

# OCP Choral Series

## Jesus The Lord

for Assembly, Cantor, SATTBB Choir, Descant, Keyboard, and Guitar

Based on Jesus Prayer;  
Phil 2:5-11; Acts 17:28

Roc O'Connor, SJ  
Choral Arrangement by Dan Schutte  
Keyboard Accompaniment by Rick Modlin

\*INTRO: Reverently, peacefully, with passion (♩ = ca. 56)

Keyboard

REFRAIN: All

Soprano/Melody *rit.*

Alto *rit.*

Tenor *rit.*

Bass *rit.*

Keyboard *rit.*

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\*An arrangement for Violin I & II, Viola, and Cello I & II is available in manuscript form from the publisher—Edition #7051.

An arrangement for Trumpet I & II, French Horn I & II, and Trombone I & II is available in manuscript form from the publisher—Edition #7052.

These arrangements can be used together.

*a tempo* *rit.* *p a tempo*

Je -

*a tempo* *rit.* *p a tempo*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half rest, and then a long note with a fermata. The middle staff is a vocal line in bass clef, also starting with a whole rest, a half rest, and then a long note with a fermata. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo markings are *a tempo*, *rit.*, and *p a tempo*.

*rit.*

sus.

*rit.*

*rit.*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#), featuring a long note with a fermata. The middle staff is a vocal line in bass clef with a key signature of one sharp (F#), featuring a long note with a fermata and the marking *sus.* below it. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo markings are *rit.* and *rit.*.

*a tempo mp* *mf*  
Let all cre - a - tion bend the

*a tempo mp* *mf*

*mp a tempo* *mf*

This system contains the first two systems of music. The top system features a vocal line in treble clef and a bass line in bass clef. The vocal line starts with a rest, followed by the lyrics "Let all cre - a - tion bend the". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. Dynamics include *mp* and *mf*. The tempo is marked *a tempo*.

*mp* *p rit.*  
knee to the

*mp* *p rit.*

*mp* *p rit.*

This system contains the second two systems of music. The top system features a vocal line in treble clef and a bass line in bass clef. The vocal line continues with the lyrics "knee to the". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. Dynamics include *mp* and *p*. The tempo is marked *rit.* (ritardando). The bottom system continues the piano accompaniment.

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

Lord. \_\_\_\_\_

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

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

*rit.* *a tempo*

**VERSES: Cantor**

*mp*

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1. In him _____ we live,           | we move _____ and have our    |
| 2. $\gamma$ $\zeta$ Though_ Son,   | he did not cling _____ to     |
| 3. $\gamma$ $\zeta$ He _____ lived | o - be - dient - ly _____ his |

*mp*

*suddenly quicker*

1. be - ing; \_\_\_\_\_ in him \_\_\_\_\_ the Christ, in  
 2. god - li - ness; \_\_\_\_\_ but emp - tied him - self, be -  
 3. Fa - ther's will \_\_\_\_\_ ac - cept - ing his death, \_\_\_\_\_

*suddenly quicker*

*rit.*

1. him the king! Je - sus, the  
 2. came a slave! Je - sus, the  
 3. death on a tree! Je - sus, the

*p slowing*

*rit.*

*p slowing*

*a tempo*

1.-3. Lord. \_\_\_\_\_

*a tempo*

*rit.*

*D.S.*

*rit.*

*to Final Refrain*

FINAL REFRAIN:

Descant *pp a tempo* *rit.* *a tempo*

Soprano/Melody *pp a tempo* *rit.* *a tempo*

Alto *pp a tempo* *rit.* *a tempo*

Tenor *pp a tempo* *rit.* *a tempo*

Bass *pp a tempo* *rit.* *a tempo*

*pp a tempo* *rit.* *a tempo*

*rit.* *p a tempo*

*rit.* *p a tempo*

*rit.* *p a tempo*

*rit.* *p a tempo*

*rit.* *a tempo mp*  
sus. \_\_\_\_\_ Let all cre -

*rit.* *a tempo mp*  
sus. \_\_\_\_\_ Let all cre -

*rit.* *a tempo mp*

This system contains the first three staves of the musical score. The top staff is the vocal line, starting with a long note on 'sus.' followed by 'Let all cre -'. The second staff is the vocal line for a second voice, also starting with 'sus.' and 'Let all cre -'. The third staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. Dynamics include *rit.* and *a tempo mp*.

*mf* *mp*  
a - tion bend the knee \_\_\_\_\_

*mf* *mp*  
a - tion \_\_\_\_\_ bend the knee \_\_\_\_\_

*mf* *mp*

This system contains the next three staves of the musical score. The top staff is the vocal line with lyrics 'a - tion bend the knee'. The second staff is the vocal line for a second voice with lyrics 'a - tion \_\_\_\_\_ bend the knee'. The third staff is the piano accompaniment. Dynamics include *mf* and *mp*.

*p rit.* *a tempo* *rit.*

to the Lord.

