

OCP Choral Series

Holy Darkness

for Assembly, Cantor, SATB Choir,
Keyboard, Violin, Viola, Cello, French Horn, and Guitar

Inspired by John of the Cross

Dan Schutte
Arranged by Bob Harrold

INTRO: Peacefully (♩ = 52)

Keyboard

mp

rit.

*Red. * Red. * simile*

REFRAIN I:

Soprano/Melody *mp* *a tempo*

Alto

Tenor

Bass *mp* *a tempo*

Ho - ly dark - ness, _____ bless - ed night, _____ heav-en's

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an - swer hid - den from our sight. As we a - wait you, O God of

This system of music features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "an - swer hid - den from our sight. As we a - wait you, O God of". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The music is in a 4/4 time signature. The vocal line begins with a half note, followed by a quarter note, then a half note, and ends with a quarter note. The piano accompaniment begins with a half note, followed by a quarter note, then a half note, and ends with a quarter note. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

si - lence, we em - brace your ho - ly night.

This system of music continues the vocal line and piano accompaniment from the first system. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "si - lence, we em - brace your ho - ly night.". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The music is in a 4/4 time signature. The vocal line begins with a half note, followed by a quarter note, then a half note, and ends with a quarter note. The piano accompaniment begins with a half note, followed by a quarter note, then a half note, and ends with a quarter note. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

VERSES 1-3: *Slightly faster*

Cantor:

1. I have tried you in fires of af - flic - tion; _____ I have
 2. I have taught you the price of com - pas - sion; _____ you have
 3. Were you there when I raised up the moun - tains? _____ Can you

1. taught your soul to grieve. _____ In the bar - ren soil of your
 2. stood be - fore the grave. _____ Though my love can seem like a
 3. guide the morn - ing star? _____ Does the hawk take flight when you

rit. 1-2 *molto rit.* 3 *molto rit.*

1. lone - li - ness _____ there I will plant my seed. _____
 2. rag - ing storm, _____ this is the love that saves. _____
 3. give com - mand? _____ Why do you doubt my pow'r? _____

rit. 1-2 *molto rit.* 3 *molto rit.*

REFRAIN II:

Soprano *mf* *a tempo*

Alto

Tenor

Bass *mf* *a tempo*

mf *a tempo*

Ho - ly dark - ness, — bless - ed night, — heav - en's an - swer hid - den from our

sight. — As we a - wait you, O God of si - lence, — we em -

1-2 to Verses 4 & 5 Final *Fine*

brace your ho - ly night. night.

1-2 to Verses 4 & 5 Final *8va* *Fine*

VERSES 4-5: *Faster, with more energy*
Soprano/Melody

f

4. In your deep - est hour of dark - ness I will
5. As the watch - man waits for morn - ing, and the

Alto *f*

4. In your deep - est hour of dark - ness I will
5. As the watch - man waits for morn - ing, and the

Tenor

Bass *f*

4. give you wealth un - told. _____ When the si - lence stills your
 5. bride a - waits her groom, _____ so we wait to hear your

4. give your wealth un - told. _____ When the si - lence stills your
 5. bride a - waits her groom, _____ so we wait to hear your

mp *rit.* *molto rit.* **to Refrain II**

4. spir - it, _____ will my rich - es fill your soul. _____
 5. foot - steps _____ as we rest be - neath your moon. _____

mp *rit.* *molto rit.*

4. spir - it, _____ will my rich - es fill your soul. _____
 5. foot - steps _____ as we rest be - neath your moon. _____

mp *rit.* *molto rit.* **to Refrain II**

Holy Darkness

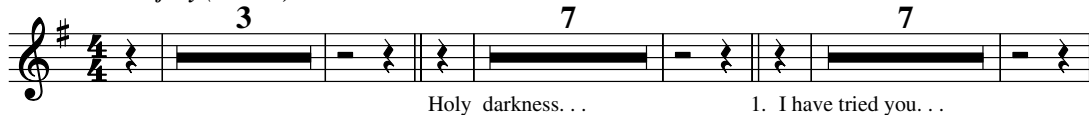
VIOLIN/VIOLA

Dan Schutte
Arranged by Bob Harrold

INTRO: *Peacefully* (♩ = 52)

