

PARACLETE  PRESS

Let Not  
Your Hearts be  
Troubled

SATB and organ

Craig Phillips

## Craig Phillips

Born in 1961, Craig Phillips is a distinguished and popular American composer and organist. He holds the Doctor of Musical Arts and Master of Music degrees and the Performers Certificate from the Eastman School of Music, Rochester, New York, where he studied with Russell Saunders.

In July 2002, Dr. Phillips was featured as soloist in the performance of his *Concertino for Organ and Orchestra* with the Philadelphia Orchestra during the National Convention of the American Guild of Organists in Philadelphia. He has also appeared as soloist with orchestras across the United States and at regional conventions of the AGO. He won First Prize in the 1994 Clarence Mader Competition for organ composition, and was a judge for the 2004 National Competition in Organ Improvisation at the National AGO Convention in Los Angeles.

Dr. Phillips is increasingly in demand as a composer, having been awarded numerous commissions from organizations such as The American Guild of Organists, The Association of Anglican Musicians, University of California at Riverside, Washington National Cathedral, and many other churches and cathedrals. His works have received critical acclaim in journals such as *Clavier*, *The American Organist*, *Cross Accent*, and *The Journal of the Association of Anglican Musicians*, and have been broadcast on National Public Radio's *Pipedreams*. His works appear on Gothic, Arkay, and Pro Organo labels.

This anthem was given as a gift in honor of All Saints' Choir  
All Saints' Church, Beverly Hills  
by Catherine B. Chester and is dedicated to her memory

# Let Not Your Hearts be Troubled

SATB and organ

John 14:1-6

Craig Phillips

Sw. soft founds. 8' and 4'  
Ped. Soft 16', 8', Sw/Ped.

Moderato, warmly (♩ = c. 66)

Organ

Man.

S

A

T

B

'Let not your hearts be trou- bled, \_\_\_\_\_

'Let not your hearts \_\_\_ be trou- bled, \_\_\_\_\_

'Let not your hearts be trou- bled, \_\_\_\_\_

'Let not your hearts \_\_\_ be trou- bled, \_\_\_\_\_

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10 *mp* *mf*

be - lieve in God, be - lieve

*mp* *mf*

be - lieve in God, be - lieve

8 *mp* *mf*

be - lieve in God, be - lieve

*mp* *mf*

be - lieve in God, be - lieve al -

10 *sempre legato*

*mp* *mf*

Ped.

14

al - so in me.

al - so in me.

al - so in me.

so in me.

14

*f*

Man.

19

Four staves of piano introduction in G major (one sharp) and 3/4 time. The first two staves are treble clef, and the last two are bass clef. The music consists of chords and short melodic fragments.

19

Piano accompaniment for measures 19-21. The right hand has a melodic line starting on G4, moving up stepwise. The left hand has a bass line. Dynamics include *mf*. A *Ped.* (pedal) marking is present below the first measure.

22

Vocal entry for measures 22-24. The music is in G major and 3/4 time. The lyrics are: "In my Fa - ther's house are ma - ny". The first line of music is in 3/4 time, and the second line is in 4/4 time. Dynamics include *mp*.

22

Piano accompaniment for measures 22-24. The right hand has a steady eighth-note accompaniment. The left hand has a bass line. Dynamics include *mp*. A *Man.* (manicella) marking is present below the first measure.

25

dwel - ing plac - es. \_\_\_\_\_ If it were not  
 dwel - ing plac - es. \_\_\_\_\_ If it were not  
 are ma - ny dwell-ing plac - es. If it  
 are ma - ny dwell-ing plac - es.

*mp* *mp* *mp* *mp*

25

+Oboe, Prin. 8'

Ped.

28

so, would I have told you that I go to pre- pare a place for you?  
 so, would I have told you that I go to pre- pare a place for you?  
 were not so, have told you that I go to pre- pare a place for you?  
 have told you I go to pre- pare a place for you?

*mp*

28

+ 2'

*p*

33

*mp*

3



And if I go and pre- pare a place for you,

*mp*

3



And if I go and pre- pare a place for you,

*mp*

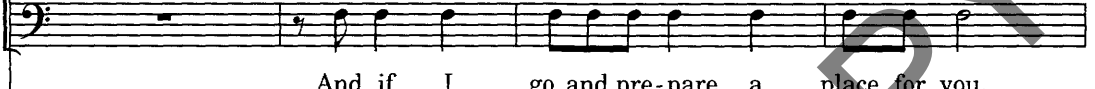
3



And if I go and pre- pare a place for you,

*mp*

3



And if I go and pre- pare a place for you,

33

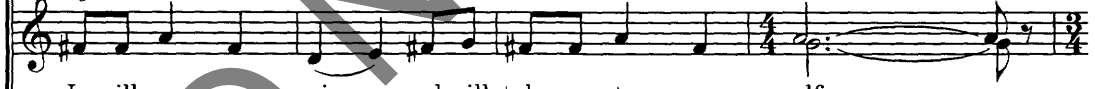
*mp*



37 *mf*

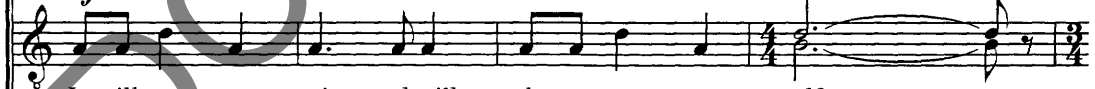
I will come a - gain and will take you to my - self, \_\_\_\_\_

