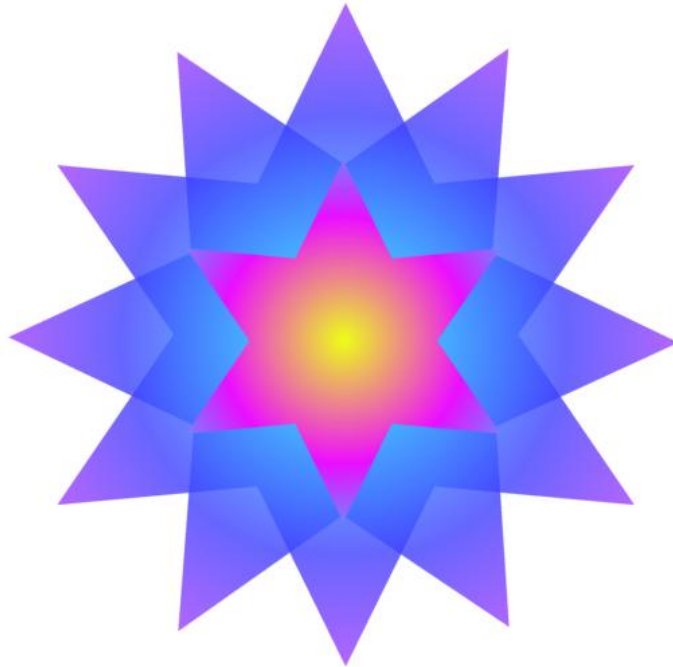


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*A Collection of
Choral Introits and Benedictions*

*by
Charles O. Beck*

Swan-Cross, Ltd.

*Demos of all these introits and benedictions
are available from the composer's website:
www.swan-cross.com*



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I Was Glad

Introit #1

with optional accompaniment

Charles O. Beck

Moderato (♩ = c. 111)

mp *poco a poco crescendo*

Soprano
Alto

Tenor
Bass

Organ
(optional)

mp

f *rit.*

S
A

T
B

Org.

I was glad when they said un - to me, "Let us go up to the
house of the Let us lift up the name of the Lord!

The Lord Is in His Holy Temple

Introit #2

a capella, with optional 'Amen'

Charles O. Beck

Reverently (♩ = 63)

mf

Soprano
Alto

Tenor
Bass

The Lord is in His ho-ly tem - ple. Let all the earth keep si-lence be -

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in common time (C) and begins with a mezzo-forte (mf) dynamic. The lyrics are: "The Lord is in His ho-ly tem - ple. Let all the earth keep si-lence be -".

S
A

T
B

fore Him. O come, let us worship and bow down. Let us kneel be-fore the Lord our

Detailed description: This system contains the next two staves. The lyrics continue: "fore Him. O come, let us worship and bow down. Let us kneel be-fore the Lord our".

S
A

T
B

mak - er. — A - - - - - men.

p

Detailed description: This system contains the final two staves. The lyrics are: "mak - er. — A - - - - - men." The dynamic is piano (p). The Soprano and Alto parts have long, sweeping lines connecting the notes across the system.

Come to Me

Introit #3

Charles O. Beck

a capella

Assertively (♩ = 63)

Soprano
Come to Me, _____ all you who hun - ger and thirst af - ter

Alto
Come, oh come to Me, you who hun - ger and thirst af - ter

Tenor
Come, oh, come to Me, you who hun - ger and thirst af - ter

Bass
Come, oh, come to Me, you who hun - ger and thirst af - ter

S
righ-teous-ness. Come to Me, _____ and I will sat-is - fy your soul. _____

A
righ-teous-ness. Come, oh come to Me; I will sat-is - fy your soul. _____

T
righ-teous-ness. Come, oh, come to Me; I will sat-is - fy your soul. _____

B
righ-teous-ness. Come, oh, come to Me; I will sat-is - fy your soul. _____

Enter His Presence

Introit #4

Charles O. Beck

Freely (♩ = c. 70)

