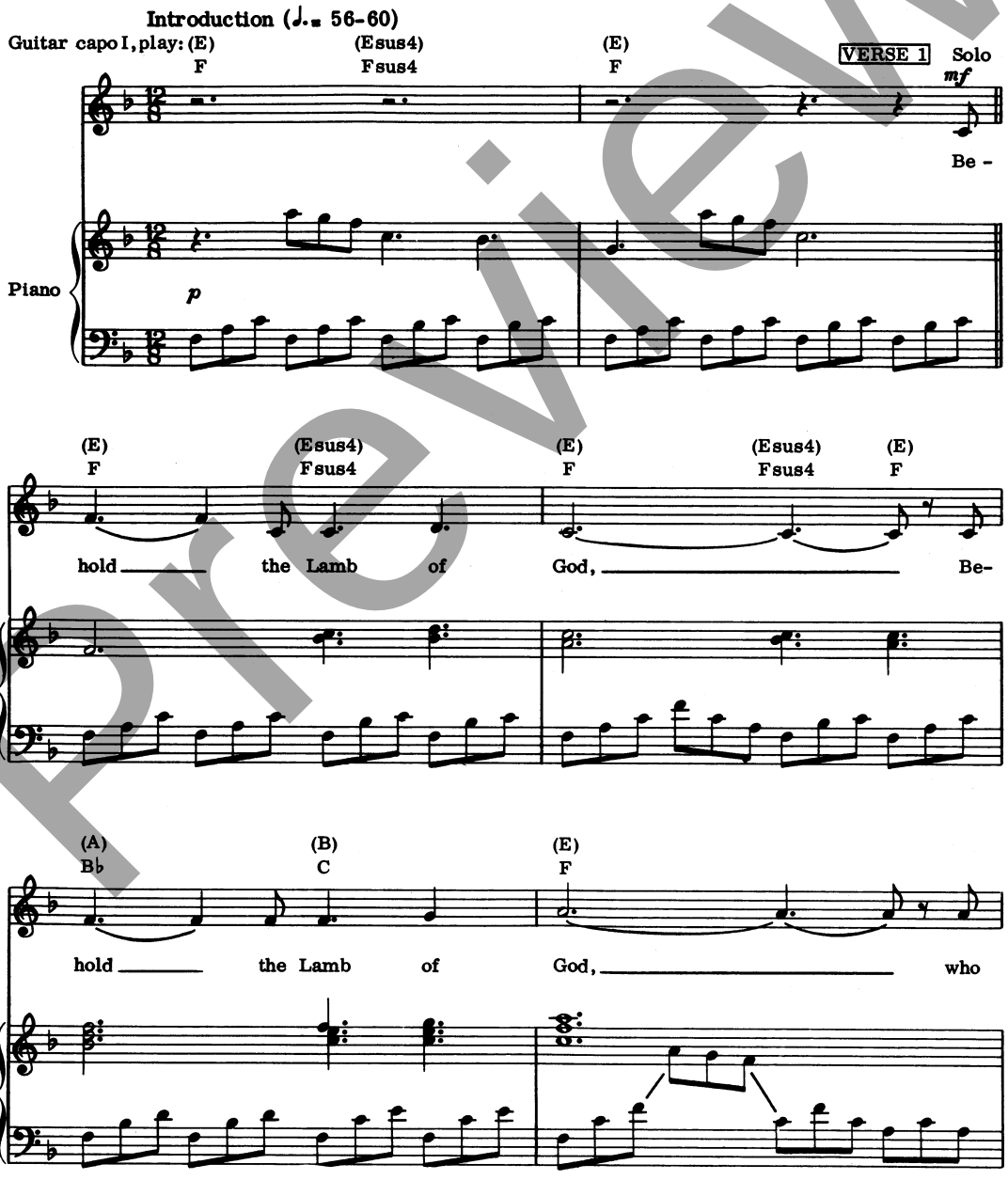
OCP Choral Series

# Behold The Lamb of God

*Solo, SATB, Piano, Guitar, 2-C instruments*

Based on John 1:29; Isaiah 53:4–5; Luke 23:34;
Revelation 11:15

Bob Dufford, SJ

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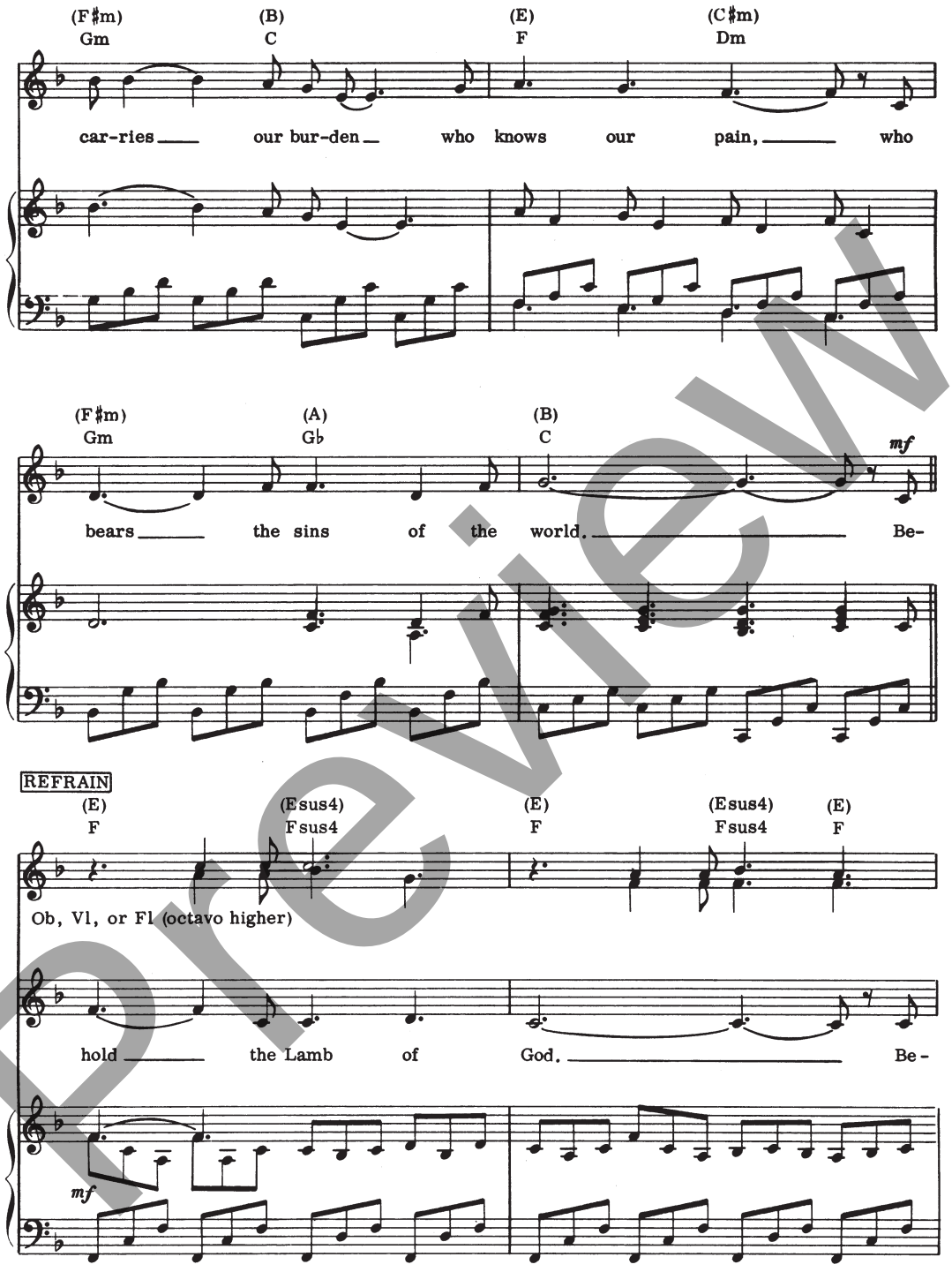
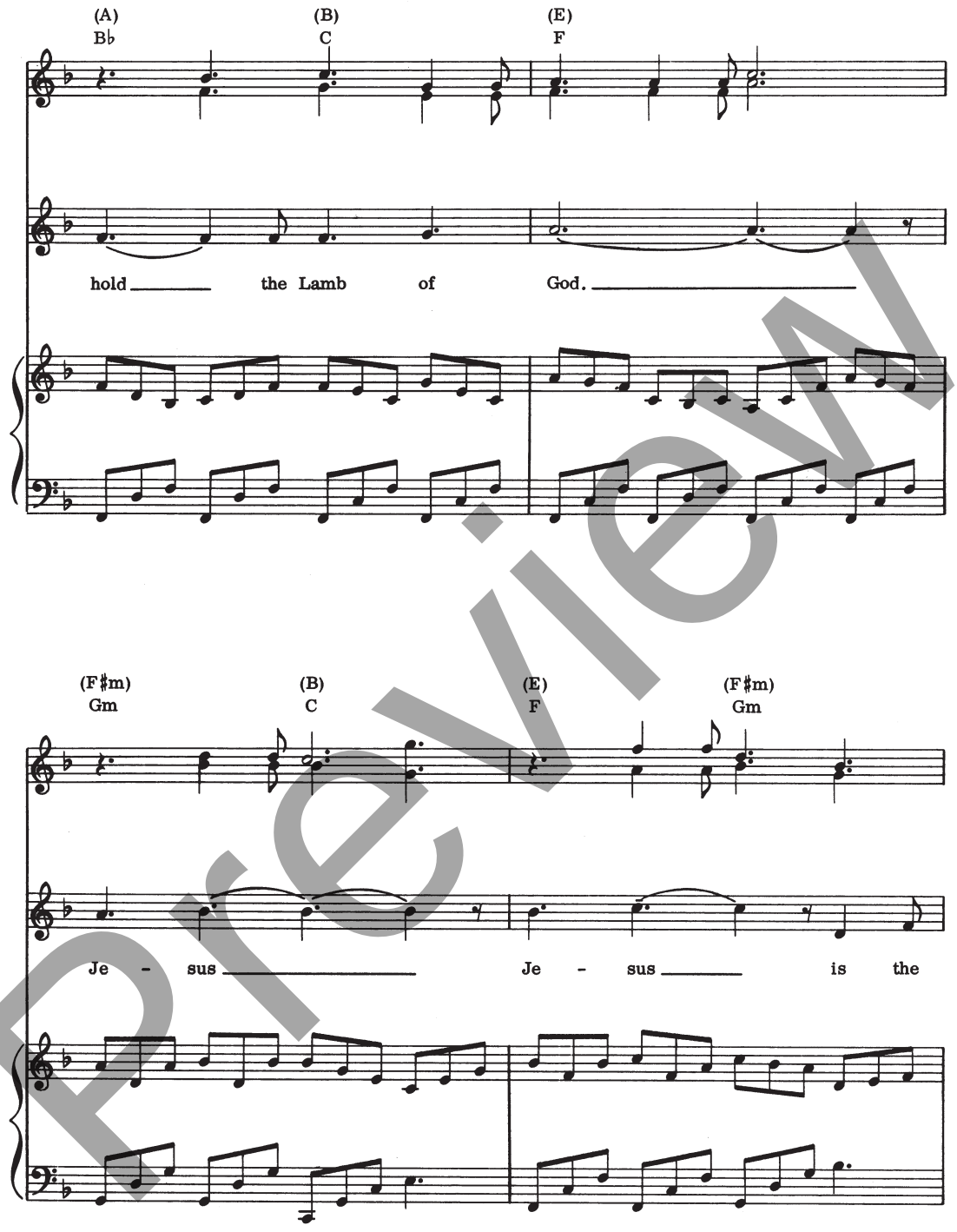

