

Greater Love

Janèt Sullivan Whitaker

INTRO (♩ = ca. 80)

Ab

Keyboard

VERSE 1: Cantor

1. A-long the way of tears, love walked a-lone

VERSE 2: Cantor

2. A-long the way of tears, love walks to-day,

Ab Eb Fm Cm

1. and saw the peo-ple stop and stare, hearts turn to

2. reach-ing in-to hearts of stone, tak-ing sin a-

Ab Eb Fm

1. stone. But on the way of tears, _____

2. way. _____ A-long the way of tears, _____

Cm Db Ab

1. love found _____ a way. _____ Words of hate grew si-lent _____

2. love cries _____ "Sur-ren-der!" _____ Bids us turn to fol-low, _____

Eb C Fm Db Ab

1. _____ when some-one turned to say: _____

2. _____ calls us _____ to re-mem-ber: _____

3

Db Ebsus4 Eb Ab

REFRAIN

Melody

Great - er love there will nev - er be through - out all

Soprano

Alto

Tenor

Bass

Db Eb Ab Db Ebsus4 Eb

time. Great - er love, great - er sor - row.

Oo Great - er love Oo

Ab Ab7 Db Eb Ab Ebsus4

Turn your eyes, all of you who pass a -

Oo Turn your eyes, Oo

(no breath)

E \flat A \flat D \flat E \flat Fm D \flat

long this way. Great - er love you will nev -

Oo Oo

to Coda ⊕

to Coda ⊕

Csus4 C Fm E \flat D \flat E \flat Fm to Coda ⊕

- er see.

(a few altos)

* Vi - a Do - lo - ro - sa,

Ebsus4 Eb Fm

D.S. al Coda

Oh.

Cm Db Ebsus4 Eb *D.S. al Coda*

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It consists of several systems of staves. The first system includes a vocal line with the lyrics '- er see.' and a piano accompaniment. The second system features a vocal line with the lyrics '* Vi - a Do - lo - ro - sa,' and a piano accompaniment. The third system shows a piano accompaniment with chord markings: Ebsus4, Eb, and Fm. The fourth system includes a vocal line with the lyrics 'Oh.' and a piano accompaniment, with the instruction *D.S. al Coda* at the end. The fifth system shows a piano accompaniment with chord markings: Cm, Db, Ebsus4, and Eb, followed by the instruction *D.S. al Coda*. A large 'PREVIEW' watermark is overlaid diagonally across the page.

*English translation: Way of Suffering

⊕ CODA

er see. _____ *ff* Great-er love

Oh _____ *ff* Oh _____ Great-er love,

Ebsus4 Eb Ab Db Eb Ab *ff*

there will nev-er be through-out all time. Great-er

Oh _____ *ff* Great-er love, great-er

Db Ebsus4 Eb Ab Ab7 Db Eb

love, great - er sor - row. Turn your

love, Oh Oo Turn your

Ab Eb sus4 Eb Ab Db Eb

This system contains the first three staves of the score. The top staff is the vocal line with lyrics 'love, great - er sor - row. Turn your'. The second staff is a vocal line with lyrics 'love, Oh Oo Turn your'. The third staff is the piano accompaniment, with chord symbols Ab, Eb sus4, Eb, Ab, Db, and Eb written above it.

eyes, all of you who pass a - long this way. Great - er

eyes, Oo Great - er love, Mm

Fm Db C sus4 C Fm Eb Db Eb

This system contains the next three staves of the score. The top staff is the vocal line with lyrics 'eyes, all of you who pass a - long this way. Great - er'. The second staff is a vocal line with lyrics 'eyes, Oo Great - er love, Mm'. The third staff is the piano accompaniment, with chord symbols Fm, Db, C sus4, C, Fm, Eb, Db, and Eb written above it. The dynamic marking 'mp' is present in the piano part.

*Cue notes are an alternative melody.

love you will nev - er see, you will nev-er see,

Oo

Fm Eb sus4 Eb Fm

This system contains the first four measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords. Chords are labeled as Fm, Eb sus4, Eb, and Fm.

you will nev-er see, you will nev-er see.

Oo

Cm Db Eb Bb

This system contains the next four measures. The vocal line continues with a half note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar patterns. Chords are labeled as Cm, Db, Eb, and Bb. The system concludes with a double bar line.

Greater Love

(Guitar/Vocal)

Janèt Sullivan Whitaker

INTRO (♩ = ca. 80)

Capo 1: (G)
A^b

VERSE 1: Cantor

(G)
A^b

(D)
E^b

(Em)
Fm

(Bm)
Cm



1. A-long the way of tears, love walked a-lone

(G)
A^b

(D)
E^b

(Em)
Fm

(Bm)
Cm

(C)
D^b



1. and saw the peo-ple stop and stare, hearts turn to stone. But on the

(G)
A^b

(D)
E^b

(B)
C

(Em)
Fm

(C)
D^b



1. way of tears, _____ love found _____ a way. _____ Words of hate grew

(G)
A^b

(C)
D^b

(Dsus4)
E^bsus4

(D)
E^b

(G)
A^b



1. si-lent _____ when some-one turned to say: _____

§ REFRAIN: All

(C)
D^b

(D)
E^b

(G)
A^b

(C)
D^b

(Dsus4)
E^bsus4

(D)
E^b

(G)
A^b

(G7)
A^b7



Great-er love there will nev-er be through-out _____ all time.

