

CHRISTOPH JK MÜLLER

Psalm 22

My God, why have you forsaken me

soprano solo, choir (SATB), piano
optional: contrabass, drum set
alto saxophone, trumpet, trombone
2 violins, viola, violoncello

Composed for the
International Festival Choir C.H.O.I.R.

Partitur / Full score

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herausgegeben von Klaus K. Weigele
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Kompositionsauftrag der Landesakademie für die musizierende Jugend in Baden-Württemberg

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Vorwort

Die vorliegende Komposition zu Psalm 22 entstand in den Jahren 2024 und 2025 als Auftragswerk für das 29. Interregionale Jugendchortreffen C.H.O.I.R. an der Landesakademie für die musizierende Jugend in Baden-Württemberg, Ochsenhausen. Ziel war es, ein Werk in moderner Jazz-/Pop-Stilistik mit englischem Text zu schaffen, das insbesondere junge Menschen anspricht und bewegt. Die Uraufführung fand am 14. August 2025 in Biberach an der Riß statt.

Ausgangspunkt der Komposition war die Suche nach einem Text, der ein existenzielles Problem verhandelt und zugleich eine Perspektive der Lösung eröffnet – eine Lösung von erhebendem Charakter, die Potenziale der Zukunft aufzeigt, welche im Moment noch im Verborgenen liegen, sei es auf individueller, gesellschaftlicher oder globaler Ebene. Der 22. Psalm bietet mit seinen extremen Kontrasten und seiner bildgewaltigen Sprache eine ideale Vorlage für ein hochdynamisches Werk. Die Gegensätze von Einsamkeit, Ausgrenzung und erlebter Anfeindung einerseits sowie Vertrauen, Hingabe und Beharrlichkeit andererseits inspirierten zu einer dramatischen Zuspitzung im musikalischen Geschehen.

Stilistisch entzieht sich das Werk jeder einfachen Einordnung. Es handelt sich vielmehr um ein Hybrid, das Anleihen aus den unterschiedlichsten Klangidiomen vereint: Anklänge an Filmmusik und große Oratorien stehen neben Elementen aus Musical-Balladen, kraftvollen Orchester-Scherzi und pulsierenden Grooves moderner populärer und subkultureller Stilrichtungen. Tröstliche, ruhige Abschnitte mit weit gespannten Gesangslinien wechseln sich mit repetitiven, rhythmisch dichten Passagen ab.

Diese klangliche Vielfalt spiegelt sich in einer modularen Besetzung wider. Die vollständige Version umfasst Rhythmusgruppe (Klavier, Kontrabass, Schlagzeug), Bläser (Altsaxophon, Trompete, Tenorposaune) und einen vierstimmigen Streichersatz. Um eine vielseitige Aufführungspraxis zu ermöglichen, ist das Werk auch ohne Streicher (Small Band), ohne Bläser (nur Rhythmusgruppe) oder sogar nur mit Klavier aufführbar.

Psalm 22 richtet sich insbesondere an ambitionierte Chöre, die neugierig sind, neben dem klassischen Repertoire neue Werke kennenzulernen und aufzuführen – etwa Universitäts- oder Jugendchöre sowie traditionsreiche Kirchenchöre mit Offenheit für neue Klangsprachen. Die Länge des Werks und die stets anhaltende Spannung fordern vom Chor Ausdauer und Konzentration. Zugleich erleichtert die übersichtliche Gestaltung der Chorstimmen die Einstudierung, ohne die Ausdruckskraft zu mindern: Es gibt keine geteilten Stimmen und kaum Extremlagen. Die Melodien sind überdies so konzipiert, dass sie sich organisch mit dem Text verbinden, gut nachsingbar bleiben und dennoch nichts an Tiefe einbüßen.

Ich danke dem Festivalchor C.H.O.I.R. 2025, dem „The Academy Collective 21“ sowie der Sopranistin der Uraufführung Eva Zalenga

für die Offenheit und die inspirierende, wertschätzende und künstlerisch hochwertige Zusammenarbeit. Ein besonderer Dank gebührt Herrn Professor Dr. Klaus K. Weigele, dem Direktor der Landesakademie Ochsenhausen, für seinen Anstoß zu diesem Werk und sein Vertrauen in meine Arbeit.

Auf dass die Jugend immer wieder aufs Neue zur Musik inspiriert und motiviert sein möge!

Berlin, im März 2026

Christoph JK Müller

Foreword

This setting of Psalm 22 was composed in 2024 and 2025 as a commission for the 29th C.H.O.I.R. Interregional Youth Choir Meeting at the Landesakademie für die musizierende Jugend (State Academy for Young Musicians) in Baden-Württemberg, Ochsenhausen. The aim was to write a work in modern jazz/pop style with an English text that appeals to young people and moves them. The premiere took place on August 14, 2025 in Biberach an der Riß.

