

A JOY FOR ALL THE EARTH

Official hymn of the World Meeting of Families 2018

Ephrem Feeley

Stately (♩ = 56)

INTRODUCTION:

Trumpet in B \flat

mf

Choir:

Love bears all things,

Organ

mf

B \flat Tpt.

— en - dures all things; love longs for all things good,

Org.

B \flat Tpt.

love — ne - ver ends.

Org.

VERSES 1-3:

B \flat Tpt. *mp* *tacet until verse 2*

Cantor (or choir):

17

1. Love is pa - tient, and love is kind.

2. Here in God's fam - 'ly all find their home.

3. Love is our o - ri - gin, our con - stant call - ing.

Org. *mp*

B \flat Tpt.

21

Love is not re - sent - ful, it is not rude.

All can find sal - va - tion, troub - led souls find peace.

Love is our ful - fil - ment in God's dwell - ing place.

Org.

25

B \flat Tpt.

Love is not ar - ro - gant, nor boast - ful, nor jea - lous,
 Here is found ten - der - ness, com - pas - sion and jus - tice.
 Love is the my - ste - ry of Fa - ther, Son and Spi - rit,

Org.

29

B \flat Tpt.

but love re - joi - ces, re - joi - ces in the truth.
 Here God rea - ches down to us and tou - ches us with grace.
 Love is com - mu - nion of bles - sed Tri - ni - ty.

Org.

cresc.

To Refrain

REFRAIN:

33

B \flat Tpt. *f*

Descant:

The joy, — of love, a joy for — God's fa - mi - ly,

**Choir/
Assembly:**

The joy of love, a joy for all God's fa - mi - ly,
fa - mi - ly,

Org. *f*

37

B \flat Tpt.

the joy, — the joy of love trans - cen - ding time and space. Love for each

the joy of love, trans - cen - ding time and space. Our love for each
space. — Our

Org.

42

B \flat Tpt.

o - ther mir - rors God the Fa - ther's love. — The joy of love: — a

o - ther mir - rors God the Fa - ther's love. The joy of love: a

Org.

47

B \flat Tpt.

joy for all — the earth. —

joy for all the earth. —

Org.

*To Verses,
(Final time
to Coda)*

VERSE 4:

52 **Cantor:**
This is what God asks of us: to act with jus - tice,

52 *mp*

56
to love with ten - der - ness, to walk hum - bly with God,

56

60 *mp*
Choir:
to give our lives in ser - vice to o - thers. The

60 *cresc.*

64 *mf*
joy of the Gos - pel is the joy - ful love of Christ!

64

The musical score is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. It consists of four systems of staves. The first system (measures 52-55) features a Cantor part with lyrics and an Organ accompaniment starting with a mezzo-piano (*mp*) dynamic. The second system (measures 56-59) includes a B♭ Trumpet part that is mostly silent, a Cantor part with lyrics, and an Organ accompaniment. The third system (measures 60-63) features a B♭ Trumpet part with a mezzo-piano (*mp*) dynamic, a Choir part with lyrics, and an Organ accompaniment that begins a crescendo (*cresc.*). The fourth system (measures 64-67) includes a B♭ Trumpet part with a mezzo-forte (*mf*) dynamic and triplet markings, a Cantor part with lyrics, and an Organ accompaniment. The score concludes with a double bar line.

To Final Refrain and Coda

CODA:

68 **Cantor:**

Love bears all things, _____ en - dures all things; _____

68 *mp*

73

love longs for all things good, love _____ ne - ver ends. _____

73 *molto rit.* *a tempo*

Org.

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Composer's Notes:

This piece found its inspiration in the document *Amoris Laetitia* - the Joy of Love, written in 2016 by Pope Francis following the Synods on the Family held the preceding two years. A substantial portion of the document is a treatment of the famous Hymn to Love found in 1 Corinthians 13, and I felt that this piece should begin with this wonderful Pauline text. To provide musical and textual symmetry, I have repeated the introduction with these words as a coda, though with pared-back accompaniment to highlight their simplicity and elegance. The main focus of *Amoris Laetitia* is the domestic family; there are also theological parallels between this and God's family in the Church.

Although the performing forces for this piece are substantial for regular parish situations, perhaps for special occasions, at least one trumpet (playing the uppermost line) could be used. The lyrical nature of the melody allows for this piece to be performed by smaller forces too, even a single voice and accompaniment, making it suitable for weddings. The piece also is suitable for general use, and could be used as a strong stately entrance or communion processional hymn.