

for First Presbyterian Church, Cottage Grove, OR, in the Jubilee year of their church building
March 20, 1951 – March 20, 2001

I. Invocation

(Veni Creator)

Latin *Veni, Creator Spiritus*

William Whitley

(♩ = ca. 50)

p

Soprano
In - to these stones, in - to these hearts, _____ these stones.

p

Alto
In - to these stones, in - to these hearts, _____ these

p

Tenor
8
Ve - ni _____ Cre - á - tor _____

p

Bass
In - to _____

Keyboard
(for rehearsal only)

Latin chant from *Graduale Romanum*, 1974, adapted. Music and English text © 2001, William Whitley.
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In - to these stones, in - to these hearts, _____ these stones. *mp* Vis - it these
 stones. *mp* In - to these stones, in - to these hearts, _____ these stones. Vis -
mf *p* *mp*
 Spi - ri - tus, Men - tes tu - ó - rum
 these _____ stone hearts, _____ these stones,
 stones, these stones, these hearts. _____ *mf* Vis - it these stones, these
 it these stones, these stone hearts. _____ *mf* Vis - it these stones,
 _____ *mf* ví - si - ta, _____ *mf*
 these. Vis - it these hearts, _____ these _____ stones, these stones, these

hearts. _____ In - to these stones, in - to these hearts, _____ these
these stone hearts. _____ In - to these stones, in - to these

stones, these hearts. _____ In _____ to

stones. _____ In - to these stones, in - to these hearts, _____ these stones.
hearts, _____ these stones. _____ In - to these stones, in - to these hearts, _____ these

_____ these _____ stone hearts, _____ these

mf
 Vis - it these stones, these hearts, these stones. _____ Vis - it these stones, these
mf
 stones. Vis - it these stones, these hearts, these _____ stones. Vis - it these stones,
mf
 Im - ple
 stones, _____ these. Vis - it these hearts, _ these _ stones, these _ stones, these

f
 hearts, these stones. _____ Fill these _____ stones, these hearts, these _____ stones, these.
f
 these hearts, these. _____ Fill these stones, _ these _ hearts, these _ stones, _ these. _
f
 su - p̄er - na _____ gr̄a - ti - a _____
f
 stones, these hearts. _____ Fill these stone hearts. _____

Fill these — stones, these hearts, these — stones, these. Fill these — stones, these
Fill these stones, — these — hearts, these — stones, — these. — Fill — these — stones, these —

Quae — tu cre
Fill these stone hearts. Fill these stones, these
hearts, these stones, these. Fill these — stones, these hearts, these — stones.
hearts, — these — stones, these. Fill these stones, — these — hearts, these — stones, — these. —

á - sti — pé - cto - ra. —

hearts, these hearts,

Fill these stones, these hearts of stone. A - men. A -

Fill these stones, these hearts of stone. A - men. A -

these hearts. A - men.

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

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

A - men.

men. A - men. A - men.

II. The Altar

(Ave Verum)

George Herbert, 1593–1633

William Whitley

(♩ = ca. 45)

Soprano
A bro-ken AL-TAR, _ Lord, _ thy ser - vant rears,

Alto
A bro-ken AL-TAR, _ Lord, _ thy ser - vant, thy ser-vant rears,

Tenor
A bro-ken AL-TAR, _ Lord, _ thy ser - vant, thy ser-vant rears,

Bass
AL - TAR, _ Lord, _ thy ser - vant, thy ser-vant rears,

Keyboard
(for rehearsal only)

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mp Made of a heart, *mf* and ce - ment - ed with tears:

mp Made of a heart, *mf* and ce - ment - ed with tears:

mp Made of a heart, *mf* and ce - ment - ed with tears:

mp Made of a heart, *mf* and ce - ment - ed with tears:

