

Tình Chúa Cao Vời/Boundless Love

English trans. by Rufino Zaragoza, OFM

Duy Thiên
Arr. by Scott Soper

INTRO (♩ = ca. 60)

Keyboard

REFRAIN

Descant

Tình Chúa cao vời, con làm

Soprano

Alto

Baritone

Tình yêu Chúa cao vời biết bao, nào con
 *Ting ee eh oo choo uh cah oo vuh ee bee eht bah oo nah oo kawn
 Far be yond the reach of end - less sky, far be -

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*Phonetic transliteration

The musical score is written in G minor (three flats) and 4/4 time. It features a vocal line with Vietnamese lyrics and a piano accompaniment. The score is divided into several systems. The first system contains the first line of the vocal melody. The second system contains the second line of the vocal melody with phonetic and English translations. The piano accompaniment is shown in a grand staff with treble and bass clefs. The third system shows the continuation of the vocal melody and piano accompaniment, with chord changes indicated as Gm, Cm, and Eb. The fourth system contains the final line of the vocal melody, including a 'to Coda' instruction. The piano accompaniment continues with chord changes Cm, Bb, Ab, and Cm. A large 'PREVIEW' watermark is overlaid diagonally across the score.

sao đáp đền cho cần Chúa ơi! Chúa

biết đáp đền thê nào, đê cho cần xứng Chúa
bee_eht dahp dehnh teh nah_oo, deh chaw kuhn suhng choo_uh
low the depths of end - less sea, your love, that has no

Gm Cm Eb

oi cho cần Chúa ơi! Chúa ơi!

oi! Đê cho cần xứng Chúa ơi!
uh_ee! deh chaw kuhn suhng choo_uh uh_ee!
end, en - flames my heart a - gain.

Cm Bb Ab Cm

VERSES: Cantor

1. Ôi! Tinh yêu thương Chúa — cao — vời, tinh yêu thương
 2. Ôi! Vì thương con Chúa — quên — mình vì yêu nên
 3. Con thành tâm dâng hiến — trọn — đời, thành tâm dâng

1. Bound - less love was prom - ised as your vow, a prom - ise
 2. Bound - less love em - brac - es day and night. This grace I
 3. Bound - less love, re - ceive my hum - ble life, re - ceive my

Cm Eb Bb

1. Chúa muôn — đời, Người yêu con từ ngàn
 2. hiến thân — mình, gọi yêu con nên bạn tinh
 3. hiến xác — hồn, để nên tông đồ của

1. from an - cient time, that your love would be
 2. can't com - pre - hend, a love that has no
 3. soul all my days, that I may know your

Cm Eb

1. xưa. Từ khi chưa có — đời — non, từ
 2. Cha. Dù bao sóng gió — hiem — nguy, diu
 3. Cha, và nên nhân chứng — của — Cha. Truyền

1. mine. Be - fore the moun - tains were de - signed, be -
 2. end. When storms a - rise — you are near; when
 3. ways. My song shall trav - el near and far, to

Cm Eb Bb

1. khi chưa có trời cao, chưa có
2. con đi giữa trần gian, on Chúa
3. rao chân lý của Cha, gieo rắc

1. *fore the heav - ens were a - lined, your sweet*
2. *dan - ger comes, who shall fear? You en -*
3. *claim the Beau - ty that you are; words of*

Ab Cm

1. vầng trăng với ngàn sao. Gọi con giữa muôn muôn
2. ngày đêm ấp ủ con. Vì con Chúa quên thân
3. Lời Cha khắp gần xa. Rồi con sẽ đi khắp

1. *voice a - wak - ened my name. You found me in my*
2. *fold me in your em - brace. The vi - sion of your*
3. *truth and love are sown; that you, Most High, a -*

Bb Eb Cm

1. người, tìm con giữa nơi bùn nhơ.
2. mình, đời con dám mơ gì hơn.
3. miên, làm nhân chứng cho tình yêu.

1. *shame, and called me out of my pain.*
2. *face, no dream could ev - er re - place.*
3. *lone, are source and cor - ner - stone.*

Gm Cm Gm7 Cm D.S.

⊕ CODA

oi!

oi!
uh ee!
gain.

This section contains the vocal melody and piano accompaniment for the CODA. The vocal line starts with a long note on 'oi!' followed by 'uh ee!' and 'gain.' The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

Cm Cm Abmaj7

This piano accompaniment section includes the following chords: Cm, Cm, and Abmaj7. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

Eb F Cm

rit.

This piano accompaniment section includes the following chords: Eb, F, and Cm. A *rit.* (ritardando) marking is present over the F chord. The piece concludes with a final chord in the right hand and a double bar line.

Tình Chúa Cao Vời/Boundless Love

SOLO INSTRUMENT in C

Duy Thiên
Arr. by Scott Soper

INTRO (♩ = ca. 60)



REFRAIN

§ VERSES



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Tình Chúa Cao Vời/Boundless Love

(Guitar/Vocal)

English trans. by Rufino Zaragoza, OFM

Duy Thiên

INTRO (♩ = ca. 60)

Capo 3: (Am) Cm (F) Ab (Am) Cm (Dm) Fm (Em) Gm

(Solo Instr.)

