

# Kant adattat għal-Liturgija

## Quddiesa

Misericordia – Fr Joseph Curmi

Qaddis – Mario Palmitessa

Kull Darba – Roderick Vassallo

Akklamazzjoni għal wara l-Konsagrazzjoni – Dun Martin Portelli

Djalogi u akklamazzjonijiet – Aurelio Mulé Stagno

Inħabbbru l-mewt tieghek, Mulej – Aurelio Mulé Stagno

Kull darba li nieklu dal-Ħobż – Aurelio Mulé Stagno

Salvana int - Aurelio Mulé Stagno

Missierna – John Cassar

Missierna – Dun Mikiel Galea

## Introjtu

Ave Maria - Bach Gounod

Ave Maria - Schubert

Is-Sliem Għalik – Pamela Bezzina

Ave Maria

## Alleluia

Alleluia – Parisi

Alleluia – Celtic

Alleluia – Fabio Cini

Alleluia

Alleluia - Aurelio Mulé Stagno

Hallelujah – Richard Grech

## Offertorju

Ave Verum - Mozart

Noffrulek Mulej - arrangement ta' Antoine Theuma

Żifna Antika Eterna (verżjoni bil-Malti) – Gen Verde

Mulej f'idejk – Fr Robert Galea

Iddeċidejt – Tiziana Grech

Ħudni f'idejk – Jack Boyd

Imbierrek int Mulej – P. Sequeri

Irrid Nieħu Sehem – J. Aquilina

Inti l-ħajja tiegħi (Tu sei la mia Vita) – P. Sequeri

This is my desire (I give you my heart) – Reuben Morgan

Isaiah 49 – Carey Landrey

## **Tqarbin**

Panis Angelicus - C. Frank

Jesu Joy of Man's Desiring - Bach

Innu lill-Imħabba – D. Vezzani

Bil-Qawwa ta' Mħabbtek (Power of your love) - Geoff Bullock

Tkun Imbierek Mulej – Marco Frisina

Sibt Teżor – D. Schutte, P. Buhagiar

Oceans – Houston, Crocker & Lighthelm

Here I am Lord – Dan Shutte

Amazing Grace – John Newton

Shout to the Lord – Darleen Zschech

L-ikbar imħabba

## **Għeluq**

Lord of all Hopefulness – Irish Melody

Let there be peace on earth – Jackson & Miller

Make me a channel of your peace – S. Temple

Jesus Christ you are my life – Marco Frisina

## **Innijiet Marjani**

Sliem Għalik, Sultana – John Cassar

Ruħi tfaħħar – Peter Paul Sammut

Faħħru miegħi lil Mulej – Pamela Bezzina

# MULEJ ĦNIENA

Choir  
Organ

Fr Joseph Curmi  
2016

♩=90

*mf*

5

*mp* Mu - lej ħnie - na, Kri - s - tu ħnie - na, *mf* Mu - lej ħnie - na,

11

ħnie - na Mu - lej. *mf* Mu - lej ħnie - na, Kri - s - tu

16

ħnie - na, *f* Mu - lej ħnie - na, *mf* ħnie - na Mu - lej.  
rall. . . . .  
rall. . . . .



Choir  
Organ

# GLORJA

Fr Joseph Curmi  
2016

$\text{♩} = 90$

6

*mf* Glor-ja lil Al-la fil-gho li tas-se - ma u pa-ci fl-art kol-lha lill-bned

9

min mah-bu-ba mill-Mu - lej. Glor-ja lil Al-la fil-gho-li tas-se - ma u

13

pa - ci fl-art kol-lha lill-bned - min mah-bu - ba mill-Mu - lej.

16

1. Infahhruk, inber - kuk, nadurawk, naghtuk gieh, inroddulek hajr, —  
 2. Mulej Alla, Haruf t'Alla bin il-Mis - sier, Int li tnehhi  
 3. Ghaliex int wahdek Qad-dis, — int wahdek Mu - lej, — d-dnubiet tad-din - ja  
 Int wahdek l-gho li,

19

ghall-glorja kbira tiegh - ek Mulej Alla, Sultan tas - se - ma,  
 henn gha - li - na, int li tnehhi d-dnubiet tad - din - ja,  
 Gesu Kris - tu, ma' l-Ispir - tu s - San - tu,

21

Alla Missier li tis-ta' kol-lox, Mulej iben wahdieni Ge - su Kris-tu.  
 ilqa' t - talb tagh-na, int li qieghed fuq il-lemin tal-Missier henn gha-li - na.  
 fil-glorja tal-Mis-sier Al - la. Am - - - - - men..

23

*mf*  
Glor-ja lil Al-la fil-għo-li tas-se - ma u pa-çi fl-art kol-lha lill-bned

26

min maħ-bu-ba mill-Mu - lej. *f* Glor-ja lil Al-la fil-għo-li tas-se - ma u

30

pa-çi fl-art kol-lha lill-bned - min maħ-bu-ba mill-Mu - lej. lej.

34

*f*  
Glor-ja lil Al-la fil-gho-li tas-se - ma u pa-ci fl-art kol-lha lill-bned

37

min maħ-bu-ba mill-Mu - lej. Glor-ja lil Al-la fil-gho-li tas-se - ma u

41

rit. . . . .  
pa - ci fl-art kol-lha lill-bned - min maħ-bu - ba mill-Mu - lej.  
rit. . . . .



# QADDIS

Choir  
Organ

Fr Joseph Curmi  
2016

$\text{♩} = 100$

Qad - dis qad - di - s qad  
*mp*

$\text{♩} = 100$   
*mp*

The first system of the musical score for 'QADDIS'. It features a vocal line in treble clef and an organ accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 100. The vocal line begins with a rest for four measures, followed by the lyrics 'Qad - dis qad - di - s qad' in the fifth measure. The organ accompaniment starts in the second measure with a melody in the right hand and chords in the left hand. The dynamic marking *mp* (mezzo-piano) is present for both parts.

6

di - s, Mu-lej A - l - la ta' l-e - žer - čti, is-smew-wiet u l-a-rt mim

The second system of the musical score. The vocal line continues with the lyrics 'di - s, Mu-lej A - l - la ta' l-e - žer - čti, is-smew-wiet u l-a-rt mim'. The organ accompaniment continues with a similar melodic and harmonic structure. The dynamic marking *mp* is maintained.

10

li - ja bil-glor-ja tal-Mu - lej. — O - san - na o - san - na o -  
*mf*

The third system of the musical score. The vocal line begins with the lyrics 'li - ja bil-glor-ja tal-Mu - lej.' followed by a double bar line and 'O - san - na o - san - na o -'. The organ accompaniment continues. The dynamic marking *mf* (mezzo-forte) is introduced for the vocal line in the final measure of this system.

15

san-na fil-gho-li tas - se - ma. O - san - na o - san - na o - sa-na fil-gho-li tas

20

se - ma. I-m-bie-rek min hu dak li ġej, f'i-sem il-Mu - lej. O -

25

san - na o - san - na o - san-na fil-gho-li tas - se - ma. O -

29

san - na o - san - na o - sa-na fil-gho-li tas - se - ma.

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# HARUF T'ALLA

Choir  
Organ

Fr Joseph Curmi  
2016

$\text{♩} = 90$  rall. . . . .

6 **A tempo**

*mp*  
Ha - ru - f ta' Al - la li\_ tneh-hi d-dnu-biet tad - din - ja, henn gha - li -

**A tempo**

11

na, henn gha - li - na. *mf* Ha - ru - f ta' Al - la li\_

16

Sheet music for measures 16-18. The vocal line (treble clef) has lyrics: tneh-hi d - dnu-biet tad - din - ja *f* agh - ti - na | - pa -. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A forte (*f*) dynamic marking is present in the piano part at measure 17.

19

Sheet music for measures 19-21. The vocal line (treble clef) has lyrics: ci, *mf* agh - ti - na | - pa - ci. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A mezzo-forte (*mf*) dynamic marking is present in the piano part at measure 19. The tempo is marked *rall.* (rallentando) above the vocal line and below the piano line.

# 7. QADDIS

Kliem: *Mil-liturgija*

Mużika: *Martino Palmitessa*

Qad- dis, Qad- dis, Qad- dis il- Mu- lej. Al- la ta' l-e- zer- cti; Qad-  
 dis, Qad- dis, Qad- dis il- Mu- lej Al- la ta' l-e- zer- cti.  
 Is- smew- wiet u l-art mim- li- ja bil- glor- ja tiegħ- ek. O-  
 san- na, O - san- na, O - san- na fil- għo- li tas- se- ma. O -  
 san- na, O - san- na, O - san- na fil- għo- li tas- se- ma. Im-  
 bie- rek min ġej f'i- sem il- Mu- lej. O - san- na, O -  
 san- na, O - san- na fil- għo- li tas- se- ma. O - san- na, O -  
 san- na, O - san- na fil- għo- li tas- se- ma.

A E F#m C#m D A D E  
 Qaddis, Qaddis, Qaddis il-Mulej Alla ta' l-eżerċi,  
 A E F#m C#m D A D E  
 Qaddis, Qaddis, Qaddis il-Mulej Alla ta' l-eżerċi.  
 A E D E  
 Is-smewwiet u l-art mimlija bil-glorja tiegħek.  
 A E F#m C#m D A D E  
 Osanna, osanna, osanna fil-gholi tas-sema.  
 A E F#m C#m D A D E  
 Osanna, osanna, osanna fil-gholi tas-sema.  
 F#m C#m D E  
 Imbieerek min ġej f' isem il-Mulej.  
 A E F#m C#m D A D E  
 Osanna, osanna, osanna fil-gholi tas-sema.  
 A E F#m C#m D A D A  
 Osanna, osanna, osanna fil-gholi tas-sema.



Kull darba li nieklu minn dal-Ħobż,  
 Kull darba li nixorbu minn dal-Kalċi,  
 Inħabbru l-mewt tiegħek, (x2) Mulej,  
 sa ma tiġi, (x3) O Mulej.

Kull darba I (Akklamazzjoni tat-Tifkira)

Kull darba I (Akklamazzjoni tat-Tifkira)

Roderick Vassallo

Melody

Kull dar - ba li niek - lu minn dal- Ħobż, \_ kull

Mel.

dar - ba li ni - xor - bu minn dal- Kal - ċi, \_ in -

Mel.

- hab - bru l-mewt tie - għek, in - hab - bru l-mewt tie - għek, Mu -

Mel.

- lej. lej, \_ sa ma ti - - gi, \_

Mel.

\_ sa ma ti - - gi, \_ sa ma ti - - gi, \_

Mel.

\_ O Mu - lej.





# AKKLAMAZZJONI GĦAL WARJA L-KONSAGRAZZJONI

Mons. Martin Portelli  
1989

1

In - ħab - bru l-mewt tie - għek, Mu - lej, in - xan - dru bil-ferħ il-qaw-mien  
tie - għek, nis - ten - newk sa ma ti - ġi fil - glo - rja.

2

Kull dar - ba li nie - klu dal-ħobż u ni-xor - bu dal - kal -  
ċi, in ħab - bru l-mewt tie - għek, Mu - lej, sa ma ti - ġi.

3

Sal - va - na - int, o Sal-va-tur tad-din-ja. Bis-sa - lib u l - qaw-mien tie-għek  
in - ti fdej-tna. Bis - sa - lib u l - qaw-mien tie-għek int - ti fdej - tna.



ORNGNI

# Djalogi u akklamazzjonijiet

## TALB TAL-FIDILI RITORNELL 1

A.M.S.

Is - magh - na, ni - tol - buk, Mu - lej.

Musical score for Ritornell 1, featuring a vocal line and piano accompaniment in a minor key.

## TALB TAL-FIDILI RITORNELL 2

A.M.S.

Is - magh - na, ni - tol - buk, Mu - lej.

Musical score for Ritornell 2, featuring a vocal line and piano accompaniment in a major key.

## AKKLAMAZZJONI WARA L-KONSAGRAZZJONI

A. Borg  
(Arr. A.M.S.)

Dan hu l-mis - te - ru tal - fi - di. Inhabbru l-mewt tie - ghek, Mu - lej.

Musical score for Akklamazzjoni, featuring a vocal line and piano accompaniment in a major key.

Inxandru bil-ferh il - qaw-mien tie - ghek. Nistennewk sa ma ti - gi fil-glor - ja.

Musical score for Akklamazzjoni, featuring a vocal line and piano accompaniment in a major key.



