

Redeemer Lord

Suggested by Isaiah 63:16–19; 64:2–7;
Psalm 23:1–2

John Foley, S.J.

INTRO *Urgent, with some motion* (♩ = ca. 52)

*Keyboard

VERSE 1: Cantor

mp

1. You are our Fa-ther; re-deem-er

1. Lord are you. Why must we wan-der,

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*Keyboard part may be played on organ with pedalboard or on piano with addition of electric bass. (See p. 4.)

1. _____ so far _____ a - way _____ from your truth? O - pen the heav - ens, _____

1. re - turn to our side. You are our Fa - ther, _____ Lord, _____ our guide.

VERSE 2: Cantor

agitato mf

2. Come back to your ser - vants _____ now, give back, _____ O Lord, _____ your

mf

* Play cue notes only if oboe is not used.

2. light. The path - ways are part - ing — now we choose, yet you

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a whole note G4, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

2. hide _____ from our sight; rup - ture the heav - ens, _____

f

Organ Pedal
or Electric Bass

f

The second system continues the musical score. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a dynamic marking of *f* (forte). A separate line for Organ Pedal or Electric Bass is provided below the piano part, starting with a quarter note G2 and a quarter note B1.

2. come back to our lives: come down to your peo - ple, — Lord of

The third system of the musical score continues with the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

2. life.

(oboe or keyboard)

mf

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note followed by two measures of rests, then a quarter note. The middle staff is a piano accompaniment for oboe or keyboard, with a dynamic marking of *mf*. It features a melodic line in the right hand and a bass line in the left hand. The bottom staff is a bass line in bass clef, providing harmonic support with whole notes and rests.

REFRAIN: Choir and Assembly

p tranquillo

My shep - herd is the Lord, — there is noth - ing I shall need.

p

p

The first part of the refrain is written across three staves. The top staff is the vocal line, marked *p tranquillo*. The lyrics are "My shep - herd is the Lord, — there is noth - ing I shall need." The middle staff is the piano accompaniment, marked *p*, with a melodic line in the right hand and a bass line in the left hand. The bottom staff is a bass line in bass clef, marked *p*, with whole notes and rests.

Fresh and green — are the pas - tures where he'll lead.

ff

The second part of the refrain is written across three staves. The top staff is the vocal line, with the lyrics "Fresh and green — are the pas - tures where he'll lead." The middle staff is the piano accompaniment, marked *ff*, with a melodic line in the right hand and a bass line in the left hand. The bottom staff is a bass line in bass clef, with whole notes and rests.

VERSE 3: Cantor

ff molto agitato

3. Your world does-n't know you — now, they close — their

3. eyes — to you. O where are the won-drous deeds you'd

3. do, all for those — who were true? Sun-der the heav-ens, —

* Cue size notes are alternatives for electric bass.

Redeemer Lord

3. and come to our aid. Lord, look how your peo - ple — stand — a -

The first system of music consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics: "3. and come to our aid. Lord, look how your peo - ple — stand — a -". The middle and bottom staves are piano accompaniment. The piano part features chords and moving lines in both hands, with a dynamic marking of *f* (forte) in the right hand.

3. fraid.

(oboe or keyboard)

The second system of music consists of three staves. The top staff is a vocal line in G major with lyrics: "3. fraid.". The middle and bottom staves are piano accompaniment. The piano part features chords and moving lines in both hands, with a dynamic marking of *mp* (mezzo-piano) in the right hand. A performance instruction "(oboe or keyboard)" is placed above the piano part.

REFRAIN: Choir and Assembly

mp tranquillo

My shep - herd is the Lord, — there is noth - ing I shall need.

The Refrain section consists of three staves. The top staff is a vocal line in G major with lyrics: "My shep - herd is the Lord, — there is noth - ing I shall need.". The middle and bottom staves are piano accompaniment. The piano part features chords and moving lines in both hands, with a dynamic marking of *mp* (mezzo-piano) in the right hand. The tempo/mood marking "*mp tranquillo*" is placed above the piano part.

Fresh and green are the pas - tures where he'll lead.

mf

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Fresh and green are the pas - tures where he'll lead." The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a melodic line with some grace notes and a dynamic marking of *mf*. The left-hand part provides a harmonic accompaniment with some grace notes.

