

*composed for the 89th Evergreen Church Music Conference,
Donald Pearson, director*

HUMBLY I ADORE THEE

ADORO DEVOTE

Attributed to Thomas Aquinas (ca. 1224–1274)

Arranged by Richard Wayne Dirksen

Moderato (♩ = ca. 112)

Organ

The musical score consists of four staves. The first staff is for the organ, starting with a dynamic of *p*. The second staff is for the soprano/alto vocal part, starting with a dynamic of *p*. The third staff is for the tenor/bass vocal part, also starting with a dynamic of *p*. The fourth staff is for the organ, ending with a dynamic of *Ped.*. The vocal parts begin singing at measure 13, with lyrics provided for both staves. The organ parts continue throughout the piece, providing harmonic support.

Soprano/Alto

Tenor/Bass

Hum - bly I a - dore_ thee, Ver - i - ty un -
Hum - bly I a - dore_ thee, Ver - i - ty un - seen,

a tempo
pp

Text of verses 1-3 ©1932, The Church Pension Fund. All rights reserved. Used with permission.
Music ©1996, Richard Wayne Dirksen. Published by TRINITAS. All rights reserved.

17

-seen, _____ who thy glo - ry hid - est 'neath _____ these shad - ows
who thy glo - ry hid - est 'neath _____ these shad - ows mean; _____

21

cresc.

dim.

mean; _____ lo, to thee _ sur-ren - dered, my _ whole heart _ is bowed,
lo, to thee _ sur-ren - dered, my _ whole heart _ is bowed,

25

tranced as it be-holds_ thee, shrined_ with-in _____ the cloud.
tranco as it be-holds_ thee, shrined_ with-in the cloud.

tranced as it be-holds_ thee, shrined_ with-in _____ the cloud.
tranco as it be-holds_ thee, shrined_ with-in the cloud.

29

mp espressivo

Taste and touch and

mp espressivo

mp

no Ped.

33

vi - sion to dis - cern thee fail; faith, that comes by

37

cresc.

hear - ing, pierc - es through - the veil. I be - lieve what-

cresc.

Ped.

41

-e'er the Son of God hath told;

mf

dim.

44

mp

rit.

what the Truth hath spo - ken, that for truth I hold.

mp

rit.

solo
mp

rit. e dim.

pp

p

48

mp

O me - mo - rial won - drous of...

mp

O me - mo - rial

a tempo

mp

52

— the Lord's own death; liv - ing Bread that
won - drous of the Lord's own death;

55

giv - est all thy crea - tures breath,
liv - ing Bread that giv - est all thy crea - tures

58

cresc.
grant my spir - it ev - er by thy life may
dim.
breath, grant my spir - it ev - er by
tr.
f

61

poco rit.

live, _____ to my taste thy sweet - ness _____ nev -

poco rit.

thy life may live, _____ to my taste thy

tr.

dim.

mp poco rit.

64

- er fail - ing give. _____

sweet-ness _____ nev - er fail - ing give. _____

allargando

68

f

rit. e dim.

Soprano

72 *mp poco meno mosso*
 Je - sus, whom now hid - den, I by faith be - hold,

Alto

mp poco meno mosso
 Je - sus, whom now hid - den, I by faith be - hold,

Tenor

mp poco meno mosso
 Je - sus, whom now hid - den, I by faith be - hold,

Bass

mp poco meno mosso
 Je - sus, whom now hid - den, I by faith be - hold,

79

- told:

- told:

thy

word

*mf**poco a poco**rit. e dim. al fin.*

I at

*poco a poco**rit. e dim. al fin.*

I at

*poco a poco**rit. e dim. al fin.*

splen

*poco a poco**rit. e dim. al fin.*

splen

*poco a poco**rit. e dim. al fin.*

76 *cresc.*
 what my soul doth long for, that thy word fore -

cresc.

what my soul doth long for, that thy word fore -

cresc.

what my soul doth long for, that

cresc.

what my soul doth long for, that thy

cresc.

what my soul doth long for, that thy

79

- told: _____ face to face thy splen dor,
- told: _____ face to face thy splen dor,
thy word fore - told: _____ face to face thy

word fore - told: _____ face to face thy

82

*poco a poco
rit. e dim. al fine*

I at last shall see,

*poco a poco
rit. e dim. al fine*

I at last shall see,

*poco a poco
rit. e dim. al fine*

splen dor, I at last shall see,

*poco a poco
rit. e dim. al fine*

splen dor, I at last shall see,

*poco a poco 3
rit. e dim. al fine*

dim.

86

in the glo-ri-ous vi - sion, bless-ed Lord, of thee.

in the glo-ri-ous vi - sion, bless-ed Lord, of thee.

in the glo-ri-ous vi - sion, bless-ed Lord, of thee.

in the glo-ri-ous vi - sion, bless-ed Lord, of thee.

Stanzas one and four
with some rhythmic

For the two middle
used, note for note,
D minor is a serene
voices, falling away

The third stanza, tra
at the octave, increa
God's whole creation
heard in the treble o

The final stanza re
appropriate vocal fa
vision of our blessed

The organ part thro
elaboration in stan
light in the backgrou
to be heard lightly, b

I am honored to have
Evergreen Church N
Denver, Colorado. I
years, and my lifelon
such love on earth,
Savior and our Lord,

molto adagio *ppp*

A - men.

pp

molto adagio *ppp*

PERFORMANCE NOTES

Stanzas one and four of *Humbly I Adore Thee* quote the original French mode V melody in D major, with some rhythmic alteration, augmentation, and embellishment.

For the two middle stanzas, the sharps are removed and the four divisions of the melody are used, note for note, played backwards, the first line to the fourth. The resulting Dorian melody in D minor is a serene treatment for the second stanza—the organ is the veil, lightly surrounding the voices, falling away, and then again drawing closer, measure by measure.

The third stanza, transposed to E-flat minor for a faux-bourdon treatment of the melody in canon at the octave, increases intensity of reflection on the dark death of our Lord, and the mightiness of God's whole creation. But that his life remains among us in the form of redeeming nourishment is heard in the treble organ obbligato that sweetens and brightens the closing of this stanza.

The final stanza returns to the beautiful original melody, magnifying it into a gentle and appropriate vocal fanfare for God's splendor, and closing with a quiet unison remembrance of the vision of our blessed Lord.

The organ part throughout is to be soft and transparent (*e.g.*, flute celestes), except for the solo elaboration in stanza three. It is a subtle and complex part of the whole, like the marvelous clear light in the backgrounds of nineteenth-century English landscape paintings. Allow the vocal line to be heard lightly, but clearly at all times.

I am honored to have been asked to write this anthem by Donald Pearson, musical director of the Evergreen Church Music Conference and the organist-choirmaster of the St. John's Cathedral, Denver, Colorado. It is a memorial for Joan Shaw Dirksen (1921–1995), my wife of fifty-three years, and my lifelong inspiration. To all who will sing it and hear it, may we be ever thankful for such love on earth, and for our strong faith in everlasting life through the redemption of our Savior and our Lord, Jesus Christ.

—RWD