(F♯m) Gm
(B) C
(E) F
(C♯m) Dm
car-ries our bur-den who knows our pain, who
(F♯m) Gm
(A) G♭
(B) C
mf
bears the sins of the world. Be-
REFRAIN
(E) F
(Esus4) Fsus4
(E) F
(Esus4) Fsus4
(E) F
Ob, Vl, or Fl (octavo higher)
hold the Lamb of God. Be-
mf

Preview

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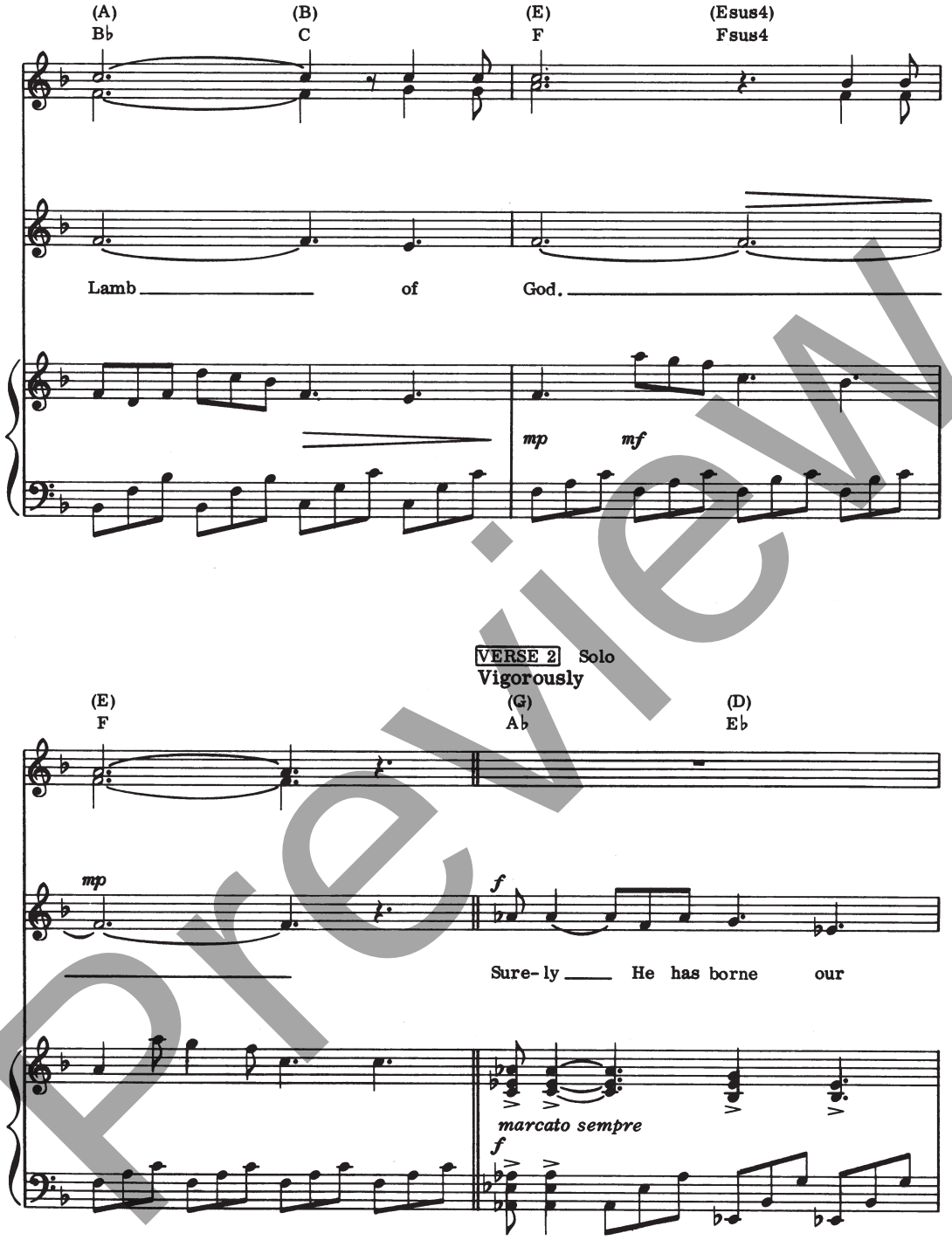