INTERLUDE

legato e tranquillo

mp

This system is an interlude. It begins with a single note in the vocal line. The piano accompaniment starts with a melodic line in the right hand, marked *legato e tranquillo* and *mp*. The left hand provides a steady accompaniment.

(oboe or keyboard)

This system is for a second instrument, labeled "(oboe or keyboard)". It features a melodic line in the treble clef and a supporting line in the bass clef.

VERSE 4: Cantor *mp*

tranquillo

4. Where is your an-swer? _____ I cry _____ my days _____ to

mp

4. you. A worm and no man am I, _____ de-spised _____ by

ff molto agitato

4. all _____ in my gloom. Lord, will you hear me, _____ take heed of my

ff

ff

4. heart? O why must you let your love — de - part?

ff marcatisimo

ff

FINAL REFRAIN (1): Choir and Assembly

tranquillo

p cresc. poco a poco

My shep - herd is the Lord, — there is noth - ing I shall

p cresc. poco a poco

p cresc. poco a poco

need. Fresh and green — are the pas - tures where he'll lead. — My

(Ref. 2)
mp cresc. poco a poco

shep - herd is the Lord, there is noth - ing I shall need. Fresh and

mp cresc. poco a poco

mp cresc. poco a poco

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a grand staff with treble and bass clefs. The tempo and dynamics are marked as *mp cresc. poco a poco*. The lyrics are: "shep - herd is the Lord, there is noth - ing I shall need. Fresh and".

(Ref. 3)
opt. Harmony in cue mf cresc. poco a poco

green are the pas - tures where he'll lead. My shep - herd is the Lord,

mf cresc. poco a poco

mf cresc. poco a poco

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The tempo and dynamics are marked as *mf cresc. poco a poco*. The lyrics are: "green are the pas - tures where he'll lead. My shep - herd is the Lord,". There is an annotation "opt. Harmony in cue" above the piano part.

there is noth - ing I shall need. Fresh and green are the

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The lyrics are: "there is noth - ing I shall need. Fresh and green are the".

(Ref. 4)
f *cresc. poco a poco*

pas - tures where he'll lead. _____ My shep - herd is the

f *cresc. poco a poco*

Lord, _____ there is noth - ing I shall need. _____

f *cresc. poco a poco*

Fresh and green _____ are the

pas - tures where he'll lead. _____ My

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are "pas - tures where he'll lead. _____ My".

(Ref. 5)

ff cresc. poco a poco *fff*

shep - herd is the Lord, _____ there is noth - ing

ff cresc. poco a poco *fff*

ff cresc. poco a poco *fff*

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are "shep - herd is the Lord, _____ there is noth - ing". Performance markings include *ff cresc. poco a poco* and *fff*. There are also some markings like (4) and (2) in the piano part.

dim. poco a poco

I shall need. _____ Fresh and

dim. poco a poco

dim. poco a poco

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are "I shall need. _____ Fresh and". Performance markings include *dim. poco a poco*.

green are the pastures where he'll lead.

mf *mp* *mf* *mp*

legato *mp* *p*

p

(8vb)

Redeemer Lord

OBOE

John Foley, S.J.

INTRO

VERSE 1

Urgent, with some motion (♩ = ca. 52)

5 12

...side. You are our Fa-ther, — Lord, — our

guide. *mp tranquillo*

VERSE 2

9

...lives: come down to your

peo-ple, — Lord of *mf* *mp*

REFRAIN

VERSE 3

7 13

> *p* ...peo-ple — stand — a - fraid.

REFRAIN

INTERLUDE

8 5

f *mp* *pp*

VERSE 4

mp *p* *pp*

FINAL REFRAIN

16 38

...pas - tures where he'll lead. *mf*

6

mp *p* *ppp*

Redeemer Lord

(Guitar/Vocal)

Suggested by Isaiah 63:16 –19; 64:2–7;
Psalm 23:1–2

John Foley, S.J.

