

To Thomas Dahle, founder & music director of the Phipps Festival Chorus, 1990-2022

Bring us, O Lord God

for SATBarB voices

John Donne (1572 - 1631), adapted by
Eric Milner-White (1884 - 1963) from
A Sermon Preached at White-hall,
February 29, 1628.

Charles H. Giffen (b. 1940)

Bring us, O Lord God, at our last awakening
 into the house and gate of Heaven:
to enter into that gate
 and dwell in that house,
where there shall be no darkness nor dazzling,
 but one equal light;
no noise nor silence,
 but one equal music;
no fears nor hopes,
 but one equal possession;
no ends nor beginnings,
 but one equal eternity;
in the habitations of thy Majesty and Glory,
 world without end. Amen.

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Largo ($\text{d} = \text{c. } 45$)

The musical score consists of five staves for vocal parts: Soprano, Alto, Tenor, Baritone, and Bass. The vocal parts are in 2/4 time, B-flat major, and play mostly eighth notes. The Soprano, Alto, and Tenor sing the same melody, while the Baritone and Bass provide harmonic support. Below the vocal staves is an 'Organ reduction (rehearsal)' section, which includes two staves: one for the treble clef (organ stops) and one for the bass clef (pedal notes). The score includes dynamic markings such as *p*, *mf*, and *mp*. The lyrics 'Bring us, O Lord God, at our last awak-en-' are repeated for each vocal part.

Soprano

Alto

Tenor

Baritone

Bass

Organ reduction (rehearsal)

4 , *mf*

S ing in - to the house and gate of Heav-en, to

A ing in - to the house and gate of Heav-en,

T ing in - to the house and gate of Heav-en, to

Bar. ing in - to the house and gate of Heav-en,

B ing in - to the house and gate of Heav-en,

Org.

The musical score consists of six staves. The top four staves represent vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (Bar.). Each vocal part has a treble clef and a B-flat key signature. The bass staff has a bass clef and a B-flat key signature. The organ part (Org.) is located at the bottom, also with a bass clef and a B-flat key signature. The music is in common time. The vocal parts sing in unison, repeating the phrase 'ing in - to the house and gate of Heav-en,' followed by a dynamic change. The organ part provides harmonic support, with its own unique patterns and dynamics. The score includes dynamic markings such as 'mf' (mezzo-forte), 'f' (forte), and 'mp' (mezzo-piano). A key signature change is indicated between the first and second endings, moving from B-flat major to E major.

Bring us, O Lord God (Charles H. Giffen)

8

Soprano (S) lyrics: en - ter in-to the gate and dwell in that

Alto (A) lyrics: to en - ter in-to the gate and dwell in that

Tenor (T) lyrics: en - ter in-to the gate and dwell in that

Bass (Bar.) lyrics: to en - ter in - to the gate and dwell in that

Bassoon (B) lyrics: to en - ter in-to the gate and dwell in that

Organ (Org.) lyrics: (no lyrics present)

Dynamics and performance instructions:

- Bar 8: Soprano dynamic **p**, Alto dynamic **p**, Tenor dynamic **p**, Bass dynamic **p**, Bassoon dynamic **p**, Organ dynamic **p**.
- Bar 9: Soprano dynamic **mp**, Alto dynamic **mp**, Tenor dynamic **mp**, Bass dynamic **mp**, Bassoon dynamic **mp**, Organ dynamic **mf**.
- Bar 10: Soprano dynamic **poco rall.**, Alto dynamic **poco rall.**, Tenor dynamic **poco rall.**, Bass dynamic **poco rall.**, Bassoon dynamic **poco rall.**, Organ dynamic **mf**.

