

BACK COVER

Again returning to the Rondo form for composing this instrumental it is in a modified form. At the heart of "Almighty" is the Urban groove which alternates between the main and secondary themes. The Word perfectly fulfills the father's Will "on earth as it is in Heaven." (Our Father) This alternation represents symbolically the two distinct natures of Christ united as One thru the hypostatic union:

"The Church thus confesses that Jesus is inseparably true God and true man. He is truly the Son of God who, without ceasing to be God and Lord, became a man and our brother." [CCC,464-469]

[4.] Alpha & Omega (Rev. 1:8 NAB)

"I am the Alpha and the Omega," says the Lord God,"

This instrumental is marked by the distinct departure from the Rondo form and is composed more freely than the first three instrumentals. Also, the addition of certain ambient noises in the mix characterizes this instrumental. This is seen particularly in the "Roar of the Lion of the Tribe of Judah,"

both near the beginning and end of the piece. the Lion roar symbolizes Christ who with the strength of God redeemed all mankind from sin and death forever.

[5.] Amen (Rev. 3:14 NAB)

"The Amen, the faithful and true witness, the source of God's creation," Christ was the Father's Amen to mankind. His "loud and clear," response of "Yes" to the Father's will proved the power of evil wrong and reconciled us back to God. So here in this instrumental, the acoustic lead Guitar symbolically echoes the "Amen" of Christ to the Father. With Christ the Church echoes eternally, thru his creation up to the Father in "Spirit and in truth." (Jn. 4:24 NAB)

[6.] Angel (Gen. 48:16; Ex. 32:20,21 NAB)

"The Angel who has delivered me from all harm"

The Angel in the Old Testament could possibly be seen as a type of Christ, who is 'higher in dignity than the angels of whom it is said: "Let all the angels of God worship Him." (Heb. 1:6

NAB)

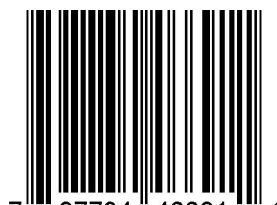
Angel is characterized by a more than obvious Blues feel. Also, the instrumentation is more sparse than the previous five instrumentals. Christ could truly identify with sinners in every way but "without sin."

[7.] Corpus Christi (Jn. 6:58 NAB)

"whoever eats this bread will live forever."

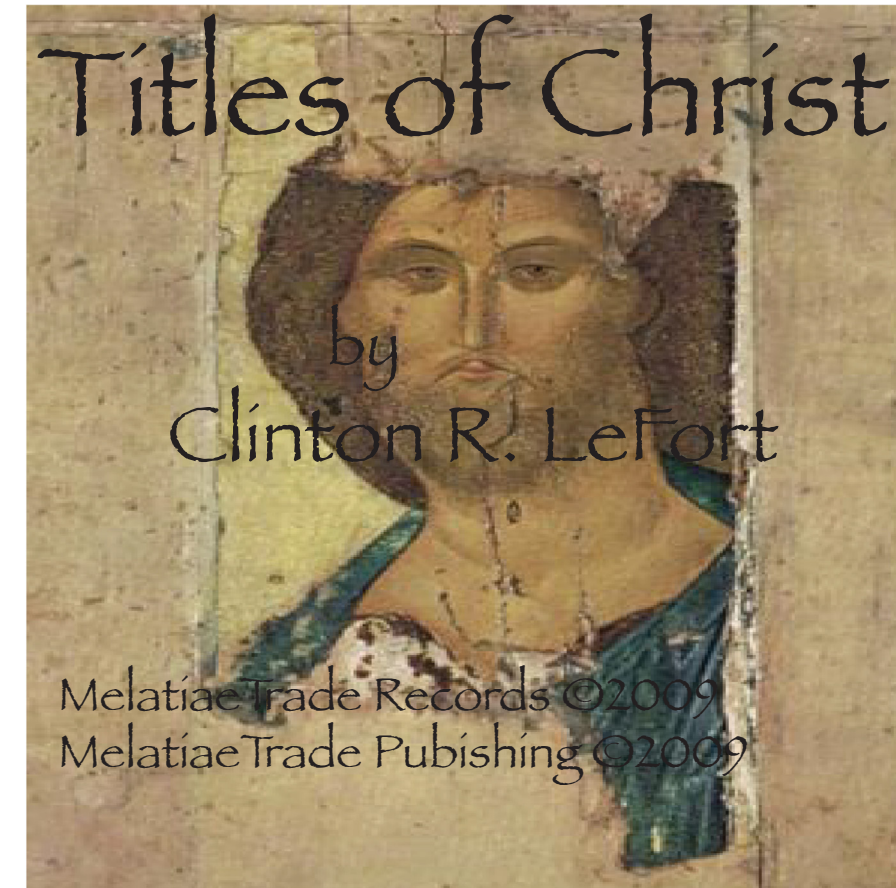
Corpus Christi is characterized by the alternating simple melody with the driving rhythmic motive symbolizing the simplicity of Christ Will for the Father and the intricate and sometimes illusive world in which he came to save.

