

Commissioned by *i Coristi Chamber Choir* (Rob Curtis, dir.)  
and dedicated to the victims of the shooting at Club Q (Colorado Springs, CO), 19 November 2022

# Jesus at the Gay Bar

Jay Hulme  
(b. 1997)

for SATB choir and piano

Stuart Beatch  
(b. 1991)

Rhythmic but not too fast (♩ = 108-112)

The musical score is written for SATB choir and piano. It begins with a piano introduction in 4/4 time, marked *f* *crisp, dry*. The piano part features complex chordal textures and rhythmic patterns. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 3 with the lyrics "He's here...". The vocal lines are marked *pp sotto voce*. The piano accompaniment continues with a *mp* dynamic. At measure 7, the vocal parts enter with the lyrics "He's here... He's here in the midst of it,". The vocal lines are marked *p*, *mf*, and *f* for different phrases. The piano accompaniment features a *f sub.* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Music by Stuart Beatch is © 2023.

'Jesus at the Gay Bar' from *The Backwater Sermons* by Jay Hulme is © 2021.

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Version 1.1

11

S *p sub.*  
(hum)

A *p sub.*  
(hum)

T *p sub.*  
(hum)

B *p sub.*  
(hum)

*mp*

15

S **A** *p*  
He's

A *p*  
He's

T *p*  
He's here, \_\_\_\_\_

B *p*  
He's here, \_\_\_\_\_

**A** *p*

18

S here, He's here, He's *mf*

A here, right at the cen-tre

T He's here in the midst of it, right at the cen-tre *p*

B He's here in the midst of it, He's *mf*

*sfz*

22

S here, on the dance floor, robes hitched *f* *mf*

A right at the cen-tre of the dance floor, *mp* *f*

T right at the cen-tre of the dance floor, *mp* *f*

B here, right at the cen-tre of the dance floor, *f*

*mf* *f*

**B**

26

S up \_\_\_\_\_ to His knees,

A *mf* hitched up to his knees, -

T *mf* up to His knees, His robes hitched up \_\_\_\_\_ to His *f*

B His robes hitched up \_\_\_\_\_ to His *mf* *f*

**B**

29

S *f* His robes up to His knees, up to His *mp*

A *f* His robes up to His knees, up to His *mp*

T knees, His robes up to His knees, up to His *mp*

B knees, His robes up to His knees, up to His *mp*

*p*

32 **poco rall.** **a tempo**

S knees to make it eas - y to spin. *f*

A knees to make it eas - y to spin. *f*

T knees to make it eas - y to spin. *f*

B knees to make it eas - y to spin. *f*

**poco rall.** **a tempo**

36 **C** *mf*

S At some *mf*

A At some *mf*

T

B

**C** *ff*

39

S point in the eve - ning, a boy will touch the

A point in the eve - ning, a boy will touch the

**poco rall.**

42

S hem of His robe, and beg to be healed, beg to be

A hem of His robe, and beg to be healed, beg to be

**Slower** (♩ = c. 80)

*pp*

*pp*

46

S healed,

A healed, he will beg, will beg

T and he will beg, will beg, will beg, will

B and he will beg

*mf*

*p* *mf*

*mf*

**poco rall.**

50

S

A

T beg to be a - ny-thing oth - er than this;

B to be a - ny-thing oth - er than this;

*p*

*pp sotto voce*

*p* *pp sotto voce*

**D**

55 **Slower, pensive** (♩ = c. 72)

Piano accompaniment for measures 55-57. The music is in a minor key with a key signature of one flat. The tempo is marked 'Slower, pensive' with a quarter note equal to approximately 72 beats per minute. The dynamics are marked 'p' (piano). The bass line features a melodic line with a slur over measures 55 and 56, and a fermata over measure 57. The treble line consists of chords and single notes.

Vocal and piano accompaniment for measures 58-60. The vocal parts (Soprano, Alto, Tenor, Bass) are marked 'mp cantabile'. The lyrics are: 'and He will reach His arms out, and He will'. The piano accompaniment continues with the same melodic and harmonic material as in measures 55-57.

Vocal and piano accompaniment for measures 61-63. The vocal parts continue with the lyrics: 'reach His arms out, and He will reach, will'. The piano accompaniment continues with the same melodic and harmonic material as in measures 55-57.

64

S reach his arms out, will reach,

A reach his arms out, will reach,

T reach his arms,

B and He will reach out his arms,

*mf*

67

S and

A sweat - damp, and wea - - ry,

T sweat - - damp, and wea - - ry,

B wea - - - ry,

*mf*



70 rit. . . . . **E** a tempo

S *pp*  
wea - ry from dance.

A *pp*  
wea - ry from dance.

T *pp*  
wea - ry from dance.

B *pp* and He will reach His *p dolce*

*pp* *cresc. poco a poco*

74 *mf*

S and He will

A *mp* and He will reach His arms out,

T *mp* and He will reach His arms out,

B *mf* arms out, and He will

*mp cresc.*

77 **poco accel.** . . . . .

S reach His arms out,

A *mf* he'll reach His arms out,

T *f espress.* He'll cup this boy's

B reach His arms out,

*mf* **poco accel.** *f*

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**molto rit.**

83

S hand and say, **ff**

A hand and say, **ff**

T hand and say, **ff**

B hand and say, **ff**

**molto rit.**

87

**F** **Slower, suspended** (♩ = c. 52)

**pp sub.** (hum) my child, my

**pp sub.** (hum)

**pp sub.** (hum)

**pp sub.** (hum)

**pp sub.** (hum)

**F** **Slower, suspended** (♩ = c. 52)

**sffz**

do not clear pedal - l.v.

90

S child, my beau - ti - ful child, there is

A my child,

T my child,

B my child,

*mp*

*p*

*p*

*p*

*p*

*p dolce*

94

S noth - ing in this heart of yours that ev - er needs to be

A my child,

T my child,

B my child,

*rit.*

*p sub.*

*(non cresc.)*

*(non cresc.)*

*(non cresc.)*

*(non cresc.)*

*rit.*

97 **a tempo, tranquillo** *mp*

S *healed.* *mp* my child, my

A *p* my child, my child, my child,

T *p* my child, my child, my child,

B *p* my child, my child, my child,

**a tempo, tranquillo** *mp*

100 **poco rall.**

S child, my beau-ti-ful child, my child, my child.

A *my child, repeat and repeat, gradually slowing down at your own pace* child.

T *my child, repeat and repeat, gradually slowing down at your own pace* child.

B *my child, repeat and repeat, gradually slowing down at your own pace* child.

**poco rall.** *p*