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TTTBBB Choir & TTBB Solos  
CP-1017

**Thee We Adore**  
Philip Moody

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# Thee We Adore

Philip Moody

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**Thee We Adore** is a piece that was inspired by Franz Biebl's cherished setting of "Ave Maria." I was still with *Cantus*, the full-time professional male vocal ensemble in Minneapolis, when the Biebl became a staple of our repertoire. For our first major tour of the east coast in the summer 1998, I wanted to write a piece that had some of the same ideas of flowing lines, chant-based melodies, and the antiphonal texture, but with a new twist. **Thee We Adore** combines the gregorian chant tune, presented in an organum setting with the full men's chorus, and alleluias from the solo quartet that have a more 21st-century style. Although the piece is strophic and verse one and four are set identically, I was also drawn to the individual verses. The mood of the second verse seemed to bring me back to an earlier time and a simple unison delivery of the gregorian chant seemed to be the perfect choice. With the third verse, an image of an old outdoor fountain found within the gardens of an estate continued to come to mind. The bubbling water at the top that would flow down into many levels of shallow pools and then be sent back to the top to continue the journey reminds me of the goodness of God: his forgiving nature, his understanding and compassion that always flows forth. These ideas inspired the vocal fountain for the third verse found in the solo quartet.

- Philip Moody

Thee we adore, O hidden Savior, Thee,  
Who in Thy sacrament art pleased to be;  
Both flesh and spirit in Thy presence fail,  
Yet here Thy presence we devoutly hail.

O blest memorial of our dying Lord.  
Who living Bread to men doth here afford;  
Oh, may our souls forever feed on Thee,  
and Thou, O Christ, forever precious be.

Fountain of goodness, Jesus, Lord and God:  
Cleanse us, unclean, with Thy most cleansing blood;  
Increase our faith and love, that we may know  
the hope and peace which from Thy presence flow.

O Christ, whom now beneath a veil we see,  
May what we thirst for soon our portion be,  
To gaze on Thee unveiled, and see Thy face,  
The vision of Thy glory and Thy grace.  
Amen.

-Thomas Aquinas (1226-1274)  
-English Translation by James R. Woodford

# Thee We Adore

Thomas Aquinas

arr. Philip Moody

Sheet music for "Thee We Adore" by Thomas Aquinas, arranged by Philip Moody. The music is for a choir with the following parts:

- Tenor 1
- Tenor 2
- Baritone 1
- Baritone 2
- Bass 1
- Bass 2
- Solo Tenor 1
- Solo Tenor 2
- Solo Baritone
- Solo Bass
- for rehearsal only

The key signature is  $\text{F}^{\#}\text{ G}^{\#}$  (two sharps). The time signature changes between  $\frac{8}{8}$  and  $\frac{4}{4}$ . The vocal parts sing the melody, while the organum parts provide harmonic support.

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This piece should have a chant-like feeling throughout. The organum in the chorus voices should be balanced with a slightly increased dynamic in the voice of the original chant. The "alleluias" in the solo voices should maintain a smooth line throughout.

6

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

thee, Who in thy Sac - ra - ment art pleased to be;

Al-le-lu - ia, Al-le-lu - ia, Al-le - lu - ia, Al-le-lu - ia. Al-le-lu -

Al-le-lu - ia, Al-le-lu - ia, Al-le - lu - ia, Al-le-lu - ia. Al-le-lu -

Al-le-lu - ia, Al-le-lu - ia, Al-le - lu - ia, Al-le-lu - ia. Al-le-lu -

Al-le-lu - ia, Al-le-lu - ia, Al-le - lu - ia, Al-le-lu - ia. Al-le-lu -





20

Al-le - lu - ia, Al-le - lu - ia,  
Al-le - lu - ia, Al-le - lu - ia,  
Al-le - lu - ia, Al-le - lu - ia,  
Al-le - lu - ia, Al-le - lu - ia,  
Al-le - lu - ia, Al-le - lu - ia,  
Al-le - lu - ia, Al-le - lu - ia,  
we de-vout-ly hail. Al-le - lu - ia, Al-le - lu - ia.  
we de-vout-ly hail. Al-le - lu - ia, Al-le - lu - ia.  
we de-vout-ly hail. Al-le - lu - ia, Al-le - lu - ia.

