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In This Temple

Tom Cleman

SATB and organ

Tom Cleman

Tom Cleman (b. 1941) is a Professor Emeritus of Humanities at Northern Arizona University (NAU), Flagstaff, Arizona, where he has held an appointment since 1969. Prior to that, he had a year's postdoctoral position as Composer in Residence at Macalester College in St. Paul, Minnesota. After joining the faculty at NAU he taught courses in comparative arts and values, as well as the occasional music class, and served for many years as chair of the Department of Humanities, Arts, and Religion. He has traveled extensively in England and France and spent a sabbatical at Cambridge University pursuing his interest in art history and medieval architecture. For several years he was editor of the Newsletter of the American Society of University Composers—now Society of Composers, Inc. (SCI)—and a contributor of reviews to the journal of the American Music Library Association, *Notes*.

Dr. Cleman has composed for a variety of media, including orchestra, chamber ensemble, solo winds, piano, choir and solo voice. He began composing sacred choral works in the mid 1990s. He is a member of the Association of Anglican Musicians (AAM), the College Music Society, and SCI. He holds a BA in music theory and composition as well as a Soloist's Diploma in piano from Whitman College, an MA in composition from the University of California, Berkeley, and a DMA in composition from Stanford University. He studied composition with William Bailey, Arnold Elston, Seymour Shifrin, and Leland Smith, and piano with Juanita Davies, David Burge, Willis Stevens, and Robert Helps. He has one daughter, Rebecca, and lives with his wife, Sonya Kennedy, in Flagstaff.

Composed for the one hundredth anniversary of
The Episcopal Church of the Epiphany, Flagstaff, Arizona,
The Reverend Jan James, Rector,
Mary Anne Bruner, Choirmaster, and Charles Spining, Organist.

In This Temple

SATB and organ

Angularis fundamentum
prose tr. Rev. M. Britt, alt. T.C.

Tom Cleman

Sw.: *mp* /Gt.
Gt.: *f*
Ch.: *mf* /Gt.
Ped.: 16' (Ch., Sw./Ped.)

With energy

Soprano *f*
In this

Alto *f*
In this

Tenor *f*
In this

Bass *f*
In this

Organ *f*
Gt. *f*

f

f

f

f

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3

tem - ple, in this — tem - ple, in this

tem - ple, in this — tem - ple, in this

8 tem - ple, in this — tem - ple, in this

tem - ple, in this — tem - ple, in this

3 simile

5

tem - ple, in this tem - ple

tem - ple, in this tem - ple

8 tem - ple, in this tem - ple

tem - ple, in this tem - ple

5

7

O most high God, O most high

O most high God, O most high

8 O most high God, high

O most high God,

9

God, O most high God,

God, O most high God,

8 God, O most high God,

most high God,

9

11 *Sw. mp*

legato
14 *mf*

be _____ pres - ent, be _____ pres - ent

legato
mf

be _____ pres - ent, be _____ pres - ent

14

16

when _____ Thou _____ art in - voked;

when _____ Thou _____ art in - voked;

16

Gt. *f*

19 *f*

be pres - ent, be pres - ent when Thou art

f

O be pres - ent when Thou, when Thou

mf

be

19 *f*

21 *p*

in - voked;

p

art in - voked; *rit.* *p*

8 *mf* legato

pres - ent, be pres - ent when Thou art in - voked;

O be pres - ent when Thou art in - voked;

21 *rit.*

Ch. *mf*

mp Sw.

mp

24 a tempo

mf and in Thy mer - ci - ful good - ness, and in Thy *mf*
 and in Thy *mf*
 and in Thy mer - ci - ful good - ness,

24 a tempo

Ch. *mf*
mf

27

mer - ci - ful good - ness *p* re - *p*
 mer - ci - ful good - ness *p* re - *p*
 and in Thy mer - ci - ful good - ness *p* re - *p*
 mer - ci - ful good - ness *p* re -

27

mp
mp

31 poco meno mosso

mp

- ceive our prayers, re - ceive our prayers, re - ceive our prayers, —
 - ceive our prayers, re - ceive our prayers, re - ceive our prayers, —
 - ceive our prayers, re - ceive our prayers, re - ceive our prayers, —
 - ceive our prayers, re - ceive our prayers, re - ceive our prayers, —

31 poco meno mosso

Empty musical staves for piano accompaniment.

