

OCP Choral Series

Holy Darkness

Assembly, Cantor, SATB Choir,
Keyboard, Violin, Viola, Cello, French Horn, and Guitar

Dan Schutte

Arranged by Bob Harrold

Inspired by John of the Cross

INTRO: *Peacefully* (♩ = 52)

Keyboard

mp *rit.*

*And. ** *And. ** *simile*

REFRAIN I:

Soprano/Melody *mp* *a tempo*

Alto

Tenor

Bass *mp* *a tempo*

Ho - ly dark - ness, _____ bless - ed night, _____ heav - en's

a tempo

a tempo

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an - swer hid - den from our sight. _____ As we a - wait you, O God of

si - lence, _____ we em - brace your ho - ly night. _____

The image shows a musical score for a piece titled "Holy Darkness". It consists of two systems of music. Each system includes a vocal line (soprano and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: "an - swer hid - den from our sight. _____ As we a - wait you, O God of" and "si - lence, _____ we em - brace your ho - ly night. _____". There is a large, semi-transparent watermark "Preview" overlaid on the score.

VERSES 1-3: *Slightly faster*

Cantor:

1. I have tried you in fires of af - flic - tion; _____ I have
 2. I have taught you the price of com - pas - sion; _____ you have
 3. Were you there when I raised up the moun - tains? _____ Can you

1. taught your soul to grieve. _____ In the bar - ren soil of your
 2. stood be - fore the grave. _____ Though my love can seem like a
 3. guide the morn - ing star? _____ Does the hawk take flight when you

rit. 1-2 *molto rit.* 3 *molto rit.*

1. lone - li - ness _____ there I will plant my seed. _____
 2. rag - ing storm, _____ this is the love that saves. _____
 3. give com - mand? _____ Why do you doubt my pow'r? _____

rit. 1-2 *molto rit.* 3 *molto rit.*

REFRAIN II:

Soprano *mf* *a tempo*

Alto

Tenor

Bass *mf* *a tempo*

mf *a tempo*

Ho - ly dark - ness, — bless - ed night, — heav - en's an - swer hid - den from our

sight. — As we a - wait you, O God of si - lence, — we em -

1-2 to Verses 4&5 Final *Fine*

brace your ho - ly night. night.

1-2 to Verses 4&5 Final *8va - Fine*

brace your ho - ly night. night.

VERSES 4-5: *Faster, with more energy*
Soprano/Melody

f

4. In your deep - est hour of dark - ness I will
5. As the watch - man waits for morn - ing, and the

Alto *f*

4. In your deep - est hour of dark - ness I will
5. As the watch - man waits for morn - ing, and the

Tenor

Bass *f*

4. give you wealth un - told. _____ When the si - lence stills your
5. bride a - waits her groom, _____ so we wait to hear your

4. give you wealth un - told. _____ When the si - lence stills your
5. bride a - waits her groom, _____ so we wait to hear your

The first system of the musical score consists of four staves. The top two staves are vocal parts for two voices, with lyrics. The bottom two staves are piano accompaniment. The music is in G major and 4/4 time. A large watermark is visible across the page.

mp *rit.* *molto rit.* to Refrain II

4. spir - it, _____ will my rich - es fill your soul. _____
5. foot - steps _____ as we rest be - neath your moon. _____

mp *rit.* *molto rit.*

4. spir - it, _____ will my rich - es fill your soul. _____
5. foot - steps _____ as we rest be - neath your moon. _____

mp *rit.* *molto rit.*

mp *rit.* *molto rit.* to Refrain II

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics and dynamic markings (*mp*, *rit.*, *molto rit.*). The bottom two staves are piano accompaniment with corresponding dynamic markings. The system concludes with a double bar line and repeat dots, labeled "to Refrain II". A large watermark is visible across the page.

Holy Darkness

VIOLIN/VIOLA

Dan Schutte
Arranged by Bob Harrold

INTRO: *Peacefully* (♩ = 52)

REFRAIN: *Tacet*

VERSE 1: *Tacet*

Holy darkness . . .

1. I have tried you . . .

REFRAIN I: (*a tempo*)

Holy darkness . . .

As we a-wait . . .

VERSES 2,3: *Slightly faster*

2. I have taught . . .

3. Were you there . . .

REFRAIN II: (*a tempo*)

rit.

molto rit.

molto rit.

Holy darkness . . .

VERSES 4,5: *Faster, with more energy*

4. In your deepest hour . . .

5. As the watchman . . .

FINAL REFRAIN: (*a tempo*)

Holy darkness . . .

Holy Darkness

CELLO

Dan Schutte
Arranged by Bob Harrold

INTRO: *Peacefully* (♩ = 52)
3

REFRAIN : Tacet
7

VERSE 1: Tacet
7

Holy darkness...

1. I have tried you...

REFRAIN I: (*a tempo*)

Holy darkness...

As we a - wait...

VERSES 2,3: *Slightly faster*

mp

2. I have taught...

3. Were you there...

REFRAIN II: (*a tempo*)

rit.

molto rit.

molto rit.

Holy darkness...