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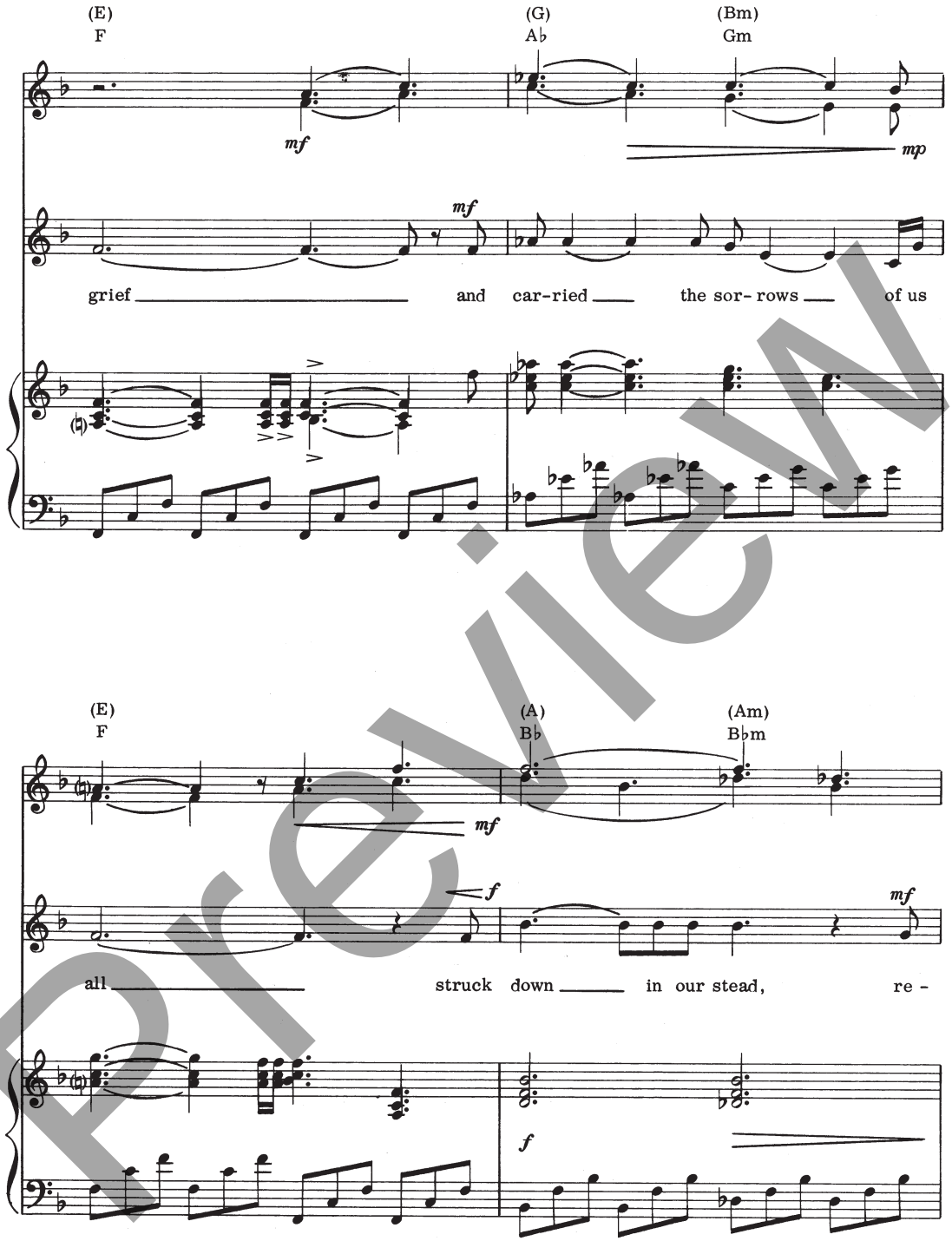
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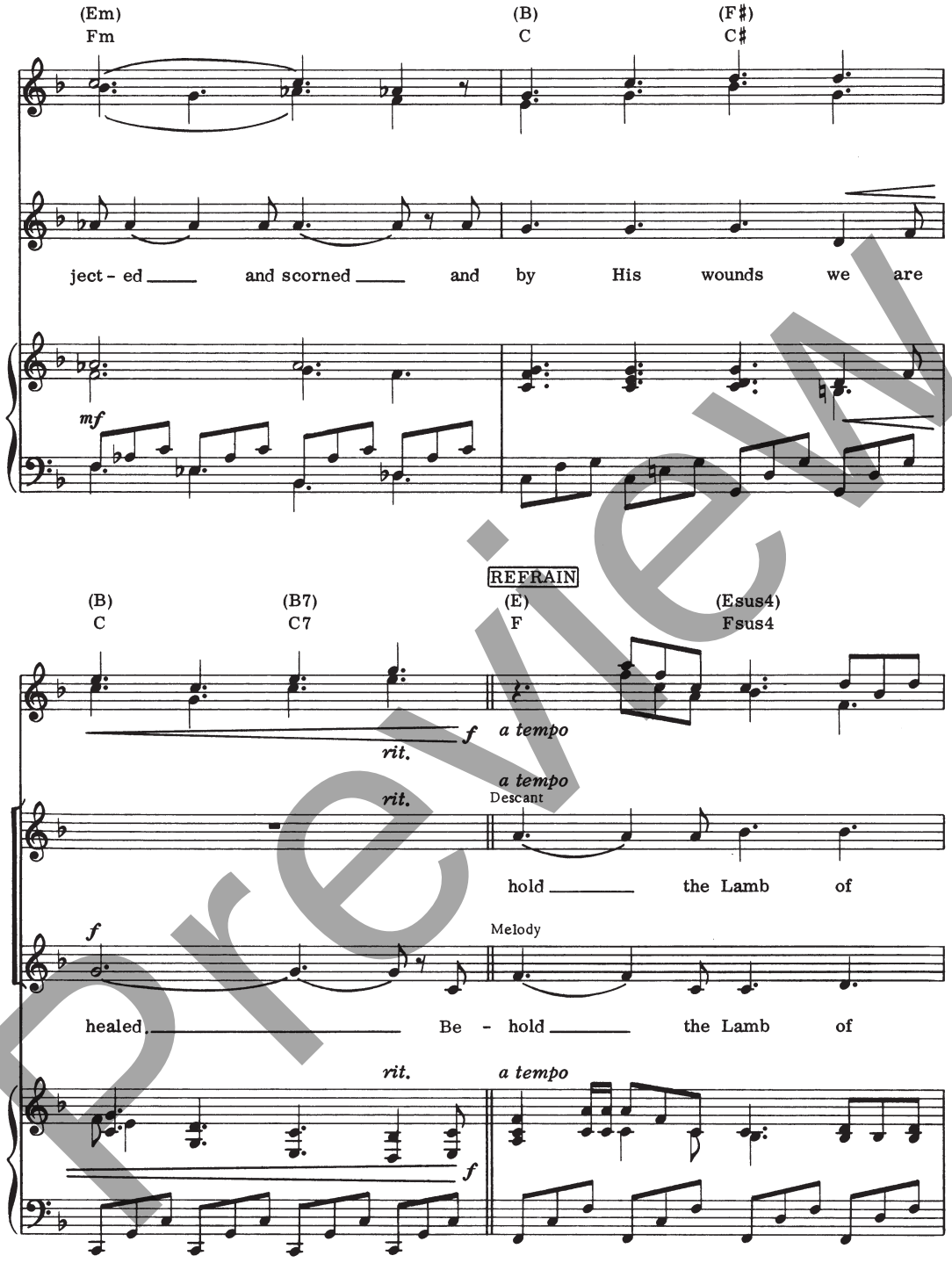
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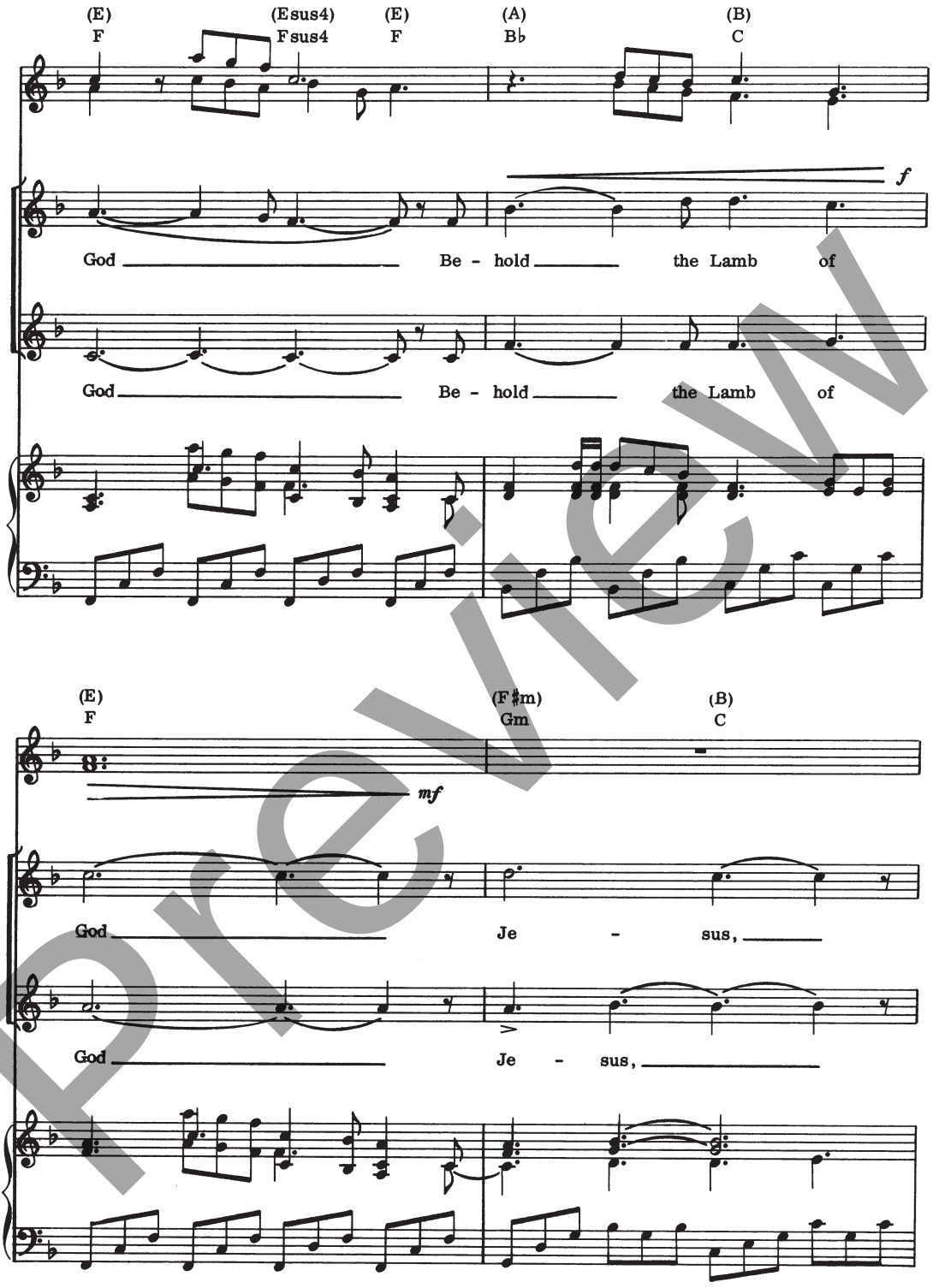
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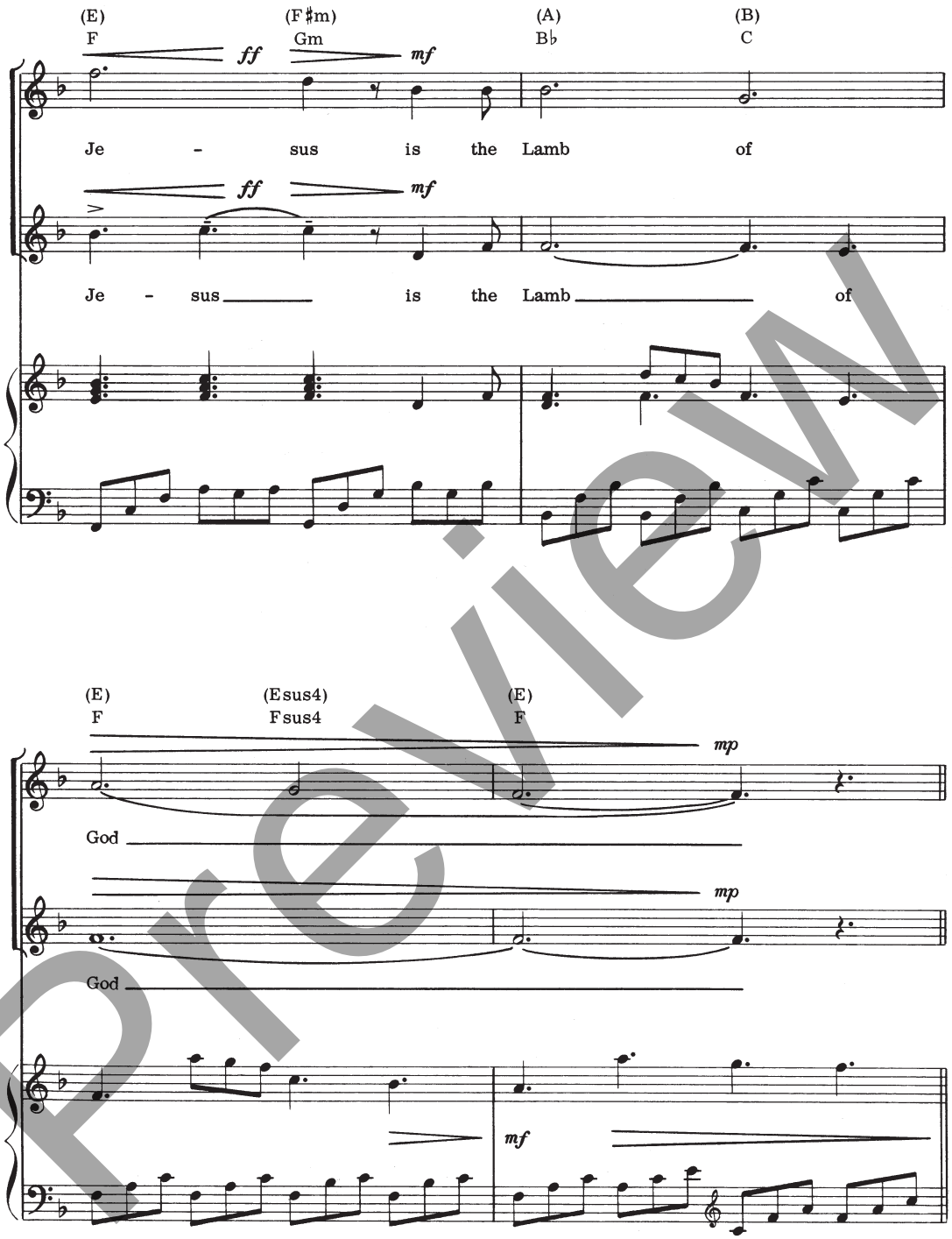