*p rit.* *a tempo* *rit.*

to the Lord.

*p rit.* *a tempo* *rit.*

*p* *rit.* *a tempo* *rit.*

*a tempo* *molto rit.* *Fine*

*a tempo* *decresc.* *molto rit.* *pp* *Fine*



## Performance Notes

*Jesus The Lord* is a simple, loving repetition of the Name. It is a prayer that can involve our whole body, our whole attention. The leader of music invites the assembly to a full silence beforehand, to a reverent body posture (the people could hold their hands on their laps, palms open), and to a personal preparation for a quiet, gentle pronouncing of the Name.

The instrumentalists calmly keep time, allowing the people time to breathe and then to pronounce “Jesus” a second time over a longer period of time. The singing can swell a bit on “let all creation bend the,” but should *decrescendo* on “knee, to the Lord”—a musical genuflection. As the song continues, the choir and assembly may add harmonies as they will. The song will probably grow in breadth and in volume during its course, becoming a strong passionate praise of the Lord. A sensitive leader of music can determine what seems right during the piece itself. The key is to know and remain close to the contemplative core of the prayer.

*Jesus The Lord* works well as a meditation during the Mass, at the Washing of the Feet on Holy Thursday, at the Veneration of the Cross on Good Friday, and at times when the situation calls for a thoughtful reflection on the Lord.

This song offers few difficulties to performance at liturgies of any sort. Careful attention should be paid to establishing the tempo of the piece from the outset and maintaining it throughout. One indication of a good pace: there should be some difficulty in holding out all eight beats the second time the name “Jesus” is sung in each Refrain. Throughout the song, guitarists should employ the technique called “hammer on” every time they encounter the chords **G2sus4** and **Am7/G**.

# Jesus The Lord

(Guitar/Vocal)

Based on Jesus Prayer;  
Phil 2:5-11; Acts 17:28

Roc O'Connor, SJ

**INTRO: Reverently, peacefully, with passion** (♩ = ca. 56)

**REFRAIN: All**

Melody: G G2sus4 rit. G a tempo G2sus4 rit. **pp** G a tempo G2sus4 rit.

Descant: rit. a tempo rit. **pp** a tempo rit.

Je - sus.

G a tempo G2sus4 rit. G p a tempo Am7/G G Am7/G rit.

Je - sus.

a tempo rit. p a tempo rit.

G a tempo mp C/G\* (D7/G C/G D/G) G Am7/G p rit.

Let all cre - a - tion bend the knee to the

a tempo mp mf mp p rit.

1-3 G a tempo Am7/G rit. G a tempo Am7/G rit. G a tempo G/F# to Verses

Lord.

a tempo rit. a tempo rit. a tempo

\*Chords in parentheses may be added after Verse 2.

**Final**

G *a tempo* Am7/G *rit.* G *a tempo* Am7/G *molto rit.* G *Fine*

**VERSES: Cantor**

Em *mp* D Em

- 1. In him \_\_\_\_\_ we live, we move \_\_\_\_\_ and have our
- 2. 7 7 Though\_ Son, he did not cling \_\_\_\_\_ to
- 3. 7 7 He\_ lived o - be - dient - ly \_\_\_\_\_ his

Bm Em *suddenly quicker* \*(Dsus4 D) Em

- 1. be - ing; \_\_\_\_\_ in him \_\_\_\_\_ the Christ, \_\_\_\_\_ in him \_\_\_\_\_ the
- 2. god - li - ness; \_ but emp - tied him - self, \_\_\_\_\_ be - came a
- 3. Fa - ther's will \_\_\_\_\_ ac - cept - ing his death, \_\_\_\_\_ death on a

Bm *rit.* C Em7 Am7 Am7/G G *a tempo* Am7/G *rit.* D.S.

- 1. king! Je - sus, \_\_\_\_\_ the Lord. \_\_\_\_\_
- 2. slave! Je - sus, \_\_\_\_\_ the Lord. \_\_\_\_\_
- 3. tree! Je - sus, \_\_\_\_\_ the Lord. \_\_\_\_\_

\*Chords in parentheses may be used in Verse 3.

Am7/G C/G D7/G D7/G D/G G2sus4

## Assembly Edition

### JESUS THE LORD

Roc O'Connor, SJ

Refrain

Je - sus. Je - sus. Let all cre-  
a - tion bend the knee to the Lord.

Verse 1

1. In him we live, we move and have our be-ing; In  
1. him the Christ, in him the king! Je - sus, the Lord. to Refrain

Verse 2

2. Though Son, he did not cling to  
2. god - li - ness; but emp-tied him - self, be -  
2. came a slave! Je - sus, the Lord. to Refrain

Verse 3

3. He lived o - be - dient-ly his  
3. Fa - ther's will ac - cept-ing his death, death on a  
3. tree! Je - sus, the Lord. to Refrain

Text: Based on Jesus Prayer: Phil 2:5-11; Acts 17:28.  
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