

SELECTIONS
FROM

EASTER IN IRELAND

an Cháisc in Éirinn

MUSIC *for the*
PASCHAL SEASON

STEVEN C. WARNER



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About the Composer

Steven C. Warner earned a Bachelor of Arts in Religious Studies (St. Michael's College) and a Master of Arts in Liturgical Studies (University of Notre Dame). He joined the Notre Dame Campus Ministry staff in 1979, continuing there for more than thirty-five years. He founded the Notre Dame Folk Choir in 1980, which grew to include more than sixty singers and instrumentalists by 2016, their repertoire spanning all styles and languages. In 1990 World Library Publications (Chicago) began the choral series *Songs of the Notre Dame Folk Choir*. The series boasts about 100 published octavos; *Mass of Charity and Love* and *Mass for Our Lady* have become part of the national landscape.

In 2016 Steve became Associate Director of the Notre Dame-Newman Centre for Faith and Reason, at St. John Henry Newman's University Church in Dublin. The choir he founded, the Newman Vocare Ensemble, released their first album, *Easter in Ireland*, with GIA Publications in 2020.

About the Author of *I See His Blood upon the Rose*

The poet and Irish nationalist **Joseph Mary Plunkett** (1887–1916) was the son of George Noble Plunkett (a papal count and curator of the National Museum). Joseph was stricken with tuberculosis at a young age; he was intermittently plagued by this ailment for the rest of his life. Plunkett's ancestors include St. Oliver Plunkett, an Irish bishop who was executed by the British after the Reformation. Joseph was also executed by the British for the instrumental role he played in the Easter Rising of 1916.

From the recording *Easter in Ireland*: CD-1072

Individual track mp3s: Exult, Ye Heavens, X-107201; An tAiséirí: The Resurrection, X-107203; Seinn Alleluia, X-107204; I See His Blood upon the Rose, X-107205; Give Thanks to the Lord, X-107206; Light of Christ! Solas Chríost!, X-107212

Notes

Exult, Ye Heavens

One of the most powerful texts in the entirety of *The Roman Missal* is the Easter Proclamation, the Exsultet. Most often it is chanted during the Easter Vigil, but the imagery is far too valuable, I believe, to be heard only once; it deserves to be referenced throughout Eastertide.

This piece can be performed a variety of ways: with keyboard or guitar accompaniment, or completely a cappella by a strong choir. There is room for an optional C instrument, and even light percussion, as long as it doesn't interfere with the proclamation of the text. The chords are deliberately tight (some might say "crunchy"), but they only serve to illustrate the proclamatory joy of the season. If the guitar is used, strumming should be avoided; tight, articulate chord patterns will suffice.

Two sets of verses are provided. The first group is intended to be an acclamation to greet the newly baptized and should be sung at the Vigil (the piece is not meant to take the place of the chanted Exsultet, however). The second set of verses can be used throughout Eastertide.

On our album *Easter in Ireland* (CD-1072), we decided that we would introduce the piece with the choir humming an open *nn* sound, increasing in intensity, and vaulting into the refrain. Some of my choristers referred to this as a "beehive"—a marvelous image when thinking of the Exsultet text!

An tAiséirí: The Resurrection

When I first moved to Ireland, I had to learn a lot of new sacred music. Perhaps it might be better to say a lot of old sacred music. This piece is very old; it has been passed down for generations, has the lovely melodic arc of Irish tunes, and is arranged such that it can be performed with a variety of instruments: keyboard, guitar, strings—or all of them. The same is true of the vocals; the tune has its own integrity, but can be enhanced with the countermelody and descant on the refrain, if desired.

Here in Ireland, we would sing the verse in the native tongue and then go back to sing it in English, but again, there is much flexibility.

Seinn Alleluia

Seinn Alleluia is a traditional folk setting, known all over Ireland, of the alleluia. Ronan McDonagh set the piece in his collection *Ancient Promise*, but I heard it to be more mantra-like, something that could lend support to our weekly Easter celebrations at University Church in Dublin, which are in the style of the Taizé Community.

Specifically, I wanted to highlight the faithful women and their witness, both as they stayed close to Jesus during his Crucifixion, and as they experienced the Easter morning events (and what followed).

Yes, there's a ridiculously high capo eight marking. It is intentional, so that the melody line can be easily voiced in the treble strings of the guitar. An alternative set of chords, capo one in e minor, is there as a complement.

It would be easy, as well, to construct Gospel Acclamation verses around the piece, to give it another kind of usefulness. A sample of standard verses is included.

Light of Christ! Solas Críost!

The whole notion of moving between languages is a great gift to the Church: a sign of reconciliation between cultures and an embrace of diversity. Here in Dublin, I have begun to use the concept at Newman University Church. Every week we gather for prayer in the style of Taizé, bringing a huge dose of the repertoire of Jacques Berthier to our assembly. But the construct of an ostinato chorale can be used creatively beyond just the repertoire of Taizé. I've adopted these ideas in this setting of "Phos hilaron," sung while the candlelight is spread in our old church here in city centre Dublin. This piece was premiered in Advent 2018 at University Church in Dublin.

—Steven C. Warner

Exult, Ye Heavens

Based on the "Exsultet" of the Easter Vigil liturgy

Words Adapt. and Music by
Steven C. Warner

Acclamatory ♩. = 52

Refrain
+ Assembly

S, A *mf* ————— *ff div. f* D A⁹ A

*Nn. Ex - ult, ye heav'ns, and

T, B *mf* ————— *ff div. f*

4 G⁶ Em⁷ A , G⁶ D⁹/F[#]

lift up your voice! Let hearts be glad; let

6 G/B D⁶ A , G/B Em⁷ D

earth re - joice! Al - le - lu - ia!

*The "nn" is optional.

A part for flute is available, D-10124INST.

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Paschal Vigil Verses 1-4

- Assembly

mf

D

D/F# A⁹D/F# Em⁷

A

Bm⁷

1. This is the night— when once— you led Is - ra - el's
 2. This dark - some night, - in ev - 'ry place, Chris - tian be -
 3. Led by the flame— of Pas - chal light, shad - ows are
 4. O night when sad - ness was— un - done! All things of

Easter Season Verses 1-4

- Assembly

mf

D

D/F# A⁹D/F# Em⁷

A

Bm⁷

1. Blest fire of love, — O Pas - chal dawn, forg - ing our
 2. O won - der of — your hum - ble love: God gave to
 3. So washed by beams of East - er light, sin and in -
 4. O Morn - ing Star — that nev - er fades, Christ our Re -

F#m⁷ D/F# G/B D⁶ A Em⁷ F#m⁷ Em A
 12
 chil - dren from the dead, — led them from bonds of
 liev - ers, led to grace, — are set a - part from
 con - quered, put to flight; — pil - lar of fire that
 heav'n— and earth are one! — Now are the hu - man

F#m⁷ D/F# G/B D⁶ A Em⁷ F#m⁷ Em A
 souls— in one great song! — Flame that ig - nites our
 death— his on - ly Son, — gave him in hum - ble
 jus - tice take to flight. — That ra - diant morn when
 deem - er, sent to save. — Tri - umph - ing o - ver

14 Bm F#m Em7 F#m D/A Gmaj7 A D.S.

slav - er - y, pass - ing through sea to free - dom.
 world - ly vice, shar - ing in Christ's own vic - t'ry.
 ban - ish - es sin, lead - ing us to sal - va - tion.
 and di - vine wed - ded in joy and glad - ness.

