

# We Gather to Break and Pour

Assembly

Keyboared

*f*

(C)  
E $\flat$

(Em)  
Gm

(Am)  
Cm

(F)  
A $\flat$

(C)  
E $\flat$

(G)  
B $\flat$

*f*

*f*

Ass.

Kb.

7

7

We gath - er to break and pour, break the

(F)  
A $\flat$

(F/G)  
A $\flat$ /B $\flat$

(C)  
E $\flat$

(Em)  
Gm

(Am)  
Cm

(F)  
A $\flat$

*f*

Ass.

Kb.

14

14

bread, pour the wine, we gath - er to break and pour, this the as -

(C)  
E $\flat$

(Am)  
Cm

(Dm7/G)  
Fm7/B $\flat$

(C)  
E $\flat$

(Em)  
Gm

(Am)  
Cm

(F)  
A $\flat$

*f*

Here it is, the perfect liturgical song! I think I have managed to incorporate all the features which have been so prominent in the music of the past 25 years: liturgical buzzwords, derivative melodies, tinkly accompaniments, Eleventh chords that never resolve anywhere; gratuitous chromatic third relationships; meandering interludes; vague grammar; and so forth. I have tried to avoid musical material that is too original - that would discriminate against the many untalented people in our ensembles and unfairly favor the elites, the educated and sensitive in our assemblies. We need to welcome the clueless. References to Psalms 23, 34, and 91 are almost mandatory these days; forget about the rest of the psalms, they're just a bunch of strange prayers and stuff. No need to write original lyrics; most people seem satisfied with recycling the same phrases over and over (see verse three.) As everyone who plays at a contemporary service knows, references to God must be inclusive and politically correct. Unfortunately, this means changing all the lyrics around every few years, and that can be confusing even to an experienced pastoral musician. Therefore, in this song, I have avoided any references to a Deity at all. After all, the role of the church is to comfort the hungry, empower the alienated, enable the confused, press for progressive legislation and feed the clergy. Why confuse everybody with a lot of theological stuff that nobody understands?

Absence of any original material guaranteed. Composed, if you can call it that, by Tom Parker

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21

1, 2, 3.

Ass. sem - bly of free - dom.

1. In ver  
2. Roll - dant  
3. Be the not

(CMaj7/E) EbMaj7/G (Dm/G) Fm/Bb (Em/F) Gm/Ab 1, 2, 3. (Am/D) Cm/F (F) Ab (Dm/G) Fm/Bb (C) Eb

Kb.

28

Ass. pas - tures we find re - pose, O taste and see, the grass is  
stone from the moun - tains high, the shep - herd shall hear the div - er - gle's  
af - raid for here I am, the poor shall find the ea - gle's  
si -

(Dm6/G) Fm6/Bb (F) Ab (C) Eb (F) Ab (C/E) Eb/G (Dm7/F) Fm7/Ab

Kb.

34

4.

Ass. green. \_\_\_\_\_ dom. \_\_\_\_\_  
voice. \_\_\_\_\_  
ty. \_\_\_\_\_

(Eb) Gb (Dm7/F) Fm7/Ab (Cm6) Ebm6 (Dm6/B) Fm6/D (FMaj7) AbMaj7

Kb.

40

Ass.

Kb.

45

Ass.

Kb.

(C)  
E $\flat$

(Cm6/D)  
E $\flat$ m6/F

C