

O LOVING GOD

VERSES (♩ = ca. 48)

Melody

Keyboard

G7 C G/B C F

1. O lov - ing God, we send your daugh - ter home to you, (son)

2. O lov - ing God, have mer - cy and for - give - ness

F^o7 C F C D Gsus4

1. home to a place of ev - er - last - ing love,

2. up - on your ser - vant's now de - part - ed soul,

G7 C C7 F

1. to join there with grace the an - gel choirs and bless - ed saints,

2. and may your grace and love en - fold her/him ev - er - more,

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 12 10 12 10 with refrain; Paulette M. McCoy, b. 1953, © 2004, Paulette M. McCoy. Published by OCP. All rights reserved.

Music: LONDONDERRY AIR; fr. *The Ancient Music of Ireland*, 1855; keyboard acc. by Randall DeBruyn, b. 1947, © 2004, Randall DeBruyn. Published by OCP. All rights reserved.

F#°7 C/G Gsus4 G C F/C C

1. and to be - hold your glo - rious ho - ly face.
 2. so she/he may dwell in par - a - dise at last.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a common time signature. It features two verses of lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a variety of chords and melodic lines. A large, semi-transparent watermark is visible across the score.

REFRAIN

G7 C F Em Am

Re - ceive her/his soul and let e - ter - nal light shine,

The second system of the musical score is the beginning of the refrain. It continues with the vocal line and piano accompaniment. The lyrics are "Re - ceive her/his soul and let e - ter - nal light shine,". The piano accompaniment features a steady bass line and chords that support the melody. A large, semi-transparent watermark is visible across the score.

G E7 Am F C Gsus4 G G7

e - ter - nal light for - ev - er on her/his soul, so she/he may

The third system of the musical score continues the refrain. The lyrics are "e - ter - nal light for - ev - er on her/his soul, so she/he may". The piano accompaniment includes a bass line with some triplets and chords. A large, semi-transparent watermark is visible across the score.

C C7 F F#°7 Em/G Am D7

be for - ev - er in your dwell - ing place, and be at

This system contains the first two measures of the piece. The vocal line starts with a half note 'be' on a whole note, followed by 'for - ev - er' on a half note, 'in your dwell - ing' on a half note, 'place,' on a half note, 'and' on a half note, and 'be at' on a half note. The piano accompaniment features a steady bass line with chords in the right hand.

C F G 1 C F/C C D.C. Final C F/C C

rest in peace un - til we meet her/him there. there.

This system contains the final two measures. The vocal line has 'rest in peace un - til we meet her/him there.' on a half note and 'there.' on a half note. The piano accompaniment includes first endings and a double bar line with 'D.C.' and 'Final' markings.

O LOVING GOD

VERSES (♩ = ca. 48)

G7 C G/B C F F♯7

1. O lov - ing God, we send your daugh - ter home to you, _____ home to a
(son) _____
2. O lov - ing God, have mer - cy and for - give - ness _____ up - on your

C/E F C D Gsus4 G7 C C7

1. place of ev - er - last - ing love, _____ to join there with the an - gel choirs and
2. ser - vant's now de - part - ed soul, _____ and may your grace and love en - fold her/him

F F♯7 C/G Gsus4 G C F/C C

1. bless - ed saints, _____ and to be - hold your glo - rious ho - ly face. _____
2. ev - er - more, _____ so she/he may dwell in par - a - dise at last. _____

REFRAIN

G7 C F Em Am

Re - ceive her/his soul and let e - ter - nal light _____ shine, _____

G E7 Am F C Gsus4 G G7

_____ e - ter - nal light for - ev - er on her/his soul, _____ so she/he may

C C7 F F♯7 Em/G Am D7 [D7]

be _____ for - ev - er in your dwell - ing place, _____ and be at

C F G

1
C F/C C

 D.C.

Final
C F/C C

rest in peace un - til we meet her/him there. _____ there. _____

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 12 10 12 10 with refrain; Paulette M. McCoy, b. 1953, © 2004, Paulette M. McCoy. Published by OCP. All rights reserved.
Music: LONDONDERRY AIR; fr. The Ancient Music of Ireland, 1855; guitar acc. © 2004, OCP. Published by OCP. All rights reserved.

O LOVING GOD

VERSES (♩ = ca. 48)

G7 C G/B C F F#7

1. O lov - ing God, we send your daugh - ter home to you, _____ home to a
(son) _____
2. O lov - ing God, have mer - cy and for - give - ness _____ up - on your

C/E F C D Gsus4 G7 C C7

1. place of ev - er - last - ing love, _____ to join there with the an - gel choirs and
2. ser - vant's now de - part - ed soul, _____ and may your grace and love en - fold her/him

F F#7 C/G Gsus4 G C F/C C

1. bless - ed saints, _____ and to be - hold your glo - rious ho - ly face. _____
2. ev - er - more, _____ so she/he may dwell in par - a - dise at last. _____

REFRAIN

G7 C F Em Am

Re - ceive her/his soul and let e - ter - nal light _____ shine, _____

G E7 Am F C Gsus4 G G7

_____ e - ter - nal light for - ev - er on her/his soul, _____ so she/he may

C C7 F F#7 Em/G Am D7 [D7]

be _____ for - ev - er in your dwell - ing place, _____ and be at

C F G

1
C F/C C

 D.C.

Final
C F/C C

rest in peace un - til we meet her/him there. _____ there. _____

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 12 10 12 10 with refrain; Paulette M. McCoy, b. 1953, © 2004, Paulette M. McCoy. Published by OCP. All rights reserved.
Music: LONDONDERRY AIR; fr. The Ancient Music of Ireland, 1855; guitar acc. © 2004, OCP. Published by OCP. All rights reserved.

O LOVING GOD

VIOLIN

VERSES 1, 2 *Lento* (♩ = ca. 46)

The musical score for Violin is written in 4/4 time and consists of seven staves. The tempo is marked *Lento* with a quarter note equal to approximately 46 beats per minute. The key signature has one sharp (F#). The score includes the following elements:

- Staff 1:** Starts with a *mp* dynamic marking. It features a long melodic line with a slur and a fermata over the final note.
- Staff 2:** Continues the melodic line with a slur and a fermata. Dynamic markings include *mf* and *mp*.
- Staff 3:** Continues the melodic line with a slur and a fermata. Dynamic markings include *mp*.
- Staff 4:** Labeled **REFRAIN**. It begins with a *p* dynamic marking, followed by a double bar line with a '2' above it, indicating a second ending.
- Staff 5:** Continues the melodic line with a slur and a fermata. Dynamic markings include *mf* and *mp*.
- Staff 6:** Continues the melodic line with a slur and a fermata. Dynamic markings include *mf*, *f*, and *mf*.
- Staff 7:** Labeled **Final**. It begins with a *mp* dynamic marking, followed by a *p* dynamic marking, and ends with a *pp* dynamic marking. It includes a **D.C.** (Da Capo) instruction and a first ending bracket labeled '1'.

Music: LONDONDERRY AIR; fr. *The Ancient Music of Ireland*, 1855; arr. by Randall DeBruyn, b. 1947, © 2004, Randall DeBruyn. Published by OCP. All rights reserved.