D.S.

Bm F#m Em7 F#m D/A Gmaj7 A D.S.

long - ing hearts, blaz - ing with - in, re - kin - dled.
 char - i - ty, break - ing the bonds of ha - tred.
 light was un - leashed, cloth - ing us with your glo - ry.
 death's do - main, shed - ding his light up - on us!

D.S.

Sample

commissioned for St. Edward's Parish, Chicago, Illinois

An tAiséirí

The Resurrection

Traditional Irish
Arr. Steven C. Warner

Marcia moderato ♩ = 80

Capo 5: D/F# D/A Bm A/C# D D/A G⁹ G/F#
G/B G/D Em D/F# G G/D C⁹ C/B

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a mezzo-forte (mf) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. A large 'Sample' watermark is overlaid on the page.

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece continues with the same melody and accompaniment. A large 'Sample' watermark is overlaid on the page.

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece continues with the same melody and accompaniment. A large 'Sample' watermark is overlaid on the page.

D/F# D/G D/F# Em⁷ G/A D G/D D
G/B G/C G/B Am⁷ C/D G C/G G

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece concludes with a final cadence. A large 'Sample' watermark is overlaid on the page.

Parts for violin and viola are available, D-10124INST.

Verse

Cantor

mf

18

'S é — Ío - sa an fir - éan a shaoth-raigh ár n-an-am, 'S é
 With - Je - sus as truth, and ran - som for man - y, from

D/F# D/A Bm A/C# D D/A G⁹ G/F#
G/B G/D Em D/F# G G/D C⁹ C/B

22

rinn - e muid a chean-nacht ón ndaoir-se; Is
 slav - 'ry he frees us, from suf - fer-ing and death. Through

Em⁷ F#m G⁶ G⁶/F# Em⁷ G
Am⁷ Bm C⁶ C⁶/B Am⁷ C

26

d'fhul - aing sé páis ag - us bás ar an gcroich, Mar
 sor - row and pain, by his death on the cross, he

F#m Bm⁷ F#m Gmaj⁷ D/F# Em⁷
Bm Em⁷ Bm Cmaj⁷ G/B Am⁷

30

gheall ar na peac - aí a dhéan' - mid.
 saves and re - deems all our fail - ings.

D/F# *D/G* *Bm7/F#* *Em7* *G/A* *D*
G/B *G/C* *Em7/B* *Am7* *C/D* *G*

Refrain 34 *Descant*

Al - le - lu -

Melody
mf
 Ag - us ai - li - liú lá, ai - li - liú ló,
 Sing we al - le - lu - ía, al - le - lu - lo,

Harmony
mf
 Ag - us ai - li - liú lá, ai - li - liú ló,
 Sing we al - le - lu - ía, al - le - lu - lo,

Refrain *Dmaj7* *Gmaj7* *D/F#* *Em7* *Dmaj7* *Dmaj7/B* *G9* *G/F#*
Gmaj7 *Cmaj7* *G/B* *Am7* *Gmaj7* *Gmaj7/E* *C9* *C/B*

34

38

ia, al - le, al - le - lu - ia! Al -

ai - li - li - liú ó. Má
al - le - lu - ia, al - le - lu - lo, the

ai - li - li - liú ó. Má
al - le - lu - ia, al - le - lu - lo, the

38 *Em7* *F#m* *G6* *G6/F#* *G9* *G*
Am7 *Bm* *C6* *C6/B* *C9* *C*

42

le - lu - ia! Al - le - lu - ia, al -
em -

mhas-laí-tear an chol-ainn, ní baol - ach don an - am, Ach ná
bod - y may soon fal - ter but your soul is e - ter - nal, em -

mhas-laí-tear an chol - ainn, ní baol - ach don an - am, Ach ná
bod - y may soon fal - ter but your soul is e - ter - nal, em -

42 *F#m* *Bm7* *F#m* *Gmaj7* *D/F#* *G9* *G*
Bm *Em7* *Bm* *Cmaj7* *G/B* *C9* *C*

46

optional D.C. or Fine

le - lu - ia, — al - le - lu - ia!
brace now my name — for - ev - er.

optional D.C. or Fine

séan - ai - gí m'ain - m - se choí - che.
brace now my name — for - ev - er.

optional D.C. or Fine

séan - ai - gí m'ain - m - se choí - che.
brace now my name — for - ev - er.

optional D.C. or Fine

46

<i>D/F#</i>	<i>D/G</i>	<i>Bm⁷/F#</i>	<i>Em⁷</i>	<i>G/A</i>	<i>D</i>	<i>G/D</i>	<i>D</i>
<i>G/B</i>	<i>G/C</i>	<i>Em⁷/B</i>	<i>Am⁷</i>	<i>C/D</i>	<i>G</i>	<i>C/G</i>	<i>G</i>

Sample

for Teach Bhríde, the House of Brigid, Dublin 2018:
Ben Swanson, Caitlin DeLatte and Kelly Koerwer

Seinn Alleluia

Refrain and Tune: Traditional Irish
Verses and Arr. Steven C. Warner

With gentle conviction ♩ = 98

Flute *tacet* on verses

Verses 1-5*

Cantor *mf*

- | | | | | | | |
|---------|--------|------|------|-----|--------|-----------|
| 1. They | looked | on | from | a | far, | when the |
| 2. When | next | the | dawn | ap | peared | two |
| 3. Like | light | ning | from | a | bove | they |
| 4. Then | on | that | East | er | morn | the |
| 5. So | on | this | dawn | ing | day | al - le - |

Refrain

Capo 8: Am

G/A

A SUS4

Am

S, A, Assembly Capo 1: Em

D/E

E SUS4

Em

mf/f

Fm

E♭/F

F SUS4

Fm

Seinn[†] al - le - lu - ia, seinn

T, B *mf/f*

*Gospel Acclamation verses can be found on p. 14.