(mf) Whose parts _____ are as thy hand did frame; *mp*

(mf) Whose parts _____ are as thy hand did frame; *mp*

(mf) Whose parts _____ are as thy hand did frame; _____ *mp*

(mf) Whose parts _____ are as _____ thy hand did frame; *mp*

mp No work-man's tool hath touch'd the same. *rit.* *p*

mp No work-man's tool hath touch'd the same. *rit.* *p*

mp No work-man's tool hath touch'd the same. *rit.* *p*

mp No work-man's tool hath touch'd the same. *rit.* *p*

a tempo As noth-ing, noth - ing *mf*

a tempo Is such a stone, noth - ing *mp* *mf*

a tempo Thy *f*

a tempo A HEART a-lone *p* *mf* As pow'r

but Of my hard heart

doth cut. Of my hard heart

pow - er doth cut. Where-fore each part Of my hard heart

doth cut. Of my hard heart

Meets in this frame,

To praise³ thy name.

mp *mf* *p*
That, if I chance to hold, to hold my peace,
mp *mf* *p*
That, if I chance to hold, to hold my peace,
mp *mf* *p*
That, if I chance to hold, to hold my peace,
mp *mf* *p*
That, if I chance to hold, to hold my peace,

mf *f* 10
These stones to praise thee may not cease.
mf *f* 10
These stones to praise thee may not cease.
mf *f* 10
These stones to praise thee may not cease.
mf *f* 10
These stones to praise thee may not cease.

(f) *rit. poco a poco al fine*

O let thy SAC - RI - FICE be mine,

(f) *rit. poco a poco al fine*

O let thy SAC - RI - FICE be mine,

(f) *rit. poco a poco al fine*

O let thy SAC - RI - FICE be mine,

(f) *rit. poco a poco al fine*

O let thy SAC - RI - FICE be mine,

rit. poco a poco al fine

mp *mf* *pp*

And sanc - ti - fy this AL - TAR to be thine.

mp *mf* *pp*

And sanc - ti - fy this AL - TAR to be thine.

mp *mf* *pp*

And sanc - ti - fy this AL - TAR to be thine.

mp *mf* *pp*

sanc - ti - fy this AL - TAR to be thine.

III. Lapidés Vivi

(Ubi Caritas)

Based on 1 Peter 2:4-5

William Whitley

In chant style

mp

Alto
Come to the liv - ing stone _____ dis -

mp

Bass
Come to the liv - ing stone _____ dis - card - ed

mf

card - ed by _____ hu - man - i - ty, a cho - sen stone, _____

mf

by _____ hu - man - i - ty, a cho - sen stone, _____

(♩ = ca. 108)

Soprano
And, like

p *mf*

Alto
_____ a pre - cious stone. Like

mf

Tenor
Like

p *mf*

Bass
a pre - cious stone. _____ And, like _____

(♩ = ca. 108)

Keyboard (for rehearsal only)

liv - ing stones, - let your-selves be built, let your-selves be

liv - ing stones, - let your-selves, - let your-selves be

liv - ing stones, - let your-selves be built, let your-selves be

liv - ing stones, let your - selves be

f built in - to a ho - ly place, *mp* a

f built in - to a ho - ly place, *mp* a

f built in - to a ho - ly place, *mp* a

f built in - to a ho - ly place, *mp* a

ho - ly place, a ho - ly

ho - ly place, a ho - ly

ho - ly place, a ho - ly

ho - ly place, a ho - ly

place. Like liv - ing stones, like liv - ing

place. Like liv - ing stones, like liv - ing

place. Like liv - ing stones, like liv - ing

place. Like liv - ing stones, like liv - ing

stones, _____ be built, let your-selves be built,

stones, _____ be, let your-selves be built, _____ let your-selves be

stones, _____ be built, let your-selves be built,

stones, let your - selves be, let your -

let your-selves be built, like liv - ing stones. *pp*

built, built, like liv - ing stones. *pp*

let your-selves be built, like liv - ing stones. *pp*

selves be built, like liv - ing stones. *pp*

Composer Notes

“Ecclesia” (Latin for ‘Church’), was written in May 2001 in response to a commission from First Presbyterian Church in Cottage Grove, Oregon for the fiftieth anniversary celebration of the construction of their church building. The church was designed by Pietro Belluschi (1899–1994), famous for many structures throughout the world including San Francisco’s Cathedral of St. Mary of the Assumption. “Ecclesia” is as much a tribute to the architect as it is a dedication to the Presbyterian community in Cottage Grove, and the idea of design is one of the most potent influences on the music.