REFRAIN

(Am) Cm (G) Bb (C) Eb (Em) Gm

Tình yêu Chúa cao vời biết bao, nào con biết đáp đền thế
 *Ting ee eh oo choo uh cah oo vuh ee bee eht bah oo, nah oo kawm bee eht dahp dehn teh
 Far be - yond the reach of end - less sky, far be - low the depths of end - less

(Am) Cm (C) Eb (Am) Cm (G) Bb (F) Ab (Am) Cm to Coda ⊕

nào, để cho cân xứng Chúa ơi! Để cho cân xứng Chúa ơi!
 nah oo, deh chaw kuhn suhng choo uh uh ee! deh chaw kuhn suhng choo uh uh ee!
 sea, your love, that has no end, en - flames my heart a - gain.

VERSES

(Am) Cm (C) Eb (G) Bb

1. Ôi! Tình yêu thương Chúa cao vời, tình yêu thương
 2. Ôi! Vì thương con Chúa quên mình vì yêu nên
 3. Con thành tâm dâng hiến trọn đời, thành tâm dâng
 1. Bound - less love was prom - ised as your vow, a prom - ise
 2. Bound - less love em - brac - es day and night. This grace I
 3. Bound - less love, re - ceive my hum - ble life, re - ceive my

(Am) Cm (C) Eb (Am) Cm

1. Chúa muôn đời, Người yêu con từ ngàn xưa. Từ
 2. hiện thân mình, gọi con nên bạn tình Cha. Dù
 3. hiến xác hồn, để nên tông đồ của Cha. và
 1. from an - cient time, that your love would be mine. Be -
 2. can't com - pre - hend, a love that has no end. end. When
 3. soul all my days, that I may know your ways. My

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*Phonetic transliteration

(C) Eb (G) Bb (F) Ab

1. khi chưa có ___ đồi ___ non, từ khi chưa có ___ trời ___
 2. bao sóng gió ___ hiểm ___ nguy, dù con đi giữa ___ trần ___
 3. nên nhân chứng ___ của ___ Cha. Truyền rao chân lý ___ của ___

1. fore the moun - tains were de - signed, be - fore the heav - ens were a -
 2. storms a - rise ___ you are near; when dan - ger comes, ___ who shall
 3. song shall trav - el near and far, to claim the Beau - ty that you

(Am) Cm (G) Bb (C) Eb (Am) Cm

1. cao, chưa có vàng trắng với ___ ngàn sao. Gọi con giữa muôn muôn
 2. gian, ơn Chúa ngày đêm ấp ___ ủ con. Vì con Chúa quên thân
 3. Cha, gieo rắc Lời Cha khắp ___ gần xa. Rồi con sẽ đi khắp

1. lined, your sweet voice a - wak - ened my name. You found me in my
 2. fear? You en - fold me in your em - brace. The vi - sion of your
 3. are; words of truth and love ___ are sown; that you, Most High, a -

(Em) Gm (Am) Cm (Em7) Gm7 (Am) Cm D.S.

1. người, tìm con giữa nơi ___ bùn nhơ. ___
 2. mình, đời con dám mơ ___ gi hơn. ___
 3. miên, làm nhân chứng cho ___ tình yêu. ___

1. shame, and called me out of my pain. ___
 2. face, no dream could ev - er re - place. ___
 3. lone, are source and cor - ner - stone. ___

⊕ CODA

(Am) Cm (Am) Cm (Fmaj7) Abmaj7

oi! ___
 uh_ee! ___
 gain. ___

(C) Eb (D) F rit. (Am) Cm

Composer Notes

Joseph Nguyễn Văn Thắng was twenty-seven years old and newly ordained in the Diocese of Long Xuyên, Vietnam, when he composed “Tình Chúa Cao Vời” for the first Mass he celebrated as a priest in April 1976. Publishing under the pen name of Duy Thiên, Rev. Thắng Nguyễn went on to write other songs that have become standards in the Vietnamese Catholic repertoire, yet his name and music remained virtually unknown to mainstream American church musicians until this past decade.

In 1999, I was consulting with music director John Flaherty about selections of music for the Los Angeles Religious Education Congress, held annually in Anaheim, in the Diocese of Orange, CA, which has the largest Vietnamese-American community in the United States. I suggested that a bilingual Vietnamese/English song be included in the closing liturgy, to reflect the local demographic. I had some suggestions of songs that non-Asian Americans might like, that I had collected from attending Vietnamese liturgies. John reviewed three titles that I gave to him and, after conferring with a Vietnamese friend, he chose “Tình Chúa Cao Vời.” Working from various translations of the Vietnamese lyrics, I crafted an English text that was a mix of paraphrase and dynamic equivalence, attempting to capture the prayerful spirit of the original text.