REFRAIN: *Tacet*

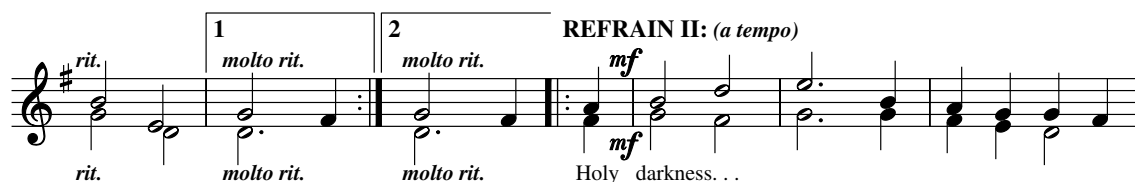
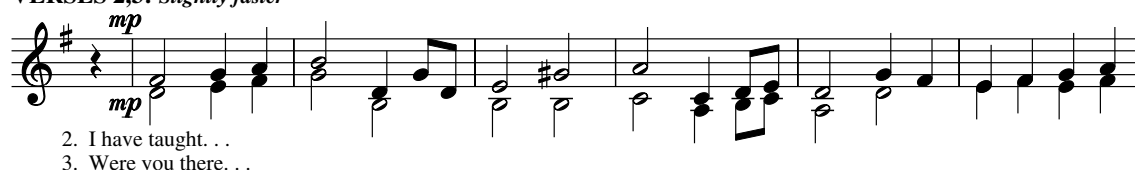
VERSE 1: *Tacet*



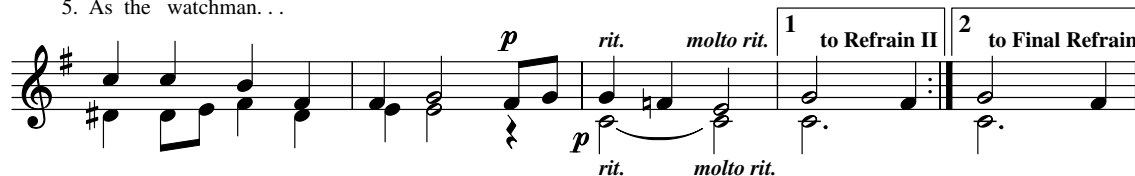
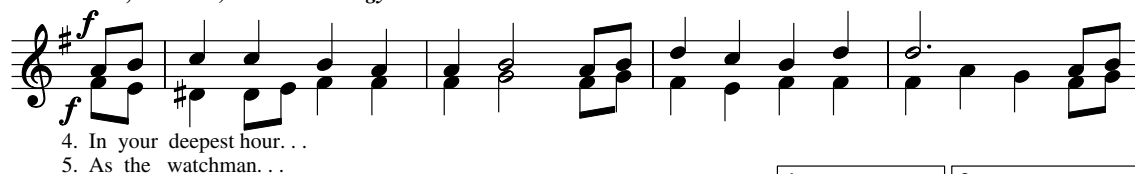
REFRAIN I: *(a tempo)*



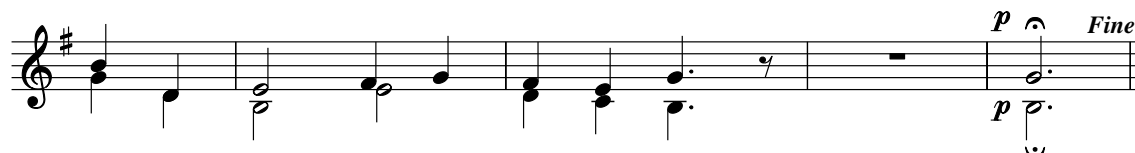
VERSES 2,3: *Slightly faster*



VERSES 4,5: *Faster, with more energy*



FINAL REFRAIN: *(a tempo)*



Holy Darkness

CELLO

Dan Schutte
Arranged by Bob Harrold

INTRO: Peacefully (♩ = 52)

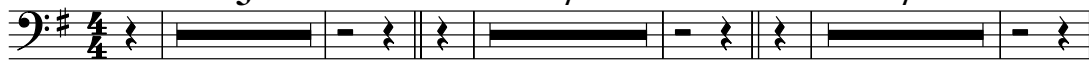
3

REFRAIN : Tacet

7

VERSE 1: Tacet

7



Holy darkness. . .

1. I have tried you. . .

REFRAIN I: (a tempo)

4



Holy darkness...

As we a - wait. . .

VERSES 2,3: Slightly faster*mp*

2. I have taught. . .

3. Were you there. . .

**REFRAIN II: (a tempo)***rit.**molto rit.**molto rit.**mf*

Holy darkness. . .

**VERSES 4,5: Faster, with more energy***f*

4. In your deepest hour. . .

5. As the watchman. . .

**FINAL REFRAIN: (a tempo)***rit.* *molto rit.**mp*

Holy darkness. . .

*Fine**p*

Holy Darkness

FRENCH HORN

Dan Schutte
Arranged by Bob Harrold

INTRO: Peacefully (♩ = 52)**REFRAIN: Tacet****VERSE 1: Tacet**

Holy darkness. . . 1. I have tried you. . .

