

DAN GOELLER MUSIC

presents

IN HIS OWN WORDS

Words and Music by
DAN AND HEIDI GOELLER

Arranged and Orchestrated by
DAN GOELLER

Approximate Performance Time: 43 Minutes

COMPANION MATERIALS

Anthem Bundle (Includes all 9 IHOW anthems)	(IHOW-7010)	\$9.50
Director/Narrator/Accompanist Book	(CHO-7010)	\$20.00
Accompaniment Orchestration—Score & Parts	(ORA-7010)	\$325.00
Accompaniment CD—Split Track	(ATX-7010)	\$90.00
Listening CD	(LCD-7010)	\$10.00
Bulk Listening CDs—10-pack	(BCD-7010)	\$80.00



This symbol indicates a track number on the Accompaniment Compact Disc. Selecting a given CD track number will start the accompaniment track at the corresponding measure in the music.

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PREFACE

It is difficult to believe that it was almost two and a half years ago that we first began discussing the idea of doing a choral work utilizing the words of Christ. It seemed like an excellent new piece to tackle, but there were many complications along the way. Despite the delays and the tremendous amount of work required to complete this project, we are very excited to offer it to you and your church. We hope that hearing the words of Christ in both the underscored narratives and choral settings will be a great encouragement to you as it has to us.

There are many different ways that *In His Own Words* can be utilized in the music ministry of your church. In addition to being presented as a complete work, each of the nine choral pieces can be used as individual, stand-alone anthems. The individual pieces may also be utilized in a variety of seasonal programs and concerts throughout the year, such as Christmas and Easter. We encourage you to take a moment and peruse the DIRECTOR'S NOTES. There you will find numerous suggestions on how to use *In His Own Words* in a multitude of ways (for example: multimedia or dramatic presentations, etc.). We also welcome your suggestions and would love for you to contact us with stories and ideas related to *IHOW*. We are planning to create an online community for *IHOW* at www.DanGoellerMusic.com.

Thank you for incorporating *In His Own Words* into your church's music ministry.

Dan & Heidi Goeller

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DIRECTOR'S NOTES

I would like to begin by thanking the music ministers listed below for graciously contributing suggestions and ideas for these notes.

Mark Carlson—Capital Christian Center in Sacramento, California

Joe Fitzpatrick—Park Hill Baptist Church in North Little Rock, Arkansas

Stan Pylant—First Baptist Church in Augusta, Georgia

These notes are organized into two sections: (1) Ideas for using *IHOW* as a complete work and (2) Ideas for using the individual choral pieces from *IHOW*. Updated information and additional ideas will be posted at www.DanGoellerMusic.com. Please feel free to also contribute your own ideas and suggestions. We look forward to hearing from you!

USING *IN HIS OWN WORDS* AS A COMPLETE WORK

In His Own Words provides a very powerful experience when presented on its own and in its entirety. However, here are some ideas about incorporating some additional elements to personalize and/or enhance the experience.

Church-Wide Emphasis

Consider using *IHOW* as part of a church-wide series culminating in a performance of the entire work. This might best be done during Lent with a performance during Holy Week or later in the spring. The individual pieces could be used as weekly anthems, and your pastor could provide the teaching portion of the service based on the Scripture references contained in each anthem. The underscored narrative that corresponds to each anthem is a creative way to present your Scripture reading.

In addition to your weekly services, devotional guides could be provided to the choir and congregation. These could be written by the pastor and/or lay teachers and utilized during a church-wide emphasis. The listening CDs of *IHOW* also provide a great resource for meditation and contemplation. You may even want to produce your own recording of *IHOW* to give to your congregation and/or as a gift to people who attend your performances. For more information about recording *IHOW*, please contact us online at www.DanGoellerMusic.com.

Multimedia and Video

Create some videos that could be used to add visual elements to some of the theological concepts discussed in the choral texts. For example, a video depicting images of our universe/world/continent/country/state/city/street/house...macro to micro that could be played during “God So Loved the World.” Multimedia elements help people visualize concepts in their “mind’s eye.” This is especially helpful for those who might not be as inclined to do so with just musical stimuli.

Drama and Staging

Use *IHOW* as part of a dramatic Easter pageant. Your original script would need to focus most of its attention on the adult ministry of Christ. The choir could be costumed in period clothes and sing the various pieces within *IHOW* as commentary on the teachings of Christ, as portrayed by an actor. Incorporating pieces like “I Am the Resurrection” into a scene depicting the resurrection, and/or using “The Great Commission” as part of a dramatic finale depicting Christ’s ascension, could be very effective both musically and dramatically. If you need some dramatic music for a scene depicting the crucifixion, consider using my stand-alone orchestral arrangement of “Jesus Paid It All.”

Banners

Create banners to emphasize the various “I Am” statements of Christ. The “Overture” could be played as a processional for the banners. A spotlight could emphasize the various “I Am” statements during the complete work.