VERSES 4,5: *Faster, with more energy*

f

4. In your deepest hour...

5. As the watchman...

FINAL REFRAIN: (*a tempo*)

rit. *molto rit.*

mp

Holy darkness...

p

Holy Darkness

FRENCH HORN

Dan Schutte
Arranged by Bob Harrold

INTRO: *Peacefully* (♩ = 52)

REFRAIN: *Tacet*

VERSE 1: *Tacet*

Holy darkness... 1. I have tried you...

REFRAIN I: *(a tempo)*

VERSES 2,3: *Slightly faster*

Holy darkness... *mp* 2. I have taught... 3. Were you there... Though my Does the

2. love... 3. hawk... *mf* *rit.* *molto rit.* *molto rit.*

REFRAIN II: *(a tempo)*

Holy darkness... *mf*

VERSES 4,5: *Faster, with more energy*

4. In your deepest hour... 5. As the watchman... *f*

1 to Refrain II 2 *tacet à fine* **FINAL REFRAIN:** 7 *Fine*
Holy darkness... *mp* *rit.* *molto rit.*

Holy Darkness

Inspired by John of the Cross

Dan Schutte

INTRO: Peacefully (♩ = 52)

G D/F# Em Em7/D F Am rit. Dsus4 D

REFRAIN:

mp - 3 times
mf - thereafter
a tempo

G D/F# Em Em7/D C

Ho - ly dark - ness, _____ bless - ed night, _____ heav - en's an - swer

D Gsus4 G G/F# Em Em7/D

hid - den from our sight. _____ As we a - wait you, _____ O God of

C C/B Am7 D

si - lence, _____ we em - brace your ho - ly night. _____ night.

1-5 Gsus4 G to Verses
*
Final G Fine

VERSES 1-3: Slightly faster

D D/F# G G/B

1. I have tried you in fires of af - flic - tion; _____ I have
2. I have taught you the price of com - pas - sion; _____ you have
3. Were you there when I raised up the moun - tains? _____ Can you

E Am Am7/G D D/C

1. taught your soul to grieve. _____ In the bar - ren soil of your
2. stood be - fore the grave. _____ Though my love can seem like a
3. guide the morn - ing star? _____ Does the hawk take flight when you

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*Crescendo before Verses 4-5 only.

G/B Em C *rit.* Am Dsus4 *molto rit.* D D.S.

1. lone - li - ness _____ there I will plant my seed. _____
 2. rag - ing storm, _____ this is the love that saves. _____
 3. give com - mand? _____ Why do you doubt my pow'r? _____

VERSES 4-5: *Faster, with more energy*

f C^o B7 Em

4. In your deep - est hour waits of dark - ness _____ I will
 5. As the watch - man waits for morn - ing, _____ and the

C D Bm Em C^o B7

4. give you wealth un - told. _____ When the si - lence stills your
 5. bride a - waits her groom, _____ so we wait to hear your

Em *mp* Fmaj7 *rit.* Am *molto rit.* Dsus4 D D.S.

4. spir - it, _____ will my rich - es fill your soul. _____
 5. foot - steps _____ as we rest be - neath your moon. _____

Performance Notes

This hymn offers the image of darkness as the place where God's silent, imperceptible love reaches out to us. This is in contrast to the vision of darkness as the place most void of God's presence. Inspired by the works of St. John of the Cross, the piece works well whenever the liturgy attempts to reach out to those who are experiencing God's darkness: the sick, the dying, the homeless, the desperate. In addition to the funeral and anointing liturgies, this song finds an obvious home during the early part of the Easter Vigil, sung perhaps in darkness before the lighting of the new fire.

Holy Darkness is quiet but not lifeless; serious but not somber. Even though it touches often painful, barren places in our souls, there is still a glimmer of hope in the feel of this song.

Though composed originally for keyboard, this piece works equally well with guitar accompaniment. It should be picked rather than strummed, using a simple, unobtrusive pattern.

As for *tempo*, this is one of those pieces that calls for much *rubato* to enhance the expression of the phrases. Do not let the accompaniment become mechanical.

The Refrain and Verses are in dialogue with each other. In the Refrain we sing of our darkness and our willingness to embrace it, while in the Verses God names our experience of the darkness and reassures us of the holiness of our "night." Because of this, there should be a slightly different feel to the Verses and Refrain.

—D.S.

Assembly Edition

HOLY DARKNESS

Dan Schutte

REFRAIN: All

Ho-ly dark-ness, bless-ed night, heav-en's an - swer
 hid-den from our sight. As we a - wait you, O God of
 si - lence, we em - brace your ho - ly night.

VERSES 1-3: Cantor

1. I have tried you in fires of af - flic - tion; I have
 2. I have taught you the price of com - pas - sion; you have
 3. Were you there when I raised up the moun-tains? Can you
 1. taught your soul to grieve. In the bar - ren soil of your
 2. stood be - fore the grave. Though my love can seem like a
 3. guide the morn - ing star? Does the hawk take flight when you
 to Refrain
 1. lone - li - ness there I will plant my seed.
 2. rag - ing storm, this is the love that saves.
 3. give com - mand? Why do you doubt my pow'r?

VERSES 4-5: Choir

4. In your deep - est hour of dark - ness I will give you
 5. As the watch-man waits for morn - ing, and the bride a -
 4. wealth un - told. When the si - lence stills your
 5. waits her groom, so we wait to hear your
 to Refrain
 4. spir - it, will my rich - es fill your soul.
 5. foot - steps as we rest be - neath your moon.

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