†Or, "Sing"

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3

sun was lost to the sky; the wom - en of Je -
 Mar - ys made their way with pre - cious myrrh and -
 heard an an - gel's cry: "He is not here, but -
 wom - en ran from the tomb to tell the Good News to e -
 lu - ias let us raise! As breaks the light of the

C	G/B	G	CSUS4	C	Am	Am/C	G
G	D/F#	D	GSUS4	G	Em	Em/G	D
Ab	Eb/G	Eb	AbSUS4	Ab	Fm	Fm/Ab	Eb

al - le - lu - ia. Seinn al - le - lu, seinn

6

(Last time ☺)

(Last time ☺)

ru - sa - lem watched on as their Sav - ior died.
 fra - grant spice to where their Re - deem - er lay.
 rose as he said; grieve not for the Cru - ci - fied!"
 lev - en men who hid in a dark - ened room.
 Ris - en Lord, we lift one voice in praise.

F	G/D	Em	F	F/D	Em7	ASUS4	Am
C	D/A	Bm	C	C/A	Bm7	ESUS4	Em
Db	Eb/Bb	Cm	Db	Db/Bb	Cm7	FSUS4	Fm

al - le - lu, seinn al - le - lu - ia! (Last time ☺)

(Last time ☺)

(Last time ☺)

Gospel Acclamation Verses

9



- 1. Speak, Lord, your ser - vant is listening;
- 2. Your words, Lord, are spir - it and life;
- 3. I am the light of the world, says the Lord;
- 4. Open our hearts, O Lord,
- 5. Teach me your paths, my God,

Am	G/A	A SUS4	Am
Em	D/E	ESUS4	Em
Fm	E♭/F	FSUS4	Fm



10



D.C.

- 1. you have the words of ever - last - ing life.
- 2. you have the words of ever - last - ing life.
- 3. whoever follows me will have the light of life.
- 4. to listen to the words of your Son.
- 5. and lead me in your truth.

Dm ⁷	B dim/D	ESUS4	E
Am ⁷	F#dim/A	BSUS4	B
Bm ⁷	Gdim/B♭	CSUS4	C

D.C.



for Karen Dervan, friend and colleague

I See His Blood upon the Rose

Joseph Mary Plunkett, 1877–1916

Steven C. Warner

Adagio $\text{♩} = 58$

Verse 1

Solo *mf*

1. I see his blood up - on — the

rose and in the stars the glo - ry of his eyes, his bod - y

gleams a - mid e - ter - nal snows, his tears fall from the skies.

Parts for violin, viola and cello are available, D-10124INST.

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Verse 2

11 *mf*

2. I see his face in ev - 'ry

13

flow'r; the thun - der and the sing - ing of the

15

birds are but his voice— and car - ven by his

18

pow'r rocks are his writ - ten words.

Verse 3

21 *mf*

3. All path - ways by his feet — are

23

worn, his strong heart stirs the ev - er - beat - ing

25

sea, his crown of thorns is twined with ev - 'ry

28

thorn, his cross is ev - 'ry tree.

al niente

For the Sesquicentennial Anniversary of the Basilica of the Sacred Heart,
University of Notre Dame, August 16, 2013.

Give Thanks to the Lord

Based on Psalm 117/118

Words Adapt. and Music by
Steven C. Warner

♩ = 92

Refrain

Capo 3: G	Am ⁷	G/B	Am/C	D ⁷	Em	C	Em/B	Am ⁷
B \flat	Cm ⁷	B \flat /D	Cm/E \flat	F ⁷	Gm	E \flat	Gm/D	Cm ⁷

S, A, Assembly *ff*

Give thanks to the Lord, for he is

T, B *ff*

D/F \sharp	D/G	D/A	G/B	C ⁶	F/A	B ⁶	Am ⁷	D ^{SUS4}	D
F/A	F/B \flat	F/C	B \flat /D	E \flat ⁶	A \flat /C	D ⁶	Cm ⁷	F ^{SUS4}	F

good, for his mer - cy en - dures for - ev - er.

Verses

G	Cantor	D/F \sharp	Em	Em/D
B \flat	<i>mf</i>	F/A	Gm	Gm/F

1. 7 Let the house of Is - ra - el say,
 2. 7 Gates of jus - tice are o - pen for me:
 3. 7 The stone that the build - ers re - ject,
 4. Let us go forth pro - cess - ing with palms,

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Chords: C Eb, Am7 Cm7, DSUS4 FSUS4, D F, D/C F/Eb

8

S, A *f*

T, B *f*

“His mer - cy en - dures for - ev - er.”
 I en - ter and praise you, — Lord. —
 this is the cor - ner - stone; —
 as far as the horns of the al - tar.

10

B D Cantor *mf*, B/D# D/F#, B7 D7, Em Gm

Let the house of — Aa — ron say,
 Here is found the — Lord's — own gate,
 By the Lord has — this — been — done,
 You are God, I — praise — you, Lord.

Chords: Em/D Gm/F, Am7/C Cm7/Eb, Am7 Cm7, DSUS4 FSUS4, D F

12

S, A *f*

T, B *f*

“His mer - cy en - dures for - ev - er.”
 the gate where the just have — en - tered.
 a mar - vel — in our — eyes. —
 O God, my — God, I ex - alt you.

14

B
D Cantor
mf

B/D#
D/F#

Em
Gm

Let those who fear _____ the Lord _____ say,
 Be - cause you an - swered, I praise _____ you,
 This is the day that the Lord has made.
 Praise to the Lord, _____ for he is good,

S, A *f*
16

C
E \flat

Am7
Cm 7

DSUS4
FSUS4

D
F

D.C.

“His mer - cy en - dures for - ev - er.”
 for you have _____ been my _____ Sav - ior!
 Let us re - joice and be glad. _____
 his mer - cy en - dures for - ev - er.

T, B *f*

Light of Christ! Solas Chríst!

Based on "Phos hilaron"

Words Adapt. and Music by
Steven C. Warner

Andantino ♩ = 78 *C Instrument*

Cantor **mf** **mp**

1. Ra - diant Light sub - lime and Sun di - vine: _____
 2. Son _____ of _____ God, the Source of _____ Life: _____
 3. Let us raise the strain ex - toll - ing your Name: _____
 4. Bless our Tri - une God, the Fa - ther and Son _____

Capo 7: Am G/A ASUS4 Am Dm7 Em7 ASUS2 Am
 S, A, Assembly Em D/E ESUS4 Em Am7 Bm7 ESUS2 Em

mf

Light _____ of _____ Christ! _____ So - las _____ Chríst! _____
 So - las Chríst! _____
 So - las Chríst!