In April of 2000, this song was presented at the convention in its new bilingual version. This was, as far as I know, the first time that Vietnamese Catholic repertoire had been introduced to the ears of the English- and Spanish-speakers who attend this and other national conferences. The response was so enthusiastic that this pentatonic melody became a standard for multicultural celebrations in Southern California, and was included in the dedication of the Los Angeles Cathedral of Our Lady of the Angels in 2002.

Performance Notes:

Vietnamese choir directors usually take a rather robust tempo for this song, while English-speaking singers may prefer a slower tempo since the sixteenth note groupings in this translation have a different syllable for each note. (The Vietnamese lyrics have slurred syllables for the sixteenth note couplets.) If sung in English alone, perhaps the tempo would be a bit slower than the suggested ♩ = ca. 60.

The introduction and coda found in this octavo come from a bilingual recording made for the OCP songbooks *Chung Lời Tân Tụng* and *Chọn Ngài*. This introduction may not be familiar to Vietnamese choir directors and accompanists, and, depending on the pastoral situation, it might be preferable to play the refrain as an introduction.

The composer provided a countermelody for the refrain, which is familiar to most Vietnamese choirs. In this octavo, an SAB arrangement of the English refrain is given as an option (the SAB parts are not intended for use with the Vietnamese lyrics). If the refrain alternates between Vietnamese and English, consider beginning in unison, to support the assembly on the refrain. Then the refrains could alternate, with the English SAB following an English verse, and the Vietnamese melody and descant following a Vietnamese verse.

Bilingual music is not a goal unto itself, but a doorway to introduce the cultural gifts of an immigrant culture to the mainstream. Since this piece was originally composed in Vietnamese, one goal for a multicultural parish might be that the entire assembly eventually learn the refrain in Vietnamese, over years of repeated usage. The verses could alternate between English and Vietnamese, while the refrain is always sung in Vietnamese. These choices would depend on the demographics of the assembly, and what the ‘base language’ of the community is: Vietnamese, English, or bilingual second generation.

—Rufino Zaragoza, OFM

Phonetic transliteration of the Vietnamese refrain:

Tình yêu Chúa cao vời biết bao,
Ting ee eh oo choo uh cah oo vuh ee bee eht bah oo,

nào con biết đáp đền thế nào,
nah oo kawn bee eht dahp dehnh teh nah oo,

để cho cần xưng Chúa ơi!
deh cho kuhnh xuhng choo uh uh ee!

Để cho cần xưng Chúa ơi!
deh cho kuhnh xuhng choo uh uh ee!


—Paul Nguyen

Assembly Edition

TÌNH CHÚA CAO VỜI/BOUNDLESS LOVE

Duy Thiên


Refrain



Tình yêu Chúa cao vời biết bao, nào con
**Ting ee eh oo choo uh cah oo vuh ee bee eht bah oo, nah oo kawn*
Far be - yond the reach of end - less sky, far be



biết đáp đền thế nào, để cho cân xứng Chúa
bee eht dahp deh teh nah oo, deh chaw kuh suhng choo uh
low the depths of end - less sea, your love, that has no



ơi! Để cho cân xứng Chúa ơi!
uh ee! deh chaw kuh suhng choo uh uh ee!
end, en - flames my heart a - gain.

Vietnamese Verses

- Ôi! Tình yêu thương Chúa cao vời,
tình yêu thương Chúa muôn đời,
Người yêu con từ ngàn xưa.
Từ khi chưa có đời non,
từ khi chưa có trời cao,
chưa có vầng trăng với ngàn sao.
Gọi con giữa muôn muôn người,
tim con giữa nơi buồn nhớ.
- Ôi! Vì thương con Chúa quên
minh vì yêu nên hiến thân mình,
gọi con nên bạn tình Cha.
Dù bao sóng gió hiểm nguy,
dù con đi giữa trần gian,
ơn Chúa ngày đêm ấp ủ con.
Vì con Chúa quên thân mình,
đời con dám mơ gì hơn.
- Con thành tâm dâng hiến trọn đời,
thành tâm dâng hiến xác hồn,
để nên tông đồ của Cha,
và nên nhân chứng của Cha.
Truyền rao chân lý của Cha,
gieo rắc Lời Cha khắp gần xa.
Rồi con sẽ đi khắp miền,
làm nhân chứng cho tình yêu.

English Verses

- Boundless love was promised as your vow,
a promise from ancient time,
that your love would be mine.
Before the mountains were designed,
before the heavens were aligned,
your sweet voice awakened my name.
You found me in my shame,
and called me out of my pain.*
- Boundless love embraces day and night.
This grace I can't comprehend,
a love that has no end.
When storms arise you are near;
when danger comes, who shall fear?
You enfold me in your embrace.
The vision of your face,
no dream could ever replace.*
- Boundless love, receive my humble life,
receive my soul all my days,
that I may know your ways.
My song shall travel near and far,
to claim the Beauty that you are;
words of truth and love are sown;
that you, Most High, alone,
are source and cornerstone.*

***Phonetic transliteration**

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