

PROGRAM NOTES

“Last year, my church undertook an audacious task: getting as many of our members as possible to fill out End of Life Directives, aka A Living Will. That had a practical benefit, as just about everyone knows they should have one on file in case of accident or a disabling medical condition, and you can’t direct your care; yet, nobody ever really wants to do it or gets around to it. So, through the course of a handful of small-group sessions, we met and discussed the medical issues and options and how much treatment we would want in various medical scenarios.

Not the most pleasant topic, right?

But this led organically into much deeper and richer conversations that the church also facilitated: at the end of your life, what is of utmost value to you? Not just the practical medical considerations, but spiritually, what is absolutely crucial that you want your loved ones to know in your final days or hours?

I want gorgeous music around me as I leave. But more than anything, I want to hold my wife’s hand, my daughters’ hands. It is very much about the need and simple power of human touch.”

—Brian Newhouse

Brian and I are currently working together to adapt each of the seven movements of *The Seven Last Words of Christ*. Each movement is aimed at making a marriage of the sacred and secular. Similarly to *Your Hand in Mine*, the intent of the collaboration is to produce seven meditations on Christ’s last words. As someone who believes there is value in religious writing beyond traditional liturgy and religious practices, I intend to express the humanity in these sentiments as they are expressed in Christianity. Watch for updates regarding this work as Brian and I will continue to work towards a complete set of pieces for unaccompanied choir.

—Connor Koppin

TEXT

In manus tuas commendo spiritum meum.
(*Into your hands I commend my spirit.*)

At the first light,
at our first breath,
soft hands find us,
catch and hold us.

All our lives,
when our wounds are washed,
when darkness grows
over our days,
touch makes us rise.

At the last light,
this journey done,
place your hand in mine,
here is mine in yours.
All I ask is this
touch of love.

John 6:30

Brian Newhouse

New text: © Copyright by Brian Newhouse.

All rights reserved. Used by permission.

Commissioned by The Shrine of Ages Choir of Northern Arizona University, Dr. Edith Copley, Conductor

Your Hand in Mine

(In manus tuas)

for SSAATTBB Chorus unaccompanied

Brian Newhouse (ASCAP)

Connor Koppin (ASCAP)

Freely ♩ = 65

p

Soprano 1
Ma - nus tu - as, ma - nus tu - as, Man -

Soprano 2

Alto 1
p
Ma - nus tu - as,

Alto 2
p
Ma -

Tenor 1

Tenor 2

Baritone

Bass

Keyboard
(for rehearsal only)

Freely ♩ = 65

New text: © Copyright by Brian Newhouse. All rights reserved. Used by permission.

Music: © Copyright 2019 by Galaxy Music Corporation, Inc.,
a division of ECS Publishing Group. www.ecspublishing.com
All rights reserved.

- - - as, ma - nus tu - as,

p Ma - nus tu - as, ma - nus tu - as,

ma - nus tu - as, ma - nus tu - as,

- - - as, ma - nus

mp Ma - nus tu - -

mp Ma - nus tu - as, ma - nus

mp Ma - nus tu - as, ma - nus

mp Ma - nus tu - -

Piano accompaniment for the final section of the page.



9

mf
ma - nus tu - as, ma - nus tu - as, -

mf
ma - nus tu - as, ma - nus tu - as, -

mf
ma - nus tu - as, ma - nus tu -

mf
ma - nus tu - as, ma - nus tu - as, -

mf
- as, ma - nus, ma - -

mf
tu - as, ma - - nus, ma - -

mf
tu - as, ma - -

mf
as, ma - -

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of 11 staves. The first seven staves are for the voice, and the last four are for the piano accompaniment. The lyrics are 'ma-nus tu-as, ma-nus tu-as'. The dynamic marking *mf* (mezzo-forte) is used throughout. A large, diagonal watermark 'Copying is illegal! Only Review' is overlaid on the page.

13 *rit.* $\text{♩} = 65$ *f*

ma - nus tu - as, ma - nus - tu - as,

ma - nus tu - as ma - nus tu - as,

as ma - nus tu - as, ma - nus tu - as,

ma - nus tu - as, ma - nus tu - as,

- nus tu - as, ma - nus, ma - -

- nus tu - as, ma - nus, ma - -

- nus tu - as, ma - nus, ma - -

mf

mf

mf

mf

rit. $\text{♩} = 65$

17

The musical score is written in G major (one sharp) and consists of several systems. The top four systems are empty staves. The fifth system contains the first vocal line with lyrics: "nus, ma - - nus tu - as, _____". The sixth system contains the second vocal line with lyrics: "nus, ma - - nus tu - as, _____". The seventh system contains the third vocal line with lyrics: "nus, ma - - - nus tu - as, _____". The eighth system contains the fourth vocal line with lyrics: "nus, ma - - - nus tu - as, _____". The bottom system is a grand staff for piano accompaniment. Dynamics include *mp* and *p*. A large watermark "Copying is illegal only" is overlaid diagonally across the page.

21

mp pleading *mp*

in ma - nus tu - as, in ma - nus tu - as,

mp pleading *mp*

in ma - nus tu - as, in ma - nus tu - as,

mp pleading *mp*

in ma - nus tu - as, in ma - nus tu - as,

mp pleading *mp*

in - ma - nus tu - as, in ma - nus tu - as,

ma - nus,

ma - nus,

ma - nus,

ma - nus,

24

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into two systems. The first system contains four vocal staves and a piano accompaniment staff. The second system contains four vocal staves and a piano accompaniment staff. The lyrics are: "in ma - nus tu - as com -". The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano accompaniment consists of chords and moving lines in both the right and left hands.