The work's starting point was the search for a text that deals with an existential problem and at the same time opens up a perspective for its solution – a solution of an uplifting character that shows the potential of the future that is still hidden at the moment, whether on an individual, social, or global level. With its extreme contrasts and powerful imagery, the 22nd Psalm offers an ideal basis for a very dynamic work. The contrasts of loneliness, exclusion, and experienced hostility on the one hand and trust, dedication, and perseverance on the other inspired moments of dramatic intensity in the music.

Stylistically, the work eludes any simple classification. Rather, it is a hybrid that combines borrowings from a wide variety of musical idioms: echoes of film music and large-scale oratorios are heard alongside elements from musical ballads, forceful orchestral scherzos, and pulsating grooves from modern popular and subcultural styles. Calm and comforting sections with broad vocal lines alternate with repetitive, rhythmically dense passages.

This musical diversity is reflected in a modular instrumentation. The full version includes a rhythm section (piano, double bass, percussion), winds (alto saxophone, trumpet, tenor trombone), and a four-part string section. To enable a wide variety of performance possibilities, it can also be played without strings (small band), without winds (rhythm section only), or even with piano alone.

Psalm 22 is particularly addressed to ambitious choirs that are curious to get to know and perform new works in addition to the classical repertoire – such as university or youth choirs, and traditional church choirs that are open to new musical idioms. The work's length and sustained tension demand endurance and concentration from the choir. At the same time, the clear arrangement of the choral parts facilitates rehearsal without diminishing the work's expressive power: there are no divisi and scarcely any extreme registers. In addition, the melodies are written in such a way that they are organically integrated with the text, remain singable, and yet do not lose any depth in the process.

I would like to thank the C.H.O.I.R. Festival Choir 2025, The Academy Collective 21, and Eva Zalenga, the soprano of the premiere, for their openness and inspiring, appreciative, and artistically superlative collaboration. Special thanks go to Professor Dr. Klaus K. Weigele,

Director of the State Academy Ochsenhausen, for his initiative for this composition and his confidence in my work.

May young people continue to be inspired and motivated to make music!

Berlin, March 2026
Translation: Aaron Epstein

Christoph JK Müller

Text

Moderne Übertragung des 22. Psalms aus der Coverdale Bible (1535)
und deutsche Übersetzung von Christoph JK Müller

1. My God, my God, look upon me; why have you forsaken me?
Why are you so far from helping me and from the words of my complaint?
2. Oh my God, I cry out during the day, but you do not answer
and at night I do not rest.
3. But you are holy, you are the praise of Israel.
4. Our ancestors trusted in you, they trusted and you delivered
them.
5. They cried out to you and you helped them, they trusted in you
and were not disappointed.
6. But as for me, I am a worm and no man. I am scorned by the
people, and rejected by the people.
7. All those who see me mock me, they shoot out their lips, and
shake their heads, saying:
8. He trusted in God, that he would deliver him; let him deliver
him, if he delights in him.
9. But you are the one who took me out of my mother's womb;
you were my hope when I was still upon my mother's breasts.
10. I have depended on you ever since I was born; you have been
my God even from my mother's womb.
11. Do not be far from me, for trouble is hard at hand and there is
no one to help me.
12. Many bulls have surrounded me, strong bulls of Bashan have
encircled me.
13. They gape upon me with their mouths like rampant and roar-
ing lions.
14. I am poured out like water, and all my bones are out of joint;
my heart is like wax, melting within me.
15. My strength has dried up like broken pottery, and my tongue
sticks to the roof of my mouth. You lay me down in the dust of
death.
16. Many dogs have surrounded me and the council of the wicked
have laid siege against me.
17. They pierced my hands and my feet; I can count all my bones;
they stand staring and looking over me.
18. They divide my clothes among them and cast lots for my vesture.
19. But do not be far from me, Oh Lord; you are my strength, make
haste to help me.
20. Deliver my soul from the sword and my dear life from the power
of the dog.
21. Save me from the lion's mouth and also from the horns of the
unicorns! For you have heard me.
22. I will declare your name to my brethren, in the congregation
will I praise you.
23. Oh praise the Lord, all you who fear him; honour him, all you
the seed of Jacob, and fear him, all you the descendants of
Israel.
1. Mein Gott, mein Gott, schau auf mich; warum hast du mich
verlassen? Warum bleibst du meiner Rettung und den Worten
meiner Klage fern?
2. Mein Gott, ich rufe bei Tage, doch du antwortest nicht, und bei
Nacht finde ich keine Ruhe.
3. Aber du bist heilig, der du thronst über den Lobgesängen Israels.
4. Unsere Väter haben dir vertraut; und da sie vertrauten, hast du
sie gerettet.
5. Sie riefen zu dir um Hilfe, und du hast sie gerettet; sie hofften
auf dich und wurden nicht enttäuscht.
6. Ich aber bin ein Wurm und kein Mensch, ein Spott der Leute
und verachtet vom Volk.
7. Alle, die mich sehen, verspotten mich, sperren das Maul auf
und schütteln den Kopf:
8. „Er vertraute dem Herrn, dass er ihn errette; der helfe ihm her-
aus und rette ihn, falls er Gefallen an ihm hat.“
9. