

Because God Loves

Lyrics: Trinity United Methodist Choir

Composer - Claire K. Rivero

♩=130

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 4/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a dash. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A *cresc.* marking is present in the piano part.

Vocal and piano accompaniment for the lyrics "Be-cause God loves, we are". The score is in 4/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) are marked *mp* and sing the lyrics. The piano accompaniment (Pno.) is also marked *mp* and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A box with the number "3" is located above the first measure of the vocal parts.

5

S. blessed_ We are re - deemed and whole, and

A. blessed_ We are re - deemed and whole, and

T. blessed_ We are re - deemed and whole, and

B. blessed_ We are re - deemed and whole, and

Pno.

7

S. free. *cresc.* Be-cause God calls we have been

A. free. *cresc.* Be-cause God calls we have been

T. free. *cresc.* Be-cause God calls we have been

B. free. *cresc.* Be-cause God calls we have been

Pno. *cresc.*

9

S. chos - en to share that love with all hu - man - i -

A. chos - en to share that love with all hu - man - i -

T. chos - en to share that love with all hu - man - i -

B. chos - en to share that love with all hu - man - i -

Pno.

11

S. *mf* ty Be-cause God loves we are

A. *mf* ty Be-cause God loves we are

T. *mf* ty Be-cause God loves we are

B. *mf* ty Be-cause God loves we are

Pno. *mf*

13

S. wit-ness to Ho - ly power and Ho - ly

A. wit-ness to Ho - ly power and Ho - ly

T. wit-ness to Ho - ly power and Ho - ly

B. wit-ness to Ho - ly power and Ho - ly

Pno.

15

S. grace We can feel its sac-red

A. grace We can feel its sac-red

T. grace We can feel its sac-red

B. grace We can feel its sac-red

Pno.

17

S. *cresc.*
 Pres - ence Right here, right now, with-in this

A. *cresc.*
 Pres - ence Right here, right now, with-in this

T. *cresc.*
 Pres - ence Right here, right now, with-in this

B. *cresc.*
 Pres - ence Right here, right now, with-in this

Pno. *cresc.*

19

S. place! And dear Lord as we

A. place! And dear Lord as we

T. place! And dear Lord as we

B. place! And dear Lord as we

Pno.

21

S. gath - er to ce - le brate the won - ders you have

A. gath - er to ce - le-brate the won - ders you have

T. gath - er to ce - le-brate the won - ders you have

B. gath - er to ce - le-brate the won - ders you have

23

S. done. please help us - re- *ff*

A. done, please help us - re- *ff*

T. done, please help us - re- *ff*

B. done, please help us - re- *ff*

Pno. *ff*

25

S. mem - ber that great - est gift You gave to us, Your

A. mem - ber that great - est gift You gave to us, Your

T. mem - ber that great - est gift You gave to us, Your

B. mem - ber that great - est gift You gave to us, Your

Pno.

27

S. Son! Be-cause God *mf*

A. Son! Be-cause God *mf*

T. Son! Be-cause God *mf*

B. Son! Be-cause God *mf*

Pno. *mf*

29

S. loves, we are hap - py We'll face the

A. loves, we are hap - py We'll face the

T. loves, we are hap - py We'll face the

B. loves, we are hap - py We'll face the

Pno.

31

S. fu - ture with no fear. Be-cause we *dolce*

A. fu - ture with no fear. Be-cause we *dolce*

T. fu - ture with no fear. Be-cause we *dolce*

B. fu - ture with no fear. Be-cause we *dolce*

Pno. *dolce*

33

S. know deep with in our souls God is

A. know deep with in our souls God is

T. know deep with in our souls God is

B. know deep with in our souls God is

Pno.

35

S. love, God is now, God is here *dim.* God is

A. love, God is now, God is here *dim.* God is

T. love, God is now, God is here *dim.* God is

B. love, God is now, God is here *dim.* God is

Pno. *dim.*

37

S. *p*
love, God is now, God is

A. *p*
love, God is now, God is

T. *p*
love, God is now, God is

B. *p*
love, God is now, God is

Pno. *p*

39

S. here.

A. here.

T. here.

B. here.

Pno. *dim.*

41

S.

