



GLORY & PRAISE

Solo Instrument

PREFACE

Glory & Praise is a name that resonates in the fifty-year history of contemporary Catholic liturgical music. Originally published in 1977 by North American Liturgy Resources (NALR), the first volume was a collection of songs by the remarkable group of pastoral musicians who made up the second wave of “folk” composers of the post-Conciliar era, most notably Carey Landry and the composers who came to be known as the St. Louis Jesuits—Bob Dufford, John Foley, Tim Manion, Roc O’Connor, and Dan Schutte, whose song “Glory and Praise to Our God” inspired the publication’s title.

In an era when periodical missals were still trying to define a common repertoire, *Glory & Praise* helped to establish the guitar-based “folk” style as mainstream, and it played an important role in reducing the need for parishes to create their own home-printed songbooks, the prevailing custom at the time.

As *Glory & Praise* grew in popularity, new music publishing prompted NALR to release Volumes 2, 3 and 4, which included songs by Grayson Warren Brown, Rory Cooney, the Dameans, Michael Joncas, Tom Kendzia, and many more. These were eventually followed by a comprehensive hardbound edition that included an Order of Mass and a modest selection of well-known traditional hymns.

OCP acquired the NALR copyrights in 1994 and published its own version three years later: the bestselling *Glory & Praise, Second Edition*. That version reflected the growth in Catholic liturgical repertoire with the inclusion of Spanish and bilingual songs, new complete Mass settings, a comprehensive Psalter, and a number of songs by newer composers such as Jaime Cortez, Bernadette Farrell, Bob Hurd, Paul Inwood, Scott Soper, Christopher Walker, and others.

Now, almost twenty years later, OCP is proud to release *Glory & Praise, Third Edition*, which reflects the continuing growth and development of liturgical

music in North America. The Mass settings utilize the official texts of the *Roman Missal, Third Typical Edition*, and the Order of Mass features the ICEL chants as required by the Bishops’ Committee on Divine Worship. In addition, the assembly edition with lectionary readings features verbatim settings of the Responsorial Psalms and Gospel Acclamations from OCP’s very popular *Respond & Acclaim* series.

Spanish and bilingual songs have been carefully selected to serve those occasions such as Christmas and the Easter Triduum when the diverse communities of a parish come together for liturgy. Many songs popular with youth from the *Spirit & Song* repertoire are likewise included, especially those that have crossed over into mainstream usage. And, in this third edition, OCP is pleased to include songs by such composers as David Haas and Marty Haugen that were not included in the second edition, as well as a significant number of traditional hymns, some with contemporary guitar arrangements.

In short, *Glory & Praise, Third Edition* presents a common repertoire for the cross-generational, English-speaking communities of the Church today.

We want to acknowledge the dedicated work of our liturgical composers, both past and present, without whom the various editions of this hymnal would not be possible. We also express our gratitude to the internal staff and external consultants who worked so diligently on this project. Without the talents and hard work of these dedicated individuals, this new edition would not have seen the light of day.

May the Lord “who gives light to our days” unite our diverse communities into one! May our song ever be, “Glory and praise to our God!”

John J. Limb, Publisher
Exaltation of the Holy Cross
September 14, 2015

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READY THE WAY

SOLO INSTRUMENT(S) in C

REFRAIN (♩ = ca. 72)

D D G/B A D/F#

Melody

Harmony

G Asus4 D G/B

A A#°7 Bm Asus4 1 D Asus4 D.S. 2-4 D Asus4 to Verses

Final D A#°7 rit. last time Bm Asus4 D **Fine**

rit. last time

VERSE 1

D G/B A D/F# G Asus4

Musical notation for Verse 1, measures 1-4. Treble and bass staves with chords D, G/B, A, D/F#, G, and Asus4.

D A#°7 Bm D/F# G Asus4 D D.S.

Musical notation for Verse 1, measures 5-8. Treble and bass staves with chords D, A#°7, Bm, D/F#, G, Asus4, D, and D.S.

VERSES 2, 3

D G/B A D/F# G Asus4

Musical notation for Verses 2 and 3, measures 1-4. Treble and bass staves with chords D, G/B, A, D/F#, G, and Asus4.

D A#°7 Bm D/F# G Asus4 D D.S.

Musical notation for Verses 2 and 3, measures 5-8. Treble and bass staves with chords D, A#°7, Bm, D/F#, G, Asus4, D, and D.S.

SOLO INSTRUMENT(S) in B \flat

REFRAIN (\downarrow = ca. 72)
E

Melody

Harmony

E A/C# B E/G#

A B sus4 E A/C#

B B \sharp 7 C#m B sus4 1 E B sus4 D.S. 2-4 E B sus4 to Verses

Final
E B \sharp 7 rit. last time C#m B sus4 E *Fine*

VERSE 1

E A/C# B E/G# A B $\text{sus}4$

E B $\circ 7$ C $\#m$ E/G# A B $\text{sus}4$ E D.S.

VERSES 2, 3

E A/C# B E/G# A B $\text{sus}4$

E B $\circ 7$ C $\#m$ E/G# A B $\text{sus}4$ E D.S.

260

ASHES TO ASHES

SOLO INSTRUMENT(S) in C

REFRAIN *Moderato* ($\text{♩} = \text{ca. } 92$)

Melody

Harmony

mp

mp

F C/E Dm Am/C B \flat

F/A Gm Csus4 C F C/E

mf

mf

Dm Gm Csus4 C D7/F \sharp Gm F/A B \flat

f

mf

f

mf

Csus4 C

To Verses

B \flat /D F

mp rit.

mp rit.

Final

B \flat /D F

mp

mp

Fine

Note: Bracketed Intro matches suggested bracketed Intro on keyboard and guitar accompaniments.

