



for Matthew Cannaday

Seek a Sign, the Prophet Counseled

Michael Joncas

Justin Wedgewood
Arr. by Scott Soper

INTRO ($\text{♩} = \text{ca. } 80$)

Chords: Dm, Dm/C, B \flat , F/A, Gm, Asus4, A7

Keyboard

Musical score for the keyboard introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The tempo is marked as 'ca. 80'. The score includes a large 'PREVIEW' watermark. The first system covers measures 1-4 with chords Dm, Dm/C, B-flat, and F/A. The second system covers measures 5-7 with chords Gm, Asus4, and A7.

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Performance suggestion:

Verse 1, unison choir or solo; Verse 2, women in unison; Verse 3, men in unison;
Verse 4, women sing melody, men sing harmony, using alternate accompaniment on p. 7;
Verse 5, sopranos and/or tenors sing descant, other voices sing melody.

VERSES

Opt. Descant (Vs. 5)

5. Praise! _____ O praise! Praise _____

Soprano/Alto

1. "Seek a sign," the proph - et coun - seled,
 2. When we long had walked in dark - ness,
 3. God's great sign at last is giv - en
 4. Yet this sign to - day con - fronts us
 5. Praise the God who lives as Par - ent.

Tenor/Bass

Dm Dm/C Bb

5. God! _____ O praise! _____

Soprano/Alto

1. "Deep as earth or high as sky.
 2. God ap - peared in glim - m'ring light.
 3. For all those with eyes to see:
 4. With God's pres - ence to our race
 5. Praise the God who comes as Child.

Tenor/Bass

F Gm7 Asus4 A7

5. Praise! O _____ praise! Praise _____

1. Seek a _____ sign _____ to bol - ster cour - age _____
 2. When we _____ long _____ had sat in si - lence, _____
 3. Not as _____ light - ning rend - ing heav - en _____
 4. In the _____ child, _____ the poor, the need - y _____
 5. Praise the _____ God _____ who, Ho - ly Spir - it, _____

Dm Dm/C Bb

5. God! O _____ praise! Praise _____ the

1. When faith _____ fal - ters or hope dies. _____
 2. God's word _____ ech - oed in the night. _____
 3. But a _____ child _____ on moth - er's knee. _____
 4. All who _____ bear _____ a hu - man face. _____
 5. Our own _____ spir - its has be - guiled. _____

F Gm7 Asus4 A7

The image shows a musical score for a hymn. It consists of five systems of music. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and lyrics. The first system has lyrics for verse 5. The second system has lyrics for verses 1-5. The third system shows piano accompaniment with chords Dm, Dm/C, and Bb. The fourth system has lyrics for verse 5. The fifth system shows piano accompaniment with chords F, Gm7, Asus4, and A7. A large 'PREVIEW' watermark is overlaid diagonally across the page.

5. God _____ who comes to _____ meet _____ us _____

1. Know that _____ God _____ will come to _____ meet _____ us _____
 2. Now our _____ God _____ has come to _____ meet _____ us _____
 3. Here our _____ God _____ has come to _____ meet _____ us _____
 4. Here our _____ God _____ still comes to _____ meet _____ us _____
 5. Praise the _____ God _____ who comes to _____ meet _____ us _____

[Musical staff with bass clef and notes]

Gm7 Bb

[Piano accompaniment with chords Gm7 and Bb]

5. And with - in _____ our hearts will dwell: Em - ma - nu - el!

1. And with - in _____ our midst will dwell: _____
 2. And with - in _____ our midst will dwell: _____
 3. And with - in _____ our midst to dwell: _____
 4. And with - in _____ our midst does dwell: _____
 5. And with - in _____ our hearts will dwell: _____

[Musical staff with bass clef and notes]

Dm Dm/C A sus4 A7

[Piano accompaniment with chords Dm, Dm/C, A sus4, and A7]

5. God with us, Em - ma - nu -

1-5. God with us, Em - ma - nu -

Gm7 Am Am7

1-4

1-4. el."

1-4 Dm Dm/C A sus4 A7

Final

5. el.

Final

5. el.

Final

Dm Dm/C Bb F/A

Gm A sus4 A7 Dm

rit.

Alternate Accompaniment

The first system of the alternate accompaniment consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one flat (Bb) and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The first measure of the piano accompaniment is marked with the chord Dm. The second measure is marked with Dm/C. The third measure is marked with Bb. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

The second system of the alternate accompaniment continues the vocal and piano parts. The piano accompaniment is marked with the chord F in the first measure, Gm7 in the second, Asus4 in the third, and A7 in the fourth. The piano accompaniment maintains the eighth-note bass line and the vocal melody in the right hand.

The third system of the alternate accompaniment continues the vocal and piano parts. The piano accompaniment is marked with the chord Dm in the first measure, Dm/C in the second, and Bb in the third. The piano accompaniment maintains the eighth-note bass line and the vocal melody in the right hand.

The fourth system of the alternate accompaniment concludes the vocal and piano parts. The piano accompaniment is marked with the chord F in the first measure, Gm7 in the second, Asus4 in the third, and A7 in the fourth. The piano accompaniment maintains the eighth-note bass line and the vocal melody in the right hand.

Musical notation for the first system. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The piano accompaniment features a Gm9 chord in the first measure and a Bbmaj7 chord in the second measure.

Musical notation for the second system. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano accompaniment features a Dm chord in the first measure, a Dm/C chord in the second measure, an Asus4 chord in the third measure, and an A7 chord in the fourth measure.

Musical notation for the third system. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano accompaniment features a Gm9 chord in the first measure and an Am7 chord in the second measure.

