

# OCP sheet music



95254

## Patience, People

John Foley, SJ

Two Part, dsc/alt satb  
Organ, Guitar

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# Patience, People

Based on James 5:7-9,11

Composed and Arranged by JOHN FOLEY, S. J.

Not too fast  $\text{♩} = 72$

## 1st ANTIPHON (Pt. I):

Introduction: Am Em Am *mf*

Congregation Pa - tience, —

Descant\* *mf* Pa - tience, —

Soprano Alto *mf* Pa - tience, —

Tenor Bass *mf*

Organ Gt. Foundation 8', 4' *mf* *rit.* *a tempo*

G Am (10) Em *poco rit.*

peo - ple, — till the Lord is come. — *poco rit.*

peo - ple, — till the Lord is come. — *poco rit.*

peo - ple, — till the Lord is come. — *poco rit.*

*poco rit.*

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\*For use instead of the four-part harmony, especially when the congregation joins in.

*Slightly faster, with expression*  $\text{♩} = 76$

VERSE 1:

Solo *mf* Am Em Am Em A G

1. See the farm-er a-wait the yield of the soil. He watch - es

Sw. *mf*

20 Em G *poco rit.* E7 *a tempo* Am *rit.* E7

it in win - ter and in spring rain.

*poco rit.* *a tempo* *rit.*

*Tempo I*  $\text{♩} = 72$

1st ANTIPHON (Pt. II):

*f* Am G (30) Am

Pa - tience, peo - ple, for the

*f* Pa - tience, peo - ple, for the

*f* Pa - tience, peo - ple, for the

Gt. *f*

INTERLUDE I:

*rit.*  
Em G *a tempo*  
A

Lord is com - ing.

*rit.* *a tempo*

Lord is com - ing.

*rit.* *a tempo*

Lord is com - ing.

*rit.* *a tempo*  
*mf cresc. sempre*

B/A Em (40) E

*rit. .... ard. .... molto f*

The musical score is arranged in two systems. The first system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The lyrics are 'Lord is coming.' with a long note for 'ing.'. Performance markings include 'rit.' (ritardando) and 'a tempo' (return to tempo). Chord changes are indicated as Em, G, and A. The piano accompaniment includes the instruction 'mf cresc. sempre' (mezzo-forte, crescendo, sempre). The second system contains three vocal staves and a piano accompaniment. The vocal staves are mostly empty, with a circled '40' above the second staff. The piano accompaniment includes the instruction 'rit. .... ard. .... molto f' (ritardando, then accelerando, then molto forte).

Tempo I  $\text{♩} = 72$

2nd ANTIPHON (Pt. I):

Am G

*f* Pa - tience, \_\_\_\_\_ peo - ple, \_\_\_\_\_

*f* Pa - tience, \_\_\_\_\_ peo - ple, \_\_\_\_\_

*f* Pa - tience, \_\_\_\_\_ peo - ple, \_\_\_\_\_

*f* Pa - tience, \_\_\_\_\_ peo - ple, \_\_\_\_\_

Am Em (50) *poco rit.*

till the Lord is come. \_\_\_\_\_

till the Lord is come. \_\_\_\_\_

till the Lord is come. \_\_\_\_\_

till the Lord is come. \_\_\_\_\_

*poco rit.*

Tempo II  $\text{♩} = 76$   
VERSE 2:

Am *mf* Em Am Em A G

2. You have seen the pur - pose of the Lord. You know of

Sw. *mf*

Em G (60) *poco rit.* *a tempo* *rit.*  
E7 Am E7

His com - pas - sion and His mer - cy.

*poco rit.* *a tempo* *rit.*

Tempo I  $\text{♩} = 72$   
2nd ANTIPHON (Pt. II):

Am *f* G Am (70)

Pa - tience, — peo - ple, — for the Lord is

Pa - tience, — peo - ple, — for the Lord is

Pa - tience, — peo - ple, — for the Lord is

Gt. *f*

INTERLUDE II:  
*a tempo*

*rit.* Em G A B/A

com - ing.

*rit.* *a tempo*

com - ing.

*rit.* *a tempo*

com - ing.

*rit.* *a tempo cresc.*

Am7 Dm2/A (80)

Em D2/E C - Cm/E

*f* *decresc.*

B/E Em (90) E

*mp* *rit. molto*

The musical score consists of several systems. The first system shows vocal lines with lyrics 'com - ing.' and piano accompaniment. The second system continues the vocal lines with 'com - ing.' and piano accompaniment. The third system shows piano accompaniment with a 'cresc.' marking. The fourth system features piano accompaniment with chords Am7, Dm2/A, and a tempo marking of 80. The fifth system shows piano accompaniment with chords Em, D2/E, and C - Cm/E, and a dynamic marking of 'f' followed by 'decresc.'. The sixth system shows piano accompaniment with chords B/E, Em (90), and E, and a dynamic marking of 'mp' followed by 'rit. molto'.

3rd ANTIPHON (Pt. I):

Am *f a tempo* G

Pa - tience, peo - ple,

*f a tempo*

Pa - tience, peo - ple,

*f a tempo*

Pa - tience, peo - ple,

*f*

*f a tempo*

Am Em (100) *poco rit.*

till the Lord is come.

*poco rit.*

till the Lord is come.

*poco rit.*

till the Lord is come.

*poco rit.*

Tempo II  $\text{♩} = 76$

VERSE 3:

Am *mf* Em Am Em A G

3. Stead-y your hearts for the Lord is close at hand. And do not

Em G 110 *poco rit.* *a tempo* *rit.*  
E7 Am E7

grum-ble, one a-gainst the oth-er.

*poco rit.* *a tempo* *rit.*

Tempo II  $\text{♩} = 72$

3rd ANTIPHON (Pt. II):

Am *f* G Am

Pa - tience, peo - ple, for the

Pa - tience, peo - ple, for the

Pa - tience, peo - ple, for the

Gt. *f*

120

*rit.*  
Em G A  
*a tempo*

Lord is com - ing.

*rit.* *a tempo*

Lord is com - ing.

*rit.* *a tempo*

Lord is com - ing.

*rit.* *a tempo*

Asus4 A

*rit.*