# Inhabbru l-mewt tieghek, Mulej

All'unisono  
jew SATB (l-aħħar frazi)  
u orgni

Akklamazzjoni wara l-Konsagrazzjoni

A. Mulè Stagno sdb  
(AMS 03)

*Celebrant* *POPLU / Kor*

Dan hu l-Mis - te - ru tal - fi - di. *mp* In - hab - bru l-mewt tie - ghek, Mu -

*cresc.*

lej, in - xan - dru bil - ferħ il - qaw - mien tie - ghek, -

SATB (fakultattiv)

*f* nis - ten - newk sa ma ti - ġi fil - glor - ja.  
*f* nis - ten - newk sa ma ti - ġi fil - glor - ja.  
*f* nis - ten - newk sa ma ti - ġi fil - glor - ja.  
*f* nis - ten - newk sa ma ti - ġi fil - glor - ja.



# Kull darba li nieklu dal-ħobż

A. Mulè Stagno



Dan hu l-Mis - te - ru tal - fi - di. Kull



dar - ba li nie - klu dal - ħobż u ni - xor - bu dal - kal - - ċi, \_\_\_\_\_ in -



ħab - bru l - mewt tie - għek, Mu - lej, sa ma ti - ġi. \_\_\_\_\_





Score

# Salvana int

Akklamazzjoni wara l-Konsagrazzjoni

A. Mulè Stagno SDB

The musical score is written on two staves in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a 2/4 time signature and contains the lyrics "Sal - va - na int, o Sal - va - tur tad - din - ja; bis - sa -". Above the notes are the chords: (C#m), F#m, Bm, C#m7, F#m, and A/C#. The second staff begins with a 5 and contains the lyrics "lib u l - qaw - mien tie - għek in - ti fdej - tna.". Above the notes are the chords: Bm, E7, F#m, F#m/A, C#m, D/F#, E/F#, and F#m. The score ends with a double bar line.

27.10.2017



## 5. MISSIERNA

Mis-sier-na il-li in-ti fis-smew-wiet Jit-qad-des l-isem tiegħek, jit-qad-des l-isem tiegħek Ti-gi salt-na-tek l-kun dak li trid in-ti i-kun dak li trid int-i Fis-se-ma hekk-da fl-art. Hobż-na hobż-na ta' kuljum agh-ti, agh-ti-na llum. Ah-fril-na id-dnu-biet tagh-na, ah-fril-na id-dnu-biet tagh-na, Bħal-ma ah-na lkoll nah-fru lil min ha-ti gha-li-na La ddaħħal-niex fl-eb-da tig-rib iżd' eħ-lis-na minn kull de-ni Mis-sier-na.

Em D C B7  
 Missierna illi inti tis-smewwiet, jitqaddes l-isem tiegħek, jitqaddes l-isem tiegħek,  
 Em D C B/B7  
 tiġi salt-natek, ikun dak li trid inti, ikun dak li trid inti, fis-sema hekkda fl-art.  
 G C Am D  
Hobżna, hobżna ta' kuljum, agħti, agħtina llum.  
 Bm Em Am D  
Aħfrilna id-dnubiet tagħna, aħfrilna id-dnubiet tagħna,  
 G C Am D  
bħalma aħna wkoll nahfru lil min hu hati għalina,  
 Bm Em  
 la ddaħħal-niex fl-ebda tigrib,  
 Am D  
 iżda eħlisna minn kull deni.  
 Em G  
 Missierna.



# 21. MISSIERNA

*Kliem: Matthew 6, 9-13*  
*Mużika: D. Mikiel Galea*

(capo 1 jew 2)

Em  
Missierna,  
 C D  
 li inti fis-smewwiet,  
 G  
 li inti fis-smewwiet,  
 D G D Em  
jitqaddes ismek, tiġi saltnatek,  
 Bm C  
ikun dak li trid inti,  
 E7 Am  
ikun dakli trid inti  
 D G  
fis-sema hekkda fl-art.

G D Em  
Hobżna ta' kuljum aġtina llum,  
 Bm C  
ahfrilna dnubietna,  
 A D  
ahfrilna dnubietna,  
 B7 Em  
bħalma ahna wkoll nahfru  
 A D  
lil min hati għalina,  
 G C  
la ddaħħalniex f' ebda tigris,  
 G D G  
iżda eħlisna minn kull deni.





# SCHUBERT

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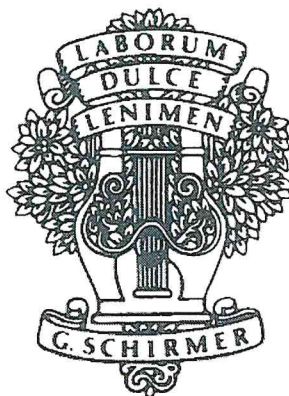
# AVE MARIA

Op. 52, No. 6

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for high voice and piano



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# Ave Maria

(Walter Scott)

German translation by  
Adam Stork

English adaptation by  
Dr. Theo. Baker

Franz Schubert. Op. 52, No. 1

Molto lento (*sehr langsam*)

Voice

Piano

*pp*

*simile*

*Red.*

A - - ve Ma - ri - - a! Maid - en  
*A* - - ve Ma - ri - - a! *Jung* - frau  
 A - - ve Ma - ri - - a! gra - ti - a - ple -

mild, Ah! lis - ten to a maid - en's prayer; — For Thou canst hear a - mid the  
*mild,* er - hö - re ei - ner Jung - frau Fle - hen, aus die - sem Fel - sen starrun  
 na, Ma - ri - a, gra - ti - a ple - na, Ma - ri - a, gra - ti - a - ple



wild, 'Tis Thou, 'tis Thou canst save a - mid de-spair. We  
 wild soll mein Ge-bet zu dir hin-we - - - hen. Wir  
 na, A - ve, A - ve! Do - mi - nus, Do - mi - nus te-cum, Be-ne

slum - ber safe - ly till the mor - row, Tho' e'en by men out-cast, re-vild: Oh  
 schla - fen si - cher bis zum Mor - gen, ob Men - schen noch so grausam sind. O  
 di - cta tu in mu - li - e - ri - bus, et be - ne - di - - - ctus, et

Maid - en, see a maiden's sor-row, Oh Moth - er, hear a suppliant child!  
 Jung - frau, sieh' der Jungfrau Sorgen, o Mut - ter, hör' ein bit - tend Kind!  
 be - ne - di - ctus fru - ctus ventris, ventris tu - i, Je - - - sus.

*fp* *pp*

A - - - ve Ma - ri - -  
 A - - - ve Ma - ri - -  
 A - - - ve Ma - ri - -

a!  
a!  
a!

A - ve Ma - ri - a!  
A - ve Ma - ri - a!  
A - ve Ma - ri - a!

Un - de -  
Un - be -  
Ma - ter De -

fl'd! The flint - y couch where on we're sleep - ing Shall seem with down of ei - de  
fleckt! Wenn wir auf die - sen Fels hin - sin - ken zum Schlaf und uns dein Schutz b  
i, O - ra pro no - bis pec - ca - to - ri - bus, O - ra, o - ra pro no -

pild, If Thou a - bove sweet watch art keep - - ing. The  
deckt, wird weich der har - te Fels uns dün - - ken. Du  
bis, O - ra, o - ra - pro no - bis pec - ca - to - ri - bus, nunc

murk - y cav - ern's air so heav - y Shall  
 lä - chelst, Ro - sen-duf - te we - hen in  
 et in ho - ra mor - tis, in

breathe of balm, if Thou hast smil'd; O Maid - en, hear a maid-en plead-ing, O  
 die - ser dumpfen Fel-sen-kluft; o Mut - ter, hör' des Kin-des Fle-hen, o  
 ho - ra mor-tis no - stræ, in ho - ra mor - tis, mor-tis no-stræ, in

*fp*

Moth - er, hear a sup-pliant child! A - ve Ma-ri -  
 Jung-frau, ei - ne Jungfrau ruft! A - ve Ma-ri -  
 ho - ra mor-tis no - stræ. A - ve Ma-ri -

*pp*

a!  
 a!  
 a!

A - ve Ma - ri - a! Stain - less  
*A* - ve Ma - ri - a! *Rei* - ne  
 A - ve Ma - ri - a! gra - ti-a - ple -

styd! Eachfiend of air or earth-ly es - sence, Fromthis theirwontedhaunted  
*Magd!* *Der Er - de und der Luft Dä - mo - nen, von dei - nes Auges Huldve*  
 na, Ma - ri - a, gra - ti - a ple - na, Ma - ri - a, gra - ti - a pl

ild, Shall flee be - fore Thy ho - ly pres - - - ence! We  
*jagt,* *sie kün - nenhiernicht bei uns woh - - - nen!* *Wir*  
 na. A - ve, A - ve! Do - mi - nus, Do - mi - nus tecum; Be - ne -

bow, be - neath our cares o'er - la - - den, To  
*woll'n* *uns still dem Schick - sal beu - gen,* *da*  
 di - - cta tu in mu - li - e - ri - bus, et

thy dear guid-ance rec-on-cil'd; Then  
 uns dein heil'-ger Trost an-weht; du  
 be-ne-di-ctus, et

hear, oh Maid, a sim-ple maid-en, And for a fa-ther hear a child!  
 Jung-frau wol-le hold dich nei-gen dem Kind, das für den Va-ter fleht!  
 be-ne-di-ctus fru-ctus ven-tris, ventris tu-i, Je-sus.

*fp* *pp*

A-ve Ma-ri-a!  
 A-ve Ma-ri-a!  
 A-ve Ma-ri-a!

*dim.*



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# MUSICANEO

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Johann Sebastian Bach, Charles  
Gounod  
**Ave Maria (in G Major)**

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Piano-vocal score

G major



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# МОЛИТВА

переводъ А. П. Майкова.

музыка

**J. S. Баха.**

аранж. Ш. ГУНО.

# AVE MARIA.

Mélodie religieuse adaptée  
au 1<sup>er</sup> Prélude de

**J. S. Bach**

par CH. GOUNOD.

Протяжно.  
Moderato.

Canto.

Piano.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in G major and common time, starting with a whole rest. The piano accompaniment is written on two staves (treble and bass clef) and begins with a piano (*p*) dynamic. The accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are two asterisks (\*) in the piano part, one in the right hand and one in the left hand, marking specific points in the music.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by the syllable "Во" (Vo) with a dash. The piano accompaniment continues with the same rhythmic pattern, now including a *pp* (pianissimo) dynamic marking. There are two asterisks (\*) in the piano part, one in the right hand and one in the left hand.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by the syllables "го" (go) and "Ma" (Ma) with a dash. The piano accompaniment continues with the same rhythmic pattern. There are two asterisks (\*) in the piano part, one in the right hand and one in the left hand.

Переводъ собственность

П. П. Юргенсона въ Москвѣ.

Дѣ - - - ва Ма - рі - - - я                    Гос - - - подь съ то -  
*gra - - - ti - a ple - - - na*                    *Do - - - mi - nus*

бо - - - ю                    бля - - - го - сло - вен - на ты въ же -  
*te - - - cum*                    *be - - - ne - di - - - cta*

на хъ                    бля - го - - - сло - венна ты - въ жена хъ,  
*tu*                    *in mi - - - li - - - ri - bus*

бля - - - го - сло - венъ                    плодъ - - - чре - ва  
*et - - - be - ne - di - - - ctus*                    *fru - - - ctus*

THE - - e - ro I - cy - - ce  
 nen - - tris - tu - - i. Je - - sus.

*scen do* *dim.* *p*

Дѣ - - ва Ма - pi - - я, Дѣ - - ва Ма  
 San - - cta Ma - ri - - a, san - - cta Ма

*cresc.*

*molto* *f* *p*  
 pi - - я Ма - pi - - я, мо - ли о насъ  
 ri - - a, Ma - ri - - a, О - - га пра

*mol - - to* *pp*

Бо - - га во от - пу - ще ні -  
 no - - bis, no - - bis pec - ca -

*cresc.*

e - - - грѣ-ховъ ны - - - нѣ и  
 to - - - ri - bus nunc - - - et in

*molto*

при- - - хо- - - ди во - - - свѣ- - - та  
 ho - - - ra, in ho - - - ra

*ff*

БО- - - ГЪ А - - -  
 mor - tis no - strae, A - - -

*dim.*

МИ- - - А - - - МИ- - -  
 нѣ! нѣ!  
*p pp*

# Is-Sliem Ghalik

Lirika: Adattata mit-talba tas-Sliema

Muzika: Pamela Bezzina

♩ = 60

D2 D D2/B D/B D2/G D/G A(sus4) A

Solo

SOPRANO 1

SOPRANO 2

ALTO

5 D2 D D2/B D/B D2/G D/G A(sus4) A

Is sliem għa lik\_ Ma - ri - ja\_ bil - graz zja\_\_\_\_\_ in - ti mim - li - ja\_

9 D2 D D2/B D/B D2/G D/E

Is sliem għa lik\_ il Mu- lej\_ mie għek Im - bie - rka int fost in -

12 A(sus4) A G A Bm Bm/A Bm/G Em<sup>7</sup>

ni - sa\_ U mbie rek\_ il frott tal- ġuf tie għek Ġe-su Im - bie rek\_ il frott tal ġuf

16 A(sus4) A G G/A D2 D/E D/F# G G/E

tie għek Qad - di - sa\_ Oh\_ Ma - ri\_ ja\_ Omm Al-la\_ u Omm il- bned min

20 A(sus4) A D/F# G F# Bm Bm/A Bm/G#

I - tlob għ - li - na aħ - na mid - in - ba Is-sa u fis

23 G G/A D2 D D2/B D/B D2/G D/G A(sus4) A

sie għa tal mewt tagħ n'A - men.

28 D2 D D2/B D/B

Is sliem għa lik Ma-ri - ja bil -

Is sliem għa lik Ma - ri - ja bil -

Is sliem għa lik Ma - ri - ja bil -

Is sliem għa lik Ma - ri - ja bil -

30 D2/G

A(sus4)

A

— bil-graz - zja — In - ti mim-li - ja —

graz - zja — In - ti mim - li - ja —

graz - zja — In - ti mim - li - ja —

graz - zja — In - ti mim - li - ja —

32

D

D2/B

D/B

D2/G

D/E

— Is sliem għa lik — Il Mu lej\_ mie - għek

Is sliem għa lik\_ il Mu lej\_ mie għek Im - bie - rka int fost in

Is sliem għa lik\_ il Mu lej\_ mie għek Im - bie - rka int fost in

Is sliem għa lik\_ il Mu lej\_ mie għek Im - bie - rka int fost in

35

Is sliem għa lik\_

il Mu lej\_ mie għek

Im - bie - rka int fost in

A(sus4)

A

G

A

Bm

Bm/A

Bm/G

Em<sup>7</sup>

U mbie rek\_ il frott tal- guf tie għek Ġe-su Im - bie rek\_ il frott tal- guf

ni - sa\_

ni - sa\_

ni - sa\_



A(sus4)

A

G

G/A

D2

D/E

D/F# 5

39

*ad. Lib.*

tie - ghek Qad - di - sa O Ma ri - ja Omm  
 Qad - di - sa O Ma ri - ja Omm  
 Qad - di - sa O Ma ri - ja Omm  
 Qad - di - sa O Ma ri - ja Omm

42

G

G/E

A(sus4)

A

D/F#

G

F#

Al - la u omm il - bne dmin I - tlob għa - li - na aħ - na mi  
 Al - la u omm il - bne dmin I - tlob għa - li - na aħ - na mi  
 Al - la u omm il - bne dmin I - tlob għa - li - na aħ - na mi  
 Al - la u omm il - bne dmin I - tlob għa - li - na aħ - na mi

45

Bm

Bm/A

Bm/G#

G

D/F#

din - ba Is - sa u fis - sie - għa  
 din - ba Is - sa u fis - sie - għa tal - mewt -  
 din - ba Is - sa u fis - sie - għa tal - mewt  
 din - ba Is - sa u fis - sie - għa tal - mewt -

47 Em<sup>7</sup> D/F# G G/A G

tal mewt-ta - - na tal mewt tagħ n'A - men

- tagħ - na Is-sa u fis - sie - għa tal mewt

tagħ - na Is-sa u fis - sie - għa tal mewt

- tagħ - na Is-sa u fis - sie - għa tal mewt

50 D/F# G D

A - men A -

Is sliem għa lik A-ve Ma-ri -

Is sliem għa lik A-ve Ma-ri -

Is sliem għa lik A-ve Ma-ri -

53      G                      D/F#                      Em<sup>7</sup>                      G/A                      D2      D      D

men \_\_\_\_\_ Is-sa u fis - sie għa\_ tal mewt tagħ n'A - men

- ja Is-sa u fis - sie għa\_ tal mewt

- ja Is-sa u fis - sie għa\_ tal mewt

- ja Is-sa u fis - sie għa\_ tal mewt







# 5. ALLELUIA

Kliem: Gwanni 12,32  
 Mużika: Antonio Parisi

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia!  
 Al-le-lu-ia, al-le-lu-ia.  
 Me-ta nkun mer-ġuħ mill-art, jien niġ-bed lil kul-hadd lej-ja,  
 jien niġ-bed lil kul-hadd lej-ja.

A7 D D7 Bm G Em A7 D F#m G A4 D  
 Alle-lu-ia, alle-lu-ia, alle-lu-ia, alle-lu-ia! Alle-lu-ia, alle-lu-ia.  
 Bm A Em Bm  
 Meta nkun merfugh mill-art, jien niġbed lil kulhadd lejja,  
 G A  
 jien niġbed lil kulhadd lejja. (Irrepeti l-Alleluia)





# 5. ALLELUIA

CELTIC

Al- le - lu - - ia al - le -  
 lu - - ia, al - le - lu - - ia,  
 al - le - lu - ia. Kris-tu, int tagh-na l-Ma-  
 lej Kull il-sien jagh-ti. glor-ja għax kbun- pi-tek tim-la  
 s-se- ma, tim-la l-art.

Allelu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia  
 A G A D Bm E  
 Kristu, int taghna l-Mulej, kull ilsien jaghti glorja  
 A Dm C Dm E7  
 għax kburitek timla s-sema, timla l-art.



# Alleluia

Fabio Cini

Arr. by Joseph Debrincat

Moderato

Voice

3

Org.

6

Org.

10 *rit.* **Meno Mosso**  
Solo

Al - le - lu - ia — Al - le - lu - ia. — Mor - ru me - la, agh - mlu dix -

Org.

14

xip - li mill-gnus kol - lha, u gham - du - hom fl is-em tal-mis - sier u tal-

Org.

18 **Tempo I**

Ib - en u tal-Is-pir-tu s San - tu. Al - le - lu - ia — Al - le - lu - ia —

Org.

22

Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

Org.

26

Al - le - lu - ia Al - le - lu - ia.

Org.

*rit.*



## 2. LAUDATE DOMINUM

Musical score for 'Laudate Dominum' in 3/4 time. The first staff is the vocal line with lyrics: Lau-da-te Do-mi-num, lau-da-te Do-mi-num om-nes gen-tes. The second staff is the piano accompaniment with lyrics: Al-le-lu-ia Al-le-lu-ia. Chords are indicated above the notes.

Am E  
Laudate Dominum,

Am G  
Laudate Dominum,

C G F (Dm) E7  
Omnes gentes. Alle - lu - ia.

Am (Dm) E7 Am (Il-korda Dm tista' tinqabeż)  
Al - le - lu - ia.

Am E  
Fahhru 'lAlla,

Am G  
Fahhru 'lAlla,

C G F (Dm) E7  
Intom ġnus kollha. Alle - lu - ia.

Am (Dm) E7 Am (Il-korda Dm tista' tinqabeż)  
Al - le - lu - ia.

## 3. ALLELUIA

1st tune instrumental only

Musical score for 'Alleluia' in 8/8 time. The staff shows the instrumental melody with lyrics: Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia. Chords are indicated above the notes.

E F#m B7  
Alleluia, Allelu - ia,

E A E B7 E  
Allelu - ia, Allelu - ia.

Tgħid il-Kantanta Laura Pausini: "...Jiena nħaddan ir-religjon Kattolika, inżommha dejjem f' qalbi u ma ninsa qatt dak li għallmuni meta kont għadni mmur d-duttrina. Nemmen hafna f' Alla, tghallimt nġharfu, inħobbu u kbirt fil-fidi fil-parroċċa tiegħi ta' Solarolo, Romagna. Kull meta nkun nista', nerga lura f' pajjiżi sabieħ nidderieġi il-kor tal-parroċċa tiegħi. Minħabba s-suċċess bla mistenni tiegħi, huwa diffiċli li mmur il-quddies fil-parroċċa tiegħi, għax inkun dejjem barra minn pajjiżi. Jien nemmen hafna fil-familja u għandi l-fortuna li trabbejt ǵo familja eżemplari. Naħseb li l-iktar haġa neċessarja hi li nħobbu u nifhmu lil xulxin. Forsi s-sigriet tas-suċċess fil-qasam muzikali tiegħi, ġej mill-fatt li jien trabbejt fl-imħabba."





# Hallelujah - Min iħares il-kmandamenti

9 ta' Mejju

Festa ta' San Ġorġ Preca

Akklamazzjoni qabel l-Evangelju

A. Mulè Stagno sdb

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

The first system of the musical score consists of two systems of staves. The top system has a vocal line and a bass line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.' The bass line is in bass clef with the same key signature and time signature. The second system has a piano accompaniment with a right-hand treble clef and a left-hand bass clef, both in the same key signature and time signature.

VERSETT (S.A.A.)

Min i - ħa - res il - kman - da - men - ti — u jghal - lim - hom lill - oħ -  
rajn, dan kbir jis - sej - jaħ fis - Sal - tna tas - Smew - wiet.

The second system of the musical score consists of two systems of staves. The top system has a vocal line and a bass line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'Min i - ħa - res il - kman - da - men - ti — u jghal - lim - hom lill - oħ -' followed by 'rajn, dan kbir jis - sej - jaħ fis - Sal - tna tas - Smew - wiet.' The bass line is in bass clef with the same key signature and time signature. The second system has a piano accompaniment with a right-hand treble clef and a left-hand bass clef, both in the same key signature and time signature.



# HALLELUJAH – NIŻEL GHARKUPPTEJH... (TRACK 3)

Mużika – Richard Grech

(Il-lirika hi spirata mis-silta – Mt 19:16)

The musical score is written in 4/4 time and consists of seven staves of music. The lyrics are written below the notes. Chords are indicated above the notes. The score includes a key signature change from C major to Bb major at the end.

6 Hal - le Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le Hal - le -  
 lu - jah Hal - le - lu - jah Hal - le - lu - jah Ni - zel ghar - kop - tejh qud - die mu - Mghal - lem  
 taj jeb x'ghan - di nagh - mel jien biex nik - seb il - haj - ja ta' dej - jem Hal - le Hal - le -  
 lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah  
 jah Hal - le Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le Hal - le  
 lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

C F C Am G  
 Halle - Hallelujah, Hallelujah, Hallelujah  
 C F C Am G  
 Halle - Hallelujah, Hallelujah, Hallelujah

C F C Am G  
 Halle - Hallelujah, Hallelujah, Hallelujah  
 C F C Am G A  
 Halle - Hallelujah, Hallelujah, Hallelujah

Dm C F(Am)  
 Niżel gharkupptejh quddiemu,  
 Dm C F(Am)  
 "Mghallem tajjeb, x'ghandi naghmel jien  
 G F(Am) G  
 biex nikseb il-hajja ta' dejjem?"

D G D Bm A  
 Halle - Hallelujah, Hallelujah, Hallelujah  
 D G D Bm  
 Halle - Hallelujah, Hallelujah  
 Bb(G) C D  
 Hallelujah  
 Bb(G) C D  
 Hallelujah

(N.B. Fejn hemm in-noti F u Bm bil-linja tahtom jistghu ma jindaqqux u n-noti li hemm fil-parentesi jistghu jindaqqu flok ta' qabilhom )



# Motet, Ave verum corpus

Wolfgang Amadé Mozart  
(1756-1791)

K 618, Baden, June 17 1791

Adagio

*sotto voce*

Soprano  
Alto  
Tenore  
Basso

A - ve, a - ve ve - rum cor - pus, na - tum

Reductio partiturae

8

de Ma - rí - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in cru -

de Ma - rí - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

de Ma - rí - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

de Ma - rí - a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

16

- ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

24

per - fo - rá - tum un - da flu - xit et sán - gui - ne, es - to

per - fo - rá - tum un - da flu - xit et sán - gui - ne, es - to

per - fo - rá - tum un - da flu - xit et sán - gui - ne,

per - fo - rá - tum un - da flu - xit et sán - gui - ne,

31

no - bis præ - gu - stá - tum in mor - tis ex - á - mi - ne, in mor -

no - bis præ - gu - stá - tum in mor - tis ex - á - mi - ne, in

es - to no - bis præ - gu - stá - tum in mor - tis ex - á - mi - ne, in

es - to no - bis præ - gu - stá - tum in mor - tis ex - á - mi - ne, in

39

- - - - - tis ex - á - mi - ne.

mor - - - - - tis ex - á - mi - ne.

mor - - - - - tis ex - á - mi - ne.

mor - - - - - tis ex - á - mi - ne.