12 *a tempo*

S *subito p* *mp* *allargando* *f* *mf*

A house, where there shall be no dark-ness nor dazzling, but

subito p *mp* *f* *mf*

T house, where there shall be no dark-ness nor dazzling, but

subito p *mp* *f* *mf*

Bar. house, where there shall be no dark-ness nor dazzling, but

subito p *mp* *f* *mf*

B house, where there shall be no dark-ness nor dazzling, but

Org. *subito p* *mp* *f* *mf*

Bring us, O Lord God (Charles H. Giffen)

16 *a tempo*

Soprano (S) lyrics: one equal light; no noise, no noise, nor

Alto (A) lyrics: one equal light; no noise, no noise, no noise nor

Tenor (T) lyrics: one equal light; no noise, no noise, nor

Bass (Bar.) lyrics: one equal light; no noise, no noise, no noise nor

Bassoon (B) lyrics: one equal light; no noise, no noise, no noise nor

Organ (Org.) dynamics: mp ff

19 *allargando* *a tempo* *rallentando* *f* *a tempo*

S *sub. p* *mp* , *f* , *mp*

A *si-lence, but one e - qual mu - - - sic; no fears nor*

sub. p *mp* *f* , *mp*

T *si-lence, but one e - qual mu - - - sic; no fears nor*

sub. p *mp* *f* , *mp*

Bar. *si-lence, but one e - qual mu - - - sic; no*

sub. p *mp* *f* *mp*

B *si-lence, but one e - qual mu - - - sic; no*

Org. *sub. p* *mp* *f* *mp*

Bring us, O Lord God (Charles H. Giffen)

meno mosso

22

S hopes, but one e-equal pos-ses-sion; no ends nor be-

A hopes, but one e-equal pos-session; no ends nor be-

T hopes, but one e-equal pos-ses-sion; no ends nor be-

Bar. fears nor hopes, but one e-equal pos-session; no ends nor be-

B fears nor hopes, but one e-equal pos-session; no ends nor be-

Org.

25

molto allargando

S *mp* *f*
 gin - nings, but one e - qual e-ter - - - - ni -

A *mp* *f*
 gin - nings, but one e - qual e - ter - - - - ni -

T *mp* *f*
 gin - nings, but one e - qual e-ter - - - - ni -

Bar. *mp* *f*
 gin - nings, but one e - qual e - ter - - - - ni -

B *mp* *f*
 gin - nings, but one e - qual e-ter - - - - ni -

Org. *mp* *f*
 #8 **#8** **#8** **#8**

mp *f*
 #8 **#8** **#8** **#8**

Tempo Primo

p *mf* *mp*

S ty; in the hab - i - ta - tions of thy Maj - es -

A ty; in the hab - i - ta - tions of thy Maj - es -

T ty; in the hab - i - ta - tions of thy Maj - es -

Bar. ty; in the hab - i - ta - tions of thy Maj - es -

B ty; in the hab - i - ta - tions of thy Maj - es -

Org.

The musical score consists of six staves. The top five staves represent vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (Bar.), and Bassoon (B). The bottom staff represents the Organ. The vocal parts sing a melody with lyrics. The organ part provides harmonic support with sustained notes and chords. Measure 29 begins with a dynamic of *p*, followed by *mf* and *mp*. The vocal parts sing "ty; in the hab - i - ta - tions of thy Maj - es -". The organ part continues with sustained notes and chords. The vocal parts continue with "ty; in the hab - i - ta - tions of thy Maj - es -". The organ part then begins a new section with a dynamic of *p*, followed by *mf* and *mp*. The vocal parts sing "ty; in the hab - i - ta - tions of thy Maj - es -". The organ part continues with sustained notes and chords. The vocal parts continue with "ty; in the hab - i - ta - tions of thy Maj - es -". The organ part concludes with a final section of sustained notes and chords.

33

Soprano (S) vocal line:

mf, *allargando*, *ff*, *a tempo* *mf*

Alto (A) vocal line:

mf, *ff*

Tenor (T) vocal line:

mf, *ff*, *mf*

Bass (Bar.) vocal line:

mf, *ff*

Bassoon (B) vocal line:

mf, *ff*

Organ (Org.) vocal line:

ff, *mf*

The vocal parts sing the lyrics "ty and Glo - - - ry, world with-out end. A -" in a repeating pattern. The organ part provides harmonic support with sustained notes and chords.

Bring us, O Lord God (Charles H. Giffen)

37

Soprano (S): men, a - - - - men, a - - - men, a - men.

Alto (A): A-men, a - - - men, a - men, a-men.

Tenor (T): men, a - - - - men, a - men, a-men.

Bass (Bar.): A-men, a - - - men, a - men, a - men.

Bass (B): A-men, a - - - men, a - men, a - men.

Organ (Org.):

f

molto rallentando *mp*

p

mf

mp

p

f

mp

p

mf

mp

p

mf

mp

p