INTRO *Urgent, with some motion* (♩. = ca. 52)

*Capo 4: (Dm) (Dm2/C) (Gm6/B♭) (G6/B) (C) (A/C#)
mp F#m F#m2/E Bm6/D B6/D# E C#/E#

VERSE 1: Cantor

(Dm) (Dm2/C) (Gm6/B♭) (G6/B) (C) (A/C#)
F#m F#m2/E Bm6/D B6/D# E C#/E#

mp

1. You are our Fa - ther; _____ re - deem - er

(C) (A/C#) (Dm) (Dm2/C)
E C#/E# F#m F#m2/E

1. Lord _____ are you. Why must we wan - der, _____

(Gm6/B♭) (G6/B) (C) (A/C#) (Dm)
Bm6/D B6/D# E C#/E# F#m

1. _____ so far _____ a - way _____ from your truth? O - pen the

(B♭/F) (B♭) (A) (Dm) (B♭) (A)
D/A D C# F#m D C#

1. heav - ens, _____ re - turn to our side. You are our Fa - ther, _____ Lord, _____ our

(Dm) (Dm2/C) (Gm6/B♭) (G6/B) (C) (A/C#)
F#m F#m2/E Bm6/D B6/D# E C#/E#

1. guide.

VERSE 2: Cantor

(Dm) (Dm2/C) (Gm6/B♭) (G6/B) (C) (A/C#)
F#m F#m2/E Bm6/D B6/D# E C#/E#

mf agitato

2. Come back to your ser - vants — now, give back, — O Lord, — your light.

(Dm) (Dm2/C) (Gm6/B♭) (G6/B) (C) (A/C#)
F#m F#m2/E Bm6/D B6/D# E C#/E#

2. The path - ways are part - ing — now we choose, yet you hide — from our

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* D Tuning

(Dm) F#m, *f* (Bb/F) D/A (Bb) D (A/E) C#/G# (A) C# (Dm) F#m
 2. sight; rup-ture the heav-ens, _____ come back to our lives: come down to your

(Bb) D (A) C# (Dm) F#m (F) A *mf* (C) E (G/D) B/F#
 2. peo-ple, — Lord of life.

REFRAIN: Choir and Assembly

(Dm) F#m *p tranquillo* (F) A (C) E (G/B) B/D#
 My shep-herd is the Lord, _____ there is noth-ing I shall need.

(Dm) F#m (F) A (C) E (G/B) B/D#
 Fresh and green _____ are the pas-tures where he'll lead.

VERSE 3: Cantor

(Dm) F#m *ff molto agitato* (Dm2/C) F#m2/E (Gm6/Bb) Bm6/D (G6/B) B6/D# (C) E
 3. Your world does-n't know you _____ now, they close _____ their eyes _____ to

(A/C#) C#/E# (Dm) F#m (Dm2/C) F#m2/E (Gm6/Bb) Bm6/D (G6/B) B6/D# (C) E (A/C#) C#/E#
 3. you. O where are the won-drous deeds you'd do, all for those _____ who were

(Dm) F#m, (Bb/F) D/A (Bb) D (A/E) C#/G# (A) C# (Dm) F#m
 3. true? Sun-der the heav-ens, _____ and come to our aid. Lord, look how your

(Bb) D (A) C# *f* (Dm) F#m (F) A *mp* (C) E (G/D) B/F#
 3. peo-ple _____ stand _____ a - fraid.

REFRAIN: Choir and Assembly

(Dm) (F) (C) (G/B)
F#m A E B/D#

mp tranquillo

My shep - herd is the Lord, there is noth - ing I shall need.

(Dm) (F) (C) (G)
F#m A E B

Fresh and green are the pas - tures where he'll lead.

INTERLUDE

(Dm) (Dm2/C) (Gm6/Bb) (G6/B) (C) (A/C#)
F#m F#m2/E Bm6/D B6/D# E C#/E#

mp legato e tranquillo

(Dm) (Dm2/C) (Gm6/Bb) (G6/B) (C) (A/C#)
F#m F#m2/E Bm6/D B6/D# E C#/E#

VERSE 4: Cantor

(Dm) (Dm2/C) (Gm6/Bb) (G6/B) (C)
F#m F#m2/E Bm6/D B6/D# E

mp tranquillo

4. Where is your an - swer? I cry my days to

(A/C#) (Dm) (Dm2/C) (Gm6/Bb) (G6/B)
C#/E# F#m F#m2/E Bm6/D B6/D#

4. you. A worm and no man am I, de - spised by

(C) (A/C#) (Dm) (Bb/F) (Bb) (A/E) (A) (Dm)
E C#/E# F#m D/A D C#/G# C# F#m

ff molto agitato

4. all in my gloom. Lord, will you hear me, take heed of my heart? O

(Bb) (A) (Dm) (F) (C) (G/D)
D C# F#m A E B/F#

4. why must you let your love de - part?