3

Bdim **G** **C** **C/E** **Dm** **F6** **G**
 F#dim D G G/B Am C6 D

mf

Buío - chas le Di - a, thanks be to God! _____

5



Cantor

Death-less face of God the Fa - ther's im - age.
 Praise we bring to you, by night and by dawn-ing day.
 In the twi - light hours as can - dles are kin - dled.
 and the Spir - it bless, both now and for - ev - er.

C G ASUS2 Am Dm7 C/G ASUS4 Am
 G D ESUS2 Em Am7 G/D ESUS4 Em

Light of Christ! So las - Christ!

7



Bdim F/A G/B ASUS4 Am Dm Em7 Am
 F#dim C/E D/F# ESUS4 Em Am Bm7 Em

Buío - chas le Di - a, thanks be to God!

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Exult, Ye Heavens

Based on the "Exsultet" of the Easter Vigil liturgy
Words Adapt. and Music by Steven C. Warner

Ex - ult, ye heav'ns, and lift up your voice! Let
hearts be glad; let earth re - jice! Al - le - lu - ia!

The musical notation is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of two staves of music. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The music features a mix of eighth and quarter notes, with some rests and a final cadence.

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An tAiséirí *The Resurrection*

Traditional Irish
Arr. Steven C. Warner

Ag - us ai - li - lú - lá, ai - li - liú
Sing we al - le - lu - ia, al - le - lu -
ló, ai - li - li - liú
lo, al - le - lu - ia,
ó. Má mhas-laí-tear an
al - le - lu - lo, the bod - y may soon
chol-aínn, ní baol - ach don an-am, Ach ná
fal - ter but your soul is e - ter - nal, em -
séan - ai - gí m'ain-m - se choí - che.
brace now my name for - ev - er.

The musical notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first two staves cover the first line of lyrics, the next two cover the second line, and the final two cover the third line. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final cadence.

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Seinn Alleluia

Refrain and Tune: Traditional Irish
Verses and Arr. Steven C. Warner



Seinn* al - le - lu - ia, seinn
al - le - lu - ia. Seinn al - le - lu, seinn
al - le - lu, seinn al - le - lu - ia!

*Or, "Sing"

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Give Thanks to the Lord

Based on Psalm 117/118

Words Adapt. and Music by
Steven C. Warner



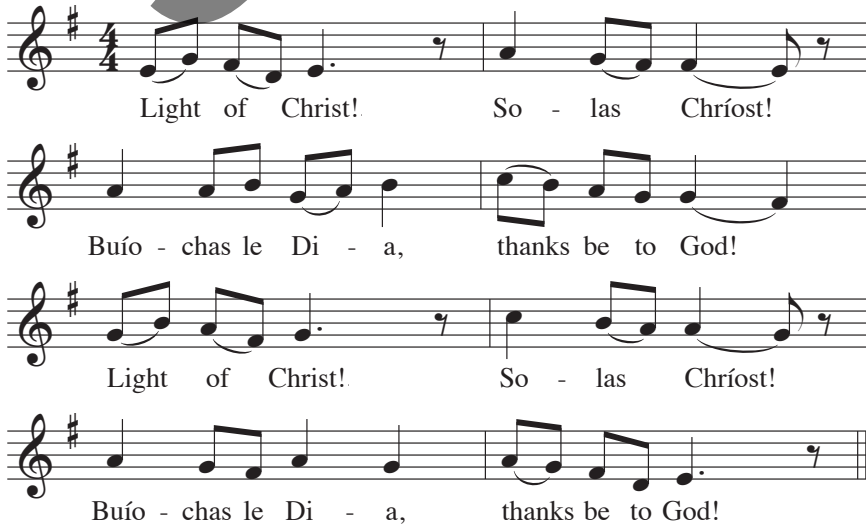
Give thanks to the Lord, for he is good,
for his mer - cy en - dures for - ev - er.

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Light of Christ! Solas Chríost!

Based on "Phos hilaron"

Words Adapt. and Music by
Steven C. Warner



Light of Christ! So - las Chríost!
Buío - chas le Di - a, thanks be to God!
Light of Christ! So - las Chríost!
Buío - chas le Di - a, thanks be to God!

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Choral

SERIES

Easter Day

WORDS BY

Gerard Manley Hopkins

MUSIC BY

Steven C. Warner

For SATB Voices and Percussion



GIA Publications, Inc.
Sacred Music

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About the Composer

Steven C. Warner earned a Bachelor of Arts in Religious Studies (St. Michael's College) and a Master of Arts in Liturgical Studies (University of Notre Dame). He joined the Notre Dame Campus Ministry staff in 1979, continuing there for more than thirty-five years. He founded the Notre Dame Folk Choir in 1980, which grew to include more than sixty singers and instrumentalists by 2016, their repertoire spanning all styles and languages. In 1990 World Library Publications (Chicago) began the choral series *Songs of the Notre Dame Folk Choir*. The series boasts about 100 published octavos; *Mass of Charity and Love* and *Mass for Our Lady* have become part of the national landscape.

In 2016 Steve became Associate Director of the Notre Dame-Newman Centre for Faith and Reason, at St. John Henry Newman's University Church in Dublin. The choir he founded, the Newman Vocare Ensemble, released their first album, *Easter in Ireland*, with GIA Publications in 2020.

About the Author

Gerard Manley Hopkins (1844–1889) is considered to be one of the best poets of the Victorian age, despite the fact that the vast majority of his writings were published posthumously. Born in Stratford, England, and baptized into the Anglican faith, he was received into the Catholic Church in 1866, a decision that estranged him from many family and friends. In this regard, he walked the same path as the man who welcomed him into the Catholic faith, Saint John Henry Newman.

Hopkins studied at Oxford (Balliol College) and also under Newman at Birmingham Oratory. In 1870, he took the vows of poverty, chastity and obedience in the Jesuit order. Even though he was acknowledged to be a brilliant student, he failed the final theology exam, thus assuring a road of little promise within the order. But his poems, finally brought to light after his death (by British poet laureate Robert Bridges), are considered brilliant works of his age.

In his final years, Hopkins taught Greek and Latin, following Newman to Catholic University (now University College Dublin). These years brought illness and profound depression, and he succumbed to typhoid in 1889, dying in Newman House, St. Stephen's Green. He is buried in Glasnevin Cemetery, Dublin.

Hopkins' poems include *God's Grandeur*, "The Windhover: To Christ Our Lord," "Pied Beauty" and "Easter."

Easter

Break the box and shed the bard;
stop not now to count the cost;
hither bring pearl, opal, sard;
reck not what the poor have lost;
upon Christ throw all away:
Know ye, this is Easter Day.