A.

T.

B.

Pno.

pp

The image shows a page of a musical score, page 12, starting at measure 41. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are all silent, indicated by whole rests. The piano part is written in a 7/8 time signature and begins with a piano (*pp*) dynamic marking. The piano part consists of a delicate, flowing melody in the right hand and a supporting bass line in the left hand. The piece concludes with a fermata over the final note of the piano part.

Soprano

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2

mp

Be - cause God loves, we are

5

cresc.

blessed We are redeemed and whole, and free. Be-cause Godcalls we have been

9

mf

chos-en to share that love with all hu-man-i - ty Be-cause Godloves we are

13

wit-ness to Ho-ly power and Ho - ly grace We can feel its sac-red

17

cresc.

Pres-ence Right here, right now, with-in this place! And dear Lord as we

21

ff

gath-er to ce - le - brate the won-ders you have done. please help us - re -

25

mf

mem-ber that great-est gift You gave to us, Your Son! Be-cause God

29

dolce

loves, we are hap-py We'll face the fu ture with no fear. Be-cause we

33

dim.

know deep with-in our souls: God is love, God is now, God is here God is

Soprano

37 *p*

love, God is now, God is here.

41 **2**

Alto

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2

mp

Be - cause God loves, we are

5

cresc.

blessed We are redeemed and whole, and free. Be-cause God calls we have been

9

mf

chos-en to share that love with all hu-man-i - ty Be-cause God loves we are

13

wit-ness to Ho-ly power and Ho - ly grace We can feel its sac-red

17

cresc.

Pres-ence Right here, right now, with-in this place! And dear Lord as we

21

ff

gath-er to ce-le brate the won-ders you have done, please help us-re-

25

mf

mem-ber that great-est gift You gave to us, Your Son! Be-cause God

29

dolce

loves, we are hap-py We'll face the fu ture with no fear. Be-cause we

33

dim.

know deep with-in our hearts God is here God is here God is here

Alto

37

love, God is now, God is here.

p

41

2

Tenor

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2 *mp*

Be - cause God loves, we are

5 *cresc.*

blessed We are redeemed and whole, and free. Be-cause God calls we have been

9 *mf*

chos-en to share that love with all hu-man-i - ty Be-cause God loves we are

13

wit-ness to Ho-ly power and Ho - ly grace We can feel its sac-red

17 *cresc.*

Pres-ence Right here, right now, with-in this place! And dear Lord as we

21 *ff*

gath-er to ce - le - brate the won-ders you have done, please help us - re -

25 *mf*

mem-ber that great-est gift You gave to us, Your Son! Be-cause God

29 *dolce*

loves, we are hap-py We'll face the fu ture with no fear. Be-cause we

33 *dim.*

know deep with-in our souls God is love, God is now, God is here God is

Tenor

37

love, God is now, God is here.

p

41

2

Bass

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2

mp

Be - cause God loves, we are

5

blessed We are redeemed and whole, and free. Be-cause God calls we have been

9

chos-en to share that love with all hu-man-i - ty Be-cause God loves we are

13

wit-ness to Ho-ly power and Ho - ly grace We can feel its sac-red

17

Pres-ence Right here, right now, with-in this place! And dear Lord as we

21

gath-er to ce-le-brate the won-ders you have done, please help us-re-

25

mem-ber that great-est gift You gave to us, Your Son! Be-cause God

29

loves, we are hap-py We'll face the fu ture with no fear. Be-cause we

33

know deep with-in our souls God is love, God is now, God is here God is

Bass

37

love, God is now, God is here.

41

2

Piano

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cresc.

3

mp

mp

5

7

cresc.

9

Musical notation for measures 9 and 10. Measure 9 is in G major, and measure 10 is in A major. The right hand features a continuous eighth-note pattern, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated by a 'p' symbol below the bass line.

