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Belovèd, Sleep Well
Solo, SATB Choir, Piano or Harp, Guitar

Steven C. Warner /Alan J. Hommerding

OCF CHORAL SERIES

Belovèd, Sleep Well

Music by
Steven C. Warner

Text by
Alan J. Hommerding

Preview

Belovèd, Sleep Well

Ruht wohl, ihr heiligen Gebeine
Barthold Heinrich Brockes, 1680-1747
Adapted by Alan J. Hommerding

CODLADH, 11 11 11 11
Steven C. Warner

INTRO *Andantino* (♩ = ca. 80)

Soprano Alto
mp Oo

Tenor Bass
mp Oo

Piano or Harp

5

mp Em9

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VERSE 1

Solo mf 9

1. Be - lov - ed, sleep — well, though you slum - ber in death. Dream —

S pp

1. Nn

mf

Em9 Em Em/D

13

1. not of that — place where you gave your last breath. My —

1. Nn

C Gadd9 Am7 B

17

1. mourn - ing, my — tears, by your Pas - sion are — blessed; Be -

1. Nn

Cadd9 Gadd9 Am7 B sus4 B

Beloved, Sleep Well

21

1. lov - èd, sleep__ well, bring me al - so to rest.

1.

Am/C Em9 Am G/B G/D Em9

25

1. — Eh - lee, Eh - lu, Eh - loh.
*Och - ón. Och - ón, Och - ón.

pp

1. — Eh - lee, Eh - lu, Eh - loh.
*Och - ón. Och - ón, Och - ón.

T/B (unis.) *p*

1. Eh - lee, Eh - lu, Eh - loh.
*Och - ón. Och - ón, Och - ón.

C add9 Em9

The image shows a musical score for the song 'Belovèd, Sleep Well'. It consists of four systems of music. The first system (measures 21-24) features a vocal line and a piano accompaniment. The vocal line has the lyrics '1. lov - èd, sleep__ well, bring me al - so to rest.' and a first ending line '1.'. The piano accompaniment includes chords Am/C, Em9, Am, G/B, G/D, and Em9. The second system (measures 25-28) features a vocal line with lyrics '1. — Eh - lee, Eh - lu, Eh - loh. *Och - ón. Och - ón, Och - ón.' and a first ending line '1.'. It includes a piano accompaniment with a *pp* dynamic and a T/B (unis.) *p* line. The piano accompaniment includes chords C add9 and Em9. A large 'Preview' watermark is overlaid on the score.

* "Ochón," the traditional keening sound of the Irish, may also be used.

VERSE 2

30

mf

2. Be - lov - èd, sleep - well, in the

mp

2. Oo

mp

2. Oo

Em9

mf

34

2. stone - cov - ered cave. You'll - suf - fer no - more, in your

2. Oo

2. Oo

Em Em/D C Gadd9

38

2. bleak, bor - rowed grave; I ___ find there a ___ heav'n that ___

2. _____ Oo _____

2. _____ Oo _____

Am7 B sus4 B Cadd9 Gadd9

42

2. si - len - ces ___ Hell ___ The ___ gates now o - pen wide! My Be -

2. _____ Oo _____

2. _____ Oo _____

Am7 B sus4 B Am/C Em Em/D

46

mp

2. lov - èd, sleep well. Eh - lee, Eh - lu, Eh -
 Och - ón, Och - ón, Och -

mp

2. Eh - lee, Eh - lu, Eh -
 Och - ón, Och - ón, Och -

p

2. Eh - lee, Eh - lu,
 Och - ón, Och - ón,

Am G/B G/D Em9 Cadd9

51

pp

2. loh. Hm
 ón. Hm

pp

2. loh. Hm
 ón. Hm

pp

2. Eh - loh. Hm
 Och - ón. Hm

Em9

mf *pp*

Belovèd, Sleep Well

(Guitar/Vocal)

Ruht wohl, ihr heiligen Gebeine
 Barthold Heinrich Brockes, 1680-1747
 Adapted by Alan J. Hommerding

CODLADH, 11 11 11 11
 Steven C. Warner

INTRO *Andantino* (♩ = ca. 80)

N.C.