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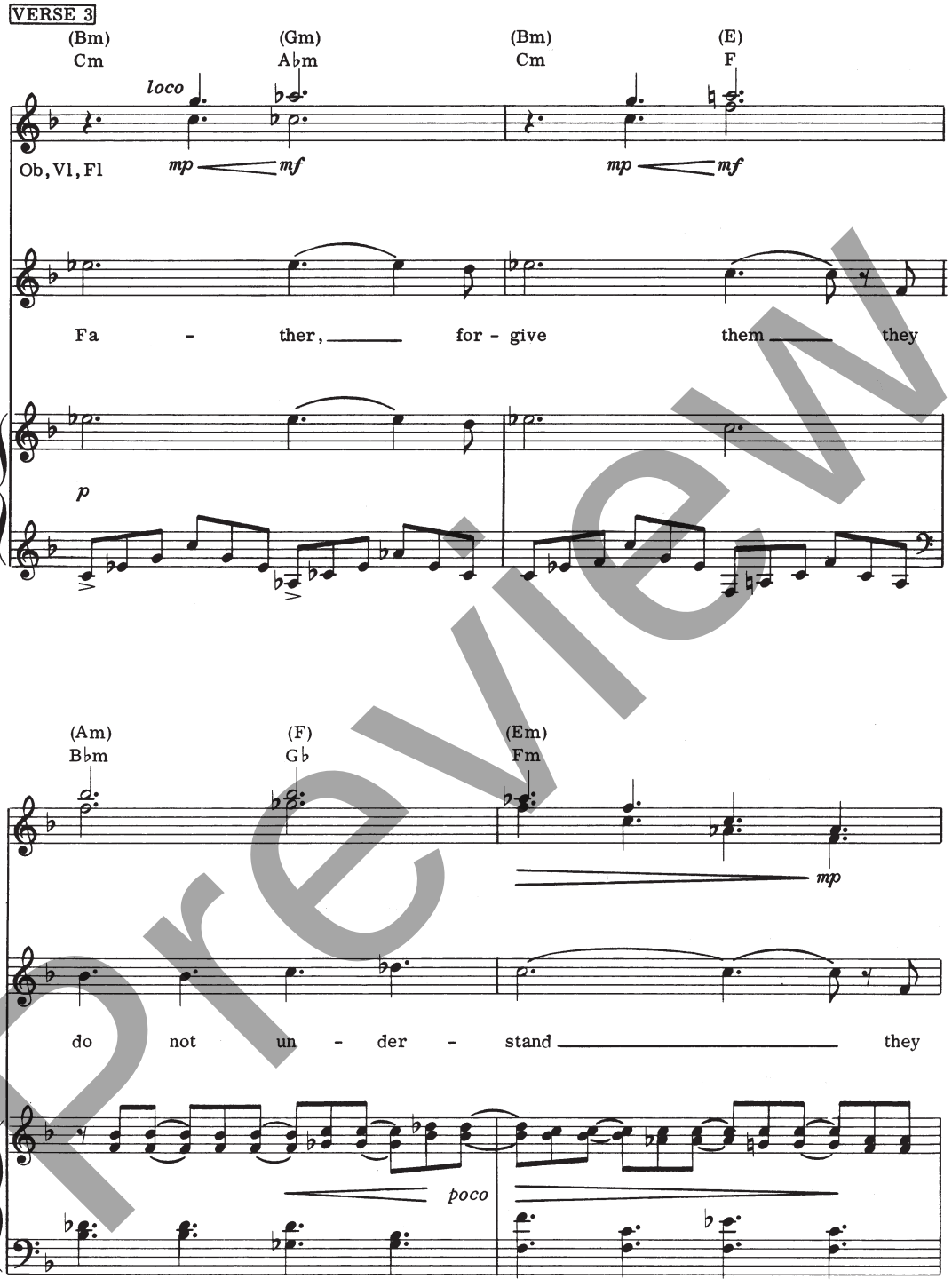
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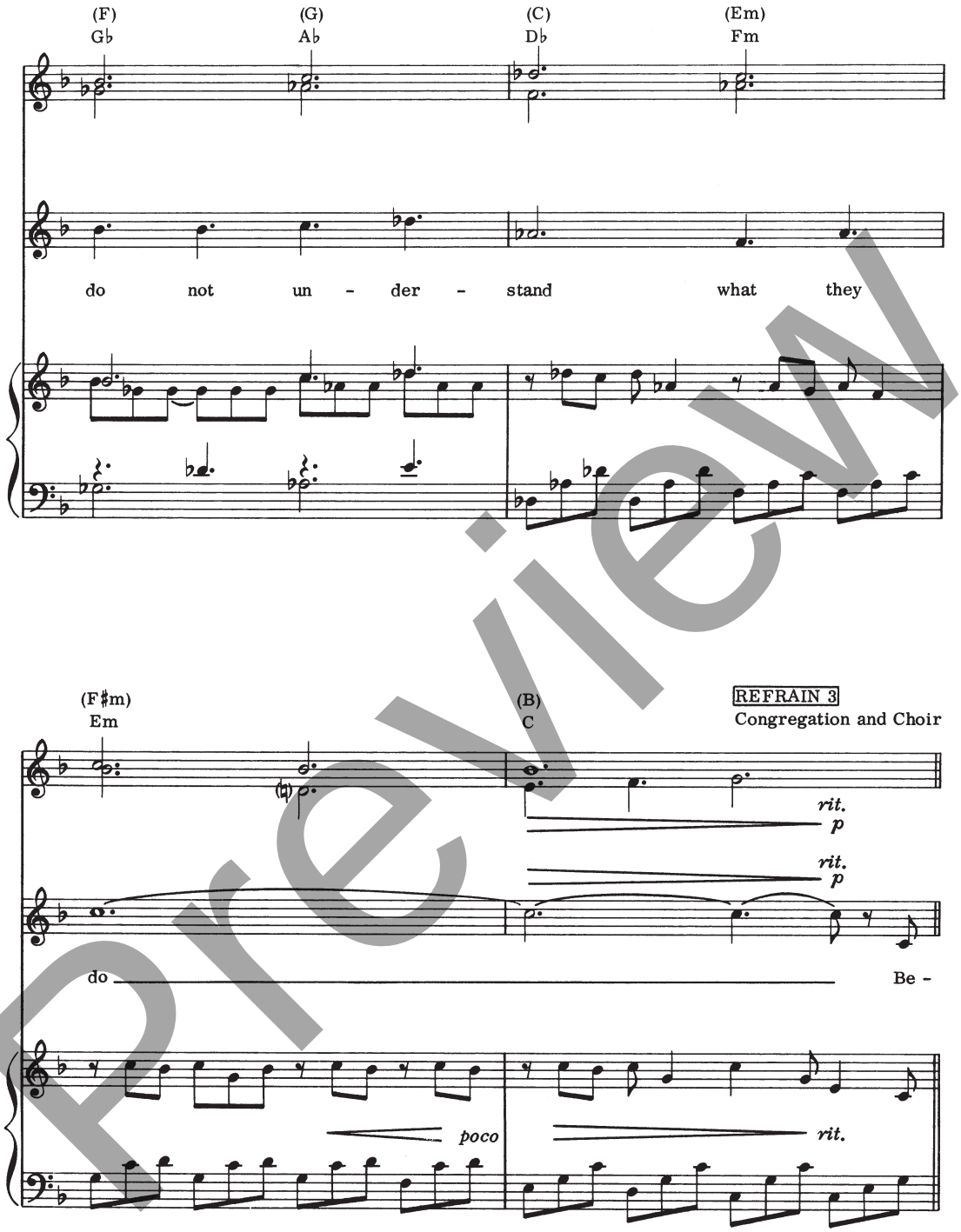
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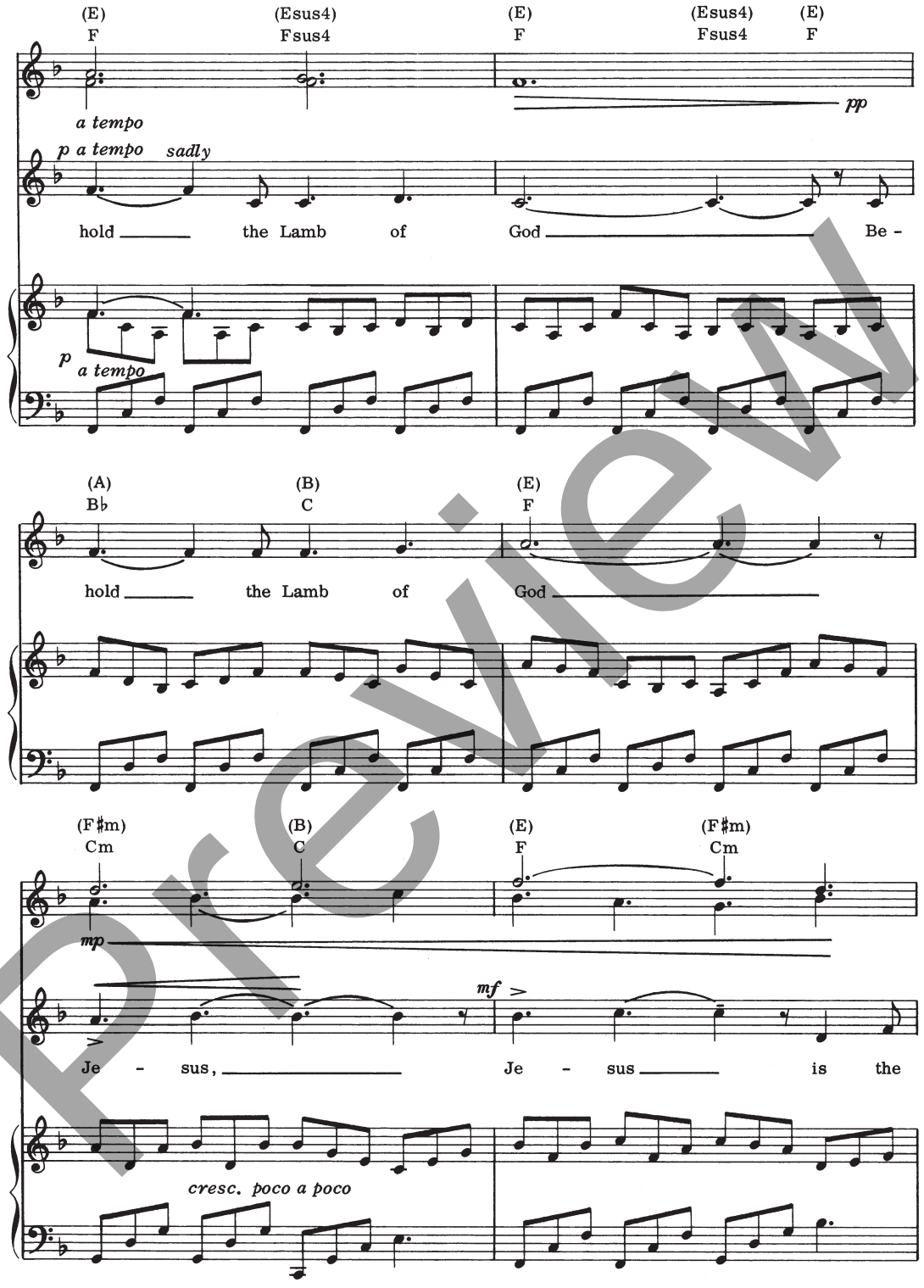
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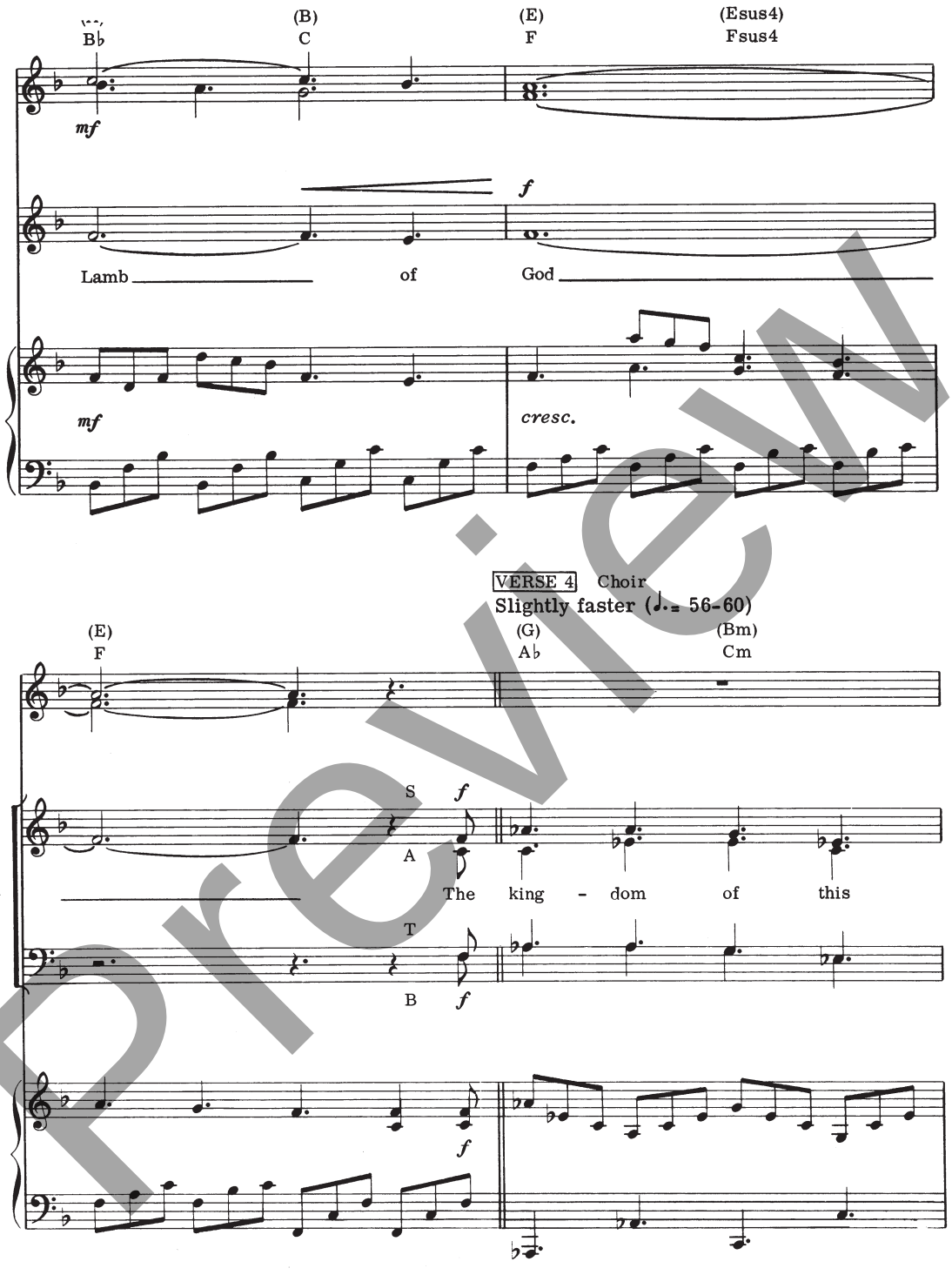
