

# TO SERVE IS TO REIGN

REFRAIN: *With singing expression* (♩ = ca. 62) 1st time: Cantor, All repeat; thereafter: All

Melody

Keyboard

*mf*

E F#m/C# C#m7 Amaj9

Here am I a - mong — you as one who serves.

INTERLUDE

B7sus2,4 B7 (1st time: D.C.) E C#m7 C#sus2,4 C#m7

*mp*

1, 2, 4 C#sus2,4 C#m7 C#sus2,4 C#m to Verses 1, 2, 4

3 C#sus2,4 C#m D#7sus4 D#7 to Verse 3

*p*

\*Add cue notes if no clarinet is playing.

Text: Based on Luke 22:27; Matthew 20:27–28; John 12:26; St. Ignatius of Loyola, 1491–1556; Christopher Willcock, b. 1947.

Music: Christopher Willcock.

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TO SERVE IS TO REIGN, cont. (2)

**Final**

C#sus2,4 C#m C#sus2,4 C#m D/C# E/C# D/C# E/C# C#m7 *Fine*

VERSES 1, 2, 4: Cantor

C#m *expressively* A/C# D/C# C#m

1. Who - ev - er would be great a - mong you \_\_\_\_\_ must be your ser - vant;  
 2. For if you wish to come with me then \_\_\_\_\_ la - bor as I do,  
 4. There - fore, if you would serve me you \_\_\_\_\_ must fol - low me. \_\_\_\_\_

*legato*  
*mp*

D/C# C#m F#m/C# A/C# Dmaj7/C#

1. who - ev - er would be first a - mong you \_\_\_\_\_ must be your  
 2. fol - low - ing me in suf - fer - ing you \_\_\_\_\_ fol - low me in  
 4. Know that wher - ev - er I am, there \_\_\_\_\_ my ser - vant will \_\_\_\_\_

*mf*

E/C#                      D/C#                      E/C#                      F#m7                      F#m9

1. slave. \_\_\_\_\_  
 2. glo - ry. \_\_\_\_\_  
 4. be. \_\_\_\_\_

Just so, the Son of Man came

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line has a melodic line with a dotted quarter note and an eighth note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mp* and *mf*. A large watermark 'Preview' is overlaid on the page.

Amaj9/E                      Dmaj7                      C#m7                      D/C#

1, 2, 4. not to be served but \_\_\_\_\_ to serve, and to lay down his life \_\_\_\_\_

The second system continues the musical score. The vocal line has a melodic line with a dotted quarter note and an eighth note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p*. A large watermark 'Preview' is overlaid on the page.

C#m    D/C#                      C#m D/C#    B/D#    E                      Amaj7/E                      D.C.

1, 2, 4. \_\_\_\_\_ for all.

rit.                      a tempo

D.C.

The third system concludes the musical score. The vocal line has a melodic line with a dotted quarter note and an eighth note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *rit.* and *a tempo*. A large watermark 'Preview' is overlaid on the page.

TO SERVE IS TO REIGN, cont. (4)

VERSE 3: Choir

Ab/C Db Fm Db

3. Lord, — teach me to be gen - er - ous; teach me to —

*mf* *legato*

Ab Bbm Ab Db Eb Bbm Absus4

3. serve you as you de - serve, to give and not to count the cost, to

Fm Bbm Eb Eb7 Ab Db Eb

3. fight and not to heed the wounds, to toil and not to seek for rest, to

Fm Bbm/Eb Dbmaj7 Fm7 Bbm7 Db

3. la - bor and not to ask re - ward, ex - cept that of know - ing that I do your

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with the lyrics '3. la - bor and not to ask re - ward, ex - cept that of know - ing that I do your'. The piano accompaniment includes a dynamic marking of *f* (forte) and a large 'PREVIEW' watermark is overlaid on the page.

Bbm Db/Ab Ab Dbm9/Ab

3. ho - ly will, your ho - ly will.

The second system continues the vocal line with the lyrics '3. ho - ly will, your ho - ly will.'. The piano accompaniment includes dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte), and performance directions of *rit.* (ritardando) and *a tempo*. A large 'PREVIEW' watermark is overlaid on the page.

E Esus4 B7 E A/E D.C.

The third system shows the piano accompaniment for the final part of the piece. It includes dynamic markings of *mp* and *rit.*, and a performance direction of *a tempo*. The system concludes with a *D.C.* (Da Capo) instruction. A large 'PREVIEW' watermark is overlaid on the page.

\*Add cue notes if no clarinet is playing.

# TO SERVE IS TO REIGN

**REFRAIN:** *With singing expression* (♩ = ca. 62) 1st time: Cantor, All repeat; thereafter: All

Capo 4: (C)  
E

(Dm/A) F#m/C# (Am7) C#m7 (Fmaj9) Amaj9

Here am I a - mong — you as one who serves.

