

CHORAL SERIES


From Dust We Came, to Dust Return

Michael Joncas

GUARDIAN, CMD
Scot Crandal

INTRO (♩ = ca. 68)
Am C/G Fadd9 C/E Dm/F C/G Gsus2 G

Keyboard *mp* *rit.*



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VERSES

Descant (Verse 3 only)

mp

3. For in God's word Christ shares the bread feeds our ____

mp

Melody

1. From dust we came, to dust re - turn: the end of life and
 2. The good we will, we do not do; what we ab - hor, em -
 3. For in God's word Christ shares the bread that feeds our hun - g'ring

mp

Harmony (Baritone)

mp

Am C/G Fadd9 C/E Dm/F C/G

3. souls and walks with us, God's Faith - ful One, _____

1. breath. _____ Fierce shad - ows drive us to our knees, these
 2. brace. _____ We clothe our shame, de - ny our guilt, and
 3. souls _____ and walks with us, God's Faith - ful One, the

Dsus2 Dm Am Gm6 D/F#

3. _____ of our goals, _____ by Love a -

1. haunt - ing dreams of death. We claim from E - den's gar - den
 2. flee our Mak - er's face. Yet there is One who did not
 3. guard - ian of our goals, till by the love of Love a -

Dm7/F G/F F6 G/D D7sus4 G/D E♭

3. lone, _____ O _____

1. days _____ un - til this time _____ of _____ choice _____ to
 2. sin, _____ who tri - umphed through _____ his _____ trials: _____ he
 3. lone _____ he heals what sin _____ has _____ rent. _____ O

Cm E♭ B♭/D C C sus4 C

3. come, give us life these bless - ed days of

1. know both good and ill, yet still we heed the ser - pent's
 2. broke the Tempt-er's tang - ling snares and saved us from his
 3. Je - sus, come and give us life these bless - ed days of

B \flat /F Cm/F B \flat /F Ebadd9 F/E \flat Gm/D Dm7

3. Lent.

D.S. (Fine)

1. voice.
 2. wiles.
 3. Lent.

D.S. (Fine)

Gm C/G Ebadd9/G F/G G (C)

D.S. (Fine)

From Dust We Came, to Dust Return

(Guitar/Vocal)

Michael Joncas

GUARDIAN, CMD

Scot Crandal

INTRO (♩ = ca. 68)

Capo 3: (F#m)
Am

(A/E) (Dadd9)
C/G Fadd9

(A/C#) (Bm/D) (A/E) (Esus2) (E)
C/E Dm/F C/G Gsus2 G
rit.



VERSES

NC (F#m)
mp Am

(A/E) (Dadd9)
C/G Fadd9

(A/C#) (Bm/D) (A/E) (Bsus2) (Bm)
C/E Dm/F C/G Dsus2 Dm



1. From dust we came, to dust re - turn: the end of life and breath. ____
2. The good we will, we do not do; what we ab - hor, em - brace. ____
3. For in God's word Christ shares the bread that feeds our hun - g'ring souls ____

(F#m)
Am

(Em6)
Gm6

(B/D#)
D/F#

(Bm7/D)
Dm7/F

(E/D)
G/F

(D6)
F6

(E/B) (B7sus4)
G/D D7sus4



1. Fierce shad - ows drive us to our knees, these haunt-ing dreams of death. ____
2. We clothe our shame, de - ny our guilt, and flee our Mak - er's face. ____
3. and walks with us, God's Faith - ful One, the guard-ian of our goals, ____

(E/B)
G/D

(C)
Eb

(Am)
Cm

(C)
Eb

(G/B)
Bb/D



1. We claim from E - den's gar - den days un - til this time ____ of ____
2. Yet there is One who did not sin, who tri-umphed through ____ his ____
3. till by the love of Love a - lone he heals what sin ____ has ____

(A) (Asus4)
C Csus4

(A)
C

(G/D)
Bb/F

(Am/D)
Cm/F

(G/D)
Bb/F

(Cadd9)
Ebadd9

(D/C)
F/Eb

(Em/B)
Gm/D

(Bm7)
Dm7



1. choice ____ to know both good and ill, yet still we heed the ser - pent's
2. trials: ____ he broke the Tempt-er's tang - ling snares and saved us from his
3. rent. ____ O Je - sus, come and give us life these bless - ed days of

(Em)
Gm

(A/E)
C/G

(C/E)
Eb/G

(D/E)
F/G

(E)
G

D.S.
(Fine)



1. voice.
2. wiles.
3. Lent.

From Dust We Came, to Dust Return

SOLO INSTRUMENT in C

GUARDIAN
Scot Crandal

INTRO (♩ = ca. 68)

Musical notation for the Intro section, featuring a treble clef and a 3/2 time signature. The melody begins with a half note C4, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The final measure contains a half note C4 with a 'rit.' (ritardando) marking above it. The dynamic marking 'mp' (mezzo-piano) is placed below the first measure.

§ VERSES 1-3

Musical notation for Verses 1-3, consisting of five staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in a simple, folk-like style with various note values and rests. The second staff continues the melody. The third staff shows a change in the key signature to two flats (Bb and Eb). The fourth staff continues the melody in this key. The fifth staff concludes the section with a 'D.S. (Fine)' marking and a double bar line.