The musical score is arranged in three systems. The first system (measures 1-4) is in 4/4 time and features Soprano Alto and Tenor Bass voices with lyrics: "En-ter His pres-ence with sing-ing. En-ter His pres-ence with". The organ accompaniment includes a grace note in the first measure. The second system (measures 5-8) is in 2/4 time and features Soprano Alto and Tenor Bass voices with lyrics: "qui-et joy. Let the cares of dai-ly life fall a way, fall a way, fall a way, —". The organ accompaniment includes a *tenuto* marking in measure 5 and a *poco rit.* marking in measure 8. The third system (measures 9-12) is in 2/4 time and features Soprano Alto and Tenor Bass voices with lyrics: "as you wor-ship Him. Wor-ship Him.". The organ accompaniment includes an *a tempo* marking in measure 9 and a *rit.* marking in measure 10. The score concludes with a double bar line in measure 12.

Hear (Here)

Introit #5

Charles O. Beck

Misterioso (♩ = 70)

Organ

pp

S

A

T

B

p

Here, in His sanc - tu - ar - y,

Hear the si - - - lence;

Org.

Hear (Here)

5

S Here, as we list - en to the qui - et, His

A Here,

T Hear His still small voice _____ Know that

B Know that

Org.

8

S voice may we now hear. _____

A

T He is now here. _____

B

Org.

Worship Him as One

Introit #6

Charles O. Beck

(ca. ♩ = 77) *mf*

Soprano
Alto

Tenor
Bass

Organ

We. who are man - y, are one bod - y in

rit.

Christ; so let us wor - ship Him as one.

rit.

Rejoice!

Introit #7

Charles O. Beck

Maestoso (♩ = 84) *ff*

S
A

Re - joice! Re - joice _____ for the Day the Lord has

T
B

Organ

ff

5 *mf* *f* *ff*

made! For the new dawn, For the ris-en Son, re - joice! _____

Amen

Benediction #1a
a capella

Charles O. Beck

Reverently ($\text{♩} = 80$)

Soprano
A - - - - - men.

Alto
A - - - - - men.

Tenor
8 A - - - - - men.

Bass
A - - - - - men.

Amen

Benediction #1b
a capella

Boldly ($\text{♩} = 80$)

S
A - men. A - men. A - - - men! _____

A
A - men. A - men. A - men! _____

T
8 A - men. A - men. A - - - men! _____

B
A - - - men. A - - - men. A - - - - men!

Go Forth in Peace

Benediction #2

Choral benediction with organ accompaniment

Charles O. Beck

Peacefully (♩ = 80)

Musical score for the first system of "Go Forth in Peace". It features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Peacefully" with a quarter note equal to 80 beats per minute. The lyrics for the vocal parts are: "Go forth in peace to love and serve the" for Soprano and Alto; "Go forth in peace, go forth to love and serve the" for Tenor and Bass. The organ part provides accompaniment with chords and moving lines in both hands.

Musical score for the second system of "Go Forth in Peace". It features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The lyrics for the vocal parts are: "Lord. A - - - - - men." for Soprano, Alto, Tenor, and Bass. The organ part continues with accompaniment. A "rit." (ritardando) marking is placed above the vocal lines and below the organ part. The system concludes with a double bar line.

Go forth!

Benediction #3

SATB with organ

Charles O. Beck

Boldly (ca. ♩ = 97)

Soprano Alto

Tenor Bass

Organ

f

Go forth in the Spir-it of His love! Reach out in the pow-er of His

(Great)

f (Swell)

+ 16'

Soprano Alto

Tenor Bass

Org.

mp *rit.*

might! The fields are read-y for har-vest. Go now forth to serve. A - - - - men!

rit.