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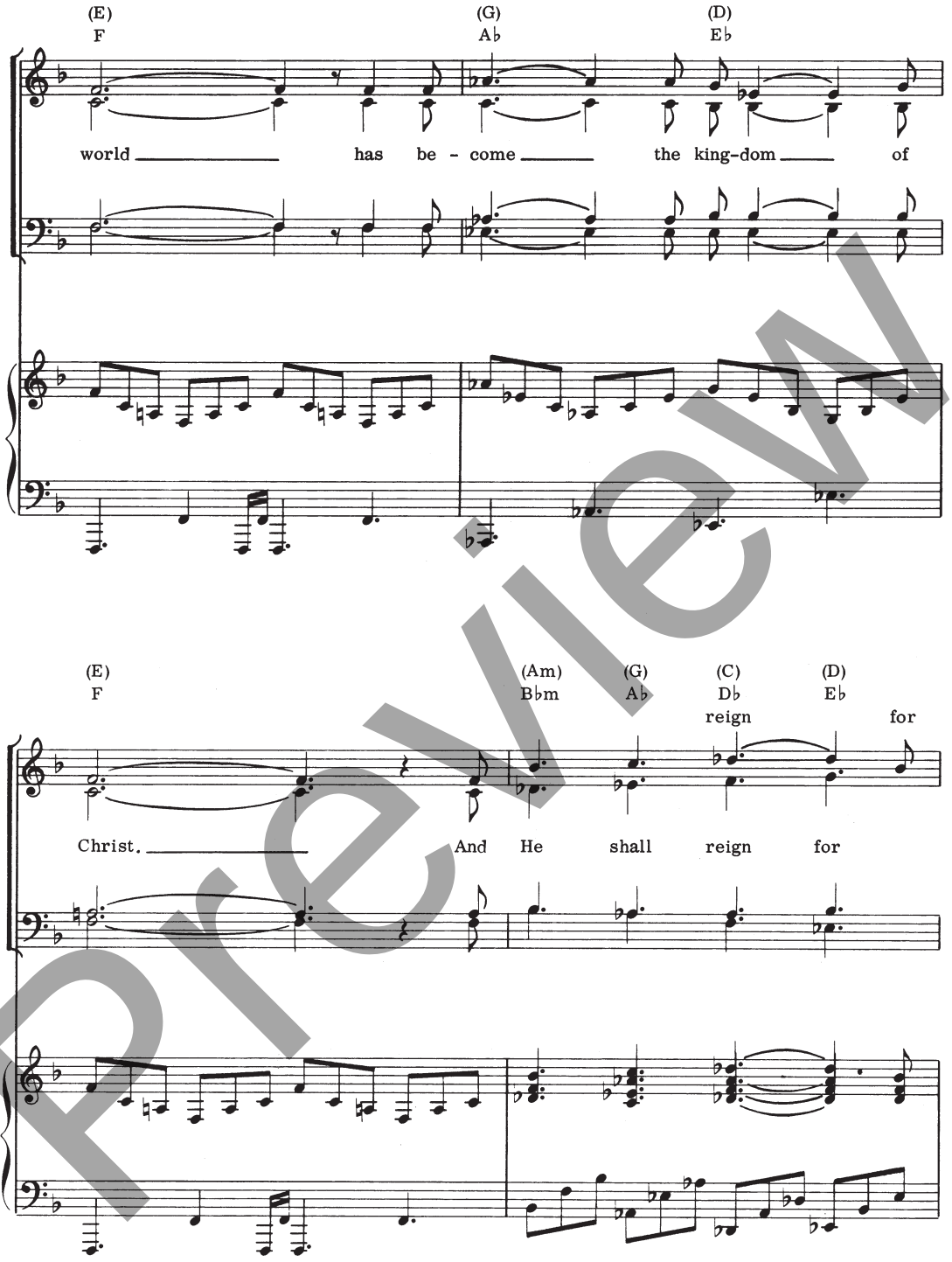
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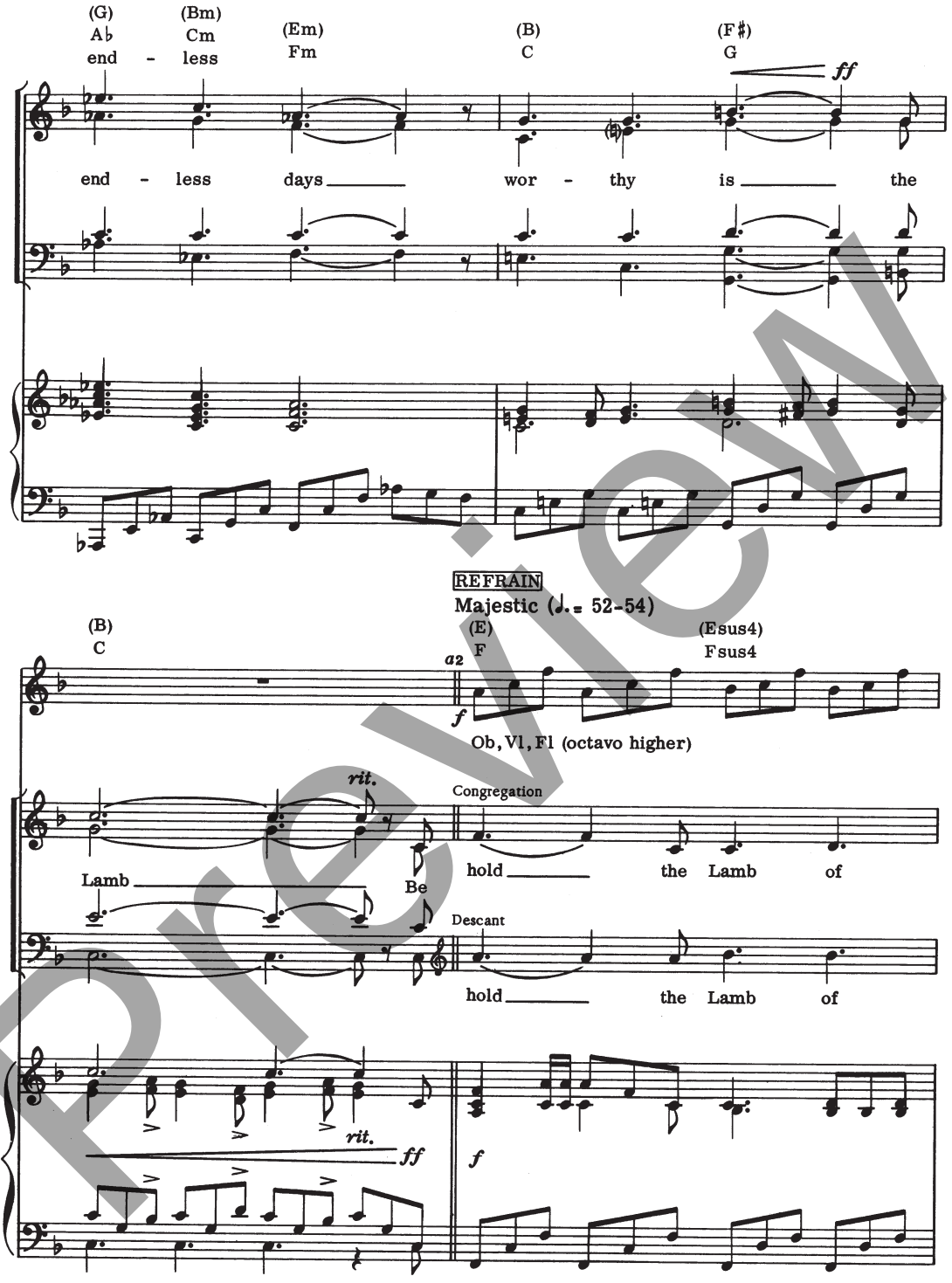
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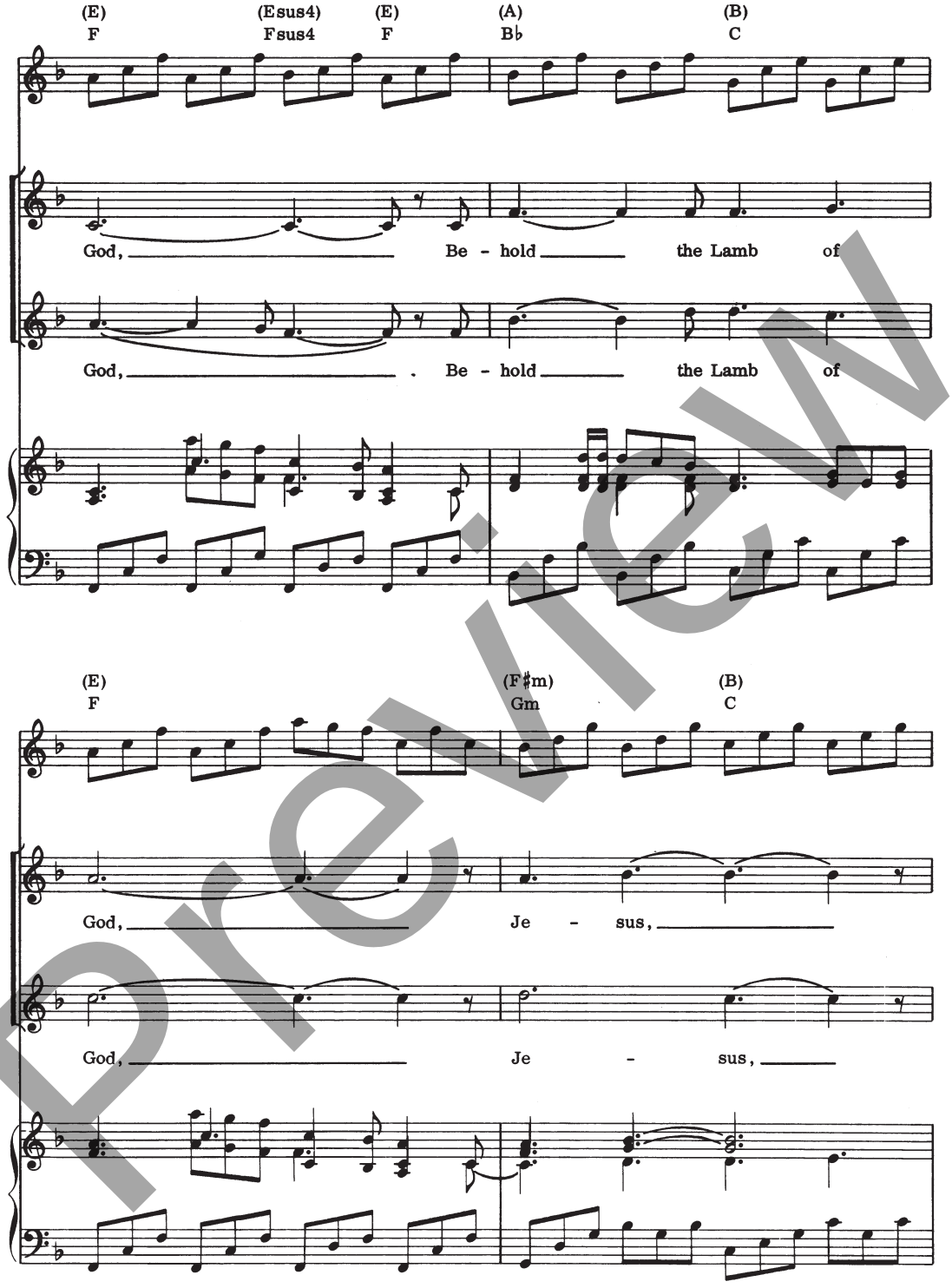
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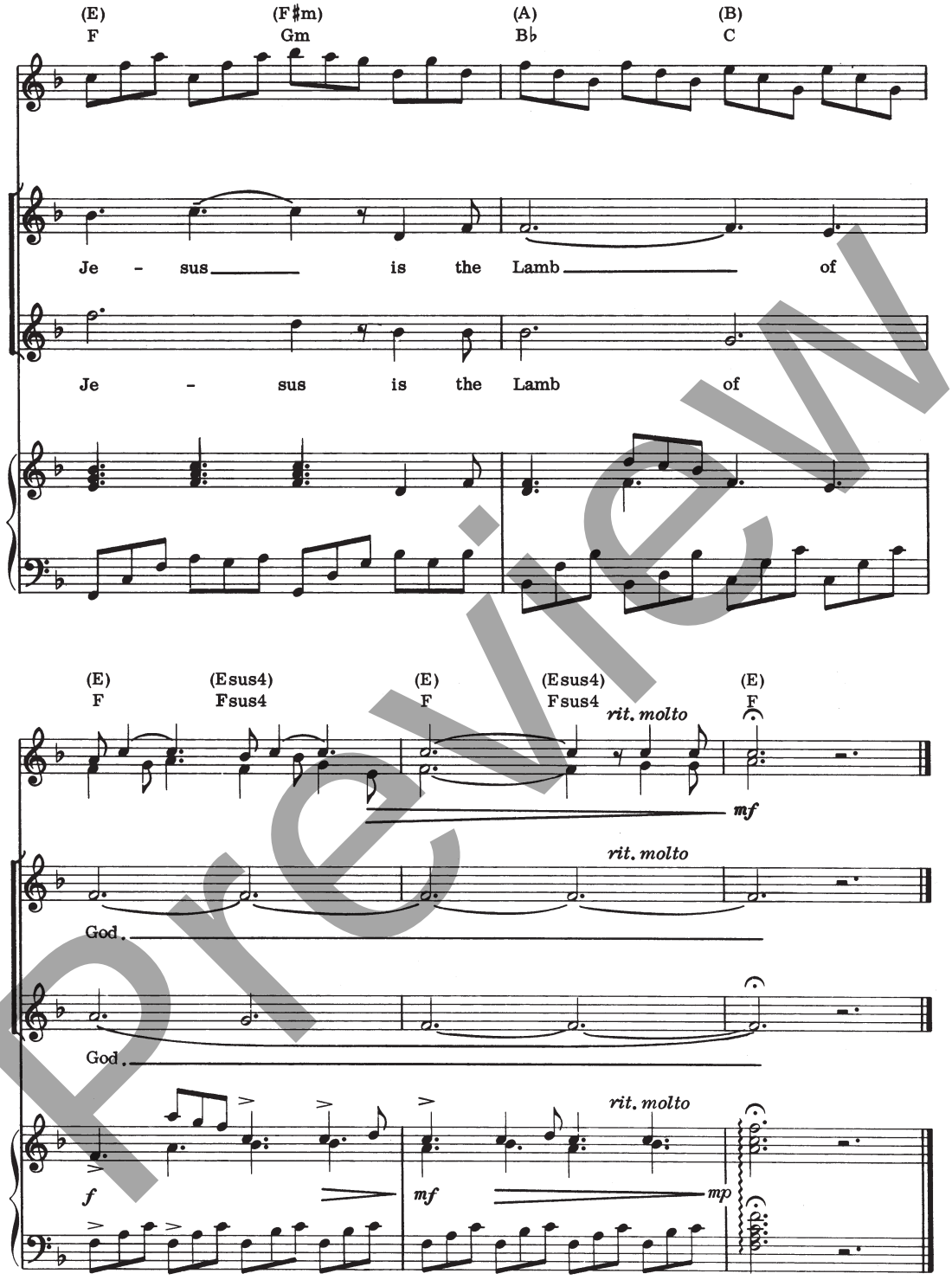
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**Speed:** The movement in this song must come from the accompaniment. The voices float slowly (whether in sorrow or majesty) over the top of the constant 12/8 pulse. Please note that the metronome marking (♩.= 60) is expressed in terms of the dotted quarter as the basic unit. Those not familiar with accompaniment rhythm.