36

p

a tempo

f

— our prayers. In this
 — our prayers. In this
 — our prayers. In this
 — our prayers. In this

36

a tempo

Gt.

f

f

Piano accompaniment for guitar, including a guitar part marked *f* and a final *f* dynamic marking.

40

tem - ple, in this — tem - ple, in this
tem - ple, in this — tem - ple, in this
8 tem - ple, in this — tem - ple, in this
tem - ple, in this — tem - ple,

The musical score for measures 40-41 consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano parts are in bass clef. The lyrics are: "tem - ple, in this — tem - ple, in this". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

42

tem - ple, in this tem - ple,
tem - ple, in this tem - ple,
8 tem - ple,
tem - ple,

The musical score for measures 42-43 consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano parts are in bass clef. The lyrics are: "tem - ple, in this tem - ple,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

44

here pour out for - ev - er and for -

here pour out for - ev - er and for -

8 here pour out for - ev - er and for -

here pour out for - ev - er and for -

44

46

legato

- ev - er, for - ev - er

legato

- ev - er, for - ev - er

legato

- ev - er, for - ev - er

legato

- ev - er, for - ev - er

46

48

and for - ev - - - - er

and for - ev - - - - er

and for - ev - - - - er

and for - - - - ev - er

48

mp

50

mp Thine a - bun - dant bless - ings, Thine a - bun - dant *mf*

mp Thine a - bun - dant bless - ings, Thine a - bun - dant *mf*

Thine a - bun - dant *mf*

Thine a - bun - dant *mf*

Thine a - bun - dant

50

mf

mf

53 *f*

bless - ings, Thine a -

bless - ings, Thine a -

8 bless - ings, Thine a -

bless - ings, Thine a -

53 *f*

55 *mp*

- bun - dant bless - - - - - ings. *mp*

- bun - dant bless - - - - - ings. *mp*

8 - bun - dant bless - - - - - ings. *mp*

- bun - dant bless - - - - - ings. *mp*

55 *mf* *p* Sw.

59

mf

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The music is in 3/4 time, with a key signature of one sharp (F#). The vocal parts enter at measure 59 with the lyrics "This tem - ple, this —". The piano accompaniment provides harmonic support with chords and moving lines.

59

p

Piano accompaniment for measures 59-62. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a dynamic marking of *p* (piano).

63

Three vocal staves and a piano accompaniment staff. The vocal parts continue with the lyrics "tem - ple, this — tem - ple sa - cred to God,". The piano accompaniment continues with a dynamic marking of *p*. A watermark "GREATMUSIC.COM" is visible across the score.

63

p

Piano accompaniment for measures 63-66. The piano part continues with a dynamic marking of *p* and features a melodic line in the right hand and a supporting bass line in the left hand.

67

mf
is full of mel -

mf
is full of mel -

67
Gt. *mf*

69

mf
in

mf
is full of mel - o - dies: in

mf
o - dies, is full of mel - o - dies:

69

71

praise and joy - ful song, in
praise and joy - ful song, in
8 in praise and jo - ful song,
in praise and joy - ful song,

71

73

praise and joy - ful song
praise and joy - ful song
8 praise and joy - ful song

73

75 *f*

she ex - tols, she ex - tols with zeal the

f

she ex - tolls with zeal the

f

she ex - tols with zeal the

f

she ex - tols with zeal the

75 *f*

f

78 *f* **meno mosso**

Tri - une God.

Tri - une God.

Tri - une God.

Tri - une God.

Tri - une God.