Go in His Presence

Benediction #4

Charles O. Beck

Freely (♩ = c. 70)

The musical score is arranged in three systems. The first system includes Soprano Alto and Tenor Bass parts with lyrics: "Go-ing, may His pres-ence go with you. Know that His pres-ence is". The organ part provides accompaniment. The second system includes Soprano Alto and Tenor Bass parts with lyrics: "al-ways near. In all you do, may you serve the Lord, in your life, through your". The organ part continues. The third system includes Soprano Alto and Tenor Bass parts with lyrics: "life, may you wor - ship Him. Wor - ship Him." and includes tempo markings: *poco rit.*, *a tempo*, and *rit.*. The organ part concludes the piece.

The Lord Be With You

Benediction #5

Optionally, a capella

Charles O. Beck

Peacefully (♩ = c. 84) *mp*

Soprano Alto

Tenor Bass

Organ *mp*

The Lord be with you till we meet a - gain. The Lord be ev - er at your

side. The Lord make His face to shine up on you, His grace to shine with in you, His light to shine in

The Lord shine up - on you, His light shine in

rit.

all you do. A - men. A - men. A - - - men.

rit.

The Grace of the Lord

Benediction #6

Charles O. Beck

(ca. ♩ = 90)

Soprano Alto

Tenor Bass

Organ

mf

The grace of the Lord Je - sus Christ, and the

Detailed description: This system contains the first three measures of the piece. It features four staves: Soprano Alto, Tenor Bass, Organ (treble and bass clefs), and a separate bass line. The key signature is B-flat major (two flats). The time signature starts in 4/4, changes to 6/4 in the second measure, and returns to 4/4 in the third. The organ part begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "The grace of the Lord Je - sus Christ, and the".

love of God the Fa - ther, and the fel - low-ship of the

Detailed description: This system contains measures 4 through 6. The time signature changes to 5/4 in measure 4 and back to 6/4 in measure 6. The lyrics are: "love of God the Fa - ther, and the fel - low-ship of the".

rit.

Ho - ly Spi - rit be with you all. A - men.

Detailed description: This system contains measures 7 through 9. It includes a *rit.* (ritardando) marking above the first measure. The time signature changes to 6/4 in measure 7, 5/4 in measure 8, and 7/4 in measure 9. The lyrics are: "Ho - ly Spi - rit be with you all. A - men." The piece concludes with a double bar line in measure 9.

Go Rejoicing!

Benediction #7

Charles O. Beck

Maestoso (♩ = 84) *ff*

S
A

T
B

Organ

ff

mf *f* *ff*

joy! Go out sing-ing! Go re-joic-ing! A-men!

mf *f* *ff*

Notes

This collection came about because of a request by Donna Hill, to whom the collection is dedicated. Donna, my choir director and friend, had come to me a couple years ago and asked me if I had any good material suitable for choral introits and benedictions to use at the beginnings and endings of worship services. She lamented the fact that there is so little material out there dedicated to this purpose.

I took that as a call to produce this collection.

Since then, Donna has used many of these introits and benedictions with our Chancel Choir, as they were completed and submitted for her consideration. I have been blessed to hear our choir sing them.

Although it has been longer in the producing than I had intended, I am happy to at last present this completed collection of choral introits and benedictions for use in worship.

Two notes or suggestions for their use:

- In many cases—but not every case—the introits and benedictions were designed to be used as matching sets. That is, for example, Introit #7 is specifically designed to be a partner for Benediction #7. The same is true for some of the others. Obviously, they don't have to be used that way, but they were designed that way, to be a sort of “bookends” for the service of worship.*
- In every case, the “Amen” portion of a benediction can be used by itself, apart from the rest of the benediction material. Thus, the use of the benedictions is extended beyond the seven as written.*

It is my sincere prayer and desire that other choirs will find this collection useful in their services of worship. I make them available free of charge (though donations are always welcome!) with one requirement: Please remember and respect copyright law and give credit where credit is due. You can reproduce/make copies as required, but please do not attempt to market or sell them as your own. God has given to me freely; freely I give in return.

—Soli Deo Gloria!—

C.O. Beck



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