Music: Dan Schutte, b. 1947; arr. by Gerard Chiusano, b. 1965, © 2013, 2014, Daniel L. Schutte. Published by OCP. All rights reserved.

VERSES 1-5: Ash Wednesday *Slower, with rubato* (♩ = ca. 88)

B♭ Csus4 C Am Dm

mf *mf*

Gm F/A B♭ E♭ C D.C.

mf

VERSES 1-3: Throughout Lent *Slower, with rubato* (♩ = ca. 88)

B♭ Csus4 C Am Dm

mf *mf*

Gm F/A B♭ E♭ C D.C.

mf

SOLO INSTRUMENT(S) in B♭

REFRAIN *Moderato* (♩ = ca. 92)

Melody *mp*

Harmony *mp*

Chords: G, D/F#, Em, Bm/D, C

Chords: G/B, Am, Dsus4, D, G, D/F#

Chords: Em, Am, Dsus4, D, E7/G#, Am, G/B, C

To Verses *mp rit.*

Final *mp* **Fine**

Note: Bracketed Intro matches suggested bracketed Intro on keyboard and guitar accompaniments.

Music: Dan Schutte, b. 1947; arr. by Gerard Chiusano, b. 1965, © 2013, 2014, Daniel L. Schutte. Published by OCP. All rights reserved.

VERSES 1-5: Ash Wednesday *Slower, with rubato* (♩ = ca. 88)

C Dsus4 D Bm Em

mf

mf

Am G/B C F D D.C.

mf

VERSES 1-3: Throughout Lent *Slower, with rubato* (♩ = ca. 88)

C Dsus4 D Bm Em

mf

mf

Am G/B C F D D.C.

mf

555

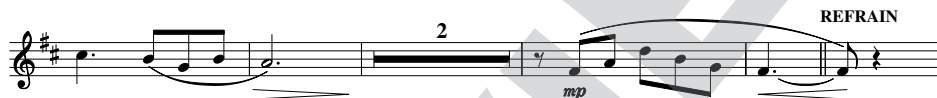
PESCADOR DE HOMBRES/ LORD, YOU HAVE COME

FLUTE

INTRO (♩. = ca. 66)



VERSES 1-4



Note: Flute part is not compatible with Violin part.

Music: Cesáreo Gabaráin, 1936–1991; arr. by Barbara Bridge, b. 1950, © 1979, 1987, 1999, Cesáreo Gabaráin. Published by OCP. All rights reserved.

VIOLIN

INTRO (♩ = ca. 66)

mf *8vb*

VERSES 1, 3

11

REFRAIN

16

VERSES 2, 4

mp

REFRAIN

f

rit. last time **Final**

Note: Violin part is not compatible with Flute part.

Music: Cesáreo Gabaráin, 1936–1991; arr. by Craig S. Kingsbury, b. 1952, © 1979, 1987, 2000, Cesáreo Gabaráin. Published by OCP. All rights reserved.

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BE NOT AFRAID

FLUTE I & II

VERSES 1-3 *Slow, andante* (♩ = ca. 80)

I
 II

4 *p*

mp *mf*

1 *mp* *mp* to Refrain

2, 3 *mp* *mp* to Refrain **REFRAIN** *f* *f*

1, 2 *mp* *mp* *D.C.* **Final** *mp* *mp*

Note: Bracketed Intro matches suggested bracketed Intro on keyboard and guitar accompaniments.

Music: Bob Dufford, SJ, b. 1943, © 1975, 1982, Robert J. Dufford, SJ, and OCP. All rights reserved.

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IN EVERY AGE

SOLO INSTRUMENT in C

VERSE 1 (♩ = ca. 86)

REFRAIN

VERSE 2

REFRAIN

VERSE 3

FINAL REFRAIN

10

rit.

*OPTIONAL EXTENDED ENDING

a tempo

...re - fuge _____ you have been our *p*

mp

pp

Note: This solo instrument part is compatible only if the Optional Extended Ending is used by the accompanist(s).

*The Optional Extended Ending may be used as an Intro.

Music: Janèt Sullivan Whitaker, b. 1958, © 1998, 1999, Janèt Sullivan Whitaker. Published by OCP. All rights reserved.

SOLO INSTRUMENT in B♭

VERSE 1 (♩ = ca. 86)

REFRAIN

VERSE 2

REFRAIN

VERSE 3

Musical notation for Verse 1, Refrain, Verse 2, Refrain, and Verse 3, each marked with a '9' indicating a 9-measure section.

FINAL REFRAIN

10

*OPTIONAL EXTENDED ENDING

Musical notation for the Final Refrain and Optional Extended Ending, including lyrics and dynamic markings.

...re - fuge _____ you have been our *p*

mp

rit.

pp

Note: This solo instrument part is compatible only if the Optional Extended Ending is used by the accompanist(s).

*The Optional Extended Ending may be used as an Intro.

Music: Janèt Sullivan Whitaker, b. 1958, © 1998, 1999, Janèt Sullivan Whitaker. Published by OCP. All rights reserved.

CHRIST, BE OUR LIGHT

FLUTE

VERSES 1-5 ($\text{♩} = \text{ca. } 132$)

REFRAIN

Music: Bernadette Farrell, b. 1957, © 1993, 2000, Bernadette Farrell. Published by OCP. All rights reserved.

TRUMPET in B \flat VERSES 1-4: Tacet
VERSE 5 ($\text{♩} = \text{ca. } 132$)

REFRAIN: Tacet 1st time

Music: Bernadette Farrell, b. 1957; arr. by Craig Kingsbury, b. 1952, © 1993, 2000, Bernadette Farrell. Published by OCP. All rights reserved.