**Liturgical Use:** The song may be used at times of special celebration of the passage of Jesus through death to glory: Psalm Sunday, Good Friday, Easter Vigil, Christ the King, during retreats, and musical prayer services. Since it is a long song, it is recommended for moments like communion, or before Mass, or as a choir piece for reflection after the homily.

**Feel and Mood:** The core of the song is the reverence and awe for Jesus' passage through suffering and death to glory. Verse 1 sets up almost a story-telling mode; its refrain is simply a basic statement of Verse 3, with its strained chords at the beginning, is a picture of Jesus in His final agony, still forgiving those who would end His life; its refrain is quiet and sorrowful for the whole first half as if stunned by the words of the verse; then, at the name of Jesus, energy come back and continually grows into the glory; its refrain is appropriately the climax.

**High Points:** Of the four refrains, the second and fourth are the strongest; the third is mostly quiet, but crecendos near the end. The second verse is full of contrast, alternating strong and quiet moments. The third verse is high in intensity, but not loud. The strength of the fourth verse must grow out of the end of the third refrain. The final refrain should peak at the second "Jesus" and then taper off to the end.

The choir should watch the dynamics especially during the third refrain; they are different from the others.

**Performers:** The song requires soloists capable of much contrast. The second verse would be a good verse for an alto. If at all possible, the last verse should be choral.

**Degree of Difficulty**: medium. The energy needed to perform this piece needs to go into the phrasing, timing, and expression, both by the singers and the accompanist. The actual notes, harmony, and chords are not difficult.

**Further Information:** There is a 2-part C-instrument (oboe, violin, flute) accompaniment in this volume. Note that if the flute is used, the part should be playing up one octave as much as possible so that it will be heard. The guitar part may be played simultaneously with the piano part. In lieu of a piano, it is recommended that there be a bass player to help provide a sense of the depth and breadth of the piece.

Preview



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# Behold the Lamb of God

C Instruments
Oboe, Violin, Flute (octave higher)