(C)
D^b

(D)
E^b

(G)
A^b

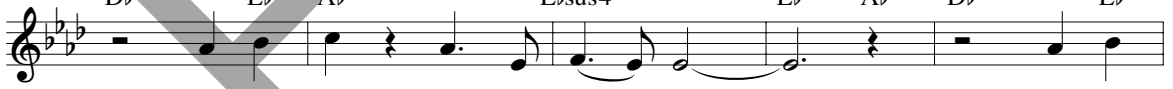
(Dsus4)
E^bsus4

(D)
E^b

(G)
A^b

(C)
D^b

(D)
E^b



Great-er love, great-er sor-row. _____ Turn your

(Em)
Fm

(C)
D^b

(Bsus4)
Csus4

(B)
C

(Em)
Fm

(D)
E^b

(C)
D^b

(D)
E^b



eyes, all of you who pass a-long _____ this way. Great-er

(Em)
Fm

(Dsus4)
E^bsus4

(D)(let ring)
E^b

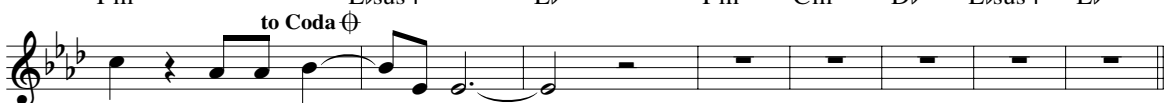
(Em)
Fm

(Bm)
Cm

(C)
D^b

(Dsus4)
E^bsus4

(D)
E^b



love you will nev-er see. _____

VERSE 2: Cantor

(G) (D) (Em) (Bm) (G)
 Ab Eb Fm Cm Ab

2. A-long the way of tears, love walks to-day, reach-ing in-to

(D) (Em) (Bm) (C)
 Eb Fm Cm Db

2. hearts of stone, tak-ing sin a-way. A-long the

(G) (D) (B) (Em) (C)
 Ab Eb C Fm Db

2. way of tears, love cries "Sur-ren-der!" Bids us turn to

(G) (C) (Dsus4) (D) (G)
 Ab Db Ebsus4 Eb Ab

2. fol-low, calls us to re-mem-ber: *D.S. at Coda*

⊕ CODA

(Dsus4) (D) (G) (C) (D) (G)
 Ebsus4 Eb Ab Db Eb Ab

er see. Great-er love there will nev-er

(C) (Dsus4) (D) (G) (G7) (C) (D) (G) (Dsus4)
 Db Ebsus4 Eb Ab Ab7 Db Eb Ab Ebsus4

be through-out all time. Great-er love, great-er sor-row.

(D) (G) (C) (D) (Em) (C) (Bsus4) (B)
 Eb Ab Db Eb Fm Db Csus4 C

Turn your eyes, all of you who pass a-long this

(Em) (D) (C) (D) (Em) (Dsus4) (D)
 Fm Eb Db Eb Fm Ebsus4 Eb (let ring)

way. Great-er love you will nev-er see, you will nev-er

(Em) (Bm) (C) (D) (A)
 Fm Cm Db Eb Bb

see, you will nev-er see, you will nev-er see.

*Cue notes are an alternative melody.

Assembly Edition

GREATER LOVE

Janèt Sullivan Whitaker

Verse 1: Cantor
 Along the way of tears, love walked alone
 and saw the people stop and stare, hearts turn to stone.
 But on the way of tears, love found a way.
 Words of hate grew silent when someone turned to say:

Refrain: All

Great-er love there will nev-er be through-out all time.
 Great - er love, great - er sor - row.
 Turn your eyes, all of you who pass a-long this way.
 Great-er love you will nev - er see.

Verse 2: Cantor
 Along the way of tears, love walks today,
 reaching into hearts of stone, taking sin away.
 Along the way of tears, love cries "Surrender!"
 Bids us turn to follow, calls us to remember: **(to Refrain)**

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Composer Notes

This song was written in 1998 for the community of All Saints Parish in Hayward, California. It is their Good Friday tradition to venerate an enormous, heavy wormwood cross by bearing it aloft and passing it over the upraised hands of the assembly. My vantage point was always in the choir area, and this spectacle remains for me a powerful and passionate memory of my time with that community.

One Good Friday, it occurred to me just how much the sight of the cross moving over the surging crowd resembled the mosh pit tradition seen at rock concerts of the day. I also realized that the people, fully engaged in the physical act of devotion and interaction with the cross as they were, were not particularly disposed to holding a printed worship resource. A memorized song for veneration was needed.

After years of accompanying this ritual with the beautiful, but repetitive, strains of Jacques Berthier's "Jesus, Remember Me," I wrote this song. The refrain is strong enough to remember from year to year, and the verses match the emotional weight of the ritual. It does require a soloist with a fairly low voice and a sense of contemporary delivery. I suggest listening to the recording for one possible way of shaping the overall piece. Its rock-anthem-like quality was directly inspired by the ritual I experienced at All Saints Parish.

—Janèt Sullivan Whitaker