78 **meno mosso**

Sw. p *ff*

Full Gt.

ff

ff

82

ff

In this tem - ple,

ff

In this tem - ple,

ff

In this tem - ple,

ff

In this tem - ple,

82

a tempo

in this tem - ple,

in this tem - ple,

in this tem - ple,

in this tem - ple,

86

a tempoSw. *mp*

89 *mf* ev - ery - where,

mp ev - ery - where, *mf* ev - ery - where, *mf* ev - ery - where,

mp ev - ery - where, *mf* ev - ery - where, *mf* ev - ery - where,

mp ev - ery - where, *mf* ev - ery - where, *mf* ev - ery - where,

89 *Ch. mf*

91 *f* ev - ery - where be there hon - or and

f ev - ery - where be there hon - or and

f ev - ery - where be there hon - or and

f ev - ery - where, hon - or and

91 *f* Gt.

93

glo - ry to God most high,
 glo - ry to God most high,
 glo - ry to God most high,
 glo - ry

95

to God most high, e - qual
 to God most high, e - qual
 to God most high, e - qual
 to God most high,

97

glo - ry to the Fa - - - ther,

glo - ry to the Fa - - - ther,

glo - ry to the Fa - - - ther,

to the Fa - - - ther,

97

99

Son, and glo - - ri - ous

Son, and glo - - ri - ous

Son, and glo - - ri - ous

Son, and glo - - ri - ous

99

106

to whom be-long, to whom be - long praise — and pow - er through
 - long, ——— praise — and pow - er through
 8 to whom be-long, to whom be - long praise — and pow - er through
 - long, ——— praise — and pow - er through

106

109

mf ev - er - last - ing — a - ges, through ev - er - last - ing —
mf ev - er - last - ing — a - ges. through ev - er -
 8 *mf* ev - er - last - ing — a - ges,

109

Sw. *mf*

mf

119

,mf ————— *f*

Al - le - lu - ia, al - le - lu - ia, a -

<mf *mp* ————— *,mf* ————— *f*

- ia, al - le - lu - ia, al - le - lu - ia al - le - lu -

<mf ————— *,mf* —————

- ia. al - le - lu - ia,

mp ————— *,mf* —————

al - le - lu - ia, al - le - lu - ia,

119

Gt. *f*

f

123

- men, al - le - lu - ia, a -

- ia al - le - lu -

f

al - le - lu - ia, a - men,

f

al - le - lu - ia,

123

f

125

- men, al - le - lu - ia, a - men, al - le - lu -
- ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia,
al -

125

127

- ia, a - men al -
a - men, a - men, a -
a - men, a - men, a -
- le - lu - ia, a - men, a - men, a - men, ah, -

127

Sw. mp

mp

138 *f*

a - men, a - men, a - men,
a - men, a - men, a - men,
a - men, a - men, a - men,
a - men, a - men, a - men,

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 138, 139, and 140. Each staff begins with a dynamic marking of *f*. The lyrics "a - men, a - men, a - men," are repeated across the three measures. The music is in a 4/4 time signature with a key signature of one sharp (F#).

138

This section shows the piano accompaniment for measures 138, 139, and 140. It consists of three staves: the grand staff (treble and bass clefs) and a separate bass line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. The key signature is one sharp (F#).

141 *ff*

a - men, a - - -
a - men, a - - -
a - men, a - - -
a - men, a - - -

This section contains four vocal staves for measures 141, 142, and 143. The lyrics "a - men, a - - -" are repeated. The dynamic marking *ff* (fortissimo) is present at the beginning of each measure. The music is in a 4/4 time signature with a key signature of one sharp (F#).

141

This section shows the piano accompaniment for measures 141, 142, and 143. It consists of three staves: the grand staff (treble and bass clefs) and a separate bass line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. The key signature is one sharp (F#).

144

men.

men.

men.

men.

144

f 16'

solo

ff

147

men.

men.

men.

men.

147

ff

ff

ten.

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