Musical notation for the first measure of the fourth system. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. A bracket labeled "1-4 (or to Final Ending, p. 6)" spans the first four measures of this system.

Musical notation for the second measure of the fourth system. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano accompaniment features a Dm chord in the first measure, a Dm/C chord in the second measure, an Asus4 chord in the third measure, and an A7 chord in the fourth measure.

Textwriter Notes

[Excerpted and adapted from *Within Our Hearts Be Born*, ed. 30113320]

“Seek a Sign, the Prophet Counseled” celebrates the events leading up to the birth of Jesus, but in such a way that the hymn could also be used during the Christmas season. It meditates on the idea of the signs given to us of God’s presence in our midst. Stanza one is inspired by the interchange between God and Ahaz in Isaiah 7:10, but transposed to recognize that the sign has been given in Jesus as Emmanuel, the name and title revealed to Joseph in Matthew 1:21. Stanza two echoes Isaiah 9:1 (which is proclaimed at the Christmas Mass at Midnight) and the Prologue of the Gospel of John (proclaimed at the Christmas Mass during the Day) to reflect on the signs of God’s presence in light and word. Stanza three anticipates the incarnation mystery announced in Matthew 1:18 that Mary was “found with child through the Holy Spirit.” The stanza tries to contrast the apocalyptic imagery of the end of the world with which Advent began with the image of Jesus, Mary’s child, as the sign of God’s presence to us. Stanza four reminds us that the child of Bethlehem grew to be a man who identified himself with the least of his brothers and sisters in Matthew 25:40. Stanza five concludes the hymn in a prayer of Trinitarian praise, suggesting the signs under which each of the Divine Persons might be manifested, while recognizing their unity as the God who comes to meet us.

—*Michael Joncas*

Preview

Seek a Sign, the Prophet Counseled

(Guitar/Vocal)

Michael Joncas

Justin Wedgewood

INTRO ($\text{♩} = \text{ca. } 80$)

Capo 5: (Am) Dm (Am/G) Dm/C (F) B \flat (C/E) F/A

(Kbd)

VERSES

(Am) Dm (Am/G) Dm/C (F) B \flat

1. "Seek a sign," the prophet counseled,
2. When we long had walked in darkness,
3. God's great sign at last is given
4. Yet this sign to-day confronts us
5. Praise the God who lives as Parent.

(C) F (Dm7) Gm7 (Esus4) A sus4 (E7) A7

1. "Deep as earth or high as sky.
2. God appeared in glim-m'ring light.
3. For all those with eyes to see:
4. With God's presence to our race
5. Praise the God who comes as Child.

(Am) Dm (Am/G) Dm/C (F) B \flat

1. Seek a sign to bolster courage
2. When we long had sat in silence,
3. Not as light-ning rend-ing heav-en
4. In the child, the poor, the need-y
5. Praise the God who, Ho-ly Spir-it,

(C) F (Dm7) Gm7 (Esus4) Asus4 (E7) A7

1. When faith fal - ters or hope dies. _____
 2. God's word ech - oed in the night. _____
 3. But a child on moth - er's knee. _____
 4. All who bear a hu - man face. _____
 5. Our own spir - its has be - guiled. _____

(Dm7) Gm7 (F) Bb

1. Know that God will come to meet us _____
 2. Now our God has come to meet us _____
 3. Here our God has come to meet us _____
 4. Here our God still comes to meet us _____
 5. Praise the God who comes to meet us _____

(Am) Dm (Am/G) Dm/C (Esus4) Asus4 (E7) A7

1. And with - in our midst will dwell: _____
 2. And with - in our midst will dwell: _____
 3. And with - in our midst to dwell: _____
 4. And with - in our midst does dwell: _____
 5. And with - in our hearts will dwell: _____

(Dm7) Gm7 (Em) Am (Em7) Am7

1-5. God with us, Em - ma - nu -

1-4 (Am) Dm (Am/G) Dm/C (Esus4) Asus4 (E7) A7

1-4. el. _____

Final (Am) Dm (Am/G) Dm/C (F) Bb (C/E) F/A

5. el. _____

(Dm) Gm (Esus4) Asus4 (E7) A7 rit. (Am) Dm

SEEK A SIGN, THE PROPHET COUNSELED

Justin Wedgewood

1. "Seek a sign," the proph-et coun-sel-ed,
 2. When we long had walked in dark-ness,
 3. God's great sign at last is giv-en
 4. Yet this sign to-day con-fronts us
 5. Praise the God who lives as Par-ent.

1. "Deep as earth or high as sky,
 2. God ap-peared in glim-m'ring light.
 3. For all those with eyes to see:
 4. With God's pres-ence to our race
 5. Praise the God who comes as Child.

1. Seek a sign to bol-ster cour-age
 2. When we long had sat in si-lence,
 3. Not as light-ning rend-ing heav-en
 4. In the child, the poor, the need-y—
 5. Praise the God who, Ho-ly Spir-it,

1. When faith fal-ters or hope dies.
 2. God's word ech-oed in the night.
 3. But a child on moth-er's knee.
 4. All who bear a hu-man face.
 5. Our own spir-its has be-guiled.

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SEEK A SIGN, THE PROPHET COUNSELED (cont.)

1. Know that God will come to meet us
 2. Now our God has come to meet us
 3. Here our God has come to meet us
 4. Here our God still comes to meet us
 5. Praise the God who comes to meet us

1. And with - in our midst will dwell:
 2. And with - in our midst will dwell:
 3. And with - in our midst to dwell:
 4. And with - in our midst does dwell:
 5. And with - in our hearts will dwell:

1-5. God with us, Em - ma - nu - el."

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