27 *mf*

men - do, com - men - do spi - ri - tum, com -

mf

men - do, com - men - do spi - ri - tum, com -

mf

men - do, com - men - do spi - ri - tum, spi - ri - tum, com -

mf

men - do, com - men - do spi - ri - tum, spi - ri - tum, com -

mf *mp*

men - do spi - ri - tum me - um, com -

mf *mp*

men - do spi - ri - tum me - um, com -

mf *mp*

men - do spi - ri - tum me - um, com -

mf *mp*

men - do spi - ri - tum me - um, com -

29

men - do, com - men - do spi - ri - tum, spi - ri - tum me - um,

men - do, com - men do spi - ri - tum, spi - ri - tum me - um,

men - do, com - men - do_ spi - ri - tum, spi ri - tum me - um,

men - do, com - men - do_ spi - ri - tum, spi - ri - tum me - um,

men - do spi - ri - tum me - um, spi - ri - tum

men - do spi - ri - tum me - um, spi - ri - tum

men - do spi - ri - tum me - um, spi - ri - tum

men do spi - ri - tum me - um, spi - ri - tum

32 *rit.* **Tenderly** ♩=65 *p*

3 *p* 3

spi-ri-tum me-um. At the first light, at our

3 *p* 3

spi-ri-tum me-um. At the first light, at our

3 *p* 3

spi-ri-tum me-um. First light,

3 *p* 3

spi-ri-tum me-um. First light,

8 *p*

me-um, me-um. First light,

8 *p*

me-um, me-um. First light,

p

me-um, me-um. First light,

p

me-um, me-um. First light,

rit. **Tenderly** ♩=65 *p*

3 3

39 *mp*

S catch us and hold us.

A catch us and hold us.

T catch us and hold us.

B *mp unis.* catch us and hold us.

41 *mp*

All our lives, when our wounds are

mp All our lives, all our lives, wounds,

mp All our lives, all our lives, wounds,

mp unis. All our lives, wounds,

43

washed, when dark - ness grows

washed, when dark - ness grows

washed, dark - ness grows

washed, dark - ness grows

washed, dark - ness grows

washed, dark - ness grows

p

p

p

p

45

o - ver our days,

o - ver our days,

o - ver, o - ver our days,

o - ver, o - ver our days,

o - ver, o - ver our days,

o - ver, o - ver our days,

rit.

rit.

rit.

rit.

47 **Meno mosso** ♩ = 60

S

S 2

A 1

A

T 1

T

B 1

B

Meno mosso ♩ = 60

50

mf

rall.

rise.

mf

mf sub.

rise, rise, rise, rise.

mf

rise, rise. Ma - nus

mf sub.

rise, rise. Ma - nus

mf

rise, rise. Ma - nus

mf

rise, rise. Ma - nus

mf

rise, rise. Ma - nus

mf

rise, rise. Ma - nus

rall.

Final musical staff with piano accompaniment.

53 $\text{♩} = 65$ *f* *molto rit.* *mp*

tu - as, ma - nus tu - as, ma - nus

tu - as, ma - nus tu - as, ma - nus

tu - as, ma - nus tu - as, ma - nus

tu - as, ma - nus tu - as, ma - nus

tu - as, ma - nus tu - as, ma - nus

tu - as, ma - nus tu - as, ma - nus

tu - as, ma - nus tu - as, ma - nus

tu - as, ma - nus tu - as, ma - nus

$\text{♩} = 65$ *mp* *molto rit.*

57

♩ = 55

p

pp

tu - as, in ma - nus - tu - as.

p

pp

tu - as, in ma - nus - tu - as.

p

pp

tu - as, in ma - nus - tu - as.

p

pp

tu - as, in ma - nus - tu - as.

p

pp

p

tu - as. At our last light, this

p

pp

p

tu - as. At our last light, this

p

pp

tu - as.

p

pp

tu - as.

♩ = 55

Instrumental accompaniment for piano.

rit.

With conviction ♩ = 50

61

p Jour-ney done, place your hand in mine,

p Jour-ney done, place your hand in mine,

p Jour-ney done, place your hand in mine,

p Jour-ney done, place your hand in mine,

p jour-ney done, place your hand in mine,

p jour-ney done, place your hand in mine,

p Jour-ney done, place your hand in mine,

p Jour-ney done, place your hand in mine,

rit.

With conviction ♩ = 50

Jour-ney done, place your hand in mine,

rit.

As before ♩ = 65

65

mp

here is mine in yours, —

mine, in mine, mine in yours, —

mine, in mine, mine in yours, —

mine, in mine, mine in yours, —

in mine, mine in yours, —

in mine, mine in yours, —

in mine, mine in yours, —

in mine, mine in yours, —

rit.

As before ♩ = 65

70

musical score for voice and piano, page 70. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are "mine in yours, mm,". The score includes dynamic markings: *p* (piano) and *pp* (pianissimo). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The score is marked with a large, diagonal watermark: "COPYING IS ILLEGAL".

mine_ in yours, mm,

mine_ in yours, mm,

mine_ in yours, mm,

mine_ in yours, mm,

mine in yours, mm,

mine in yours, mm,

mine in yours, mm,

mine in yours, mm,

mine in yours, mm,

mine in yours, mm,

Lingering

rit. al fine

74

p

All I ask is this touch of love. _____

of love. _____

of love. _____

of love. _____

pp
mm

of love. _____

pp
mm

of love. _____

pp
mm

of love. _____

pp
mm

of love. _____

Lingering

rit. al fine