

Philip Moody

Publishing

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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** was originally composed for 10 male vocal parts: a 6-part chorus and a solo quartet, but after having many conductors ask me if there was a mixed choir arrangement, I decided to create one. The piece combines the gregorian chant tune, originally presented in an organum setting with the full men's chorus, and alleluias from the solo male 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.

I will also add that in creating the mixed version, I first decided to move the chant organum to a 6-part chorus of sopranos and altos, with a full male chorus taking the original solo quartet lines. I felt that this was the truest way to present the piece, knowing that the majority of mixed choirs tend to have larger soprano and alto sections than tenor and bass sections; however, the upper soprano parts do sit very high in their range and I would recommend only one or two sopranos float the top part, or possibly the top two soprano parts. The alternate mixed version still needs the same voice parts, but in creating a mixed ensemble in both choirs, the ranges are more accessible.

- *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) *originally in Latin*
-English Translation by James R. Woodford

Thee We Adore

Thomas Aquinas

arr. Philip Moody

Score for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, Bass, and Piano (for rehearsal only).

The score is written in G major (one sharp) and 5/8 time. The tempo is marked *mf* (mezzo-forte) for the vocal parts and *mp* (mezzo-piano) for the piano accompaniment.

The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, Bass) sing the following lyrics:

Thee we a - dore, O hid-den Sav-iour,
Thee we a - dore, O hid-den Sav - ior,
Thee we a - dore, O hid-den Sav-iour,
Thee we a - dore, O hid-den Sav - ior,
Thee we a - dore, O hid-den Sav - ior,
Thee we a - dore, O hid-den Sav - ior,

The piano accompaniment (for rehearsal only) provides a harmonic foundation for the vocal parts, featuring a steady rhythm and a melodic line in the right hand.

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

6

S. 1
Thee,
Who in Thy Sac-ra - ment art pleased to be;

S. 2
Thee,
Who in Thy Sac-ra - ment art pleased to be;

A. 1
Thee,
Who in Thy Sac-ra - ment art pleased to be;

A. 2
Thee,
Who in Thy Sac-ra - ment art pleased to be;

T.
Thee,
Who in Thy Sac-ra - ment art pleased to be;

B.
Thee,
Who in Thy Sac-ra - ment art pleased to be;

A. 1
Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia. Al-le-lu

A. 2
Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia. Al-le-lu

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

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



The piano accompaniment is written for a grand piano. The right hand features a melody of chords and single notes, while the left hand provides a harmonic foundation with chords and moving lines. The tempo and mood are indicated by the musical notation, including various rests and rhythmic values.

13 **A**

S. 1 Both flesh and spir-it in Thy pres-ence fail,

S. 2 Both flesh and spir-it in Thy pres-ence fail,

A. 1 Both flesh and spir-it in Thy pres-ence fail,

A. 2 Both flesh and spir-it in Thy pres-ence fail,

T. Both flesh and spir-it in Thy pres-ence fail,

B. Both flesh and spir-it in Thy pres-ence fail,

A

A. 1 ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia. Yet here Thy pres-ence

A. 2 ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia. Yet here Thy pres-ence

T. ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia. Yet here Thy pres-ence

B. ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia. Yet here Thy pres-ence

The piano accompaniment is written for a grand piano. It begins with a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, with various chordal textures and a final cadence.

20

S. 1 Al-le - lu - ia, Al-le - lu - ia,

S. 2 Al-le - lu - ia, Al-le - lu - ia,

A. 1 Al-le - lu - ia, Al-le - lu - ia,

A. 2 Al-le - lu - ia, Al-le - lu - ia,

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

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

A. 1 we de-vout-ly hail. Al-le - lu - ia, Al-le - lu - ia.

A. 2 we de-vout-ly hail. Al-le - lu - ia, Al-le - lu - ia.

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

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

26

B *unis.*

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 -

C

33

S. 1
ev - er pre-cious be. Al - le - lu - ia, Al - le - lu - ia. Ooo

S. 2
ev - er pre-cious be. Al - le - lu - ia, Al - le - lu - ia. Ooo

A. 1
ev - er pre-cious be. Al - le - lu - ia, Al - le - lu - ia. Ooo

A. 2
ev - er pre-cious be. Al - le - lu - ia, Al - le - lu - ia. Ooo

T.
ev - er pre-cious be. Al - le - lu - ia, Al - le - lu - ia. Ooo

B.
ev - er pre-cious be. Al - le - lu - ia, Al - le - lu - ia. Ooo

A. 1
ev - er pre-cious be.

A. 2
ev - er pre-cious be.

T.
ev - er pre-cious be.

B.
ev - er pre-cious be.

Piano accompaniment

37

A. 1 Foun - tain of good - ness, Je - sus, Lord and God: Cleanse us, un - clean, with Thy

A. 2 Foun - tain of good - ness, Je - sus, Lord and God: Cleanse us, un -

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

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

38

A. 1 most cleans-ing blood; In crease our faith and love, that we may know the

A. 2 clean, with Thy most cleans-ing blood; In - crease our faith and love, that we may

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

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

A. 1 — hope and peace which from Thy pres-ence flow.

A. 2 know the hope and peace which from Thy pres-ence flow.

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

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

This verse is set for four solo voices from Choir 2. 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 beams. The four lines should intertwine and individually come through the texture naturally. The chord in Choir 1, 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