While “Ecclesia” is especially suitable for church dedication liturgies, it could be just as appropriately used throughout the church year, either as a three-movement piece or as three individual pieces. For example, the use of *Veni Creator Spiritus* in the first movement makes it suitable for celebrations during the Easter Season after Pentecost. The second movement, which makes use of *Ave Verum*, works well as a post-Communion meditation throughout the Sundays in Ordinary Time. The third movement, which references *Ubi Caritas*, would be suitable for liturgies during Lent or Holy Week.

The first movement, “Invocation (Veni Creator Spiritus),” was originally intended for use as an introit, sung as the choir processes. Here, the text and music of the Latin chant *Veni Creator Spiritus* is sung by the tenors. The English text, prepared by the composer, is sung in response to the Latin text:

<i>Veni Creator Spiritus</i> , (Come, creating Spirit,)	Into these hearts, these stones.
<i>Mentes tuorum visita</i> , (visit the minds of your people)	Visit these stones, these hearts.
<i>Imple superna gratia</i> (Fill with divine grace...)	Fill these stones, these hearts.
<i>Quæ tu creasti pectora</i> . (...the hearts you have created.)	Amen.

The second movement, “The Altar (Ave Verum),” is intended as the choral anthem after the sermon in a traditional Presbyterian service. The melody of the Latin chant *Ave Verum Corpus* is used in this piece, appearing in the bass. The text for this movement is one of seventeenth century poet George Herbert’s many ‘shape poems,’ in which the layout of the words on the page is evocative of an altar:

A broken ALTAR, Lord, thy servant rears,
 Made of a heart, and cemented with tears:
 Whose parts are as thy hand did frame;
 No workman’s tool hath touch’d the same.
 A HEART alone
 Is such a stone,
 As nothing but
 Thy pow’r doth cut.
 Wherefore each part
 Of my hard heart
 Meets in this frame,
 To praise thy name.
 That, if I chance to hold my peace,
 These stones to praise thee may not cease.
 O let thy (blessed) SACRIFICE be mine,
 And sanctify this ALTAR to be thine.

The structure of the music reflects that of the poem. The first two lines, consisting of ten beats (syllables) each, translate literally in the music as 10/4 meter. The third and fourth lines, consisting of eight beats, translate as 8/4. Lines 5–12, consisting of four beats each, become eight measures of 4/4. Lines 13 and 14 mirror lines 4 and 3, and the last two lines mirror lines 2 and 1. Herbert's poem was unchanged for this setting, with the exception of line 15; for musical reasons, the word "blessed" was omitted, changing the line from ten syllables to eight.

At the center of the piece and of the poem, at the word "cut" (a quotation from Mozart's "Ave Verum" in the tenor line), the music does an about-face and proceeds in reverse order (melodic retrograde), creating a large-scale musical mirror.

The third movement, "Lapides Vivi (Ubi Caritas)," is intended as a brief choral benediction at the close of the service. Music from the Latin chant *Ubi Caritas* is used canonically between the alto and bass as an introduction. The text, adapted from 1 Peter 2:4–5 by the composer, is:

Come to the living stone
discarded by humanity,
a chosen stone,
a precious stone.
And, like living stones,
let yourselves be built into a holy place.

As in the first movement, the distribution of consonants is intended to create a percussive (stone-like) effect. A significant exception to this is on the words "holy place," where rhythmic unity represents the unity of the Church, while a shift to triple meter symbolizes completion and perfection.

—William Whitley