Composer Notes

There is so much packed into this text by Michael Joncas: creation, the Garden of Eden, the serpent, confronting our sin, looking to Jesus, the bread of Christ, and a succinct prayer for Lent: “O Jesus, come and give us life these blessed days of Lent.” When I first read it and sat down at the piano to try out some ideas, it became clear to me that a melody to support this text would need to be expansive, giving the singer a chance to absorb the Lenten journey conveyed in three lengthy verses. The key change in the middle developed rather naturally, capturing the idea of a two-part, personal pilgrimage: acknowledging our sin and looking to Jesus. Keep the tempo at a pace that allows every word to be clearly sung—probably a bit slower than what might be assumed at first glance of the music.

—Scot Crandal

Textwriter Notes

The Gospel reading for the First Sunday of Lent in all three years of the *Lectionary* recounts the narrative of Jesus’ temptation in the desert, but each with nuances from the particular synoptic Gospel proclaimed. In Year A, the Gospel of Matthew highlights the figure of Jesus as a righteous Jew, as one who can defeat the devil’s temptations by reliance upon the Word of God. The temptations themselves seem focused on challenging Jesus’ identity as the “Son of God.” The first two temptations suggest that Jesus’ status as God’s Son has to be confirmed by wonder-working. Ultimately, however, these temptations give way to the central issue: As God’s Son, will Jesus remain faithful to his Abba-God in a way surpassing that of the people of the [Sinai] Covenant, who had so repeatedly “served other gods”? “From Dust We Came, to Dust Return” highlights themes from each of the Scriptural proclamations for the First Sunday of Lent in Year A.

Stanza 1 yokes the mythic image of the creation of the first human being from the clay of the earth and the breath of God in the Genesis account with the philosophical and psychological insight that we are animals who are aware of our own impending mortality—an insight that gives us a special kind of “being-in-the-world.” Our awareness of our fragility in the physical realm should give us some awareness of a corresponding fragility in the moral realm, but we sometimes blithely believe that we can escape the effects of original sin. The phrase “until this time of choice” refers directly to the season of Lent, both because the faithful and sinners are invited to deeper conversion and also because the First Sunday of Lent is designated as the preferred time for the “Rite of Election” for those catechumens who will be receiving the initiation sacraments at the Easter Vigil. The declaration that “we claim to know both good and ill” positions the singers as those who have metaphorically eaten of the tree of the Knowledge of Good and Evil, but acknowledges that that knowledge has not protected them from choosing evil (heeding “the serpent’s voice”).

Stanza 2 connects the Genesis image of the First Parents making loincloths to cover their nakedness with our experience of guilt and shame, directly quoting Romans 7:19, Paul’s great insight about the impotence of the human will without grace. This can be read as an extension of Paul’s argument presented in today’s Second Reading about the relationship of the law, sin, and death. The second half of the stanza forthrightly declares the climax of Paul’s argument there: that “those who receive the abundance of grace and the gift of justification [will] come to reign in life through Jesus Christ.”

Stanza 3 then transforms the three paradigmatic examples by which Jesus confronts and breaks the power of the devil into three ongoing gifts of Christ to humanity, feeding us on the Word of God (i.e., on himself as the Incarnate Word, especially in the sacrament of the Eucharist), guarding us by grace from demonic arrogance, and empowering us to be single-hearted in our journey of faith. The hymn concludes with a prayer that the Christ who modeled for us a human life entirely loyal to his Abba will empower us to live in the same way.

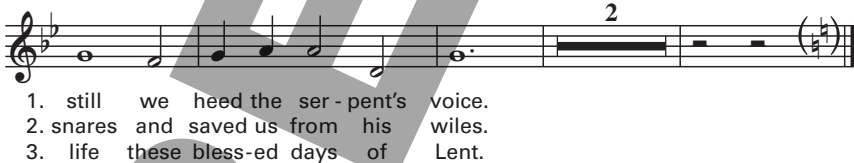
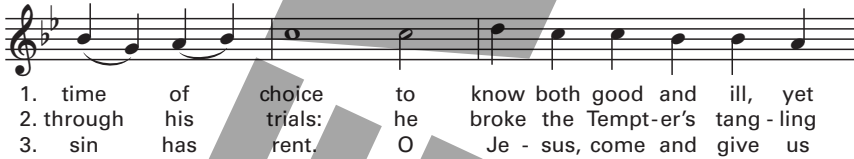
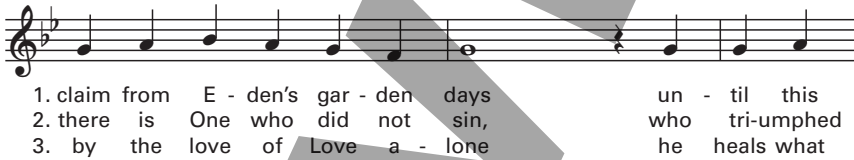
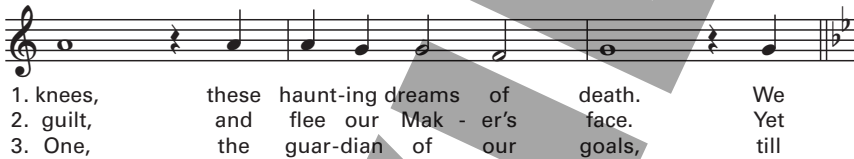
—Michael Joncas

Assembly Edition

FROM DUST WE CAME, TO DUST RETURN

Scot Crandal

Verses



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