross, they were, were not particularly disposed to holding a printed worship resource. A memorized song of veneration was needed.

After years of accompanying this ritual with the beautiful, but repetitive, strains of Jacques Berthier's "Jesus, Remember Me," I wrote this song. The refrain is strong enough to remember from year to year, and the verses match the emotional weight of the ritual. It does require a soloist with a fairly low voice and a sense of contemporary delivery. I suggest listening to the recording for one possible way of shaping the overall piece. Its rock-anthem-like quality was directly inspired by the ritual I experienced at All Saints Parish.

—Janèt Sullivan Whitaker