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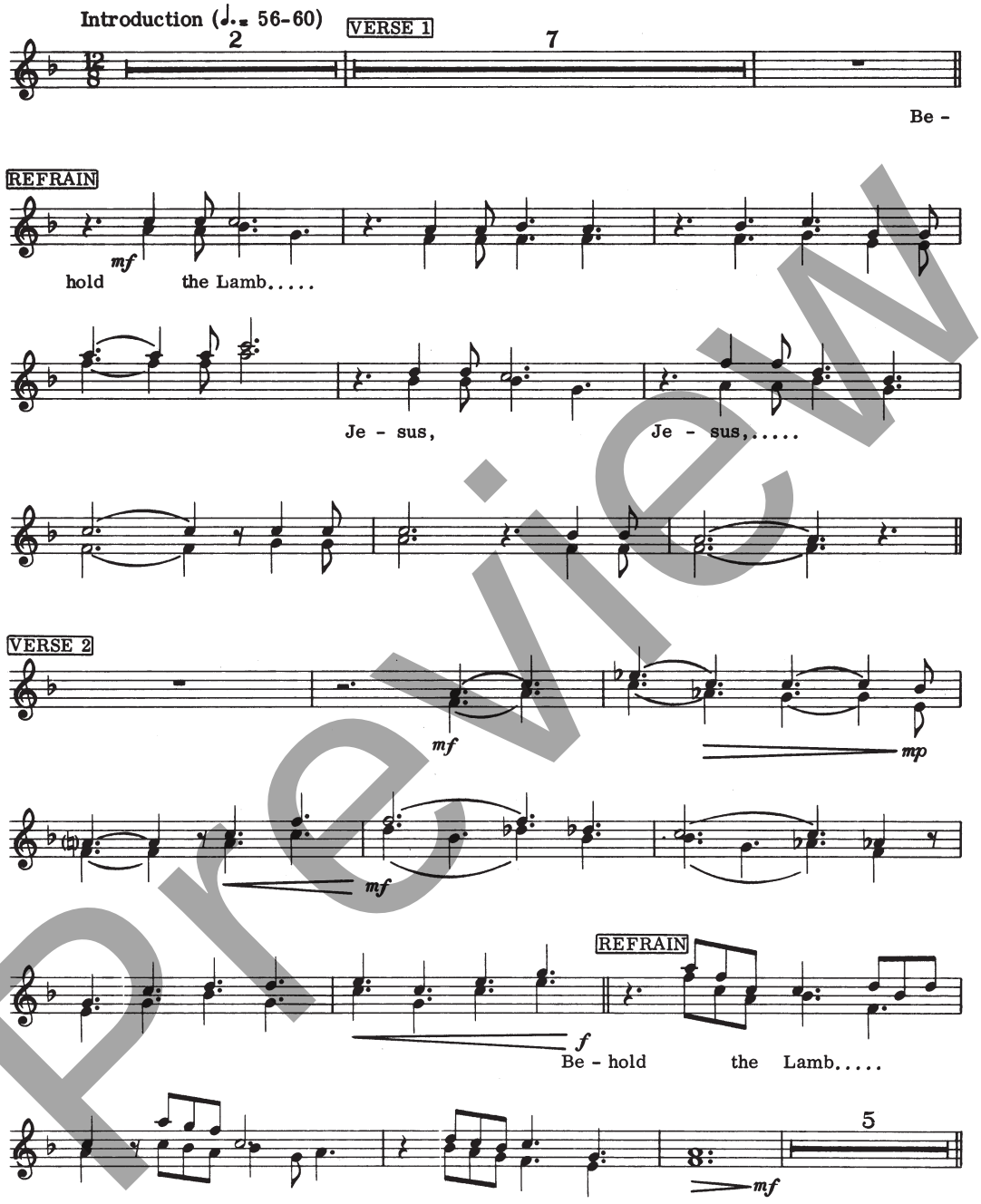
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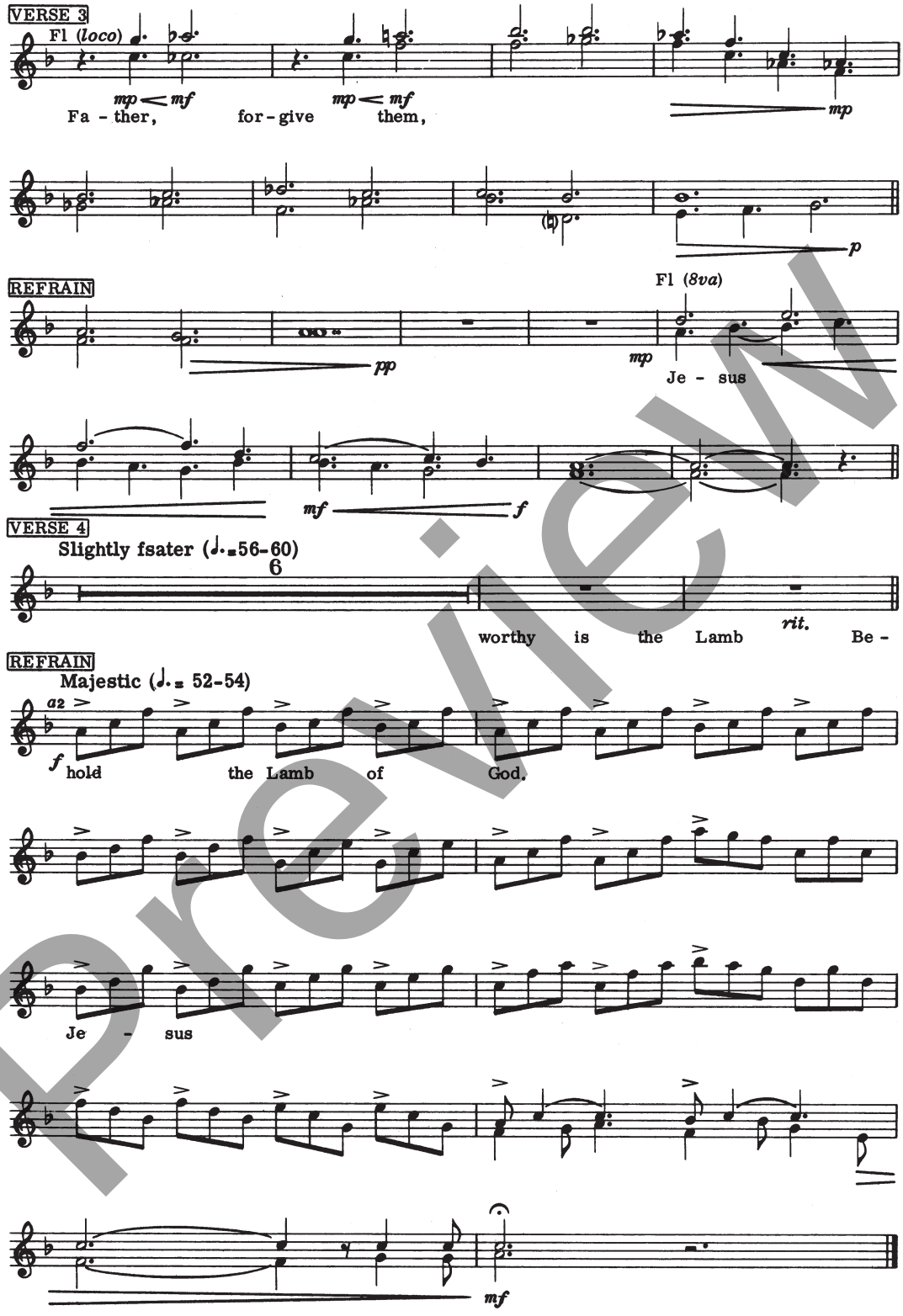
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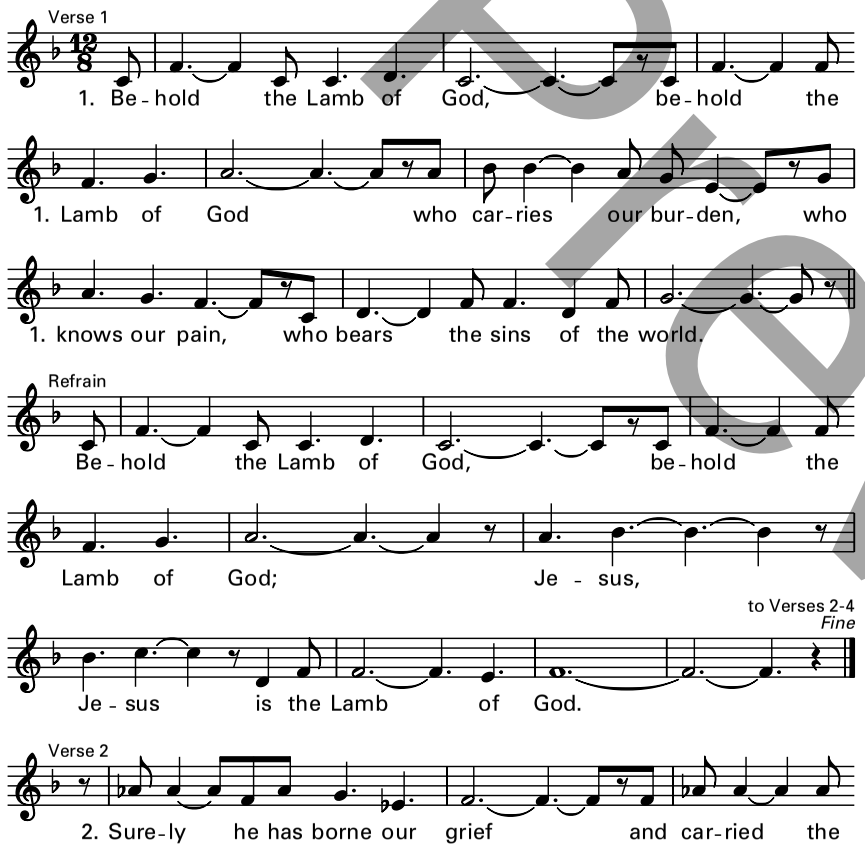
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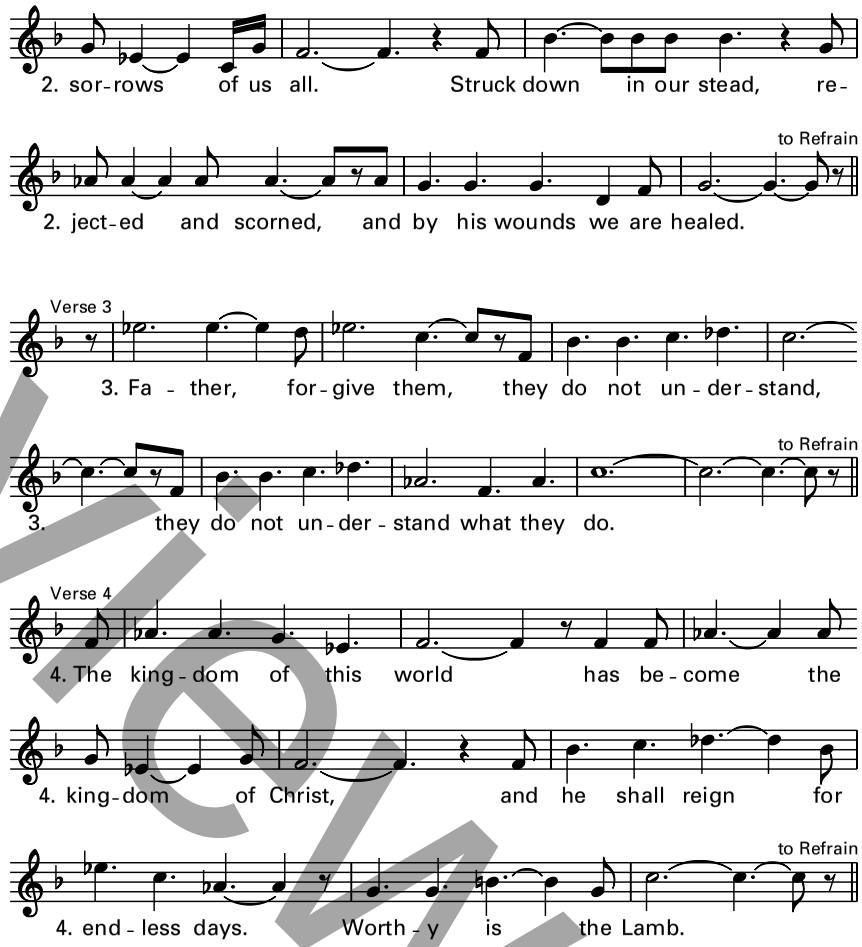
## BEHOLD THE LAMB OF GOD (Continued)

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