tr

Soprano

# Noffrulek Mulej

Loreta Theuma

Scott Wesley Brown  
Arr. Antoine Theuma

$\text{♩} = 50$  Andante

9

*mp* Il - qa Mu - lej - ja Dal-Hobz - w'n - bid Li - lek nof

15

fru - hom Hal-lieq u Sid Il-Hobz li nof - fru F'gis-mek mib

21

dul In - ti tkun qri\_\_\_ bna Ma-tul il - ju m\_\_\_

27

7

Bie-rek Mu - lej - ja L'ghe-neb magh - sur\_\_\_ Frott ix-xoghol

39

tagh - na Li - lek nagh - tuh Minsbih il - gho - du Sa'n-zul ix -

45

xemx Nof-fru hid - miet\_\_\_ na B'tant qi - ma'w fe - erh\_\_\_

51

14

*mf* Graz-zi Mu - lej - ja ta' L'i - kel bnin

70

Li tip - prov-diel - na Kul-jum kull hin Il - qa Mu - lej - ja

76

Dal - hobz w'n - bid Li - lek nof - fru\_\_\_ hom

80

Hal - lieq u Sid\_\_\_

Rall. 5 3





# ANTICA, ETERNA DANZA

(coro e organo)

copyright:  
musica: M.T.Henderson / J.Belamide  
testo: P.Stradi

1  $\text{♩} = 86$  *p*

organo

Sol7+ Mi-7 La-7 Mi- Sol7+ Do Sol

7 *unisono*

Sbul mar-rih jit-bon-dal l'zif-na'an-ti-ka'e-ter-na biex jagh-mel kob-za

Sol Re Mi- Mi- Re Do La- Re

12

wah-da maq-su-ma fuq il-mej-da għe-nie-qed fuq il-ghol-ja i-fu-thu b'fert minn

Mi- Re Do La (no 3) Si Sol Re Mi- Mi- Re

18

li-ja biex jagh-mlu in-bid wie-ted xarbamin-li-ja graz-zja

Do La- Re Mi- Re La- Si- Mi-

23 *p*

Sol7+ Mi-7 La-7 Mi- Sol7+ Do Sol

29

Mal-robz u ja-bid tagh-na Mu- lej ah-ra nof-fru-lek il- ferti sin-cier ta'  
 O Al-la tat-ta-ma ghajn saf-ja ta' kull ghot-ja il- qagħ-ha din l-of

Mal-robz u ja-bid tagh-na Mu- lej ah-ra nof-fru-lek il- ferti sin-cier ta'  
 O Al-la tat-ta-ma ghajn saf-ja ta' kull ghot-ja il- qagħ-ha din l-of

Sol Re Mi- Mi- Re Do La- Re

34

qat bra xew-qat u biz-ghat tagh-na Frott il-kid-wa tagh-na u ta-ma fil-gej-  
 fer-ta li flin-kien qed ragħ-mlu-lek Sid tal-tol-qien kol-lu iq- bor lil kull min

qat bra xew-qat u biz-ghat tagh-na Frott il-kid-wa tagh-na u ta-ma fil-gej-  
 fer-ta li flin-kien qed ragħ-mlu-lek Sid tal-tol-qien kol-lu iq- bor lil kull min

Mi- Re Do La (no 3) Si Sol Re Mi- Mi- Re

40

jie-ni ir-rie-da li nin-bid-lu u li nib-blew mill-ġdid  
 xte-red w għa-mil-na il-koll knis-ja ka-ja wak-da ġdid fik

jie-ni ir-rie-da li nin-bid-lu u li nib-blew mill-ġdid  
 xte-red w għa-mil-na il-koll knis-ja ka-ja wak-da ġdid fik

Do La- Re Mi- Re La- Si- Mi-

1. 2.

## ŻIFNA ANTIKA, ETERNA

Sbul mar-rih jitbandal  
f'żifna antika, eterna,  
biex jagħmel hobża waħda  
maqsuma fuq il-mejda.

Ghenieqed fuq l-gholja  
ifuħu b'ferh mimlija  
biex jgħamlu inbid wiehed,  
xarba mimlija grazzja.

Mal-hobż u nbid tagħna,  
Mulej, aħna noffrulek  
il-ferħ sinċier ta' qalbna,  
xewqat u biżgħat tagħna.

Frott il-hidma tagħna  
u tama fil-gejjieni,  
ir-rieda li ninbidlu  
u li nibdew mill-ġdid.

O Alla tat-tama,  
għajn safja ta' kull għotja,  
ilqagħha din l-offerta  
li flimkien qed naghmlulek.

Sid tal-Holqien kollu,  
iġbor lil kull min xtered  
w għamilna ilkoll Knisja,  
haġa waħda fik!



# Mulej f'idejk

Robert Galea

$\text{♩} = 75$

G C Am

Hsi-bi-jiet-na ndaw-ru lejn l- ar - tal U na-raw is-Sa-gri-fic- cju tas-Sa

4 D G C

- lib F'dal-mu-ment of- frut\_ gha-li - na lkoll Biex

7 Am C D G

fu-qeK tie hu t-to-qol ta'kull jum Mu-lej f'i dejK\_ Jien nagh ti haj - ti li

10 C Am D

- lek Mu-lej fi- dejk\_ ma' dal-hobzu l-in-bid Mu-lej fi- dejk

13

Em Asus<sup>2</sup> A C

hawn ir-rie-da tie - ghi Fuq dan l- ar - tal Hawn jien Mu - lej

16

D G C Am<sup>7</sup> D G C

Hawn jien

20





Am<sup>7</sup> D G C

Hsi-bi-jiet - na ndaw-ru lejn l- ar - tal U na




23

Am D G

raw is -Sa-gri-fic cju tas - Sa - lib F'dal-mu-ment of frut gha-li - na

26    







Ikoll Biex fu-qeK tie-hu t-to-qol ta'kull jum Mu-lej fi dejK

29   

— Jien nagh ti haj - ti li - lek Mu-lej fi- dejk — ma'dal-hobz u l-in

32    

bid Mu-lej fi dejk — hawn ir - rie - da tie - ghi Fuq dan l- ar

35      

tal Hawn jien Mu- lej — Hawn jien Hawn

39

G C Am<sup>7</sup> D G

jien Nel-le Tue ma - ni con-se-gno la mia vi

43

C Am

- ta In - sie - me con il pa - ne e ques-to vi -

45

D Em Asus<sup>2</sup> A







no Si-gnor Ti do tut-to cio che so no Ec-co mi qui


48







C D G C Am<sup>7</sup> D


— da-van-ti a te Si- gnor Si-gnor



52       5



55      





## Iddeċidejt

Tiziana Grech nee Dimech © 1989 Tiziana Dimech

**G** **Am**  
Iddeċidejt Mulej li ħajti rrid nagħtik

**D** **G**  
Jien noffrilek lili nnifsi kif jien.

**Em** **Am**  
Huċni f' idejk u aghmel bija dak li trid,

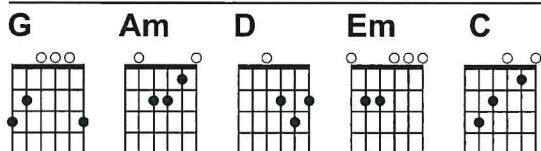
**D** **G** **C - D**  
Kun int Mulej is-Sid ta' ħajti.

**G** **Am**  
Hawn jien Mulej, jien lest għalik u għal kull ma trid.

**D** **G**  
Hawn jien Mulej, b' imħabba kbira għalik.

**Em** **Am**  
Hawn jien Mulej, u kkmandani dak li trid.

**D** **C** **G**  
Hawn jien Mulej, iddeċidejt.





## 7. HUDNI F' IDEJK

Dil-galb, dal-mohh, dal-gi-sem, dir-ruh Nix-tieg naght-tik, o Mu-  
-lej Dal-gi-sem li tajt-ni nof-fri-lek jien ir-rid.  
Hud-ni f'id-ejk, o Mu-lej -lej.

D -Bm- G A  
Dil-galb, dal-mohh, dal-gisem, dir-ruh

D Bm A A7  
Nixtieg naghtik, o Mulej,

G A D F#m Bm  
Dal-gisem li tajtni noffri-lek jien irrid,

G A D  
Hudni f'idejk, o Mulej.

N.B. Il-korda F#m f'dawn iż-żewġ innijiet tista' tinbidel u tiġi D



## 5. IMBIEREK INT, MULEJJA

Im - bie - nek int, Mu - lej - ja, Hal - liq u Mis - siera tagħ - na Fit -  
 tje - ba tiegħ - de taj - tna dal - hobz li ġib - na magħ - na mill - frott ta' l-art għam -  
 mie - la u xogħol i - dny il - bniedem li min - nu jsir għa - li - na fis - mek  
 haj u tant għa - żiż Ha - bib, nix - tie - qek tkun dix - xpi - lu tiegħ - i  
 Sa - li - bek, tba - ti - jie - tek gorr kul - jum Jekk tagħ - ti jin - għa -  
 ta - lek għal mitt dar - ba Jekk ta - qa', in - kun jien li ngħi - nek  
 tqum. Jekk ta - qa', in - kun jien li ngħi - nek tqum.

D F#m G D  
 Imbierek Int, Mulejja Hallieq u Missier tagħna  
 -F#m G A7  
 fit-tjieba tiegħek tajtna dal-hobz (l-inbid) li ġibna magħna  
 D A G D  
 mill-frott ta' l-art għammiela u xogħol idejn il-bniedem  
 G Em E7 A7  
 li minnu jsir għalina Gismek (Demmek) haj u tant għažiż!  
 D -F#m G D  
 U miegħu ilqa' l-ghotja ta' bniedem l' hu bla hila  
 -F#m G A7  
 kont inti li sejjatli ma nafx x' rajt sabih fija!  
 D A G D  
 Imm' inti mitt għalija tajt hajtek fuq salib  
 G Em E7 A7  
 ilqagħha l-"iva" tiegħi jien tiegħek, dejjem qrib.

D G A D7  
 "Habib, nixtieqek tkun dixxipli tiegħi,  
 G A7 D D7  
 salibek, tbatijietek gorr kuljum.  
 G A  
 Jekk tagħti, jingħatalek  
 D B7  
 għal mitt darba,  
 Em E7 A7  
 jekk taqa', inkun jien li ngħinek tqum. (2)  
 (2nd time...)  
 Em A7 D-G-D  
 jekk taqa', inkun jien li ngħinek tqum.





## 4. IRRID NIEHU SEHEM

I-rid nie-hu sehem, sehem l-ak-tar haj, Fit-tal-ba ta' radd il-hajr li lb-nek gha-mil-lek, X'hin  
 of-fra ġis-mu u dem-mu u-koll Fis-sag-ri-tic-iju m-dem-mi tal-kal-var-ju. O Mis-  
 sier Al-la haj ir-rod-du-lek hajr Fit-tal-ba ew-ka-ris-ti-ka ta' lb-nek Magh-qu  
 din ġew-wa fih qed naf-frulek il-ġieħ Li tak fis-sag-ri-tic-iju tal-kal-var-ju.

1. Irrid niehu sehem, sehem l-aktar haj  
 Fit-talba ta' radd il-hajr li lbnek ghamillek,  
 X' hin offra ġismu u demmu wkoll  
 Fis-sagrificċju mdemmi tal-kalvarju.

Rit. O Missier Alla haj, irroddulek hajr  
 Fit-talba ewkaristika ta' lbnek  
 Magħqudin ġewwa fih qed noffrulek il-ġieħ  
 Li tak fis-sagrificċju tal-Kalvarju.

2. Irrid niehu sehem, sehem l-aktar haj,  
 Fit-talba ta' radd il-hajr li lbnek ghamillek,  
 X' hin joffri lilna fil-ħobż u l-inbid  
 Fis-sagrificċju mdemmi tal-Kalvarju.

3. Irrid niehu sehem, sehem l-aktar haj  
 Fit-talba ta' radd il-hajr li lbnek ghamillek,  
 X' hin noffru hajjitna nissieħbu f' Ġesu'  
 Fis-sagrificċju mdemmi tal-Kalvarju.

**Jgħid il-Kantant Raf:** "Il-kanzunetta tiegħi 'Oggi un Dio non ho' hija mera ta' riflessjonijiet fuq dak kollu li hu spiritwali. Għandi xewqa kbira li nsaħħah il-fidi tiegħi, irrid nemmen aktar. Imma għalkemm fil-qiegħ ta' qalbi nemmen f' Alla, ġieli jidholli d-dubju minħabba xi esperjenzi li ngħaddi minnhom. Meta ktibt din il-kanzunetta, kont inhossni mwegġa'. Kont tlift il-fiduċja fl-akbar ħabib tiegħi u bhala reazzjoni estrema ta' din l-isfiduċja fin-nies ta' madwari, tfajt il-ħtija fuq Alla. Min jikteb kanzunetta fuq Alla, nahseb li jkun animat minn mitovazzjonijiet personali, profondi u sinciera...Għalkemm ma mmurx ta' spiss il-Knisja, inhoss il-bżonn li ta' kuljum insib sapzju għaliH, sabiex miegħu naqsam il-ħsibijiet tiegħi u dak kollu li jien..."