*mf*



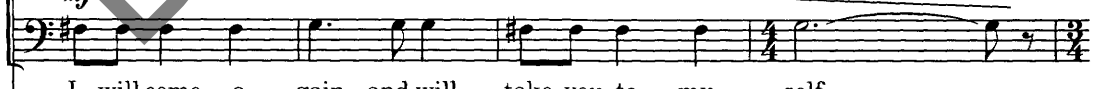
I will come a - gain and will take you to my - self, \_\_\_\_\_

*mf*



I will come a - gain and will take you to my - self, \_\_\_\_\_

*mf*

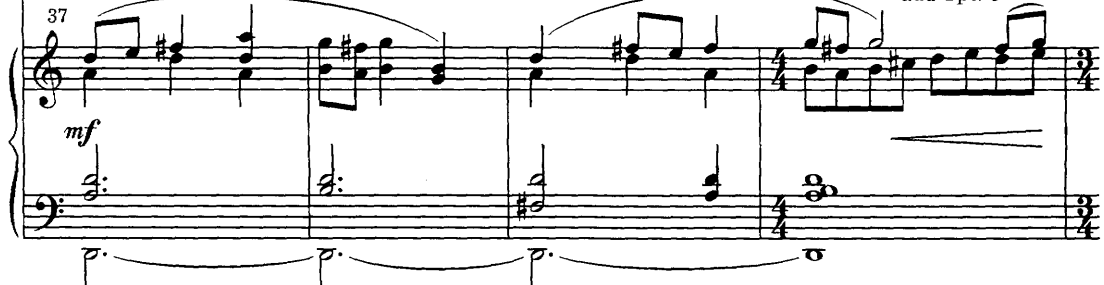


I will come a - gain and will take you to my - self, \_\_\_\_\_

add Tpt. 8'

37

*mf*



41 *f* *più f*

so that where I am, there you may be al - so.

*f* *più f*

so, so that where I am, you may be al - so.

8 *f* *più f*

so that where I am, you may be al - so.

*f* *più f*

so that where I am, there you may be al - so.

41 *f* *più f* add

+ soft 32'

45 *mf*

And you know the

*mf*

And you know the

*mf*

And you know the

*mf*

And you know the

45 *mf*

- Tpt 8'



49

way to the place where I am go - ing.'

way to the place where I am go - ing.'

way to the place where I am go - ing.'

way to the place where I am go - ing.'

49

Man. 5

*f*

52

*mf* Tho - mas said to Je - sus, 'Lord, -

*mf* Tho - mas said to Je - sus, *mp*

*mf* Tho - mas said to Je - sus, 'Lord, -

*mf* Tho - mas said to Je - sus, *mp*

52 *legato* reduce *founds. 8', 4'*

*mf* *mp*

Ped. - 32'

58

*mf*  
 — we do not know where — you are go - ing.

*mp* *mf*  
 'Lord, we do not know — where — you are go - ing.

*mp* *mf*  
 — we do not know where — you are go - ing.

*mp* *mf*  
 'Lord, we do not know where — you are go - ing.

58

*mf*  
 add

62

*f* 3  
 How can we know the

*f* 3  
 How can we know the

*f* 3  
 How can we

*f* 3  
 How can we

62

*f*

65

way? \_\_\_\_\_

way? \_\_\_\_\_

8 know the way? \_\_\_\_\_

know the way? \_\_\_\_\_

65

*ff*

9

Man.

68

*mf* moving ahead, a little faster *f*

Je - sus said to him, 'I am the

*mf* *f*

Je - sus said to him, 'I am the

*mf* *f*

8 Je - sus said to him, 'I am the

*mf* *f*

Je - sus said to him, 'I am the

68

*mf* *mp* *mf*

add

*mf*

Ped.

72

way, and the truth, and the life.

way, and the truth, and the life.

8 way, and the truth, and the life.

72 way, and the truth, and the life.

76

*f* No one comes to the Fa - ther -

*f* No one comes to the Fa - ther, -

*f* No one comes to the Fa - ther -

*f* No one comes to the Fa - ther, -

76

*f*

81 *mf*  
— ex-cept — through me.'  
*mf*  
— no one comes, ex-cept — through me.'  
*mf*  
— ex-cept — through me.'  
*mf*  
— no one comes, ex-cept — through me.'

86

86 *mp*  
reduce reduce  
Man.

90

tempo I

*p*

'Let not your hearts be

'Let not your hearts be

'Let not your hearts be

'Let not your hearts be

poco rall.

reduce

tempo I

*p*

90

94

*mp*

*mf*

*f*

trou-bled, be-lieve in God, be-

trou-bled, be-lieve in God, be-

trou-bled, be-lieve in God, be-

trou-bled, be-lieve in God, be-

trou-bled,

be-lieve in

God,

be-

94

add

*mf*

*f*

Ped. + soft 32'

98

- lieve \_\_\_\_\_ al - so in me. \_\_\_\_\_

- lieve \_\_\_\_\_ al - so in me. \_\_\_\_\_

- lieve \_\_\_\_\_ al - so in me. \_\_\_\_\_

- lieve al - so in me. \_\_\_\_\_

Detailed description: This block contains the vocal staves for measures 98, 99, and 100. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one Bass staff. The music is in G major (one sharp) and 3/4 time. The lyrics are '- lieve al - so in me.' with a long line for the vocalists to hold the notes.

98

Detailed description: This block contains the piano accompaniment for measures 98, 99, and 100. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is in G major and 3/4 time, featuring a steady accompaniment with some melodic lines in the right hand.

101

Detailed description: This block shows four empty vocal staves (Soprano, Alto, Tenor, Bass) for measures 101 through 104. The staves are blank, indicating that the vocalists are silent during these measures.

101

Allarg.

Detailed description: This block contains the piano accompaniment for measures 101 through 104. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is in G major and 3/4 time, marked 'Allarg.' (Ad libitum). The accompaniment features a slow, sustained texture with chords and some melodic fragments.