FINAL REFRAIN (1): Choir and Assembly

(Dm) (F) (C) (G/B)
F#m A E B/D#

p tranquillo cresc. poco a poco

My shep - herd is the Lord, there is noth - ing I shall need.

Redeemer Lord

(Dm) (F) (C) (G/B)
F#m A E B/D# *mp*

Fresh and green _____ are the pas - tures where he'll lead. _____ My

(Ref. 2) (D) (F) (C) (C/B) (C/A) (G) (G/F#) (G/E)
F# A E E/D# E/C# B B/A# B/G#
cresc. poco a poco

shep - herd is the Lord, _____ there is noth - ing I shall need. _____

(D) (F) (C) (G)
F# A E B

Fresh and green _____ are the pas - tures where he'll lead. _____ My

(Refs. 3, 4) (D) (F) (C) (C/B) (C/A) (G) (G/F#) (G/E)
F# A E E/D# E/C# B B/A# B/G#
mf. f cresc. poco a poco

shep - herd is the Lord, _____ there is noth - ing I shall need. _____

(D) (F) (C) (G)
F# A E B

Fresh and green _____ are the pas - tures where he'll lead. _____ My

(Ref. 5) (D) (F) (C) (C/B) (C/A) (G) (G/F#) (G/E)
F# A E E/D# E/C# B B/A# B/G#
ff cresc. poco a poco fff dim. poco a poco

shep - herd is the Lord, _____ there is noth - ing I shall need. _____

(D) (F) (C) (C/B) (C/A) (G)
F# A E E/D# E/C# B
mf mp mf

Fresh and green _____ are the pas - tures where he'll lead. _____

(Dm) (Dm2/C) (Gm6/Bb) (G6/B) (C) (A/C#) (Dm)
F#m F#m2/E Bm6/D B6/D# E C#/E# F#m **5**

Assembly Edition

REDEEMER LORD

John Foley, S.J.

REFRAIN

My shep-herd is the Lord, ___ there is noth-ing I shall need.

Fresh and green ___ are the pas-tures where he'll lead. ___

Text suggested by Isaiah 63:16-19; 64:2-7; Psalm 23:1-2. © 1981, John B. Foley, S.J. and New Dawn Music.
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Performance Notes

Redeemer Lord is a challenging piece to bring off well, but worth the effort. Since it is rather lengthy, it will lend itself to special occasions, especially in Lent or Advent. Depending on the spirit of a particular liturgy, it can be most effective after communion. It is also appropriate for communal penance services.

The tempo indicated is not brisk, but is not slow either. The 6/8 tempo provides a comforting triplet feel for the refrain, but this regularity is disguised in the anguish of the verses. This contrast is foremost.

The verses build in power up to verse 3. This is the first climax of the piece. The fourth verse begins quietly, then bursts to *fortissimo* at midpoint. The refrain, always a calm answer to the verses, comes into its own after verse 4, beginning quietly, building in loudness and motion through five repetitions. These repetitions are the main climax of the piece, the quiet refrain gaining ascendancy over the anguished cries. Careful attention to all dynamic markings is essential!

The refrain is for the assembly, supported by unison choir. It will be learned easily. The people should be asked to sing quietly until the buildup at the end, following the lead of the choir. Verses should not be sung by the assembly or a choral group, but rather by a single voice capable of much drama.

—J.F.

Guitar Chords

(D-tuning)

<p>A/C#</p>	<p>Bb</p>	<p>Bb</p>	<p>Bb/F</p>	<p>Dm</p>	<p>Dm</p>	<p>Dm2/C</p>	
		<p>F</p>	<p>F</p>	<p>G6/B</p>	<p>Gm6/Bb</p>		