Build his church and deck his shrine,
empty though it be on earth;
ye have kept your choicest wine —
let it flow for heavenly mirth;
pluck the harp and breathe the horn:
Know ye not 'tis Easter morn?

Gather gladness from the skies;
take a lesson from the ground;
flowers do ope their heavenward eyes
and a Spring-time joy have found;
Earth throws Winter's robes away,
decks herself for Easter Day.

Beauty now for ashes wear,
perfumes for the garb of woe,
chaplets for dishevelled hair,
dances for sad footsteps slow;
open wide your hearts that they
let in joy this Easter Day.

Seek God's house in happy throng;
crowded let his table be;
mingle praises, prayer, and song,
singing to the Trinity.
Henceforth let your souls always
make each morn an Easter Day.

—Gerard Manley Hopkins, 1844–1889

for William R. Dailey, CSC
EASTER DAY

Gerard Manley Hopkins, 1844–1889, alt.

Steven C. Warner
 Verse 3 opt. harm. Desmond Earley

Adagio ♩ = 64

Verse 1

Solo mp in sean n6s style

1. Break the— box— and— shed the—

1. Oo.—

3 nard; stop not now— to count the cost;

6 hith-er— bring— pearl, o - pal, sard; reck not what— the poor have

9 lost; up - on— Christ, throw— all a - way:

A part for percussion is on page 11.

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12

Know ye this is East - er Day.

Hand Drum

mp

Verse 2

14 S, A *mf*

2. Build his church and deck his shrine, emp-ty though it be on

unis. mp

2. Oo.

17

earth; ye have kept your choic - est wine

20

let it flow — for heav'n-ly mirth; — so pluck the harp — and breathe the

23

horn: Know ye not — 'tis East - er morn?

mp

Verse 3*

26

mf with increased intensity

3. Gath-er — glad - ness from the — skies; take a les - son from the

mp with increased intensity

29

ground; flow'rs do — ope — their heav'n-ly — eyes

*An alternate harmonization for Verse 3 can be found on p. 9.

32

and a Spring - time joy is found; — Earth throws Win - ter's robes a-

found; Earth throws

35

way, decks her - self — for East - er Day.

Verse 4

38 *mp*

4. Oo, oo,

4. Beau-ty — now — for ash-es — wear, per-fumes for — the garb of

div. mf

mp

4. Oo, oo,

41

ah, woe, chap-lets for di-shev-elled hair, ah,

44

ah, danc-es for sad foot-steps slow; Now o-pen ah,

46

wide your hearts that they

48

let in joy this East - er Day.

oo,

Verse 5

50

f

5. Seek God's house in hap - py throng;

unis. f

f

52

crowd - ed let his ta - ble be;

54

min - gle prais - es, prayer and song,

Trin - i - ty. Ah,

56

sing - ing to the Trin - i - ty. Hence - forth

souls al - way

58

let your souls al - way make each morn an East - er

non rit.

Solo or Section
p freely

61

Day. Make each morn an East - er Day.

Day. Oo.

mp *p*

Alternate Harmonization for Verse 3

Verse 3

S, A with increased intensity

3. Gath - er glad - ness from the skies;

26

3. Ah, from the skies;

3. Ah, from the skies;

mf *mf*

TI, TII, B

mf with increased intensity

3. Ah, from the skies;

28

take a les - son from the ground; —
ah, — from the ground; —

30

flow'rs do ope their heav'n - ly eyes
ah, — heav'n - ly eyes —

32

and a Spring - time joy is found; — Earth throws Win - ter's robes a -
ah, — joy is found; Earth throws Win - ter's robes a -

35

To Verse 4 (p. 6)

way, — decks her - self — for East - er Day.
ah, — decks her - self for East - er Day.

To Verse 4 (p. 6)

EASTER DAY

Steven C. Warner

Adagio ♩ = 64

Verse 1

8

8

Verse 2

14

19

Verse 3* with increased intensity

24

29

34

Verse 4

38

43

Verse 5

48

*An alternate harmonization for Verse 3 can be found on page 12.

12

53

Musical notation for measures 12-53. The notation consists of a single staff with a series of rhythmic patterns. The measures are grouped into four measures of 2/4, four measures of 4/4, four measures of 2/4, four measures of 4/4, and four measures of 3/4. The patterns include eighth notes, quarter notes, and rests.

58

Musical notation for measures 58-61. The notation consists of a single staff with rhythmic patterns. The first measure is 4/4, followed by two measures of 2/4, and the final measure is 4/4. The patterns include eighth notes, quarter notes, and rests.

Alternate Harmonization for Verse 3

26 *with increased intensity*

Musical notation for measures 26-31. The notation consists of a single staff with rests in each measure. The measures are grouped into two measures of 2/4, two measures of 4/4, two measures of 2/4, two measures of 4/4, and two measures of 2/4.

32

To Verse 4 (m. 38)

Musical notation for measures 32-38. The notation consists of a single staff with rests in the first four measures, followed by a measure of 4/4, a measure of 3/4, and a final measure of 4/4. The final measure contains a rhythmic pattern of eighth notes and a double bar line.

Sample

G-10121 Code A12



7 85147 01211 5

Celebration
SERIES

If You Find Me

Lord, You Formed My Inmost Being

Steven C. Warner

For Choir, Cantor, Assembly,
Keyboard and Guitar
with Flute and String Quartet



GIA Publications, Inc.
Sacred Music

giamusic.com

Notes

Anyone familiar with the story of Saint Patrick—a victim of human trafficking—knows that as a young man he experienced a dream, by the seashore. As he stood by the water, there were the Irish, calling him to come back to walk among them.

There are so many images, richly piled one upon the other, in this psalm—no wonder composers have turned to it, time and again, as an anthem for the vulnerable, as a call to cherish the uniqueness of every human person and their dreams.

On the album *Easter in Ireland* (CD-1072) we recorded the piece twice: once in a full choral setting, the other in a more intimate, “parlor” setting. The psalm works beautifully both ways and gives musicians ample room for interpretation.

—Steven C. Warner

About the Composer

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for Sharon Lyons and Michael Crowley

IF YOU FIND ME

Lord, You Formed My Inmost Being

Based on Psalm 138/139

Words Adapt. and Music by
Steven C. Warner**Andantino** ♩ = 80**Refrain***Part I, Assembly*

mf

If you find me by the ocean, at the
Lord, you formed my inmost being, knit me

Part II *mf*

Capo 7: G D Em7 Bm7

3

sea's farthest end, even there, Lord, you watch
in my mother's womb; for the wonder of this

C D G SUS4 G F G
G A DSUS4 D C D

A part for flute is on page 7.*Parts for string quartet are available, G-10122INST.*Words Adaptation and Music Copyright © 2020 GIA Publications, Inc.
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6

o - ver me, e - ven there, you place your hand.
mir - a - cle, I give thanks to you, O Lord.