Em9

Oo Sop.
 mp
 Alto
 T/B (8vb) Oo

VERSE 1

mf Solo Em9 Em Em/D

1. Be - lov - èd, sleep well, though you slum - ber in death. Dream

13 C Gadd9 Am7 B Cadd9

1. not of that place where you gave your last breath. My mourn - ing, my

18 Gadd9 Am7 B sus4 B Am/C

1. tears, by your Pas - sion are blessed; Be - lov - èd, sleep

22 Em9 Am G/B G/D Em9

1. well, bring me al - so to rest. Eh - lee, Eh -
 *Och - ón, Och -

27 Cadd9 Em9

1. lu, Eh - loh.
 ón, Och - ón.

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* "Ochón," the traditional keening sound of the Irish, may also be used.

VERSE 2

mf Em9 Em Em/D

2. Be - lov - èd, sleep well, in the stone - cov - ered cave. You'll ___

36 C Gadd9 Am7 Bsus4 B Cadd9

2. suf - fer no more, in your bleak, bor - rowed grave; I find there a ___

41 Gadd9 Am7 Bsus4 B Am/C

2. heav'n that si - len - ces Hell The gates now o - pen

45 Em Em/D Am G/B G/D Em9 *mp*

2. wide! My Be - lov - èd, sleep well. Eh - lee, Eh -
Och - ón, Och -

50 Cadd9 Em9 *pp* (let ring)

2. lu, Eh - loh. Hm Hm
ón, Och - ón.

Composer Notes

“Belovèd, Sleep Well” was written as an Epilogue to a much longer concert work, *The Passion of Saint John*, a verbatim musical setting of the Gospel used for the Good Friday liturgy, and based on the most recent translation from the *New American Bible, Revised Edition* (NABRE).

A few thoughts about that strange word “Ochón” at the end of each verse: The word (or, more accurately, *sound*) is ancient, one that goes back deeply into the consciousness of the Irish. Long ago in Ireland, at the death of a loved one, the women mourners, or “keeners,” would gather around the body of the deceased, usually laid out in the home of the family. The lamentations would commence, lasting until the priest arrived, and they would use this phrase, “ochón...” It is pronounced “oh-**khohn**,” the second syllable beginning with the Germanic, back-of-the-throat, “kh” sound. When it is sung, it should be sung as a grieving, an utterance, calling to mind the reverence and urgings of women’s laments through the ages. These were the sounds that accompanied the dead on their final journey: a journey from their earthly home to the promised, heavenly home that awaited them.

At the end of this epilogue, it is not uncommon for a silence to ensue that none dare break. That sacred silence is the door opening to contemplation, the threshold we cross on our own journey with Jesus through Passion and Death. It is the mystical signature of the liturgies of Holy Week.

Thank you for considering this as part of your Triduum.

Lord, by your Cross and Resurrection, you have set us free.

—Steven C. Warner

Author Notes

When Steve Warner first asked me to provide a text for a brief choral piece that could serve as a coda for concert performances of his setting of the St. John Passion, I immediately thought of one of my favorite Passion choruses—*Ruht wohl, ihr heiligen Gebeine*—which occurs immediately after the final scriptural verse in Bach’s *St. John Passion*. The chorus occurs at precisely the same place that Steve was wanting to place this. Most often in performances of the Bach, it is followed by a chorale or another meditative chorus, so I chose to expand on the material a bit to give it two verses, rather than the lone verse of Brockes. I did keep the original’s direct address to the newly-deceased Christ, which gives this moment in Bach such potent intimacy and immediacy. That spirit of the German text would, I thought, transfer well to the Celtic tone of Steve’s Passion setting. It is my prayer that all who perform or hear this will be drawn more deeply into the hope-filled mystery of Christ’s Passion.

—Alan J. Hommerding

Preview

Preview