11

Musical notation for measures 11 and 12. Measure 11 includes a *mf* dynamic marking. The right hand continues with eighth-note patterns, and the left hand provides accompaniment. Pedal points are indicated by a 'p' symbol below the bass line.

13

Musical notation for measures 13 and 14. Measure 13 is in G major, and measure 14 is in A major. The right hand features a continuous eighth-note pattern, and the left hand plays a steady eighth-note accompaniment. Pedal points are indicated by a 'p' symbol below the bass line.

15

Musical notation for measures 15 and 16. Measure 15 is in G major, and measure 16 is in A major. The right hand continues with eighth-note patterns, and the left hand provides accompaniment. Pedal points are indicated by a 'p' symbol below the bass line.

17

Musical notation for measures 17 and 18. Measure 17 is in G major, and measure 18 is in A major. The right hand features a continuous eighth-note pattern, and the left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present above the bass line in measure 18. Pedal points are indicated by a 'p' symbol below the bass line.

19

Musical notation for measures 19 and 20. Measure 19 starts with a treble clef, a common time signature, and a half note G4. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Measure 20 continues the eighth-note patterns in both hands. A fermata is placed over the final G4 in the right hand and G3 in the left hand.

21

Musical notation for measures 21 and 22. Measure 21 continues the eighth-note patterns from measure 19. Measure 22 introduces a key signature change to one sharp (F#) in the right hand, indicated by a sharp sign on the F line. The eighth-note patterns continue in both hands.

23

Musical notation for measures 23 and 24. Measure 23 continues the eighth-note patterns. Measure 24 features a dynamic marking of *ff* (fortissimo) in the right hand. The eighth-note patterns continue in both hands.

25

Musical notation for measures 25 and 26. Measure 25 continues the eighth-note patterns. Measure 26 features a key signature change to two sharps (F# and C#) in the right hand, indicated by sharp signs on the F and C lines. The eighth-note patterns continue in both hands.

27

Musical notation for measures 27 and 28. Measure 27 continues the eighth-note patterns. Measure 28 features a dynamic marking of *mf* (mezzo-forte) in the right hand. The right hand plays a series of chords, while the left hand continues with eighth notes.

29

Musical score for measures 29-30. The piece is in 3/4 time. Measure 29 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 30 continues the melodic line in the treble and has a whole rest in the bass. A fermata is placed over the final note of measure 30.

31

Musical score for measures 31-32. Measure 31 continues the melodic line in the treble and has a whole rest in the bass. Measure 32 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The word *dolce* is written above the treble staff in measure 32. A fermata is placed over the final note of measure 32.

33

Musical score for measures 33-34. Measure 33 continues the melodic line in the treble and has a whole rest in the bass. Measure 34 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. A fermata is placed over the final note of measure 34.

35

Musical score for measures 35-36. Measure 35 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 36 continues the melodic line in the treble and has a whole rest in the bass. The word *dim.* is written above the treble staff in measure 36. A fermata is placed over the final note of measure 36.

37

Musical score for measures 37-38. Measure 37 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 38 continues the melodic line in the treble and has a whole rest in the bass. The word *p* is written above the treble staff in measure 38. A fermata is placed over the final note of measure 38.

39

dim.

Musical notation for measures 39 and 40. Measure 39 features a treble clef with a 7/8 time signature and a bass clef. The treble staff contains a continuous eighth-note melody, while the bass staff has a similar eighth-note accompaniment. Measure 40 begins with a *dim.* (diminuendo) marking. The treble staff continues with the eighth-note melody, and the bass staff features a more sparse accompaniment with rests.

41

pp

Musical notation for measures 41 and 42. Measure 41 features a treble clef with a 7/8 time signature and a bass clef. The treble staff contains a continuous eighth-note melody, while the bass staff has a similar eighth-note accompaniment. Measure 42 begins with a *pp* (pianissimo) marking. The treble staff continues with the eighth-note melody, and the bass staff features a more sparse accompaniment with rests. The piece concludes with a double bar line.