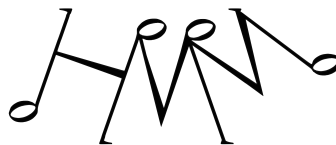


You Are God

~ Te Deum for SATB choir & organ ~

Music by Christopher J. Hoh

**Traditional Latin canticle translated by
The International Consultation on English Texts**



HohMade Music
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You Are God

You are God; we praise you.
 You are the Lord; we acclaim you.
 You are the eternal Father;
 All creation worships you.

To you all angels, all the powers of heaven,
 Cherubim and seraphim, sing in endless praise:
 Holy, holy, holy Lord, God of power and might,
 Heaven and earth are full of your glory.

The glorious company of the apostles praise you,
 The noble fellowship of prophets praise you,
 The white robed army of martyrs praise you.
 Throughout the world the Holy Church acclaims you.

Father of majesty unbounded,
 Your true and only beloved son,
 Worthy of all worship,
 And Holy spirit, advocate and guide.

You, Christ, are the king of glory,
 The eternal Son of the Father.
 When you became man to set us free
 You did not spurn the virgin's womb.

You overcame the sting of death
 And opened the kingdom of heaven to all believers.
 You sit at God's right hand in glory.
 We do believe that you will come and be our judge.

Come then, Lord, and help your people,
 Bought with the price of your own blood;
 And bring us with your saints
 To glory everlasting.

Traditional Latin canticle "Te Deum Laudamus"
Translation by The International Consultation on English Texts

The timeless "Te Deum" text suggested an image of God the glorious Father, Son and Holy Spirit, unchanging through the ages, ever present as creation evolves and as humankind struggles and sings. Some of this music reflects majesty and steadfastness, while other motifs are lyric like angels (and mortals) praising God. The composition juxtaposes themes in duple meter, in triple meter and in ambiguous meter to portray a majestic complexity — the diversity of God's marvels and the multifaceted nature of divinity. But there is a plan: as a worshiper I believe in an Almighty will shaping the universe; as composer I hope the disparate facets of this piece fit together into a coherent whole. The work is also a homage to Benjamin Britten whose "Te Deums" and other music for choir and organ have inspired me. (This piece was originally written for choir and organ and later orchestrated for chamber ensemble.) And Britten knew a thing or two about polyrhythms...

You Are God

Traditional Latin canticle

Christopher J. Hoh

Majestically (♩ = c. 120)

Organ

Sopr. *f*
You— are God; we— praise— you. You— are the Lord; we— ac— claim— you.

Alto *f*
You— are God; we— praise— you. You— are the Lord; we— ac— claim— you.

Tenor *f*
You— are God; we— praise— you. You— are the Lord; we— ac— claim— you.

Bass *f*
You— are God; we— praise— you. You— are the Lord; we— ac— claim— you.

Organ *f*

3

5

You— are the e - ter - nal Fa - ther; all cre - a - tion wor-ships you.

You— are the e - ter - nal Fa - ther; all cre - a - tion wor-ships you.

You— are the e - ter - nal Fa - ther;- all cre - a - tion wor-ships you.

You— are the e - ter - nal Fa - ther;- all cre - a - tion wor-ships you.

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7

div. .

To you

To you all an - gels, all the pow'rs of heav - en,

To you all an - gels, all the pow'rs of heav - en,

To you all an - gels, to you all the pow'rs of heav - en,

9

To you cher-u-bim and ser - a-phim,

cher - u-bim and ser - a - phim sing in end - less praise: -

cher - u-bim and ser - a-phim sing in end - less praise: -

cher - u-bim and ser - a-phim sing in end - less praise: -

cher - u-bim and ser - a-phim sing in end - less praise: -

11 unis.

Ho - ly, ho - ly, ho - ly Lord, - God of pow'r and might,
Ho - ly, ho - ly, ho - ly Lord, - God of pow'r and might,
Ho - ly, ho - ly, ho - ly Lord, - God of pow'r and might,
Ho - ly, ho - ly, ho - ly Lord, - God of pow'r and might,

13

heav - en and earth are full of your glo - ry.
heav - en and earth are full, full of your glo - ry.
heav - en and earth are full, full of your glo - ry.
heav - en and earth are full of your glo - ry.

15

18

21

24

Sopranos:
mf The glo-ri-ous com-pan-y

Altos:
mf The glo-ri-ous com-pan-y of the a - pos - tles

a tempo

27

of the a - pos - tles praise you. —

praise you, — praise — you.