Clinton R. LeFort Union, Mo. January 19, 2010



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INSIDE FRONT COVER

Welcome to Titles of Christ . This is an album of instrumental music dedicated to meditative songs which evoke general moods surrounding certain titles of Christ. There are seven such instrumentals here:



[1.] New Adam (1 Cor. 15:45 NAB)

So, too, it is written, “the first, man, Adam, became a living being,” the last Adam a life-giving spirit.”

St. Paul contrasts the first Adam with the last Adam, who is Christ. Christ transforms the sinful deed of Adam and opens the doors of eternal life to all mankind. In this sense Christ is the eternal Adam. Moreover, he is the Only-Begotten of the Father.

Music

In the music Christ is represented by the echoing of the French Horn and the trumpet, representing the prophetic preparation of Christ and in his fulfilling the Old Testament

INSIDE BACK COVER

prophecies by his Incarnation.

Form

The form used in this song is called Rondo. A rondo form is a musical composition with a recurring musical theme.

Introduction

The introduction of the theme takes places in the first fifteen seconds of the New Adam, the the first main theme is introduced for the next twenty three seconds. Afterwards, a new instrument prepares the way for the Chorus, which is characterized by a very lively percussion section. Just as the New Adam was foretold by the prophets so here an artistic gesture is give as a propetic foretelling of the French Horn and Trumpet appearance. This whole section is repeated twice before a slight change, where the French Horn introduces a solo with a subdued accompaniment before repeating the final CHORUS. [Time 5':03]

[2.] Advocate (1 Jn. 2:1 NAB)

“My children, I am writing this to you so that you may not sin. But if anyone does sin, we have an Advocate with the Father, Jesus Christ the righteous one.”

The word used here to describe Jesus is parakletos; this is the same word that is used in a similar passage when Jesus speaks of the promised Gift of the Father, the Holy Spirit. (Jn. 14:16,26; 15:26; 16:7) While Christ is the comforter of the Christian by interceding in heaven for the sins of his people, the Holy Spirit is the comfort of the father sent thru the Son by representing the work of the Son perfectly as the other Divine Person who knows the work of the Son as the Father knows the Son. The Holy Spirit comforts the Christian as the Spirit of Truth, while the Son comforts the Christian as the Truth: “the way, the Truth, and the Life.” (Jn. 14:6)

Program Music

While it is widely accepted that music can evoke an emotional response from the listener, it has not been scientifically proven that every listener responds to specific kinds of music in the

same way. Yet, we understand that music plays an important role in people's lives. For example, on the last night of Jesus life, He and the disciples “after singing a hymn, they went out to the Mount of Olives.” (Mk. 14:21 NAB)

Music

While the Rondo form is used again in this instrumental, the main or contrasting theme are of different character. First, the primary theme is ethereal and ambient in character, the secondary theme is characteristically upbeat and punctuated with strong rhythmic accents; symbolically this musical gesture represents the contrast between the passionate and mysterious character of the Word Incarnate among men with the wholly Victorious and eternal character of his Glorious Life as Advocate in Heaven.

[3.] Almighty (Rev. 1:8 NAB)

“I am the Alpha and the Omega,” says the Lord God, “the one who is and who was and who is to come, the almighty.”

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