

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** 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, Mezzo-Soprano, Alto, Tenor, Bass, and Organ.

**Soprano 1**: *mf* Thee\_ we a - dore, O hid-den Sav - iour,

**Soprano 2**: *mf* Thee\_ we a - dore, O hid-den Sav - ior,

**Mezzo-Sop 1**: *mf* Thee\_ we a - dore, O hid-den Sav - iour,

**Mezzo-Sop 2**: *mf* Thee we a - dore, O hid-den Sav - ior,

**Alto 1**: *mf* Thee\_ we a - dore, O hid-den Sav - ior,

**Alto 2**: *mf* Thee\_ we a - dore, O hid-den Sav - ior,

**Tenor 1**: *mp* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

**Tenor 2**: *mp* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

**Bass 1**: *mp* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

**Bass 2**: *mp* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

**for rehearsal only**

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

[illegible]

13

A

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

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

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

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

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

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

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

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

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

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

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

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.

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 -

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

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

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

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

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

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

ev - er pre-cious be. Ooo

ev - er pre-cious be. Ooo

ev - er pre-cious be. Ooo

ev - er pre-cious be. Ooo

ev - er pre-cious be.

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

our faith and love, that we may know the 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 four solo female 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 beams. The four lines should intertwine and individually come through the texture naturally. The chord in the men's 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

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

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

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

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

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

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

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 -

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 -

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

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

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

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

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

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

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, Al - le - lu -

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

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E

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

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

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

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

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

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

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, Al-le-lu-

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

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

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

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

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

The vi-sion of Thy glo-ry and Thy



**F***largo*

A musical score for SATB choir and piano. The score is in F major (one sharp) and 12/8 time. It consists of two systems of staves. The first system has six staves for SATB choir and piano. The second system has four staves for SATB choir and piano. The piano part is at the bottom. The lyrics are 'A - men.' and 'ia.'. The tempo is marked 'largo'. There are two 'F' time signatures and two 'largo' markings. The score includes various musical notations such as notes, rests, and bar lines.

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

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

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

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

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

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

**F** *largo*

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

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

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

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



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