REFRAIN I: (a tempo)**VERSES 2,3: Slightly faster**

Holy darkness... *mp* 2. I have taught. . . 3. Were you there. . . Though my Does the

mf 2. love. . . 3. hawk. . . *rit.* *molto rit.* *molto rit.*

REFRAIN II: (a tempo)

mf Holy darkness. . . *rit.* *molto rit.*

VERSES 4,5: Faster, with more energy

f 4. In your deepest hour. . . 5. As the watchman. . . *rit.* *molto rit.*

mp *rit.* *molto rit.* **FINAL REFRAIN:** 7 Holy darkness. . . *Fine*

Holy Darkness

Inspired by John of the Cross

Dan Schutte

INTRO: *Peacefully* (♩ = 52)

G D/F# Em Em7/D F Am *rit.* Dsus4 D

REFRAIN:

mp - 3 times
mf - thereafter *a tempo*

G D/F# Em Em7/D C

Ho - ly dark - ness, _____ bless - ed night, _____ heav-en's an - swer

D Gsus4 G G/F# Em Em7/D

hid - den from our sight. _____ As we a - wait you, O God of

C C/B Am7 D

1-5 Gsus4 G * to Verses

Final G *Fine*

si - lence, _____ we em - brace your ho - ly night. _____ night.

VERSES 1-3: *Slightly faster*

D D/F# G G/B

1. I have tried you in fires of af - flic - tion; _____ I have
2. I have taught you the price of com - pas - sion; _____ you have
3. Were you there when I raised up the moun - tains? _____ Can you

E Am Am7/G D D/C

1. taught your soul to grieve. _____ In the bar - ren soil of your
2. stood be - fore the grave. _____ Though my love can seem like a
3. guide the morn - ing star? _____ Does the hawk take flight when you

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**Crescendo* before Verses 4-5 only.

G/B Em C *rit.* Am Dsus4 *molto rit.* D D.S.

1. lone - li - ness _____ there I will plant my seed. _____
 2. rag - ing storm, _____ this is the love that saves. _____
 3. give com - mand? _____ Why do you doubt my pow'r? _____

VERSES 4-5: *Faster, with more energy*

f C° B7 Em

4. In your deep - est hour of dark - ness _____ I will
 5. As the watch - man waits for morn - ing, _____ and the

C D Bm Em C° B7

4. give you wealth un - told. _____ When the si - lence stills your
 5. bride a - waits her groom, _____ so we wait to hear your

Em *mp* Fmaj7 *rit.* Am *molto rit.* Dsus4 D D.S.

4. spir - it, _____ will my rich - es fill your soul. _____
 5. foot - steps _____ as we rest be - neath your moon. _____

Performance Notes

This hymn offers the image of darkness as the place where God's silent, imperceptible love reaches out to us. This is in contrast to the vision of darkness as the place most void of God's presence. Inspired by the works of St. John of the Cross, the piece works well whenever the liturgy attempts to reach out to those who are experiencing God's darkness: the sick, the dying, the homeless, the desperate. In addition to the funeral and anointing liturgies, this song finds an obvious home during the early part of the Easter Vigil, sung perhaps in darkness before the lighting of the new fire.

Holy Darkness is quiet but not lifeless; serious but not somber. Even though it touches often painful, barren places in our souls, there is still a glimmer of hope in the feel of this song.

Though composed originally for keyboard, this piece works equally well with guitar accompaniment. It should be picked rather than strummed, using a simple, unobtrusive pattern.

As for *tempo*, this is one of those pieces that calls for much *rubato* to enhance the expression of the phrases. Do not let the accompaniment become mechanical.

The Refrain and Verses are in dialogue with each other. In the Refrain we sing of our darkness and our willingness to embrace it, while in the Verses God names our experience of the darkness and reassures us of the holiness of our "night." Because of this, there should be a slightly different feel to the Verses and Refrain.

—D.S.

Assembly Edition

HOLY DARKNESS

Dan Schutte

Refrain

Ho - ly dark - ness, bless - ed night, heav - en's an - swer
 hid - den from our sight. As we a - wait you, O God of
 si - lence, we em - brace your ho - ly night.

Verses 1-3

1. I have tried you in fires of af - flic - tion; I have
 2. I have taught you the price of com - pas - sion; you have
 3. Were you there when I raised up the moun - tains? Can you
 1. taught your soul to grieve. In the bar - ren soil of your
 2. stood be - fore the grave. Though my love can seem like a
 3. guide the morn - ing star? Does the hawk take flight when you
 to Refrain
 1. lone - li - ness, there I will plant my seed.
 2. rag - ing storm, this is the love that saves.
 3. give com - mand? Why do you doubt my pow'r?

Verses 4, 5

4. In your deep - est hour of dark - ness I will
 5. As the watch - man waits for morn - ing, and the
 4. give you wealth un - told. When the si - lence stills your
 5. bride a - waits her groom, so we wait to hear your
 to Refrain
 4. spir - it, will my rich - es fill your soul.
 5. foot - steps as we rest be - neath your moon.

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