Lighting

Much could be said about the use of lighting during a presentation of *IHOW*. Variations in color and careful choices about how to light the choir and narrator(s) can dramatically change the mood from section to section. You may even want to experiment with using multiple narrators who are positioned in different places.

Christmas

Using *IHOW* at Christmas, supplemented with some of your favorite carol arrangements, could be very effective. “God So Loved the World” would make a powerful opening to a program designed around the idea of Christ’s incarnation. “I Am the Light” could also be used to end your Christmas program with a candle lighting ceremony and possibly a charge from your pastor to “Let your light shine before men.”

Testimonies

Another way to personalize a performance of *IHOW* would be to intersect the work with some testimonies of people from your congregation. Videotaping these testimonies is often preferable since it allows you to edit them and limit the length. These testimonies would relate to the various themes within *IHOW*. Here are some suggestions:

- ◆ Salvation—"God So Loved the World" or "I Am the Way"
- ◆ Surrender—"Seek First the Kingdom"
- ◆ Service—"The Great Commission"
- ◆ Sacrifice—"Follow Me"
- ◆ Support—"Come to Me"

USING THE INDIVIDUAL ANTHEMS FROM *IN HIS OWN WORDS*

In addition to using *IHOW* as a complete work, the individual pieces can be utilized as stand-alone anthems. This is facilitated by the fact that each of the choral pieces is published in an individual anthem format (as opposed to a choral book). It should be noted that the Director's Edition contains information and CD points that only correspond to the use of *IHOW* in a complete performance. If you want to use any of the pieces individually, you may want to conduct from a copy of the anthem. These individual copies are much easier to store and pass out whenever you decide to incorporate them into a service or other concert.

Below is a list of the nine anthems from *IHOW* and suggestions as to how they may be used individually.

God So Loved the World

This anthem, which utilizes the familiar text from John 3:16, is appropriate in a variety of settings. It could serve as a "theme verse" piece in an Advent, Maundy Thursday, or Communion Service.

I Am the Good Shepherd

An entire service could be planned around the Scriptural imagery of sheep and shepherds found throughout the Old and New Testaments. Children could be incorporated into the service by dressing up as shepherds as they act out a short skit version of the “Parable of the Lost Sheep.” Your children's choir could also sing along with your adult choir on the refrains of this *IHOW* anthem.

I Am the Way

These words are perhaps some of the most controversial words of Christ, yet they also contain the loving message of how we can be reconciled to God. “I Am the Way” could be well utilized in a service focused on evangelism or salvation.

I Am the Light

This anthem, with its beautiful imagery about light, is a natural choice for use during Advent. It could also be used as part of a candle lighting service whose emphasis is on evangelism, “letting your light shine before men.”

I Am the Resurrection

The joyful mood and appropriate text of this piece makes it an excellent choice for use on Easter Sunday. It could also be used as part of an Easter pageant or concert.

Seek First the Kingdom

This anthem is a natural choice for a service focused on stewardship. It could also be effective when used in a New Year's Eve or First Sunday of the New Year service.

Follow Me

This anthem provides a passionate way for your choir to encourage your congregation to consider the “cost of discipleship.”

Come to Me

These words of Christ are a great encouragement to Christians as they struggle and deal with disappointment in life. This anthem would make a touching contribution to a service focused on hope, healing, and encouragement.

The Great Commission

This stirring anthem is a logical choice for services that celebrate both domestic and foreign missions and evangelism. Its rousing spirit will challenge your congregation to “go into all the world and make disciples.”

DO
NOT
COPY

Overture

Music by Dan and Heidi Goeller
Arranged by Dan Goeller

1 **Maestoso** ♩ = 84

4 *rit.*

7 **Allegro gioioso** ♩ = 172

ff

*Right hand crosses over left.

8vb

10 *loco*

(cross-over)

14 (cross-over)

Musical score for measures 14-17. Treble clef has chords, bass clef has a melodic line. A "cross-over" instruction is above measure 15. A "ritard" marking with a wavy arrow is above measure 17.

18 *mp* *mf*

Musical score for measures 18-21. Treble clef has chords, bass clef has a melodic line. Dynamics markings "mp" and "mf" are present.

22 *mp*

Musical score for measures 22-25. Treble clef has chords, bass clef has a melodic line. A dynamic marking "mp" is present.

26 *mf*

Musical score for measures 26-28. Treble clef has chords, bass clef has a melodic line. A dynamic marking "mf" is present.

29

Musical score for measures 29-32. Treble clef has chords, bass clef has a melodic line.

32

fp

This system contains measures 32, 33, and 34. The key signature is one sharp (F#). The music is written for piano in a 4/4 time signature. Measures 32 and 33 feature a complex texture with sixteenth-note runs in both the treble and bass staves. Measure 34 begins with a dynamic marking of *fp* (fortissimo piano) and shows a shift in the bass line.