C *Am7* *Am7/G* *Am7* *Am7/C* *D* *G*
G *Em7* *Em7/D* *Em7* *Em7/G* *A* *D*

Verses 1-4 Cantor

mp 9

1. O Lord, you search and you know— me, my

mp

2. And from your spir - it, where can I go? Where

mp

3. And if I fly on the wings of dawn, to

mp

4. Your hand, O Lord, cre - at - ed me with -

Verses 1-4

mp 9

F *F/A* *C* *Am7*
C *C/E* *G* *Em7*

11

ris - ing and my rest, you dis - cern my jour - ney
 might I flee from your face? If I climb the heav - ens,
 o - cean's far - thest end, ev - er lead - ing you are
 in my moth - er's womb. I thank you for the won - der

11 *DSUS4* *D* *D/C* *G/B* *G* *Am7* *Am7/D*
ASUS4 *A* *A/G* *D/F#* *D* *Em7* *Em7/A*

14

from a - far, when I wan - der or lie down. **D.C.**
 you are there, and at my fi - nal rest. **D.C.**
 at my side, your might - y hand up - on me. **D.C.**
 of my life, your mar - vels of cre - a - tion. **D.C.**

14 *Em7* *Em7/G* *Am7* *Am7/C* *Am7/E* *DSUS4* *D*
Bm7 *Bm7/D* *Em7* *Em7/G* *Em7/B* *ASUS4* *A* **D.C.**

Flute

IF YOU FIND ME

Lord, You Formed My Inmost Being

Steven C. Warner

Andantino ♩ = 80
 Refrain *tacet first time*

mf

5

Verses 1-4 *tacet first time*

9

mp

13

D.C.

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IF YOU FIND ME

Lord, You Formed My Inmost Being

Based on Psalm 138/139

Words Adapt. and Music by
Steven C. Warner

The musical score is written on three staves in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is simple and lyrical, with lyrics written below the notes. A large, semi-transparent 'SAMPLE' watermark is overlaid diagonally across the entire page.

If you find me by the o - cean, at the
Lord, you formed my in-most be - ing, knit me

sea's far - thest end, e - ven there, Lord, you watch
in my moth - er's womb; for the won - der of this

o - ver me, e - ven there, you place your hand.
mir - a - cle, I give thanks to you, O Lord.

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G-10122

Code A8



7 85147 01221 4

Celebration

SERIES

Alleluia, Alleluia, Praise the Risen Son!

IN EARRACH

WORDS BY

Delores Dufner, OSB

MUSIC BY

Steven C. Warner

For Choir, Assembly,
Keyboard and Guitar
with Flute and String Quartet



GIA Publications, Inc.
Sacred Music

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About the Author

Delores Dufner, OSB, is a member of St. Benedict's Monastery in St. Joseph, Minnesota. She served as Director of the St. Cloud Diocesan Office of Worship for fifteen years, then worked as a liturgical music consultant in the Diocese of Ballarat, Australia, for fifteen months. Since then, she has been writing liturgical, scripture-based hymn and song texts, which are found in many Christian hymnals. Her hymns have been published in the United States, Canada, Great Britain, Australia and China.

Sister Delores has received sixty-three commissions to write hymn lyrics for special occasions or needs; her lyrics are the basis of over eighty choral octavos. She has four published hymn collections:

- *Criers of Splendor*, 56 hymns (GIA, 2016)
- *And Every Breath, a Song*, 72 hymns (GIA, 2011)
- *The Glimmer of Glory in Song*, 79 hymns (GIA, 2004)
- *Sing a New Church*, 48 hymns (OCP, 1994)

In 2013 Sister Delores was named a Fellow of The Hymn Society in the United States and Canada. She was presented with a Lifetime Achievement Award in 2014 from the National Association of Pastoral Musicians (NPM). The *Christus Rex* award was bestowed on Sister Delores in 2017 by Valparaiso University's Institute of Liturgical Studies, for her lifelong commitment to liturgical renewal.

for the Schola at St. Joseph's Mercy Secondary School, Navan, Ireland

ALLELUIA, ALLELUIA, PRAISE THE RISEN SON!

Delores Dufner, OSB

IN EARRACH
Steven C. Warner

Animated ♩ = 54

B \flat E \flat B \flat 7 Cm Cm/B \flat Fm 7 B \flat

Refrain

S, Assembly

f 5
Al - le - lu - ia, al - le - lu - ia, praise the Ris - en

A f
Al - le - lu - ia, al - le - lu - ia, praise - the Ris - en

B f
Al - le - lu - ia, al - le - lu - ia, praise the Ris - en

Refrain

E \flat B \flat 7 Cm Cm/B \flat A \flat B \flat E \flat Gm D \flat

Parts for flute and string quartet are available, G-10123INST. A guitar edition with capo chords and vocal harmony is available, G-10123G.

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11 To Verses

Son! Praise the Liv - ing One!

Son! Praise the Liv - ing One!

Son! Praise the Liv - ing One!

11 To Verses

B \flat 7SUS4 B \flat Cm Cm/B \flat A \flat 9 A \flat 9/B \flat E \flat SUS4 E \flat

Verses 1-2

S mf 17

1. Let earth and heav - en join to sing; let
 2. The Christ who died has con - quered death, let the

B \flat E \flat E \flat /G A \flat A \flat /C B \flat Cm B \flat 7

mf

21

mourn - ers cease their weep - ing. Let joy - ful al - le -
 pow - er of love re - veal - ing. The world is warmed by

f

opt. B *f*

f

E \flat D \flat A \flat /B \flat B \flat C \flat G \flat C \flat /E \flat

27

lu - ias ring and wake - with song the sleep - ing. D.S.
 Spir - it's breath, whose gifts - are life and heal - ing.

D.S.

D \flat B \flat C \flat D \flat D \flat /C B \flat SUS4 B \flat

Verse 3

33

S mp hushed

3. Let riv - ers flow and breez - es blow, good

mp

B \flat E \flat E \flat /G A \flat A \flat /C B \flat Cm B \flat 7

37 *poco a poco cresc.*

news_ of spring - time giv - ing. Let trees and

mf

E \flat D \flat A \flat /B \flat B \flat Cm

mf

42

seed - lings green - er grow, for Christ_ is ris - en,

mf

Gm Cm/E \flat D \flat B \flat Cm⁷ A \flat

47 *S f*

Christ- is ris - en, liv - ing!

A f

Christ- is ris - en, Christ- is ris - en, liv - ing!