## INTERLUDE

(G7sus2,4) B7sus2,4 (G7) B7 (C) E (Am7) C#m7 (Asus2,4) C#sus2,4 (Am7) C#m7

(1st time: D.C.)

1, 2, 4	to Verses 1, 2, 4		3
(Asus2,4) C#sus2,4	(Am7) C#m7	(Asus2,4) C#sus2,4	(Am) C#m
(Asus2,4) C#sus2,4	(Am) C#m	(B7sus4) D#7sus4	(B7) D#7 to Verse 3

**Final**

(Asus2,4) C#sus2,4	(Am) C#m	(Asus2,4) C#sus2,4	(Am) C#m	(Bb/A) D/C#	(C/A) E/C#	(Bb/A) D/C#	(C/A) E/C#	(Am7) C#m7
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*rall.* *Fine*

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VERSES 1, 2, 4: Cantor

(Am) (F/A) (Bb/A) (Am)  
C#m A/C# D/C# C#m

*mp espressively*

1. Who - ev - er would be great a - mong you \_\_\_\_\_ must \_\_\_ be your ser - vant;  
 2. For if you wish to come with me then \_\_\_\_\_ la - bor as \_\_\_ I do,  
 4. There - fore, if you would serve \_\_\_ me you \_\_\_\_\_ must \_\_\_ fol - low me. \_\_\_

(Bb/A) (Am) (Dm/A) (F/A) (Bb maj7/A)  
D/C# C#m F#m/C# A/C# Dmaj7/C#

1. who - ev - er would be first a - mong you \_\_\_\_\_ must \_\_\_ be your  
 2. fol - low - ing me in suf - fer - ing you \_\_\_\_\_ fol - low me in  
 4. Know that wher - ev - er I \_\_\_\_\_ am, there \_\_\_\_\_ my ser - vant will \_\_\_

(C/A) (Bb/A) (C/A) (Dm7) (Dm9)  
E/C# D/C# E/C# F#m7 F#m9

*mf*

1. slave. \_\_\_\_\_ }  
 2. glo - ry. \_\_\_\_\_ }  
 4. be. \_\_\_\_\_ } Just so, the Son of Man came

(Fmaj9/C) (Bb maj7) (Am7) (Bb/A)  
Amaj9/E Dmaj7 C#m7 D/C#

*mp p*

- 1, 2, 4. not to be served but \_\_\_\_\_ to serve, and to lay down his life \_\_\_\_\_

(Am) (Bb/A) (Am) (Bb/A) (G/B) (C) (Fmaj7/C)  
C#m D/C# C#m D/C# B/D# E Amaj7/E

*rit. a tempo D.C.*

- 1, 2, 4. \_\_\_\_\_ for all.

VERSE 3: Choir

(E/G#) (A) (C#m) (A)  
 Ab/C Db Fm Db  
*mf*  
 3. Lord, \_\_\_\_\_ teach me to be gen - er - ous; teach me to \_\_\_\_\_

(E) (F#m) (E) (A) (B) (F#m) (Esus4)  
 Ab Bbm Ab Db Eb Bbm Absus4  
 3. serve you as you de - serve, to give and not to count the cost, to

(C#m) (F#m) (B) (B7) (E) (A) (B)  
 Fm Bbm Eb Eb7 Ab Db Eb  
 3. fight and not to heed the wounds, to toil and not to seek for rest, to

(C#m) (F#m/B) (Amaj7) (C#m7) (F#m7) (A)  
 Fm Bbm/Eb Dbmaj7 Fm7 Bbm7 Db  
 3. la - bor and not to ask re - ward, ex - cept that of know - ing that I do your

(F#m) (A/E) (E) (Am9/E)  
 Bbm Db/Ab Ab Dbm9/Ab  
*mp* *rit.* *a tempo*  
 3. ho - ly will, your ho - ly will.

(C) (Csus4) (G7) (C) (F/C)  
 E Esus4 B7 E A/E  
*rit.* *a tempo* *D.C.*



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**REFRAIN:** *With singing expression* (♩ = ca. 62) 1st time: Cantor, All repeat; thereafter: All

Capo 4: (C)  
E

(Dm/A) F#m/C# (Am7) C#m7 (Fmaj9) Amaj9

Here am I a - mong you as one who serves.

## INTERLUDE

(G7sus2,4) B7sus2,4 (G7) B7 (C) E (Am7) C#m7 (Asus2,4) C#sus2,4 (Am7) C#m7

(1st time: D.C.)