Tenors:
mf The no-ble fel - low -

Basses:
mf The no-ble fel - low-ship — of pro -

29

The white robed ar-my of mar - tyrs—
The white robed ar-my of mar - tyrs—
ship— of pro - phets praise— you. The white robed ar-my of
phets praise, — you, praise— you. The white robed ar-my of

Detailed description: This block contains the musical notation for measures 29 and 30. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "The white robed ar-my of mar - tyrs—", "The white robed ar-my of mar - tyrs—", "ship— of pro - phets praise— you. The white robed ar-my of", and "phets praise, — you, praise— you. The white robed ar-my of".

31

praise, — praise — you. Through-out the world— the
praise, — praise — you. Through-out the world— the Ho - ly —
mar - tyrs— praise — you. Through-out the world— the
mar - tyrs— praise — you. Through-out the world— the Ho - ly —

Detailed description: This block contains the musical notation for measures 31 and 32. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "praise, — praise — you. Through-out the world— the", "praise, — praise — you. Through-out the world— the Ho - ly —", "mar - tyrs— praise — you. Through-out the world— the", and "mar - tyrs— praise — you. Through-out the world— the Ho - ly —".

33

Ho - ly Church — ac - claims — you.
Church ac-claims, — ac - claims — you.
Ho - ly Church — ac - claims — you.
Church ac-claims, — ac - claims — you.

solo reed:

Detailed description: This block contains the musical notation for measures 33 and 34. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Ho - ly Church — ac - claims — you.' and 'Church ac-claims, — ac - claims — you.' The piano part includes a 'solo reed' section. The key signature has three flats, and the time signature is 4/4.

35

Fa-ther of maj-es-ty un-bound-ed, your true and on - ly be-lov-ed son,
Fa-ther of maj-es-ty un-bound-ed, your true and on-ly be-lov-ed son,
Fa - ther of maj - es-ty, your true, on - ly son,
Fa - ther of maj - es-ty, your true, on - ly son,

Detailed description: This block contains the musical notation for measures 35 and 36. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Fa-ther of maj-es-ty un-bound-ed, your true and on - ly be-lov-ed son,' and 'Fa - ther of maj - es-ty, your true, on - ly son,'. The piano part continues with accompaniment. The key signature has three flats, and the time signature is 2/2.

37 *div.*

worth - y of all wor-ship, and Ho-ly spi - rit.

worth - y of all wor-ship, and Ho - ly Spi-rit, ad - vo-cate and guide.

worth - y of all wor-ship, and Ho - ly Spi-rit, ad - vo-cate and guide.

worth - y of all wor-ship, and Ho - ly Spi-rit, ad - vo-cate and guide.

(reed out)

39 *unis.*

You, Christ, are the king of glo - ry, the e - ter - nal Son of the

You, Christ, are the king of glo - ry, the e - ter - nal Son of the

You, Christ, are the king of glo - ry, the e - ter - nal Son of the

You, Christ, are the king of glo - ry, the e - ter - nal Son of the

41

Fath - er. When you be - came man to

Fath - er. When you be - came man to

Fath - er.

Fath - er.

43

Sopranos:

Altos:

set us free you did not spurn the vir-gin's womb.

set us free you did not spurn the vir-gin's womb.

46

Tenors:

Basses:

f You over - came the sting of death, and

f You over - came the sting of death, and

49

op - ened the king - dom of heav'n to all be-liev-ers,
op - ened the king - dom of heav'n to all be-liev-ers,

52

Sopranos:
f You sit at

Altos:
f You sit at

f You sit at
f You sit at

55

God's right hand in glo - ry, in
God's right hand in glo - ry, in

Tenors:
in

Basses:
in

God's right hand in glo - ry, in
God's right hand in glo - ry, in

Tenors:
in

Basses:
in

58

glo - ry. We do be - lieve that

glo - ry. We do be - lieve that

glo - ry. We do be - lieve that

glo - ry. We do be - lieve that

60

you will come and be our judge.

you will come and be our judge.

you will come and be our judge.

you will come and be our judge.

* Divide voices relatively evenly among the six parts.

63

ff unis. Come. then, Lord, and help your peo-ple, bought with the price — of your own blood; *div.*

ff unis. Come. then, Lord, and help your peo-ple, bought with the price of your own blood; *div.*

ff unis. Come. then, Lord, and help your peo-ple, bought with the price of your own blood; *div.*

ff unis. Come. then, Lord, and help your peo-ple, bought with the price — of your own blood; *div.*

f

65

unis. and — bring us — with your saints to — glo - ry

unis. and — bring us — with your saints to — glo - ry ev - er - last -

unis. and — bring us — with your saints to — glo - ry ev - er - last-ing,

unis. and — bring us — with your saints to — glo - ry ev - er -

67

ev - - - er, ev - er - last - - - ing. *div.* *unis.*

ing, glo - ry ev - er - last - ing.

ev - er - last - ing, glo - ry ev - er - last - ing. *div.*

last - ing, ev - er - last - ing. *div.*