**B**  
unis.

26

O blest me - mo - rial of our dy - ing Lord. Who liv - ing bread\_ to us shall here af -

ford; Oh, may our souls\_ for - ev - er feed on thee, and thou, O Christ,\_ for -

33

C

A musical score for a three-part vocal arrangement. The top part is in soprano clef, the middle in alto clef, and the bottom in bass clef. All parts are in 4/4 time with a key signature of four sharps. The lyrics are repeated in each measure: "ev - er pre-cious be. Al - le - lu - ia, Al - le - lu - ia. Ooo". The score includes several measures of music followed by a section where the vocal parts are silent. The bass part ends with a dynamic instruction and a fermata over two measures.

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C

37

Foun - tain of good - ness, Je - sus, Lord and God:  
Cleanse us, un - clean, with Thy

Foun - tain of good - ness, Je - sus, Lord and God:  
Cleanse us, un -

Foun - tain of good - ness, Je - sus, Lord and God:

Foun - tain of good - ness, Je - sus, Lord

most cleans - ing blood; In - crease our faith and love, that we may know the

clean, with Thy most cleans - ing blood; In - crease our faith and love, that we may

Cleanse us, un - clean, with Thy most cleans - ing blood; In - crease our faith and

and God: Cleanse us, un - clean, with Thy most cleans - ing blood; In - crease

hope and peace which from Thy pres-ence flow.

know the hope and peace which from Thy pres-ence flow.

love, that we may know the hope and peace which from Thy pres-ence flow.

our faith and love, that we may know the hope and peace which from Thy pres-ence flow.

This verse is set for the four solo voices. They should be performed in a chant-like fashion, but still line up vertically with the other three soloists. Care has been taken to provide the appropriate groupings of two and three by the use of the beams. The four lines should intertwine and individually come through the texture naturally. The chord in the main chorus, from the previous page, should continue throughout this section and be balanced through an equal number of voices on each of the four notes.

D

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D

The hope and peace which from Thy presence flow.

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef and a key signature of four sharps (F major). It contains measures 11 through 12. Measure 11 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 12 begins with a sixteenth-note grace note followed by eighth-note pairs. The bottom staff uses a bass clef and a key signature of one sharp (G major). It contains measures 11 through 12. Measure 11 consists of eighth-note pairs. Measure 12 consists of eighth-note pairs.

The hope and peace which from Thy presence flow.

A musical score page showing two measures of music for orchestra. The key signature is A major (three sharps). Measure 11 starts with a bassoon line in 7/8 time, followed by a cello line in 8/8 time, and a piano line in 5/8 time. Measure 12 continues with the bassoon and cello lines, followed by a piano line. The score includes various instruments like strings, woodwinds, and brass.

The hope and peace which from Thy presence flow.

The hope and peace which from Thy presence flow.

The hope and peace which from Thy presence flow.

A musical score for a soprano voice in G major, 8/8 time. The vocal line consists of eighth-note patterns. The lyrics are: "The hope and power which from Thy presence can flow." The score includes a basso continuo part with a cello and a harpsichord. The vocal range is mostly within the soprano clef, with some notes extending into the alto range.

The hope and peace which from Thy presence flow.

D

A musical score page showing measures 11 and 12. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, and Piano. The key signature changes from A major (three sharps) to E major (one sharp). Measure 11 starts with a rest followed by a dynamic instruction 'p' (piano). Measure 12 begins with a forte dynamic 'f'.

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line starts with a rest, followed by a measure of eighth notes. The lyrics 'O'er the rampart we watch'd' begin in measure 11. Measure 12 continues with eighth-note patterns and concludes with a measure ending in 7/8 time, where the lyrics 'We ne'er shall yield to the British host' are sung.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

A musical score page showing measures 1 through 10. The key signature changes from A major (no sharps or flats) to D major (one sharp) at measure 10. The time signature alternates between common time (4/4), 5/8, and 6/8. Measures 1-9 are in 4/4, and measure 10 is in 6/8. The vocal line consists of eighth-note patterns primarily on the second and third beats of each measure. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Al-le - lu - ia, Al-le - lu - ia, Al - le - lu - ia, Al - le - lu -

Allegro animato  
Presto

Al-le - lu - ia, Al-le - lu - ia, Al - le - lu - ia, Al - le - lu -

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a 7/8 time signature, followed by a 4/8 time signature, then a 5/8 time signature. Measure 12 begins with a 5/8 time signature, followed by a 7/8 time signature, then a 4/8 time signature, and finally a 7/8 time signature. The music consists of eighth-note patterns and chords.