## TU SEI LA MIA VITA

*(Symbolum '77)**(♩ = 72-80)*

1. Tu sei la mia vi - ta, al - tro io non ho. Tu sei la mia stra - da, la mia ve - ri - tà.

Nel - la tua pa - ro - la io cam - mi - ne - rò fin - ché a - vrò re - spi - ro, fi - no a quan - do tu vor - rai.

Non a - vrò pa - u - ra, sai, se tu sei con me: io ti pre - go, re - sta con me. Di - o.

2. Credo in te, Signore, nato da Maria:  
 Figlio eterno e santo, uomo come noi.  
 Morto per amore, vivo in mezzo a noi:  
 una cosa sola con il Padre e con i tuoi,  
 fino a quando - io lo so - tu ritornerai  
 per aprire il regno di Dio.

3. Tu sei la mia forza: altro io non ho.  
 Tu sei la mia pace, la mia libertà.  
 Niente nella vita ci separerà:  
 so che la tua mano forte non mi lascerà.  
 So che da ogni male tu mi libererai  
 e nel tuo perdono vivrò.

4. Padre della vita, noi crediamo in te.  
 Figlio Salvatore, noi speriamo in te.  
 Spirito d'Amore, vieni in mezzo a noi:  
 tu da mille strade ci raduni in unità  
 e per mille strade, poi, dove tu vorrai,  
 noi saremo il seme di Dio.



# I Give You My Heart

(based on the recording from the Michael W. Smith album "Worship Again")  
[www.praisecharts.com/20919](http://www.praisecharts.com/20919)

Reuben Morgan  
Arr. by Erik Foster

Worship Ballad ♩ = 84

1 Verse

*m<sup>o</sup>-m<sup>o</sup>*  
F

1x - Piano only  
2x - Band in

Musical notation for the first line of the verse, including notes and chords (Dm, Bb, F/C, Csus, C).

1x - W.L. This is my de-sire, to ho - nor You.  
2x - All Unison

Musical notation for the second line of the verse, including notes and chords (Dm, C/E, F, Eb2, Csus, C, C7).

Lord, with all my heart, I wor-ship You.

Musical notation for the third line of the verse, including notes and chords (F, Dm, Bb2, F/C, Csus, C).

All I have with-in me, I give You praise.

Musical notation for the fourth line of the verse, including notes and chords (Dm, C/E, F, Eb2 + Cymbs, Csus, C, C7).

All that I a-dore is in You.

2 Chorus

*m<sup>o</sup>-m<sup>o</sup>*  
F

1x - Band in

Musical notation for the first line of the chorus, including notes and chords (C/E, Gm7, Bb2, C7sus, C7).

Lord, I give You my heart, I give You my soul. I live for You a-lone.

Musical notation for the second line of the chorus, including notes and chords (F, C/E, Gm7).

Ev-'ry breath that I take, ev-'ry mo-ment I'm a-wake, Lord,

1 - Repeat to Verse

Bb2 C7sus F Dm Elec. Gtr. ad-libs Bb2 C7sus

to 1

Musical notation for the end of the chorus, including notes and chords (Bb2, C7sus, F, Dm, Bb2, C7sus).

have Your way in me.

Lead Sheet  
(SAT)

I Give You My Heart - page 2 of 2

Key: F

2 - Repeat to Chorus **B $\flat$ 2** **C7sus** **to 2** **3.** **B $\flat$ 2** **C7sus** **2a Chorus** **F** *mp* *Band out/  
Piano only*

29 have Your way in me. have Your way in me. Lord, I give You my heart,

**C** **E** **Gm7** **B $\flat$ 2** **C7sus** **C** **F**

32 I give You my soul. I live for You a-lone. Ev-'ry breath that I take,

**C** **E** **Gm7** **B $\flat$ 2** *Rit.* **C7sus** **F**

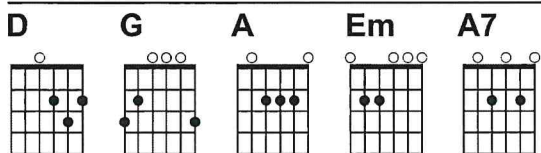
36 ev-'ry mo-ment I'm a-wake, Lord, have Your way in me.

Isaiah 49

Carey Landrey © 1975 Carey Landrey

D G D  
I will never forget you my people  
G A  
I have carved you on the palm of my hand  
Em A7  
I will never forget you  
Em A7  
I will not leave you orphans  
Em A D  
I will never forget my own.

Does a mother forget her baby  
Or a woman the child within her womb?  
Yet even if these forget  
Yes even if these forget  
I will never forget my own.







# PANIS ANGELICUS

*(from "Messe à trois voix")*

*(for Soprano Solo & Tenor Solo  
or two Sopranos/Tenors Solo)*

**Cesar Franck**  
(1872)

# PANIS ANGELICUS

(from "Messe à trois voix")

St. Thomas Aquinas  
(1225 - 1274)

(for Soprano Solo et Tenor Solo  
or two Sopranos/Tenors Solo)

Cesar Franck  
(1872)

Poco Lento

Organo/  
Piano

Measures 1-6 of the piano introduction. The score is in G major and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present.

Measures 7-12 of the piano introduction. The melodic line continues with similar rhythmic patterns. The left hand accompaniment includes some chords with fermatas. A dynamic marking of *p* is present.

Vocal entries for Soprano and Tenor. The Soprano Solo part begins with a melodic line in G major, marked *mp dolce*. The lyrics are: "Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, dat pa - nis". The Tenor Solo part is currently silent.

Measures 13-17 of the piano accompaniment. The right hand features a rhythmic pattern of eighth notes, while the left hand has a more melodic line. A dynamic marking of *p* is present.

Vocal entries for Soprano and Tenor. The Soprano Solo part continues with the lyrics: "coe - li - cus fi - gu - ris ter - mi - num:". The Tenor Solo part begins with the lyrics: "O res mi - ra - bi - lis! man - du - cat". The Tenor part is marked *mp dolce*.

Measures 18-22 of the piano accompaniment. The right hand continues with eighth-note patterns, and the left hand provides harmonic support. A dynamic marking of *p* is present.

T. *cresc.* *f* *p*

24 Do-mi-num pau - per, pau - per ser - vus et hu - mi - lis, pau - per,

T. *f* *dim.*

30 pau - per ser - vus et hu - mi - lis.

S. *dolce* *mp*

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num; dat pa - nis

T. *mp*

37 Pa - nis an - ge - li - cus fit pa - nis ho - mi - num;

S. *mf*

coe - li - cus fi - gu - ris ter - mi - num: O res mi -

T. *mf*

42 dat pa - nis coe - li - cus fi - gu - ris ter - mi - num:

4

S. *f* - ra - bi - lis! man - du - cat Do - mi - num pau - per,

T. *mf* O res mi - ra - bi - lis! man - du - cat Do - mi - num

46

S. pau - per, ser - vus et hu - mi - lis, pau - per,

T. *f* ser - vus et hu - mi - lis, pau - per ser - vus et hu - mi - lis.

50

*ff*

S. *dim.* *rall.* pau - per, ser - vus, ser - vus et hu - mi - lis. *p*

T. *ff* *dim.* *rall.* pau - per, ser - vus et hu - mi - lis. *p*

54

*dim.* *rall. mf* *a tempo* *rall.* *p*

Nov09:

choral parts

with violin I and continuo cues

# Jesu, joy of man's desiring

from Cantata BWV 147, Bach-Gesellschaft Edition (public domain)

J. S. Bach

Musical notation for measures 1-4. The treble staff contains a series of eighth-note triplets. The bass staff provides a simple harmonic accompaniment.

Musical notation for measures 5-9. The treble staff continues with triplets. The bass staff has a rest in measure 8. The vocal line enters in measure 9 with the text "Je - su,".

Musical notation for measures 10-15. The treble staff features triplets and the vocal line. The bass staff continues with accompaniment. The vocal text includes "man's de - sir - ing", "joy of man's de - sir - ing", and "Ho - ly wis - dom,".

Musical notation for measures 16-20. The treble staff has triplets and the vocal line. The bass staff continues with accompaniment. The vocal text includes "Love most bright" and "Love most bright".

Musical notation for measures 21-25. The treble staff has triplets and the vocal line. The bass staff continues with accompaniment. The vocal text includes "Drawn by Thee, our".

Musical notation for measures 26-30. The treble staff has triplets and the vocal line. The bass staff continues with accompaniment. The vocal text includes "souls as - pir - ing", "souls as - pir - ing", "souls as - pir - ing", "soar to un - cre - a - ted\*", and "un - cre - a - ted".

\*'-ted' may optionally be placed on the last crotchet of this bar

32

light

37

Word of God, our

42

flesh that fash - ioned With the fire of

48

life im - pas - sioned Striv - ing

53

truth un - known,  
still to truth un - known,  
truth un - known,  
truth un - known,

57

soar - ing, dy - ing round Thy throne

11

# Innu lill-Imħabba

Francesco Pio Attard  
Adattament għall-Malti

Inno all'Amore

Debora Vezzani

D Asus

Li kel - li ta-bned-min l-il - sna, li kel - li ta-l-an-ġli l-il - ħna,  
Li kel - li n - sir naf kol - lox, li kel - li nagħ-mel mi - ra - kli,

3 G 1.D Asus 2.D

'mma, 'mmamin-ghajr l-im - ħab-ba. ħab-ba. Kont in-kun

6 Bm Asus G

nix - bah stru-me - nt stu - na - t. Manis - wa għal -

8 Bm Asus G D

xe - jn, għal-xe - jn, għal - xe - jn. L-im-ħab-ba taf ti-sta-bar, l-im-ħab-ba

11 Asus Bm Asus

kol - lha tje-ba, qatt ma tin - te-faħ, qatt ma tit - kab-bar, qatt mhi għaj -

13 G D

ju - ra, taf tir - ris-pet - ta. Li kel - li nagħ - ti kulm' għa - ndi,

15 Asus G

li kel - li n - ċar-ċar dem - mi 'mma, 'mmamin-ghajr l-im -

17 D A Bm Asus G

ħab-ba. Manis-wa għal xe - jn, għal-xe - jn, għal - xe - jn. L-im-ħab-ba

20 D Asus



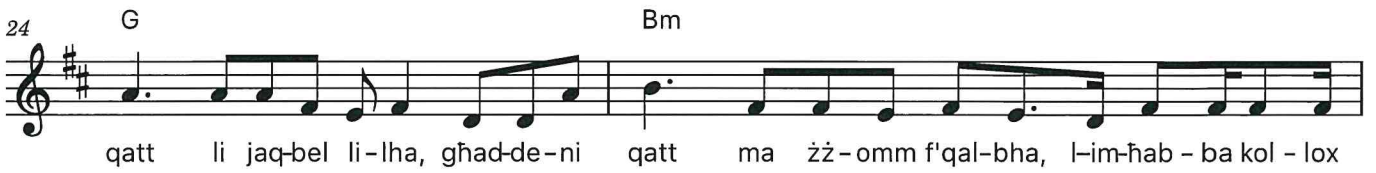
taf - tis - ta - bar, l-im-ħab - ba kol - lha tje - ba, qatt ma tin -

22 Bm Asus G Asus



te-faħ,- qatt ma tit - kab - bar, qatt mhi għaj - ju - ra, taf tir - ris - pet - ta. Ma tfit - tex

24 G Bm



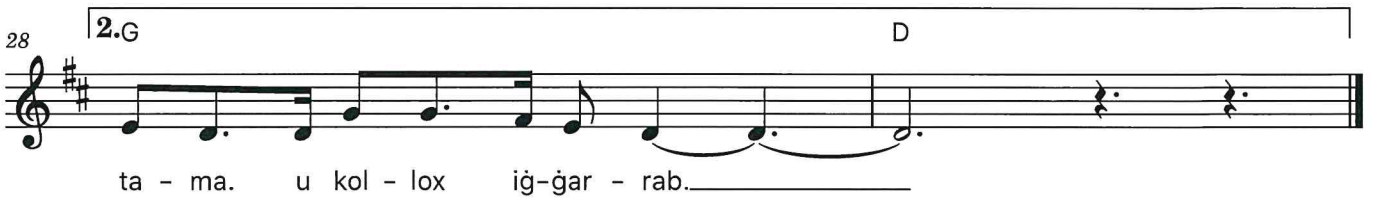
qatt li jaq - bel li - lha, għad - de - ni qatt ma żż - omm f'qal - bha, l-im-ħab - ba kol - lox

26 Asus 1. G



taħ - fer, l-im-ħab - ba kol - lox tem - men, l-im-ħab - ba kol - lha ta - ma. L-im-ħab - ba

28 2.G D



ta - ma. u kol - lox iġ - ġar - rab.



D  
Li kelli tal-bnedmin l-ilsna,  
Asus  
li kelli tal-angli l-ilfna,  
G D Asus  
'mma, 'mma mingħajr l-imħabba.