39

S. 1
The hope and peace which from Thy pres-ence flow.

S. 2
The hope and peace which from Thy pres-ence flow.

A. 1
The hope and peace which from Thy pres-ence flow.

A. 2
The hope and peace which from Thy pres-ence flow.

T.
The hope and peace which from Thy pres-ence flow.

B.
The hope and peace which from Thy pres-ence flow.

A. 1
Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu -

A. 2
Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu -

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

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

Piano accompaniment

S. 1 Oh_Christ, whom now_ be - neath a veil we see:

S. 2 Oh_Christ, whom now be - neath a veil we see:

A. 1 Oh_Christ, whom now_ be - neath a veil we see:

A. 2 Oh Christ, whom now be - neath a veil we see:

T. Oh_Christ, whom now be - neath a veil we see:

B. Oh_Christ, whom now be - neath a veil we see:

A. 1 ia. Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu-

A. 2 ia. Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu-

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

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

E

51

S. 1 May_ what we thirst_ for soon our por-tion be,

S. 2 May_ what we thirst for soon our por-tion be,

A. 1 May_ what we thirst_ for soon our por-tion be,

A. 2 May what we thirst for soon our por-tion be,

T. May_ what we thirst for soon our por-tion be,

B. May_ what we thirst for soon our por-tion be;

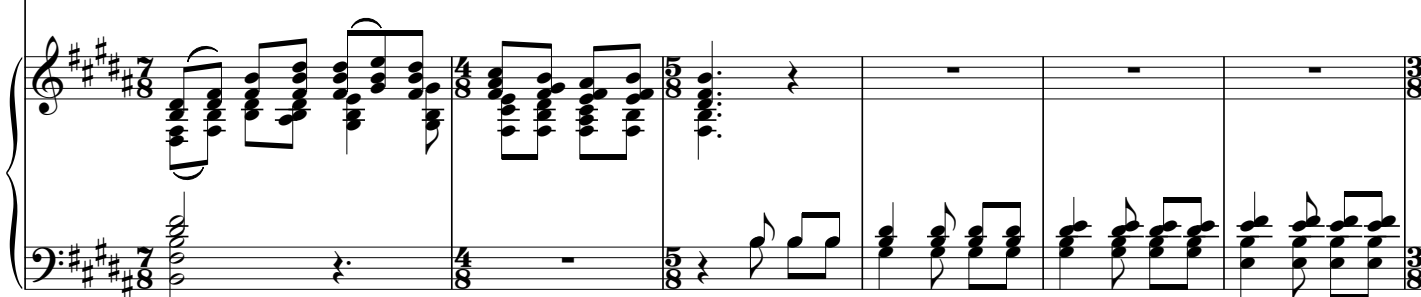
A. 1 ia. Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu -

A. 2 ia. Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu -

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

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

E



The piano accompaniment is written for a grand piano. The right hand features a melody of eighth and sixteenth notes, often beamed together, with some chords. The left hand provides a harmonic foundation with chords and moving lines, including some sixteenth-note patterns. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

57

S. 1
To gaze on Thee un - veiled, and see Thy face,

S. 2
To gaze on Thee un - veiled, and see Thy face,

A. 1
To gaze on Thee un - veiled, and see Thy face,

A. 2
To gaze on Thee un - veiled, and see Thy face,

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

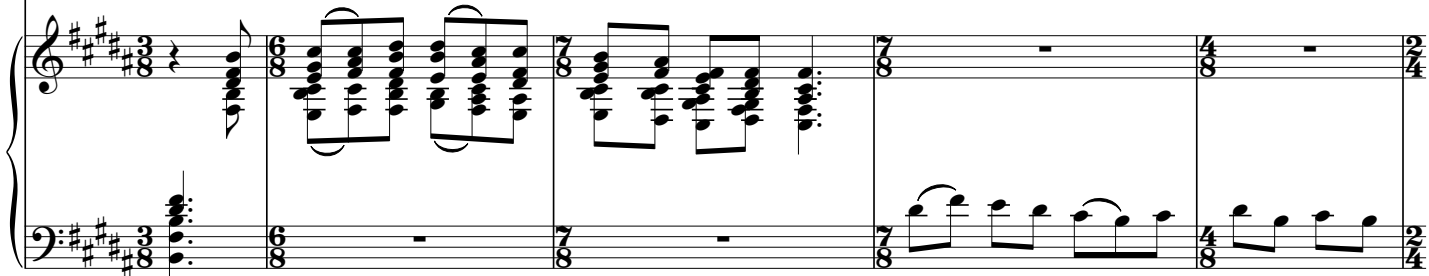
B.
To gaze on Thee un - veiled, and see Thy face,

A. 1
ia. The vi-sion of Thy glo-ry and Thy

A. 2
ia. The vi-sion of Thy glo-ry and Thy

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

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



The piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo and key signature are consistent with the vocal parts.

62

S. 1
Al - le - lu - ia, Al - le - lu - ia,

S. 2
Al - le - lu - ia, Al - le - lu - ia,

A. 1
Al - le - lu - ia, Al - le - lu - ia,

A. 2
Al - le - lu - ia, Al - le - lu - ia,

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

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

A. 1
grace. Al - le - lu - ia, Al - le - lu -

A. 2
grace. Al - le - lu - ia, Al - le - lu -

T.
grace. Al - le - lu - ia, Al - le - lu -

B.
grace. Al - le - lu - ia, Al - le - lu -

Piano accompaniment

F**largo**

67

S. 1 A - men. A - men. A - men.

S. 2 A - men. A - men. A - men.

A. 1 A - men. A - men. A - men.

A. 2 A - men. A - men. A - men.

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

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

F // **largo**

A. 1 ia. A - men. A - men. A - men. A - men.

A. 2 ia. A - men. A - men. A - men. A - men.

T. ia. A - men. A - men. A - men. A - men.

B. ia. A - men. A - men. A - men. A - men.

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

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