B f

Christ- is ris - en, Christ- is ris - en, liv - ing!

47 C⁷ F Gm⁷ F/A C^{SUS4} C

Final Refrain

+ Assembly

ff 53

Al - le - lu - ia, al - le - lu - ia, praise - the

ff

Al - le - lu - ia, al - le - lu - ia, praise - the

ff

Al - le - lu - ia, al - le - lu - ia, praise the

Final Refrain

53 F C⁷ Dm Dm/C B^b C F Am

ff

58

Ris - en Son! Praise the Liv - ing

Ris - en Son! Praise the Liv - ing

Ris - en Son! Praise the Liv - ing

58 Eb C7SUS4 C Eb Dm Dm/C Bb⁹ Bb⁹/C

63

One! Praise the Liv - ing Son!

One! Praise the Liv - ing Son!

One! Praise the Liv - ing Son!

63 FSUS4 F Dm Dm/C Bb⁹ Eb/F F

rall. *div.*

rall.

rall.

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ALLELUIA, ALLELUIA, PRAISE THE RISEN SON!

Delores Dufner, OSB

IN EARRACH
Steven C. Warner

Al - le - lu - ia, al - le - lu -
ia, praise the Ris - en Son!
Praise the Liv - ing One!
Last time
Praise the Liv - ing Son!

The musical score is written on four staves in 3/8 time with a key signature of two flats (B-flat and E-flat). The lyrics are: 'Al - le - lu - ia, al - le - lu - ia, praise the Ris - en Son! Praise the Liv - ing One! Last time Praise the Liv - ing Son!'.

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G-10123

Code A12



7 85147 01231 3

Celebration
SERIES

My Soul Now Magnifies the Lord

An Irish Magnificat

WORDS BY

David Scheidler, CSC

MUSIC BY

Steven C. Warner

For Choir, Assembly,
Keyboard and Guitar



GIA Publications, Inc.
Sacred Music

giamusic.com

in memory of the legacy of Colleen Conway Grace

MY SOUL NOW MAGNIFIES THE LORD

An Irish Magnificat

Based on the Magnificat
David Scheidler, CSC, 1965–2020

COLLEEN
Steven C. Warner

Moderato ♩ = 92

Capo 5: Am Am/G F⁶ C/E Dm⁷ F/A Fmaj⁷ Dm⁹ Em⁷
Dm Dm/C B♭⁶ F/A Gm⁷ B♭/D B♭maj⁷ Gm⁹ Am⁷

Stanzas 1–3

Descant

4

ASUS⁴ Am Am/G F⁶ C/E Dm⁷ F
DSUS⁴ Dm Dm/C B♭⁶ F/A Gm⁷ B♭

S, A, Assembly

3. Praise God, the Might - y One, praise

1. My - soul now mag - ni - fies the Lord, re -
2. God shows the pow - er of his arm and -
3. Praise God the Fa - ther, - Might - y One, praise

T, B

7

Am⁷ Am⁷/G F⁶ Am/E E Am Am/G F⁶ C/E Dm⁷
Dm⁷ Dm⁷/C B♭⁶ Dm/A A Dm Dm/C B♭⁶ F/A Gm⁷

Je - sus Christ, his Son, — the Spir - it, font of love:

joic - ing in my God, — who smiles up - on my low - li - ness,
strews the haugh - ty proud. He - casts the might - y from their thrones,
Je - sus Christ, his Son, — and praise the Spir - it, — font of love:

See Notes on page 4.

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11

for - ev - er Three in One... The God who

F *C/E* *C/D* *F* *G^{SUS4}* *G* *F* *C/E* *Cmaj7*
B \flat *F/A* *F/G* *B \flat* *C^{SUS4}* *C* *B \flat* *F/A* *Fmaj7*

my name all na - tions laud... The Might - y One has
 up - lifts the hum - bly - bowed. The hun - gry poor now
 for - ev - er Three in One... The God who is, and

14

ev - er was, and will be ev - er more,

Dm *Bm7(b5)* *E/G#* *E* *Am* *Am/G* *F6* *E*
Gm *Em7(b5)* *A/C#* *A* *Dm* *Dm/C* *B \flat 6* *A*

done great things, and ho - ly is his name; God's
 have their fill, the rich are sent a way. The
 ev - er was, and will be ev - er more, with

17

with joy and grate - ful hearts, now let us all a - dore.

Am *Am/G* *F6* *C/E* *Dm7* *F/A* *Fmaj7* *Dm9* *Em7* *A^{SUS4}* *Am*
Dm *Dm/C* *B \flat 6* *F/A* *Gm7* *B \flat /D* *B \flat maj7* *Gm9* *Am7* *D^{SUS4}* *Dm* **D.S.**

mer - cy shines on all who fear, from age to age the same.
 cov - e - nant with A - bra - ham is hon - ored to this day.
 joy - ful voice and grate - ful hearts, now let us all a - dore.

Notes

For many years at Notre Dame, we used Alan Hommerding’s celebrated setting of the Magnificat at the close of our Lenten Vespers services. But a few years ago, several people remarked that the setting was a bit too resplendent for the season of Lent, and asked if a new one, in a minor key, might be constructed—but still as acclamatory as the first.

I first used this setting with a choir in the month of March, when I was hosted by the Diocese of San Diego for a day of liturgical renewal. The slightly modified bar form tune was immediately embraced by the assembly as we celebrated Lenten Evening Prayer. Though they’d never heard it before, they owned the melody with gusto. I’ve since introduced the setting in both Dublin and Edinburgh with the same results, convincing me that the setting was equally at home in other cultures and congregations.

An optional tag (the pickup to the last two measures) was used between stanzas when we recorded the setting in Dublin.

—Steven C. Warner

About the Composer

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About the Author

David Scheidler, CSC, (1965–2020) was born in Dallas, Texas, the second oldest of eight children in a bilingual, bicultural family. He earned a Bachelor of Arts from the University of Notre Dame in Indiana, double majoring in history and communications & theater, and later, a Master of Divinity from Notre Dame’s Moreau Seminary. He was ordained to the priesthood in 1994. After ordination, Fr. Scheidler served in varied capacities, including Rector, Pastor, Chaplain, and staff member of Notre Dame’s Office of Campus Ministry. His teaching and ministry extended from Arizona and Illinois to Monterrey, Mexico. For decades, he was the Chaplain for the Notre Dame Folk Choir, joining often for national and international tours. In 2017, Fr. Scheidler was named to his final post, as pastor of Sacred Heart Parish in Notre Dame, Indiana. He passed away as this Magnificat score was headed to publication.