1, 2, 4	to Verses 1, 2, 4		3
(Asus2,4) C#sus2,4	(Am7) C#m7	(Asus2,4) C#sus2,4	(Am) C#m
		(Asus2,4) C#sus2,4	(Am) C#m
		(B7sus4) D#7sus4	(B7) D#7 to Verse 3

**Final**

(Asus2,4) C#sus2,4	(Am) C#m	(Asus2,4) C#sus2,4	(Am) C#m	(Bb/A) D/C#	(C/A) E/C#	(Bb/A) D/C#	(C/A) E/C#	(Am7) C#m7
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*rall.* *Fine*

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VERSES 1, 2, 4: Cantor

(Am) (F/A) (Bb/A) (Am)  
C#m A/C# D/C# C#m

*mp espressively*

1. Who - ev - er would be great a - mong you \_\_\_\_\_ must \_\_\_ be your ser - vant;  
 2. For if you wish to come with me then \_\_\_\_\_ la - bor as \_\_\_ I do,  
 4. There - fore, if you would serve \_\_\_ me you \_\_\_\_\_ must \_\_\_ fol - low me. \_\_\_

(Bb/A) (Am) (Dm/A) (F/A) (Bbmaj7/A)  
D/C# C#m F#m/C# A/C# Dmaj7/C#

1. who - ev - er would be first a - mong you \_\_\_\_\_ must \_\_\_ be your  
 2. fol - low - ing me in suf - fer - ing you \_\_\_\_\_ fol - low me in  
 4. Know that wher - ev - er I \_\_\_\_\_ am, there \_\_\_\_\_ my ser - vant will \_\_\_

(C/A) (Bb/A) (C/A) (Dm7) (Dm9)  
E/C# D/C# E/C# F#m7 F#m9

*mf*

1. slave. \_\_\_\_\_ }  
 2. glo - ry. \_\_\_\_\_ }  
 4. be. \_\_\_\_\_ } Just so, the Son of Man came

(Fmaj9/C) (Bbmaj7) (Am7) (Bb/A)  
Amaj9/E Dmaj7 C#m7 D/C#

*mp* *p*

- 1, 2, 4. not to be served but \_\_\_\_\_ to serve, and to lay down his life \_\_\_\_\_

(Am) (Bb/A) (Am) (Bb/A) (G/B) (C) (Fmaj7/C)  
C#m D/C# C#m D/C# B/D# E Amaj7/E

*rit.* *a tempo* *D.C.*

- 1, 2, 4. \_\_\_\_\_ for all.

VERSE 3: Choir

(E/G#) (A) (C#m) (A)  
 Ab/C Db Fm Db  
*mf*  
 3. Lord, \_\_\_\_\_ teach me to be gen - er - ous; teach me to \_\_\_\_\_

(E) (F#m) (E) (A) (B) (F#m) (Esus4)  
 Ab Bbm Ab Db Eb Bbm Absus4  
 3. serve you as you de - serve, to give and not to count the cost, to

(C#m) (F#m) (B) (B7) (E) (A) (B)  
 Fm Bbm Eb Eb7 Ab Db Eb  
 3. fight and not to heed the wounds, to toil and not to seek for rest, to

(C#m) (F#m/B) (Amaj7) (C#m7) (F#m7) (A)  
 Fm Bbm/Eb Dbmaj7 Fm7 Bbm7 Db  
 3. la - bor and not to ask re - ward, ex - cept that of know - ing that I do your

(F#m) (A/E) (E) (Am9/E)  
 Bbm Db/Ab Ab Dbm9/Ab  
*mp rit. a tempo*  
 3. ho - ly will, your ho - ly will.

(C) (Csus4) (G7) (C) (F/C)  
 E Esus4 B7 E A/E  
*rit. a tempo D.C.*

# TO SERVE IS TO REIGN

CLARINET in B $\flat$

REFRAIN: *With singing expression* ( $\text{♩} = \text{ca. } 62$ ) Cantor

REFRAIN: All

Musical notation for the Refrain, consisting of two measures of whole notes in 3/4 time, each marked with a '4' above it.

INTERLUDE

Musical notation for the Interlude, a single staff with a melodic line starting on a half note and moving in eighth notes, marked *mp*.

VERSES 1, 2, 4

Musical notation for Verses 1, 2, and 4, starting with a 3-measure rest followed by a melodic line, marked *mp* and *mf*.

Musical notation for Verses 1, 2, and 4, continuing the melodic line with a crescendo hairpin, marked *mp* and *mf*.

Musical notation for Verses 1, 2, and 4, continuing the melodic line, marked *mp*.

Musical notation for Verses 1, 2, and 4, including a 3-measure rest and a Refrain section marked *p* and *mf*.

INTERLUDE

Musical notation for the Interlude, a single staff with a melodic line, marked *mp*.

Musical notation for the ending, including first and second endings, a final section, and a Fine marking, marked *pp*.

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VERSE 3

*mf legato*

*rit.*

*mf a tempo* *rit.* *a tempo* **2** *D.S.*