

Commissioned by The Cathedral Choir,  
Cathedral Choristers and Friends of Cathedral Music  
in honor of Bruce Neswick, Canon for Music,  
The Cathedral Church of Saint Philip, Atlanta, Georgia  
October 20, 2006

# To Serve

SATB and organ

III. Foundations 16', 8', 4'  
2 2/3', 1 3/5', Reeds 16', 8'  
II. Foundations 8', 4', 2'  
I. Foundations 8', 4', 2'  
Pedal. Foundations 16', 8', 4', Reed 16'

Gospel of Mark 10:43-45

Gerre Hancock

**Boldly, with motion** (♩ = c. 82)

Soprano

Alto

Tenor

Bass

Manuals

Organ

Pedal

III, II

*f*

III, II/ Pedal

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5

*f*

Who - - - ev - er

*f*

Who - - - ev - er

*f*

Who - - - ev - er

*f*

Who - - - ev - er

5

III, II/I *ff*

III/II. *f*

*ff*

10

*f*

would \_

*f*

would \_

*f*

would \_

*f*

would \_

*f*

would \_

III, II/I *ff*

*ff*

PPM00918

15

be great a - mong you

be great a - mong you

be great a - mong you

be great a - mong you

Detailed description: This section contains four vocal staves. Each staff begins with a measure number '15'. The lyrics 'be great a - mong you' are written below each staff. The music is in a major key with a common time signature. The first three staves are for different vocal parts, and the fourth is a bass line. The notes are mostly quarter and half notes, with some slurs and accents.

15

III/II *f*

Detailed description: This section shows the piano accompaniment for measures 15-18. It consists of three staves: right hand, left hand, and a lower bass line. The right hand has chords and some melodic fragments. The left hand has a steady bass line. There are dynamic markings like *f* and *ff*, and a fingering instruction 'III/II'. A large 'DONOT COPY' watermark is overlaid on the page.

20

Detailed description: This section shows four empty vocal staves for measures 20-23. The staves are blank, indicating that the vocal parts are not written for these measures.

20

III, II/ I *ff*

Detailed description: This section shows the piano accompaniment for measures 20-23. It consists of three staves: right hand, left hand, and a lower bass line. The right hand has a complex melodic line with many accidentals. The left hand has a steady bass line. There are dynamic markings like *ff* and a fingering instruction 'III, II/ I'. A large 'DONOT COPY' watermark is overlaid on the page.

24

must be your ser - vant, and who - ev -

must be your ser - vant, and who - ev -

must be your ser - vant, and who - ev -

must be your ser - vant, and who - ev -

Detailed description: This block contains the first four vocal staves for measures 24-28. Each staff has a treble clef and a key signature of one sharp (F#). The lyrics are "must be your ser - vant, and who - ev -". The music features a mix of quarter and eighth notes with some rests.

24

*ff*

Detailed description: This block contains the piano accompaniment for measures 24-28. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is primarily chordal with some moving lines in the bass. A dynamic marking of *ff* (fortissimo) is present at the beginning.

29

- - er must be first a - mong you must be

- - er must be first a - mong you must be

- - er must be first a - mong you must be

- - er must be first a - mong you must be

Detailed description: This block contains the next four vocal staves for measures 29-33. The lyrics are "- - er must be first a - mong you must be". The music is more melodic and includes a dynamic marking of *f* (forte) at the end of each line.

29

Detailed description: This block contains the piano accompaniment for measures 29-33. It consists of three staves: a grand staff and a separate bass line. The music continues with chordal textures and some melodic movement in the bass.

34

slaves of all.

slaves of all.

slaves of all.

slaves of all.

34

III/II *mf*

39

Warmly, with expression

*p*

For the

39

Warmly, with expression

III, II, Flutes 8'

*p*

Ped. Flutes 16', 8'

43

Son \_\_\_\_\_ of man \_\_\_\_\_ came \_\_\_\_\_ al - so not \_\_\_\_\_ to be

43

47

served \_\_\_\_\_ but to serve, to serve \_\_\_\_\_

*p*

For the Son \_\_\_\_\_ of man \_\_\_\_\_ came \_\_\_\_\_ al - so not \_\_\_\_\_

47

51

— but to serve, \_\_\_\_\_ For the  
— to be served, \_\_\_\_\_ but to serve, to serve, —

*p*

For the Son \_\_\_\_\_ of man \_\_\_\_\_ came \_\_\_\_\_

51

Detailed description: This system contains the first two systems of music. The first system has three staves: two vocal staves and one piano staff. The second system has three staves: two vocal staves and one piano staff. The piano accompaniment consists of a grand staff (treble and bass clefs) with a piano dynamic marking 'p'.

55

Son of man came \_\_\_\_\_ not to be serv'd but to  
\_\_\_\_\_ but to serve, \_\_\_\_\_

*p*

For the Son \_\_\_\_\_ of man \_\_\_\_\_

al - so not \_\_\_\_\_ to be served, \_\_\_\_\_ but to

55

Detailed description: This system contains the second two systems of music. The third system has three staves: two vocal staves and one piano staff. The fourth system has three staves: two vocal staves and one piano staff. The piano accompaniment continues with a grand staff and a piano dynamic marking 'p'.

59

serve, but to serve, the Son of  
 but to serve, to serve, the Son of  
 came also not to be served, but to  
 serve, to serve, the Son of

63

man came to serve and to give his  
 man came to serve and to give his  
 serve, came to serve and to give his  
 man came to serve and to give his

63 III add 8', 4' II add 8', 4'

Pedal: add Foundation 16', 8'

Pedal: add Reed 16'



67

life \_\_\_\_\_ for a

life \_\_\_\_\_ for a

life \_\_\_\_\_ for a

life \_\_\_\_\_ for a

67 III add Reeds II add Reeds

III,II/ I

*ff*

71

ran - som \_\_\_\_\_ for ma - ny. \_\_\_\_\_

ran - som \_\_\_\_\_ for ma - ny. \_\_\_\_\_

ran - som \_\_\_\_\_ for ma - ny. \_\_\_\_\_

ran - som \_\_\_\_\_ for ma - ny. \_\_\_\_\_

Slowing to the end

71 II reduce Reeds off III reduce Reeds off

III,II

*mp*

Slowing to the end

III, II Flutes 8', 4'

Pedal: reduce 4', Reeds off *mp* Flutes 16', 8' *p*

75 *pp*

Thanks be to God.

*pp*

Thanks be to God.

*pp*

Thanks be to God.

*pp*

Thanks be to God.

75 III Flutes 8' Solo 8' *p*

III *pp*

III Celestes 8'

Add 32' *p*

80 *ppp*

*ppp*

*ppp*

*ppp*

80