MY SOUL NOW MAGNIFIES THE LORD

An Irish Magnificat

Based on the Magnificat
David Scheidler, CSC, 1965–2020

COLLEEN
Steven C. Warner



1. My soul now mag - ni - fies the Lord, re - joic - ing
2. God shows the pow - er of his arm and strews the
3. Praise God the Fa - ther, Might - y One, praise Je - sus



in my God, who smiles up - on my low - li - ness,
haugh - ty proud. He casts the might - y from their thrones,
Christ, his Son, and praise the Spir - it, font of love:



my name all na - tions laud. The Might - y One has
up - lifts the hum - bly bowed. The hun - gry poor now
for - ev - er Three in One. The God who is, and



done great things, and ho - ly is his name; God's mer - cy
have their fill, the rich are sent a - way. The cov - e -
ev - er was, and will be ev - er more, with joy - ful



shines on all who fear, from age to age the same.
nant with A - bra - ham is hon - ored to this day.
voice and grate - ful hearts, now let us all a - dore.

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Celebration

SERIES

Taste, That Your Eyes May Be Opened

Steven C. Warner
and Jennifer Wells

For Choir, Assembly,
Keyboard and Guitar
with C Instrument,
Two Violins and Cello



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Notes

It is such a curious phrase, “taste and see.” How can taste affect your vision? And yet we sing of this mystery all the time in Psalm 33/34. Equally compelling is how the law and word of the Lord are sustaining as well—hence the second set of verses, found in Psalm 118/119.

To create a setting with an antiphon that expands the imagery of seeing through taste, calling to mind the depth of that mystery—this was what I was after with this piece.

For this setting, I collaborated with Jennifer Wells, a talented graduate of Hofstra, whom I met several years ago at the Liturgical Music Institute on Long Island. Our goal with this piece was to create a mantra, but one which was inventive, that would stretch the harmonic landscape a bit, but remain within the grasp of the average guitar player.

—Steven C. Warner

About the Composers

Steven C. Warner earned a Bachelor of Arts in Religious Studies (St. Michael’s College) and a Master of Arts in Liturgical Studies (University of Notre Dame). He joined the Notre Dame Campus Ministry staff in 1979, continuing there for more than thirty-five years. He founded the Notre Dame Folk Choir in 1980, which grew to include more than sixty singers and instrumentalists by 2016, their repertoire spanning all styles and languages. In 1990 World Library Publications (Chicago) began the choral series *Songs of the Notre Dame Folk Choir*. The series boasts about 100 published octavos; *Mass of Charity and Love* and *Mass for Our Lady* have become part of the national landscape.

In 2016 Steve became Associate Director of the Notre Dame-Newman Centre for Faith and Reason, at St. John Henry Newman’s University Church in Dublin. The choir he founded, the Newman Vocare Ensemble, released their first album, *Easter in Ireland*, with GIA Publications in 2020.

Jennifer Wells is an active composer, performer, accompanist and teacher based in the New York metropolitan area. She has been playing piano since the age of three. She holds a bachelor’s degree in piano performance from Hofstra University, where she also studied composition, jazz arranging and songwriting. She is an extremely versatile musician, capable of playing and writing music in classical and contemporary styles, as well as being an accomplished improviser. Jennifer is presently serving as the Music Director at Saint Catherine of Sienna Parish in Franklin Square, New York, where she is the organist and directs two choirs. She enjoys using her creative talents in writing original music for parish use in various liturgies. Jennifer also works extensively at her alma mater as a staff accompanist and maintains a private studio of piano students.

commissioned for St. Edward's Parish, Chicago, Illinois

TASTE, THAT YOUR EYES MAY BE OPENED

Based on Psalm 33/34, adapt. Steven C. Warner
Additional Verses based on Psalm 118/119

Steven C. Warner
and Jennifer Wells

♩ = 72

Refrain

S, A, Assembly

mf

Taste, that your eyes may be o - pened;

T, B *mf*

Psalm 33/34 Verses 1-6

Cantor *mf*

1. Through ev - 'ry age — I will bless you,
2. Then glo - ri - fy the Lord with me; —
3. Look towards the Lord — and be ra - diant;
4. God's an - gel dwells a - mong the faith - ful
5. You ho - ly ones, re - vere the Lord; —
6. Chil - dren of God, — come and hear me,

Psalm 118/119 Verses 1-3

Cantor *mf*

1. How sweet, O Lord, — is your prom - ise!
2. I taste your word, and it sus - tains me;
3. Your will, my her - i - tage for - ev - er;

Capo 2: D

*Em*⁷/D

*DSUS*⁴ D

*G*⁶ A

E

F[#]*m*⁷/E

*ESUS*⁴ E

*A*⁶ B

mf/f

Parts for C instrument and strings are available, G-10216INST.

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5

drink, that your heart may be healed.

your praise for - ev - er on my lips.
 to - geth - er let us sing God's praise.
 let not your fac - es be a -
 and res - cued those who love the Lord.
 they lack for noth - ing in our God.
 that you may won - der in the Lord.

How I re - jice to do your will!
 your will is hon - ey for my soul.
 your path, the joy of my heart.

5

D *Em*⁷ *A* *D* *G* *Gmaj*⁷ *ASUS*⁴ *A*⁷
E *F#m*⁷ *B* *E* *A* *Amaj*⁷ *BSUS*⁴ *B*⁷

9 *f*

Joy - ful the feast that beck-ons you in love:— the

f

My soul shall make— its boast— in the Lord; the
 I sought the Lord and he an - swered all my prayers; from
 The poor called out; they were heard— by the Lord; and
 O - pen your heart— and taste— of the Lord; our
 Strong li - ons want and— hun - ger for their food, but
 And who are we— who long— for— life? Pros -

Your ways, O Lord, are treas - ure to my soul, far
 O - pen my heart, that I may know your path; di -
 Your word, O Lord, sus - tains me all my days, more

9 *f*

F *C/F* *C/E* *B^b/D* *CSUS⁴ C Am⁷*
G *D/G* *D/F[♯]* *C/E* *DSUS⁴ D Bm⁷*

13

Bod - y and the Blood of the Lord.

Blood of the Lord.

hum - ble shall re - jice and be glad.
 all my trou - bles I was set free.
 res - cued from their fears and dis - tress.
 hap - pi - ness is ref - uge in God.
 those who seek the Lord lack no more.
 per - i - ty to last all our days?

great - er than all sil - ver and gold.
 rect my path and guide me, O Lord.
 pre - cious than the wealth of this world.

13

Gm *F/A* *B \flat 2* *B \flat 2/C* *D^{SUS4}* *D*
Am *G/B* *C2* *C2/D* *ESUS4* *E*

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drink, that your heart may be healed.



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Bod-y and the Blood of the Lord.

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