51

E

8 May\_ what we thirst\_ for soon our por-tion be,

8 May\_ what we thirst for soon our por-tion be,

8 May\_ what we thirst\_ for soon our por-tion be,

8 May\_ what we thirst for soon our por-tion be,

8 May\_ what we thirst\_ for soon our por-tion be,

8 May\_ what we thirst for soon our por-tion be,

8 May\_ what we thirst\_ for soon our por-tion be,

8 ia. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

8 ia. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

8 ia. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

8 ia. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

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57

To gaze on Thee un - veiled, and see Thy face,

To gaze on Thee un - veiled, and see Thy face,

To gaze on Thee un - veiled, and see Thy face,

To gaze on Thee un - veiled, and see Thy face,

To gaze on Thee un - veiled, and see Thy face,

To gaze on Thee un - veiled, and see Thy face,

ia. The vi-sion of Thy glo-ry and Thy

*Published by*



F

**largo**

67 **F** *largo*,  
A - men. A - men. A - men.

Musical score for organ, page 10, measures 11-12. The score consists of two staves. The top staff is in 12/8 time, G major, with a basso continuo part below it. The bottom staff is also in 12/8 time, G major. The vocal line begins with a fermata over the first measure, followed by the word "A - men." The organ part features sustained notes and chords. Measure 12 begins with a fermata over the first measure, followed by the words "A - men. A - men."

A - men. A - men. A - men.

A - men. A - men. A - men.

Musical score for bassoon, page 10, measures 11-12. The score consists of two staves. The top staff starts with a rest followed by a melodic line. The bottom staff has lyrics "A - men." repeated twice. Measure 11 ends with a fermata over the last note. Measure 12 begins with a rest, followed by a melodic line. The key signature changes to  $\frac{9}{8}$  for the first half of measure 12, indicated by a circle with "9/8". The lyrics "A - men." are repeated again at the end of measure 12.

The musical score shows the bassoon part for page 10, measures 11-12. The key signature changes from G major (one sharp) to F major (no sharps or flats). Measure 11 starts with a rest followed by a melodic line. Measure 12 begins with a fermata over a note, followed by a melodic line. The lyrics "A - men." are written below the staff twice.

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef, a key signature of F major (one sharp), and a common time signature. It contains measures 11 and 12, ending with a repeat sign and a double bar line. The bottom staff uses a bass clef, a key signature of B-flat major (two flats), and a common time signature. It continues from measure 12, ending with a repeat sign and a double bar line. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and performance instructions like 'legg.' (leggiero) and 'largo'. The title 'Waldmärchen' is written across the top of the page.

The image shows a musical score for a solo instrument, likely a flute or recorder, in 12/8 time. The key signature has two sharps. The score consists of two measures. Measure 11 starts with a dotted half note followed by a dash. Measure 12 begins with a dash, followed by a measure of six eighth notes. The vocal part 'A - men.' is written below the staff, with a fermata over the last note. The score concludes with a double bar line and repeat dots at the end of measure 12.

The musical score shows a bass line in 12/8 time. The bass clef is present at the beginning of the line. The lyrics 'A - men.' are repeated three times, each time preceded by a fermata over the previous note. The bass line consists of eighth-note patterns: a single eighth note followed by a sixteenth-note rest, then a sixteenth note followed by a eighth-note rest, and finally a eighth note followed by a sixteenth-note rest.

Musical score for organ and choir, page 10, ending of the Sanctus. The score consists of two staves. The top staff is for the organ, showing a treble clef, a key signature of four sharps, and a common time signature. The bottom staff is for the choir, showing a bass clef and a common time signature. The vocal line continues from the previous page, ending with the word "amen." The organ part includes several grace notes and sustained notes.

A musical score for piano, featuring two staves. The top staff uses a bass clef and has a key signature of four sharps. It begins with a measure of eighth-note pairs followed by a measure of eighth-note pairs with grace notes. The bottom staff also uses a bass clef and has a key signature of four sharps. It starts with a measure of rests, followed by a measure of eighth-note pairs. Measures 11 and 12 conclude with a repeat sign and a double bar line, leading into the next section.



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