

# OCP Choral Series

## Jesus The Lord

for Assembly, Cantor, Soprano, Alto, Tenor, Bass, Cantor, 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 (56)

Keyboard

### REFRAIN

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

Alto

Tenor

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

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

*rit.*

sus.

*rit.*

*rit.*

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

*a tempo mp* *mf*

*mp a tempo* *m*

This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It begins with a rest, followed by the lyrics "Let all cre - a - tion bend the". The dynamic markings are *mp* and *mf*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. It begins with a rest, followed by the lyrics "Let all cre - a - tion bend the". The dynamic markings are *mp* and *mf*. The piano accompaniment consists of a series of chords and moving lines in both hands.

*mp* *p rit.*  
knee to the

*mp* *p rit.*

*mp* *p rit.*

This system contains the next two staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp. It begins with the lyrics "knee to the". The dynamic markings are *mp* and *p rit.*. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. It begins with the lyrics "knee to the". The dynamic markings are *mp* and *p rit.*. The piano accompaniment consists of a series of chords and moving lines in both hands.

*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 li\_\_\_\_\_ we move \_\_\_\_\_ and have our  
 2. 7 3/4 Though \_\_\_\_\_ on, he did not cling \_\_\_\_\_ to  
 3. 7 3/4 He \_\_\_\_\_ ved 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, \_\_\_\_\_

*rit.* *p slowing*

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

*a tempo* *rit.* *D.S.* *3 rit. to Final Refrain*

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

*a tempo* *rit.* *D.S.* *3 to Final Refrain*

FINAL REFRAIN:

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

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

Alto Je -

Tenor

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*

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

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

*sus.* *rit.* *a tempo mp*

*rit.* *mp a tempo*

*mf* *mp*  
a - tion bend knee

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

*mf* *mp*

*mf* *mp*

The musical score is arranged in four systems. The first system contains the vocal line with lyrics "to the Lord." and markings *p rit.*, *a tempo*, and *rit.*. The second system contains the vocal line with lyrics "to the Lord." and markings *p rit.*, *a tempo*, and *rit.*. The third system contains the piano accompaniment with markings *p*, *rit.*, *a tempo*, and *rit.*. The fourth system contains the piano accompaniment with markings *a tempo*, *molto rit.*, *decresc.*, *molto rit.*, and *pp*, ending with *Fine*. Large, bold, black letters "W", "A", and "S" are overlaid on the score, with "W" in the second system, "A" in the third system, and "S" in the fourth system.

## 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 long period of time. The singing can swell a bit on “let all creation bend the,” but should *decelerate*, 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 perform 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 no 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-ons” when they encounter the chords **G2sus4** and **Am7/G**.

SAMPLE

# 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** a tempo G G2sus4 rit.

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

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

a tempo rit. p rit.

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

Let all cre - a - tion bend 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**  
*a tempo* G *rit.* Am7/G *a tempo* G *molto rit.* Am7/G G *Fine*

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

**VERSES: Cantor**

Em *mp* D Em

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

Bm Em (Dsus4 D) Em  
*suddenly quicker*

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

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

1. king! Je - sus, \_\_\_\_\_ Je Lord. \_\_\_\_\_  
 2. slave! Je - sus, \_\_\_\_\_ the Lord. \_\_\_\_\_  
 3. tree! Je - s., \_\_\_\_\_ 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 crea - tion bend the knee to the Lord.

**Verse 1**

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

**Verse 2**

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

**Verse 3**

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

Text: Based on Jesus Prayer; Phil 2:5-8; Acts 17:28.  
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