D  
Li kelli nsir naf kollox,  
Asus  
li kelli nagħmel mirakli,  
G D  
'mma, 'mma mingħajr l-imħabba.

Bm Asus G  
Kont inkun nixbah strument stunat.  
Bm Asus G  
Ma niswa għalxejn, għalxejn, għalxejn.

D  
**Rit.:** L-imħabba taf tistabar,  
Asus  
l-imħabba kollha tjieba,  
Bm  
qatt ma tintefaħ,  
Asus  
qatt ma titkabbar,  
G  
qatt mhi għajjura,  
taf tirrispetta.

D  
Li kelli nagħti kulm'għandi,  
Asus  
li kelli nċarċar demmi  
G D A  
'mma, 'mma mingħajr l-imħabba.

Bm Asus G  
Ma niswa għalxejn, għalxejn, għalxejn.

**Rit.**

G  
Ma tfittex qatt li jaqbel lilha,  
Bm  
għad-deni qatt ma żżomm f'qalbha,  
Asus  
l-imħabba kollox taħfer,  
l-imħabba kollox temmen,  
G  
l-imħabba kollha tama.

Bm  
Issa naraw bħal ġo mera,  
Asus G  
bħal f'dehra imperfetta.  
Bm  
Il-ħwejjeġ kollha jgħaddu,  
Asus G  
'mma l-imħabba tibqa' għal dejjem.

**Rit.**

G  
Ma tfittex qatt li jaqbel lilha,  
Bm  
għad-deni qatt ma żżomm f'qalbha,  
Asus  
l-imħabba kollox taħfer,  
l-imħabba kollox temmen,  
G  
l-imħabba kollha tama,  
D  
u kollox iġġarrab.



## Voice

## Bil-Qawwa ta' Mħabbtek

♩ = 72

4

1. Ner-saq lej Mu- lej, bid- deldin il - qalb mill-ġdid  
 2. Dawwal dawn lghaj nejn b'hekk na-rak jien wiċċ imb'wiċċ,

8

il- graz-zja qegħ- da tfur, minn go fik, Ġe - su'.  
 għar-raf - ni mħabbtek waqt il - li fi - ja tghix.

13

biex  
 Jien int-baħt Mu- lej, lin- nuq- qas li nsib flgħe- mil  
 Ġed-ded dan il-moħħ nagh-mel dak li In - ti trid

16

jit- ħas - sar min-nu fih, bil-qawwa ta' mħab - btek.  
 ħa nghix jum wa- ra jum

21

§  
 Żom - mi qrib għannaq-ni int b'im - ħab - btek, res - saq - ni lej,

26

ħa nkundej jem ħdejk. Bit - ta - ma Fik, jiennoġħ-la 'lfuqbħal

31

aj - kla, noġħlew it-tnejnflim - kien, flispir-tu int u jien, bil-qaw-wa ta' mħab

35

Dopo 2a  
 1. volta dal § 2.  
 btek. noġħlew it-tnejnflim - kien, flispir-tu int u

39

poco rall.  
 jien, bil - qaw - wa ta' mħab btek.



## 2. TKUN IMBIEREK, MULEJ

**RIT:** Tkun im- bie- rek, Mu- lej għal dej- jem u im- bie- rek (i- sem qad- dis  
tie- għek. Al- le- lu- ia Al- le- lu- ia.

**Solo:** Int li hlaqt is- se- ma u l- art Al- la kbir Mu- lej Int Al- la  
l- għo- li, Sul- tan qaw- wi Tkun im- bie- rek, Mu- lej.

**Rit:** Tkun imbielek, Mulej għal dejjem  
u imbielek l-isem qaddis tiegħek.  
Al - le - lu - ia, al - leluia

**Solo 1.** Int li hlaqt is-sema u l-art,  
Alla kbir, Mulej, Int Alla l-għoli,  
Sultan qawwi. Tkun imbielek, Mulej. **Rit.**

**Solo 2.** Salvatur li fdejtna koll,  
Int li ttina hajja u tama qdida,  
Qaddis qawwi. Tkun imbielek, Mulej. **Rit.**

**Solo 3.** Int, Mulej, li thobbna koll,  
thares lejna b' harsa kollha hniena,  
kollok tjeba. Tkun imbielek, Mulej. **Rit.**



## 6. SIBT TEŻOR

Mu- lej, għand min im- mur Kliem il- kaj- ja  
 jin- sab fik In- ti biss fuq din l-art jew fis-  
 skiet tas- smew- wiet Mu- lej tie- għi Sal- va- tur  
 Jien dar- ba f'għal- qa sibt te- żor li ma jin-  
 temmx biż- żmien bil- mewt kull ma għan- di in- bieġh u  
 nagħ- ti kull ma jien biex nik- seb sew- wa dat- te- żor

1. Mulej, għand min immur?  
 Kliem il-hajja jinsab fik.  
 Inti biss fuq din l-art  
 jew fis-skiet tas-smewwiet  
 Mulej tiegħi, Salvatur!

2. Ġesu', Sid il-Holġien,  
 ma jonqosni xejn, Mulej!  
 Hliet li nara u nemmen li hajti f' idejk  
 u fis-Saltna tal-Missier.

Rit: Jien darba f' għalqa sibt teżor  
 li ma jintemmx biż-żmien, bil-mewt;  
 kull ma għandi inbiegħ  
 u nagħti kull ma jien  
 biex nikseb sewwa dat-teżor.

Rit: Jien darba...





# OCEANS

## (WHERE FEET MAY FAIL)

For SATB and Piano with Optional Instrumental Accompaniment\*

Duration: ca. 5:35

Arranged by  
HEATHER SORENSON

Words and Music by  
JOEL HOUSTON,  
MATT CROCKER  
and SALOMON LIGTHELM

Ethereal (♩ = ca. 60)

Piano

*mp*

Cm B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

Solo *mp*

You call me out up-on the wa - ters, the great un - known where feet may -

Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>

5

— fail. — And there I find You in the mys - t'ry, in o - ceans —

A<sup>b</sup>2 (no3) B<sup>b</sup> Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup>

8

\*Available separately:  
SATB (00130578), ChoirTrax CD (00130579)  
Score and Parts available as a digital download (00130580)  
(perc, rhythm, vn 1-2, va, vc, db)  
halleonard.com/choral



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13

**Solo**

— deep, my faith — will — stand. — And I will call up-on — Your —

**Soprano** *mp*

**Alto** Oo,

**Tenor** *mp*

**Bass**

Measures 11-13 for Soprano, Alto, Tenor, and Bass parts. Soprano and Tenor parts feature a melodic line with a fermata over the final note. Alto and Bass parts provide harmonic support.

13

**B<sup>b</sup>** **A<sup>b2</sup>(no3)** **A<sup>b</sup>** **E<sup>b</sup>**

Measures 11-13 for piano accompaniment. The right hand features a melodic line with chords, and the left hand provides a bass line. Chord symbols B<sup>b</sup>, A<sup>b2</sup>(no3), A<sup>b</sup>, and E<sup>b</sup> are indicated above the staff.

11

— name, — and keep my eyes a - bove — the —

Measures 14-16 for Solo voice part. The melody continues with lyrics: "name, and keep my eyes a - bove the —".

ah, — a -

Measures 14-16 for Soprano, Alto, Tenor, and Bass parts. Soprano and Tenor parts feature a melodic line with a fermata over the final note. Alto and Bass parts provide harmonic support.

**B<sup>b</sup>sus** **B<sup>b</sup>** **A<sup>b2</sup>** **E<sup>b</sup>**

Measures 14-16 for piano accompaniment. The right hand features a melodic line with chords, and the left hand provides a bass line. Chord symbols B<sup>b</sup>sus, B<sup>b</sup>, A<sup>b2</sup>, and E<sup>b</sup> are indicated above the staff.

14

OCEANS (WHERE FEET MAY FAIL) – SATB

— waves. When o - ceans rise my soul will rest in Your — em -

bove the waves. My soul will rest in Your — em -

*unis.*

*unis.*

B<sup>b</sup>sus B<sup>b</sup> A<sup>b</sup>2 E<sup>b</sup>

16

- brace. I am Yours, and You are — mine. —

- brace. You are — mine. —

*end Solo*

B<sup>b</sup>sus B<sup>b</sup>6 A<sup>b</sup>2 B<sup>b</sup> Cm B<sup>b</sup>/D

18

OCEANS (WHERE FEET MAY FAIL) – SATB

Soprano  
Alto  
Tenor  
Bass

E<sup>b</sup>2      B<sup>b</sup>      A<sup>b</sup>      B<sup>b</sup>2

21

24

*unis. mf*

Your grace a-bounds in deep - est wa - ters;      Your sov - 'reign -

*unis. mf*

Cm      B<sup>b</sup>/D      E<sup>b</sup>

*mf*

24

— hand      will be      my — guide. —

B<sup>b</sup>      B<sup>b</sup>sus      A<sup>b</sup>      B<sup>b</sup>

26

OCEANS (WHERE FEET MAY FAIL) – SATB

Where feet may fail and fear sur-rounds me, You've nev - er

Cm B<sup>b</sup>/D E<sup>b</sup>

28

failed and You won't start now.

B<sup>b</sup> B<sup>b</sup>sus A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup>

30

32 *f*  
And I will call up-on Your name,

A<sup>b</sup>2 E<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup>

32 *f*

## OCEANS (WHERE FEET MAY FAIL) – SATB

and keep my eyes a-bove\_ the\_ waves. When o - ceans

*f*

A<sup>b</sup>2 E<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup>

34

rise, my soul will rest in Your\_ em - brace. I am

A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup>

36

Yours, and You are\_ mine. Oh.

A<sup>b</sup> B<sup>b</sup> Cm B<sup>b</sup>/D

38

OCEANS (WHERE FEET MAY FAIL) – SATB

Piano introduction for measures 38-40. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a simple harmonic accompaniment with a bass line of quarter notes and a treble line of chords.

Piano accompaniment for measures 40-42. Measure 40 starts with a treble clef and contains chords marked E<sup>b</sup>, B<sup>b</sup>, and A<sup>b2</sup>. The bass line continues with quarter notes. Measure 42 ends with a double bar line.

43

*Sopranos only*  
*mp gently*

Vocal line for Sopranos, measures 43-44. The melody is written in a treble clef with a key signature of three flats. The lyrics are: "Spir-it, lead\_\_ me where\_\_ my trust\_\_\_ is with - out bor - ders, let me walk\_\_".

Piano accompaniment for measures 43-44. Measure 43 features a treble clef with chords marked Cm<sup>7</sup> and mp. The bass line has a half note. Measure 44 features a treble clef with chords marked A<sup>b2</sup>(no3) and a bass line with a half note.

Vocal line for Sopranos, measures 45-46. The melody continues from the previous system. The lyrics are: "\_\_\_ up-on\_\_\_ the wa - ters wher - ev - er You\_\_\_ would call me.".

Piano accompaniment for measures 45-46. Measure 45 features a treble clef with chords marked E<sup>b5</sup>. The bass line has a half note. Measure 46 features a treble clef with chords marked B<sup>b</sup>sus and B<sup>b</sup>. The bass line has a half note.

OCEANS (WHERE FEET MAY FAIL) – SATB

Take me deep - er than — my feet — could ev - er wan - der, and my faith —

add  
Altos *mp*  
Oo, —  
*mp*

Cm A<sup>b</sup>2

47

— will be — made strong - er

*unis.*  
in the pres - ence of — my Sav - ior.  
*unis.*

E<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup>

49

**More rhythmic**

Soloist may *ad lib.*

51

*mf-f*

\*Spir-it, lead — me where — my trust — is with - out bor - ders, let me walk —

**More rhythmic**  
Cm A<sup>b</sup>2(no3)  
*mf-f*

51

\* First time: Tenors only  
On repeat(s): Basses sing cued notes

OCEANS (WHERE FEET MAY FAIL) – SATB



— up-on — the wa - ters wher - ev - er You — would call me.

*E<sup>b</sup>* *B<sup>b</sup>sus* *B<sup>b</sup>7* *B<sup>b</sup>6*

53

Take me deep - er than — my feet — could ev - er wan - der, and my faith —

*add Basses* *f*

*Cm* *A<sup>b</sup>2* *A<sup>b</sup>* *E<sup>b</sup>/A<sup>b</sup>* *E<sup>b</sup>sus/A<sup>b</sup>*

*f*

55

— will be — made strong - er in the pres - ence of — my Sav - ior.

*unis.*

*Repeat as desired \** (p. 9)

*unis.*

*E<sup>b</sup>* *E<sup>b</sup>sus* *E<sup>b</sup>* *E<sup>b</sup>2(no3)* *B<sup>b</sup>sus* *B<sup>b</sup>7* *B<sup>b</sup>6* (p. 9)

57

\* ChoirTrax CD plays this section 2 times.  
 OCEANS (WHERE FEET MAY FAIL) – SATB

Soloist sings  
melody with choir *mf*

I will call up-on Your name.

