

# TRINITAS

EXCELLENCE IN SACRED CHORAL MUSIC

to the Chancel Choir of Santa Teresa Hills Presbyterian Church, San José, CA,  
and Music Director, Hugh McDevitt

## All We Are Belongs to You

Sarah Hart

Ephrem Feeley

**INTRO** *Restrained, con rubato* (♩ = ca. 74)

Piano

**VERSE 1: Unison**

5

1. When the dawn is first il - lu - mined, breath-ing in the breath of life,

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9

1. may our song be thanks and won - der as we wak-en and a - rise.

*cresc.*

13

1. Let our eyes in faith be o - pen to each mer-cy that is new

*mf* *dim.*

17

1. when the dawn is first il - lu - mined all we are — be - longs to

*mp*

21

1. you.

## VERSE 2

25 Soprano

Alto

2. As the day un-folds be - fore us with each work-ing of our hands

Baritone

29

2. may we serve with will - ing spir - its, love as on - ly mer - cy can.

*cresc.*

33

*mf*

2. On each moun-tain we've as - cend - ed, ev - ery val - ley we go through,

*mf*

37 *mp*

2. as the day un-folds be - fore us all we are be - longs to

*mp*

41

2. you.

## VERSE 3

Descant

45 *mf*

3. When the moon \_\_\_\_\_ and night come soft - ly,

S *mf*  
A 3. When the moon be-gins her ris - ing and the night comes soft-ly in

B *mf*

*mf*

49 *mp*

3. may we nev-er fear; for the Light shall nev - er dim.

*mp*

3. may we fear no sin or dark - ness — for the Light shall nev - er dim. —

*mp*

*dim.* *mp*

53

*poco rall.*

3. Grant us peace — and sweet as - sur - ance 'til the morn - ing

*poco rall.*

3. Grant us peace — and sweet as - sur - ance 'til the morn - ing comes a -

*poco rall.*

*poco rall. e cresc.*

56

*a tempo* *mf*

3. comes a - new. God who is, who was and

*a tempo* *mf*

3. new. God who is, who was and will — be,

*mf*  
*a tempo*

*mf*  
*a tempo*

59

3. will be, we be - long to you.

3. all we are be - longs to you.

*calando e delicato*

63

The musical score consists of five systems. The first system is a vocal line with lyrics. The second system is a piano accompaniment. The third system is a piano accompaniment with the instruction 'calando e delicato'. The fourth system is a piano accompaniment. The fifth system is a piano accompaniment. The score is in G major and features a whole-tone scale in the opening bars.

## Composer Notes

This gentle setting of Sarah Hart's lovely text was written as a thank you gift to Hugh McDevitt and the Chancel Choir of Santa Teresa Hills. Psalm 16 asks "how can we make a return to the Lord for all his goodness?" Sarah's text responds to this: from morning to evening, all we are, all we do, belongs to God. The whole-tone scale in the opening bars and some modulatory twists nod to the early 20th-century impressionists, but is still accessible tonally. Build up the piece in volume throughout, perhaps (if possible) doubling the vocal parts with organ in the final verse. If preferred, the oboe part can be played on violin or flute.

—Ephrem Feeley

# All We Are Belongs to You

OBOE

Ephrem Feeley

INTRO *Restrained, con rubato* (♩ = ca. 74)

VERSE 1

VERSE 2

VERSE 3

