

OCP Choral Series

**W
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L
E
S
A
M
S**
Gethsemane Prayer

Jeffrey Honoré

Solo, SATB Choir,
and Keyboard

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Gethsemane Prayer

Based on Matthew 6:9-10; 26:36-39;
Luke 22:42

Jeffrey Honoré

INTRO ($\text{♩} = \text{ca. } 60$)

*Keyboard

(a tempo) Solo *mp*

Ab - ba, Ab - ba, Ab - ba!

(a tempo) Soprano *pp* *mp* Our

Alto

Tenor

(a tempo) Bass *pp*

(a tempo) *pp*

The musical score is written in 2/2 time. The keyboard part begins with a chordal introduction. The vocal solo part starts at measure 54 with the lyrics 'Ab - ba, Ab - ba, Ab - ba!'. The vocal ensemble parts (Soprano, Alto, Tenor, Bass) enter with the word 'Our' and provide harmonic support for the soloist. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The tempo is marked *(a tempo)*.

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*Harp may play keyboard part as accompaniment

10
69

S
Fa - ther, who art in heav - en, hal - low - ed be your name, —

A *p*
Ab - ba, Ab - ba, Ab -

T
B *p*
Ab - ba, Ab - ba, Ab - ba, Ab -

15
74

— hal - low - ed be your name, — king - dom come, your will be

mf to Coda ⊕

ba, Ab - ba, your will be

ba, *mp*

mp

to Coda ⊕

20 Solo *p* *mp*

Ab - ba, your will be done, Ab - ba, your will be done, your will be done.

26 *mf* *mf* *f*

done.

My Fa - ther! My Fa - ther!

My Fa - ther! My Fa - ther!

My Fa - ther! My Fa - ther!

32 *mp* *mf*

Take this cup of suf - fer - ing, of suf - fer - ing, a -

mp *mf*


Take this cup of suf - ing, a - way from me,

mp *mf*

Take this cup of suf - fer - ing, suf - fer - ing, a -

mp *mf*

Take this cup of suf - fer - ing, a - way from me,



The piano accompaniment consists of two staves (treble and bass clef). It features a steady bass line with quarter notes and a treble line with chords and moving lines. Dynamics include *mp* and *mf*. A large black watermark 'MANS' is overlaid on the piano part.

37 *p*

way from me. If it be pos - si - ble,

a - way from a -

way from me. If it be pos - si - ble,

a - way from me, a -



The piano accompaniment continues with two staves. It features a steady bass line and a treble line with chords and moving lines. Dynamics include *p*. A large black watermark 'MANS' is overlaid on the piano part.

42

if it be pos - si - ble. Yet not my
way from me, a way from me. Yet not my
if it be pos - si - ble. Yet not my,
way from me, a - way from me. Yet not my

47

will, yet not my will but yours a - lone, your
will, yet not my will but yours a - lone, your
not my will, not my will but yours a - lone, your will a -
will, yet not my will but yours a - lone, a -

52

will be done, your will a-lone be done. _____

will be done, your will a-lone be done. _____ Your will be done.

lone, your will be done, your will be done. _____

lone, your will be done, _____ your will be done. _____

rit. mp

rit. mp

rit. mp

rit. mp

rit. mp

rit. mp

58

Solo *p* *mp* *mf* *f* *rit.* *D.S. al Coda*

Your will be done, your will be done, your will be done. Ab - ba, Ab - ba!

f *rit.* *D.S. al Coda*

⊕ CODA

79 Solo *rit.* *molto rit.* *p*

Your will be done, your will be done, your will be done!

S *rit.* *molto rit.* *pp*

A done.

T *rit.* *molto rit.* *pp*

B *rit.* *molto rit.* *pp*

rit. *molto rit.* *pp*

rit. *molto rit.* *pp*

Composer Notes

From Matthew 26:36–39 we see Christ praying in the Garden of Gethsemane, “My Father, if it is possible, let this cup pass from me; yet, not my will, but as you will.” When “thy will be done” from the Our Father is added, we have a summary of all prayer. This choral setting was designed for use during Holy Week, with appropriate liturgical connections to Palm Sunday of Our Lord’s Passion and Good Friday. It could also be used when the Our Father is the Gospel. Take time with each phrase, letting the words be felt and heard. Breathe deeply and quietly keeping a legato, sustained quality to the vocal parts. The accompaniment was originally written for harp but can also be played on piano or any keyboard with a good harp sound.

—Jeffrey Honoré