**Gentler**  
*mf*

A<sup>b</sup>2 E<sup>b</sup>2 B<sup>b</sup>sus B<sup>b</sup>

Keep my eyes a-bove the waves.

*mf*

A<sup>b</sup>2 E<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup>

*mp*

My soul will rest in Your embrace. I am

*mp*

A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup>

OCEANS (WHERE FEET MAY FAIL) – SATB

end Solo

Yours, and You are mine.

I am Yours, and You are

A<sup>b2</sup> B<sup>b</sup> Cm<sup>2</sup> A<sup>b2</sup> B<sup>b</sup>

*unis. p*

I am Yours, and You are mine.

*unis. p*

mine. and You are mine.

Cm<sup>2</sup> A<sup>b</sup> B<sup>b</sup> Cm<sup>7</sup> B<sup>b</sup>/D

*rit.*

*rit.*

E<sup>b</sup> B<sup>b</sup> A<sup>b</sup> E<sup>b5</sup>

OCEANS (WHERE FEET MAY FAIL) – SATB



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# 10 Here I Am, Lord

Klavierbegleitung

T+M: Dan Schutte

Moderate tempo, with majesty (♩ = 80)

G G<sup>sus4</sup> G G<sup>sus4</sup> G<sup>maj7/F#</sup> C/E D D<sup>sus2</sup> D/F#

Verses

5

*mf*

1. I, the Lord of sea and sky, I have heard my peo-ple cry. All who dwell in

G C/G G C/G G D G Em

10

dark and sin my hand will save. — I who made the

Am<sup>7</sup> G/H C Am Am<sup>7</sup>/G D/F# D/C G/H D/A G

15

stars of night, I will make their dark-ness bright. Who will bear my light to them?

C/G G C/G G D G Em Am<sup>7</sup> G/H C

Refrain

20

*molto rit.*

***mf***

*a tempo*

Whom shall I send? \_\_\_\_\_ Here I am, Lord. \_\_\_\_\_ Is it

Am G/H C D D/F# G G<sup>sus4</sup> G G<sup>sus4</sup>

25

*molto rit.*

I, Lord? \_\_\_\_\_ I have heard you calling in the night. \_\_\_\_\_ I will

G<sup>maj7</sup>/F# C/E C/D G G<sup>sus4</sup> G Am<sup>7</sup> G/H C D D/F#

31

*a tempo*

go, Lord, \_\_\_\_\_ if you lead me. \_\_\_\_\_ I will hold your

G G<sup>sus4</sup> G G<sup>sus4</sup> G<sup>maj7</sup>/F# C/E C/D G G<sup>sus4</sup> G

36

*rubato*

*a tempo*

3. / Final

peo-ple in my heart. \_\_\_\_\_

Am<sup>7</sup> D G<sup>sus2,4</sup> G G<sup>sus4</sup> G G<sup>sus4</sup> G<sup>maj7</sup>/F# C/E D D<sup>sus2</sup> D/F# G

\* kleine Noten nur letztes Mal

# Amazing Grace

CROSS AND COMFORT

Words: John Newton, 1779. last verse author unknown, before 1829.  
 Music: 'New Britain' James P. Carrell and David L. Clayton, 1831. Setting: Edwin Othello Excell, 1900.  
 copyright: public domain. This score is a part of the Open Hymnal Project, 2006 Revision.

♩ = 100

1. A - - maz - - ing grace! How sweet the sound That  
 2. 'Twas grace that taught my heart to fear, And  
 3. Through ma - - ny dan - - gers, toils and snares, I  
 4. The Lord has pro - - mised good to me, His  
 5. Yea, when this flesh and heart shall fail, And

saved a wretch like me! I once was lost, but  
 grace my fears re - lieved; How pre - - cious did that  
 have al - - rea - dy come; 'Tis grace hath brought me  
 Word my hope se - cures; He will my Shield and  
 mor - tal life shall cease, I shall pos - - sess, with -

now am found; Was blind, but now I see.  
 grace ap - - pear The hour I first be - lieved.  
 safe thus far, And grace will lead me home.  
 Por - - tion be, As long as life en - dures.  
 in the veil, A life of joy and peace.

6. The earth shall soon dissolve like snow,  
 The sun forbear to shine;  
 But God, Who called me here below,  
 Shall be forever mine.

7. When we've been there ten thousand years,  
 Bright shining as the sun,  
 We've no less days to sing God's praise  
 Than when we'd first begun.





# Shout To The Lord

Words and Music by  
Darlene Zschech

♩ = 76

A E F#m E

My Je - sus, my Sav - iour, Lord, there is none like You;

4 D A/C# D A/E F#m

All of my days I want to praise the won - ders of Your

7 G D/F# Esus E D/E A E

might - y love. My com - fort, my shel - ter,

11 F#m E D

Tow - er of ref - uge and strength; Let ev - 'ry breath,

13 A/C# D A/E F#m G D/F# Esus E

all that I am, nev - er cease to wor - ship You.

17 A F#m D D/E E

Shout to the Lord, all the earth, let us sing.

19 **A** **F#m** **D** **Esus** **E**

Pow - er and maj - es - ty, praise\_\_\_\_\_ to the King.\_\_\_\_\_

21 **F#m** **D**

Moun - tains bow down\_\_\_\_\_ and the seas\_\_\_\_\_ will roar\_\_\_\_\_ at the

23 **E** **F#m** **E/G#** **A** **F#m**

sound\_\_\_\_\_ of Your name.\_\_\_\_\_ I sing for joy\_\_\_\_\_ at the work\_\_\_\_\_

26 **D** **D/E** **E** **A** **F#m**

\_\_\_\_\_ of Your hands,\_\_\_\_\_ for - ev - er I'll love\_\_\_\_\_ You, for - ev -

28 **D** **Esus** **E** **F#m**

er I'll stand,\_\_\_\_\_ noth - ing com - pares\_\_\_\_\_ to the prom -

30 **D** **D/E** **E** **A**

ise I have\_\_\_\_\_ in\_\_\_\_\_ You.\_\_\_\_\_

## 6. L-IKBAR IMĦABBA

L-imħabba taf tagħ-der l-imħabba taf thenn. Qatt mhi għaj-ju-ra, qatt ma tin-temm.  
 Xejn ma tin-kor-la, u f'gal-bha ma żzommx. B'dak li mhux xie-raq, hi ma toħ-lomx (Għal-hekk jien...)  
 Nemmen li l-qamħa trid taqa' mal-art. Biex tmūt u tir-xox-ta tib-faw-war bħal ward iż-da  
 l-ikbar imħabba hu Kris-tu l-Mulej. Li għa-li-na u nġha-ta wmiel bħala Fed-dej. Al-le-  
 lu-jah Al-le-lu-jah Al-le-lu-jah Al-le-lu-jah Al-le-lu-jah Al-le-lu-jah Al-le-lu-jah Al-le-lu-jah  
 le-lu-jah Al-le-lu-jah Al-le-lu-jah

- |   |  |
|---|--|
| <p>E B7<br/> <b>1. L-imħabba taf tagħder, l-imħabba taf thenn,</b><br/>                 A B7<br/>                 Qatt mhi għajjura, qatt ma tintemm.<br/>                 E B7<br/>                 Xejn ma tinkorla, u f'galbha ma żzommx,<br/>                 A B7<br/>                 B'dak li mhux xieraq, hi ma toħlomx.</p> <p>E B7<br/> <b>2. Nemmen f' imħabba li taħseb fl-ohrajn,</b><br/>                 A B7<br/>                 Li tinza' l-Jiena, bla ma tagħti fil-ghajn.<br/>                 E B7<br/>                 Spirtu ta' tama, Spirtu ta' ferħ,<br/>                 A B7<br/>                 Saħħaħni fil-fidi, seddaħni fis-serħ.</p> | <p>Rit. Għalhekk jien...<br/>                 E A<br/>                 Nemmen li l-qamħa trid taqa' ma' l-art,<br/>                 E B7<br/>                 Biex tmūt u tirxox-ta, tibfawwar bħal ward.<br/>                 E/E7 A<br/>                 Iżda l-ikbar imħabba hu Kristu l-Mulej<br/>                 E B7<br/>                 Li għalina nġhata u miet bħala Feddej.<br/>                 E A B7 E A B7 E/E7<br/>                 Alleluja, Alleluja, Alleluja, Alleluja,<br/>                 E A B7 E A B7 E<br/>                 Alleluja, Alleluja, Alleluja, Alleluja.</p> |
|---|--|



# 969 Lord of all hopefulness

SLANE 10 11 11 12

Irish melody, harmony by Erik Routley (1917-82)

Capo 3. C E♭ F A♭ G B♭ C E♭ F A♭ G B♭ C

1. Lord of all hopefulness, Lord of all joy, whose faith, whose trust, ever child-like, no cares could destroy, be strong hands were skilled at the plane and the lathe, be there at our waking, and give us, we pray, your there at our labours, and give us, we pray, your bliss in our hearts, Lord, at the break of the day, strength in our hearts, Lord, at the noon of the day.

G B♭ Dm Fm G B♭ C E♭ F A♭ C E♭ Am Cm G B♭

F A♭ C E♭ G B♭ Am Cm Em Gm F A♭ G B♭

C E♭ Am Cm F A♭ C E♭

3 Lord of all kindness, Lord of all grace,  
your hands swift to welcome, your arms to  
embrace.  
be there at our homing and give us, we pray,  
your love in our hearts, Lord, at the eve of  
the day.

4 Lord of all gentleness, Lord of all calm,  
whose voice is contentment, whose presence  
is balm,  
be there at our sleeping and give us, we pray,  
your peace in our hearts, Lord, at the end of  
the day.

*Jan Struther (1901-53)*



# Let There Be Peace On Earth

Jill Jackson, Sy Miller

$\text{♩} = 120$

C A- D-7 G7 C F C D- G7

LET THERE BE PEACE ON EARTH and let it be - gin with me.\_\_\_\_\_

C B7 E- B7 G9

LET THERE BE PEACE ON EARTH the peace that was meant to be.\_\_\_\_\_ With

A- E- C7 F G7 C

God as our Fath - er,\_\_\_\_\_ broth - ers all are we;\_\_\_\_\_

A-7 D7 G A-7 D7 G7

Let me walk with my broth-er\_\_\_\_\_ in per - fect har - mo - ny.\_\_\_\_\_

**A2** C A- D-7 G7 C F C D- G7

Let peace be - gin with me. let this be the mo - ment now.\_\_\_\_\_

C B7 E- B7 G9

With ev - 'ry step I take, let this be my sol - emn vow:\_\_\_\_\_ To

C C+ F B° A- D7 F-6

take each mo - ment and live each mo - ment in peace e - ter - nal - ly.\_\_\_\_\_

C E7 F C C7 F E7 A- D-7 G7 D-7 C<sub>sus</sub> C

LET THERE BE PEACE ON EARTH and let it be - gin\_\_\_\_\_ with me.\_\_\_\_\_





# Make Me a Channel of Your Peace

Verses 1, 2, 4



1. Make me a chan - nel of your peace. Where  
2. Make me a chan - nel of your peace. Where  
4. Make me a chan - nel of your peace. It



there is ha - tred, let me bring your love. Where  
there's de - spir in life, let me bring hope. Where  
is in par - don - ing that we are par - doned, in



there is in - ju - ry, your par - don, Lord, And  
there is dark - ness, on - ly light, And  
giv - ing of our - selves that we re - ceive, and in



where there's doubt, true faith in you.  
where there's sad - ness, ev - er joy.  
dy - ing that we're born to e - ter - nal life.

Verse 3



3. Oh, Mas - ter, grant that I may nev - er seek So much to be con -



soled as to con - sole. To be un - der - stood as to un - der -



stand. To be loved as to love with all my soul.

Text: *Prayer of St. Francis*, adapt. by Sebastian Temple, 1928-1997  
Tune: Sebastian Temple, 1928-1997; acc. by Robert J. Batastini, b.1942  
© 1967, OCP  
Dedicated to Mrs. Frances Tracy



# JESUS CHRIST YOU ARE MY LIFE

Kliem: D. Mikiel Galea  
Mużika: Marco Frisina

30

D A G D Em Bm  
 Ġe- swi, ġej- na nfaħ- hruk al- le- lu- ia, al- le-  
 Em Ġe- swi, A ġej- na nfaħ- hruk A G al- le-  
 lu- ia; G D Ġe- swi, D ġej- na nfaħ- hruk, F# Bm  
 ġej- na nfaħ- hruk Bm al- le- lu- ia. Ġe- swi Kris- tu, Em D A  
 Fed- dej ħa- nin, F# Bm G eħ- lis- na lkoll mir- rbit tad- dnuw;  
 Ġe- swi Kris- tu, Mex- xej tal- ġnus, qab- bad- na t- triq tas- se- ma.