35

mf *sub.mf* *f*

This system contains measures 35, 36, 37, and 38. The key signature remains one sharp. Measure 35 starts with a dynamic marking of *mf* (mezzo-forte). Measure 37 has a dynamic marking of *sub.mf* (sub-mezzo-forte), and measure 38 begins with a dynamic marking of *f* (forte). The music continues with intricate piano textures.

39

This system contains measures 39, 40, 41, and 42. The key signature is one sharp. Measures 39 and 40 show a continuation of the piano's rhythmic patterns. Measures 41 and 42 feature a prominent melodic line in the treble staff, with a long note in the bass staff.

43

This system contains measures 43, 44, 45, and 46. The key signature is one sharp. Measures 43 and 44 continue the piano's rhythmic accompaniment. Measures 45 and 46 feature a melodic line in the treble staff with a long note in the bass staff.

47

This system contains measures 47, 48, 49, and 50. The key signature is one sharp. Measures 47 and 48 continue the piano's rhythmic accompaniment. Measures 49 and 50 feature a melodic line in the treble staff with a long note in the bass staff.

51

Musical notation for measures 51-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble, including some triplets and chords.

55

Musical notation for measures 55-58. The system continues with the same grand staff and key signature. The bass line remains consistent with eighth notes, while the treble line shows more intricate phrasing and some sustained notes.

59

Musical notation for measures 59-62. The system concludes with a double bar line. The bass line continues with eighth notes. The treble line features a series of chords and a final melodic flourish. A dynamic marking of *sfz* (sforzando) is present in the final measure of the system.

COPY

God So Loved the World

John 3:16-17

Music by Dan and Heidi Goeller
Arranged by Dan Goeller

Ethereal ♩ = 84

2

8va

p

And. simile

This block contains the piano introduction for the hymn. It features two staves in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a similar accompaniment. The tempo is marked 'Ethereal' with a quarter note equal to 84 beats per minute. The dynamics are marked 'p' (piano) and 'And.' (Adante), with the instruction 'simile' at the end of the first measure.

*WOMEN

3

p

God so loved the world. God so loved the

This block contains the first vocal line for women. It starts at measure 3 and features a melody of quarter and eighth notes. The lyrics are 'God so loved the world. God so loved the'. The dynamics are marked 'p' (piano).

(8va)

This block contains the piano accompaniment for the first vocal line. It features two staves in 4/4 time, with the right hand playing a melody of eighth notes and the left hand playing a similar accompaniment. The dynamics are marked 'p' (piano).

6

world that He gave His on - ly Son, He—

This block contains the second vocal line for women. It starts at measure 6 and features a melody of quarter and eighth notes. The lyrics are 'world that He gave His on - ly Son, He—'. The dynamics are marked 'p' (piano).

(8va)

This block contains the piano accompaniment for the second vocal line. It features two staves in 4/4 time, with the right hand playing a melody of eighth notes and the left hand playing a similar accompaniment. The dynamics are marked 'p' (piano).

*The women should divide evenly among all three parts.

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9 3 *rit.* CHOIR *mp*
a tempo

gave His on - ly Son. God so loved the

mp

(*8va*) *rit.* *loco* *a tempo*

mp

12

world. God so loved the world that who -

15 4 *rit.*

ev - er be - lieves in Him, shall have ev - er - last - ing

rit.

18

mf *a tempo*

life. For God sent not His Son to con -

mf *a tempo*

21

demn the world, but that through Him the

24

world might be saved.

5 *rit.*

rit.

CHOIR *mp*
a tempo

27

God so loved the world. God so loved the

30

world that He gave His on - ly Son, He

33



rit. gave His on - ly Son. *mf* For God *a tempo* sent not His

36

Son — to con - demn — the world, but that

molto rit.

Maestoso ♩ = 80

39

through Him the — world might be saved!

f

f

molto rit.

Maestoso ♩ = 80

43

7

God so loved the

f

f

46

world. God so loved the world that who -

49

ev - er be - lieves in Him, shall have ev - er - last - ing —

8

52

life. God so loved the world. God so loved the —

f *decresc. poco a poco*

God so loved the world.

f *decresc. poco a poco*

55 *p*

world.
God so loved the world. *p* God

God so loved the world. *mp*

58 *rit.*

loved the world. *rit.*

decresc.

Music to "Underscore 1" begins

NARRATOR: You have heard it said that you should love your neighbor and hate your enemy. But I tell you, love your enemies, bless those who curse you, do good to those who hate you, and pray for those who mistreat you and persecute you that you may be called children of your Father who is in heaven. For if you only love those who love you, what reward do you have?¹

A new commandment I give to you, that you love one another just as I have loved you. By this everyone will know that you are my disciples, if you have love for one another. For even as the Father has loved me, I also have loved you...therefore abide in my love. For greater love has no one than this, that a man would lay down his life for his friends.²

Underscore #1

Matthew 5:43-46 & John 13:34-35; 15:13

Music by Dan Goeller

9

Tranquillo ♩ = 76

NARRATOR: "You have heard it said..."

mp

poco rit. a tempo

"A new commandment I give to you..."

rit.