

Venimus adorare eum

Theme song of the XX World Youth Day 2005

Text & Musik: Gregor Linßen

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♩ = 84

Intro

O o Im - manuel.

answer with the fold

8

VERSES

D G em⁷ D/F#

1. Warum— verlie-ßen Kö - ni - ge ih - re Pa - lä - ste?
2. quoi— des bergers— quit - taient-ils la nuit leur troupeaux ____ Pour-

8

1. Warum verfolg - ten Kö - ni - ge einen wan - dern - den Stern? Warum beugten Kö
 2. quoi_ des bergers enten - daient-ils le chant ___ des anges? Por- qué se arro - dil - la

Chords: bm^7 , G^{maj} , em^7 , A^4 , G

- ni - ge vor einem Kind ih - re Knie? ___ Als man sie frag - te, sagten sie: ___
 - ron por un ni - ño y re - za - ron? A es - tas pre - gun - tas contes - ta - ron: ___

Chords: $E^7/G^\#$, D/A , bm^7 , em^7 , $D/F^\#$, G , G/A



CHORUS of... 1. the kings
2. the shepherds

D em⁷ D C G A⁴ 3 D em⁷ D

1. venimus ad - o - ra - re e - um Venimus ad - ora - re e - um, Im -
2. O o Im - manuel, Gott ist mit uns. O o Im -

8

possible interlude
otherwise verse 2 dal

1. 2. C G A⁴ C G D G A⁴

manuel. - ma - nu el.
manuel. - ma - nu el.

1. 2.

8

1. verse 2 dal ‰ VERSE 3

D G A⁴ D G em⁷ D
F#

1. Pour - So we are gathered here _____ to worship THEE. _____ We are

bm⁷ G⁷⁺ em⁷ A⁴ G E⁷ D A bm⁷
G#

children an - noin - ted, his prophets are we _____ Ecco sia - mo qui _____ per incon - trarci con LU - I nel

em⁷ em⁷ D G G
 F# A

CHORUS

D em⁷ D

pane, nel vi- no e in te, in me. Ció che can- tia- mo è: Venimus ad- o- ra - re e- um, Im -

8

C G A⁴³ D em⁷ D 1. C G A⁴ 2. C G

manuel, ___ Gott ist mit uns. Venimus ad - ora - re e- um, Im - ma - nuel. ___ - ma - nu-el. ___

1. 2.

8

Accompaniment of popmusic on church organ

It is not easy to accompany popmusic with church organ. Popmusic is strictly based on the pulse. The common felt groove between organ and fold can hardly be possible. The main problem of the big churches is the distance between the instrument and the people. The sound has a time of spreading, which can be recognized as echo, when the distance is about 15 m. So a concerted rhythm will be difficult.

The way of playing organ has to force the rhythmic affords of the song. Therefor organ should be played like piano or perkussion. The brief sound will be heard together with the reverb of the church. That is the sound I imagine.

Very important are the breaks (the bars before a new song part). Every break must be like a signal only by tones, never by rhythmic changes or ritardandi. The breath of the fold has to be part of the groove.

Enjoy the music.

Gregor Linßen

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