Rit: D A G D  
Jesus Christ you are my life,  
 Em Bm EmA  
alleluia, alleluia,  
 D A G D  
Jesus Christ you are my life,  
 G D A D  
you are my life, alleluia.

Rit: D A G D  
 O Ġesu', ġejna nfaħhruk,  
 Em Bm EmA  
alleluia, alleluia,  
 D A G D  
 O Ġesu' ġejna nfaħhruk,  
 G D A D  
ġejna nfaħhruk, alleluia.

1. F# D Bm F# G Bm  
Tu sei via, sei verita',  
 G D Em D A  
Tu sei la nostra vi - ta,  
 F# D Bm G D  
camminando insieme a te  
 G D G A  
vivrem in te per sempre Rit:

1. D G  
 F# Bm F# Bm  
Ġesu' Kristu, Feddej ħanin,  
 G D Em D A  
eħlisna lkoll mir-rbit tad-dnuw;  
 F# D Bm G D  
Ġesu' Kristu, Mexxej tal-ġnus,  
 G D G A  
qabbadna t-triq tas-sema. Rit:

2. F# Bm F# Bm  
Ci raccogli nell' unita',  
 G D Em D A  
riuniti nell' amo - re,  
 F# D Bm G D  
nella gioia dinanzi a te  
 G D A D  
cantando la tua gloria. Rit:

2. F# Bm F# Bm  
Ġesu' Kristu, Sultan maħbub.  
 G D Em D A  
ghallimna nħobbu lil xuxin;  
 F# D Bm G D  
Ġesu' Kristu, Int Salvatur,  
 G D G A  
aħfrilna u henn għalina. Rit:

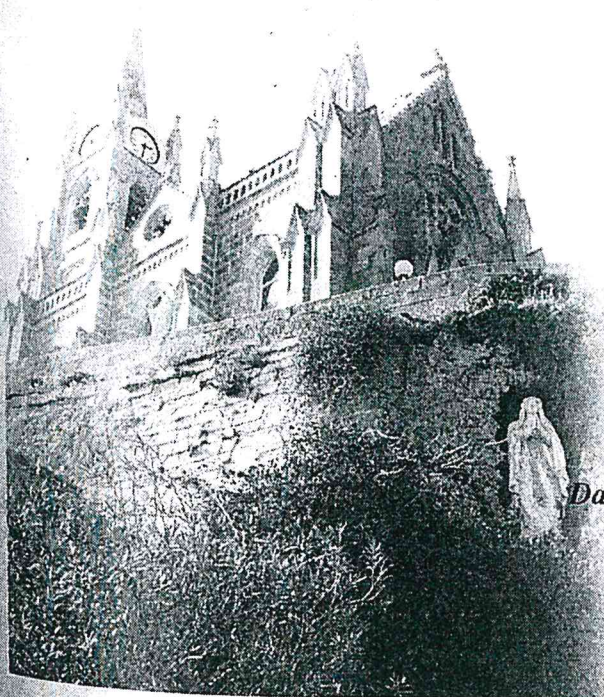


# Sliem Għalik, Sultana

Versi: Mil-Liturgija

Muzika: John Cassar

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff starts with a treble clef, a sharp sign, and a 4/4 time signature. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9'. The fourth staff is marked with a '14'. The fifth staff is marked with an '18'. The sixth staff is marked with a '20' and contains two first endings, labeled '1.' and '2.', separated by a double bar line with repeat dots.



*Sliem għalik Sultana,  
Omm tal-Ħniena;  
Hajja, hlewwa u tama tagħna,  
Sliem għalik.*

*Lilek ingħajtu,  
Għaliex aħna tturufnati,  
Ulied Eva.  
Lilek nitnehdu,  
Aħna li nibku u nolfqu  
F'dan il-wied tad-dmugħ.*

*Ejja, mela, avukata tagħna,  
Dawwar lejna dawk l-għajnejn tiegħek ta' Ħniena  
Urina wara dan it-turufnament,  
Lil Gesu', frott imbierek tal-guġf tiegħek.*

*O Hanina, o Pija,  
O Helwa Verġni Marija. (x2)*



# Ruhi Tfahhar...

NRJ. 13

Muzika: Peter Paul Sammut

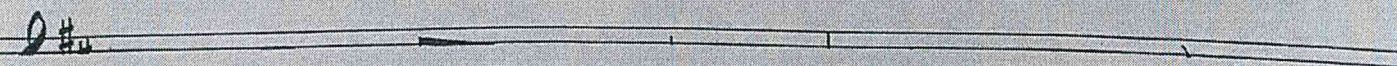
Kliem: Luqa 1, 46-55

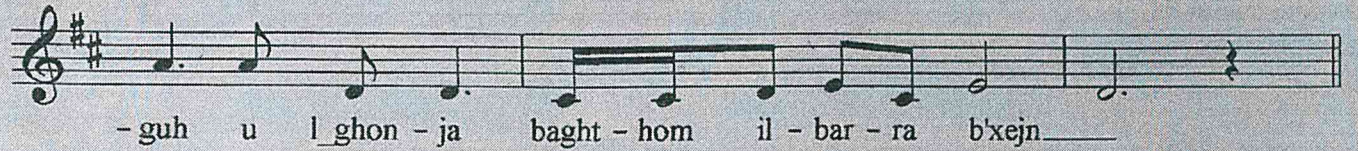
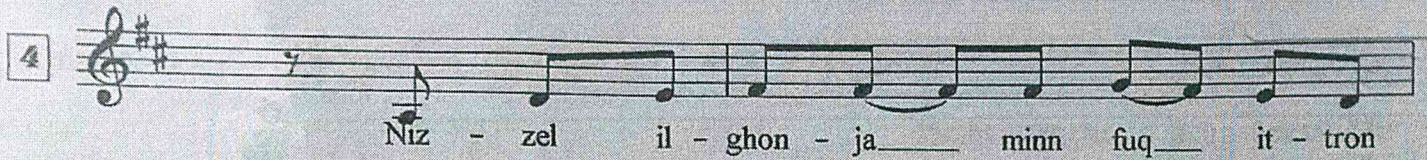
Rit.   
Ru - hi tfah - har il - ko - bor tal - Mu - lej, U l Is -  
pir - tu tie - ghi jif - rah fAl - la s - Sal - va - tur tie - ghi.

1   
Gha - liex hu xe - het ghaj - nejh fuq ic - co - kon tal - qad - dej - ja  
tie - ghu. I - va minn is - sa l qud - diem kull  
ni - sel i - sej - jah - li hien - ja.

2   
Ghax is - set - gha - ni gha - mel mie - ghi hwej - jeg  
kbar qad - dis hu l i - sem tie - ghu

3   
Il - hnie - na tie - ghu tin - fi - rex f'kull zmien fuq dawk li jib - zghu  
min - nu; Hu we - ra l - qaw - wa ta' drie - ghu u xer - red lil

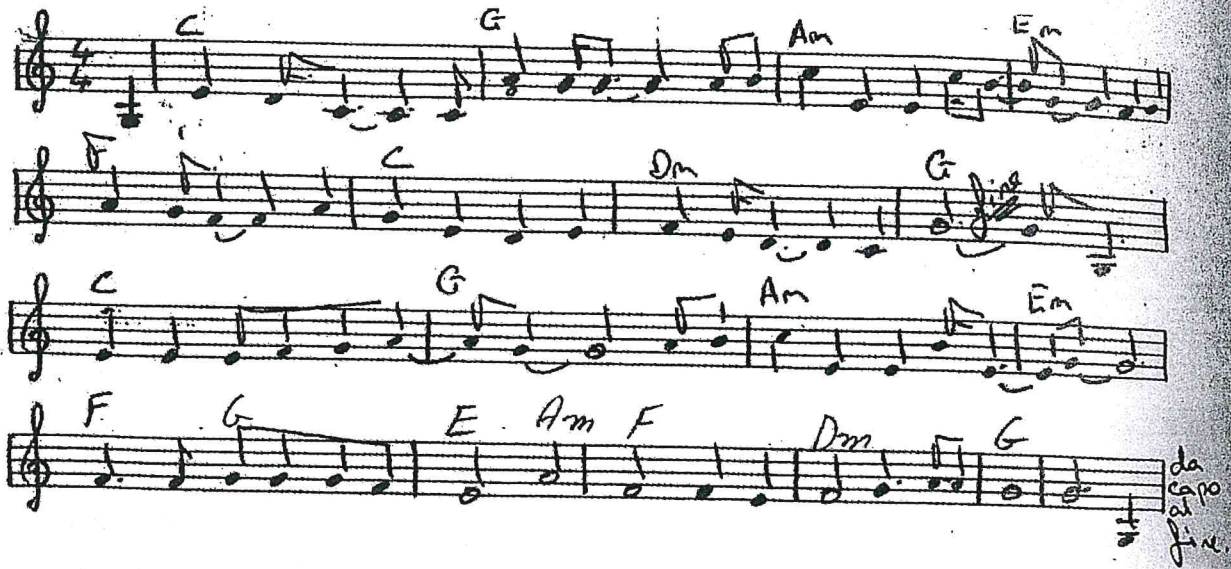






# Faħħru miegħi lill-Mulej

Kliem: Fr. Gerard Buhagiar    Mużika: Pamela Bezzina



**Rit:** Magnificat, Magnificat,  
ruhi dejjem tgholli 'l ismu,  
harstu jibqa' jitfa' fuqna  
fahħru miegħi lill-Mulej.

Imbierek Alla, Missierna  
Li bi Kristu tana l-Knisja.  
Omm ħanina hi għalina  
Lejn is-Sema hi tmexxina.    **Rit...**

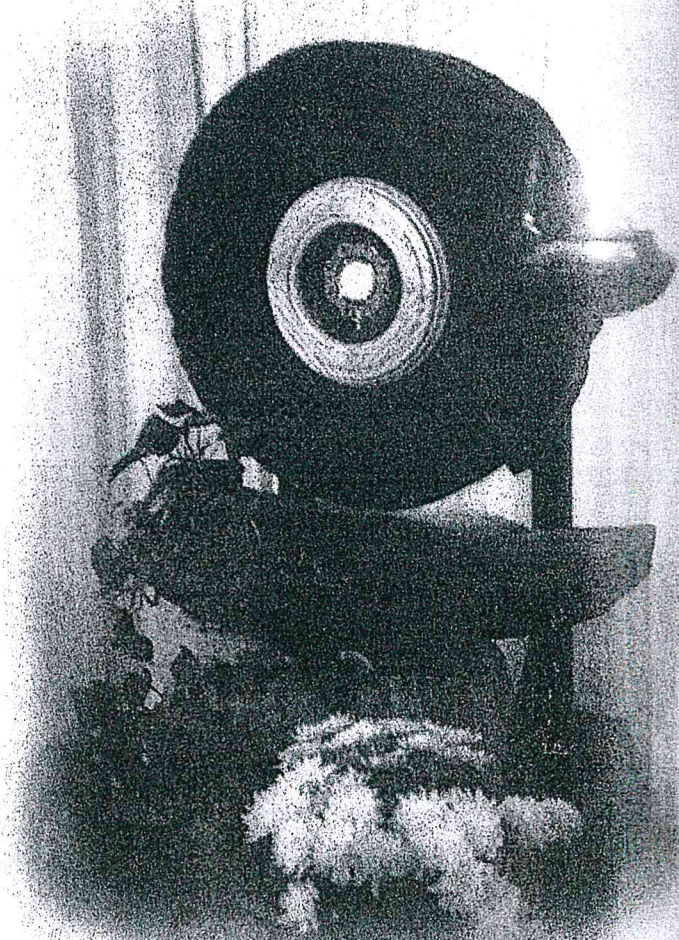
Imbierek Alla, Missierna  
fi Kristu hu għazilna,  
sa minn qabel il-holqien  
u wlied qaddisa għamilna.    **Rit...**

Imbierek Alla, Missierna  
bl-Ispirtu tiegħu bniena  
f'uliedu Hu għamilna,  
biex lilu nsejġu Missierna.    **Rit...**

Imbierek Alla, Missierna  
Kelmtu mqaddsa Hu wasslilna  
li hi Kristu Ibnu Sidna  
u fi triqtu din tmexxina    **Rit...**

Imbierek Alla, Missierna  
li fi Kristu ħnientu wriena.  
Tana l-maħfra ta' dñubietna  
bħalu aħna nuru ħniena.    **Rit...**

Imbierek Alla, Missierna  
li fi Kristu tana l-ħajja.  
B'ħobż mis-sema hu jmantnina  
għisem Kristu mogħti lilna.    **Rit...**



*Kappella ta' l-Adorazzjoni, Knisja Ġesu' Nazzarenu, Xagħra*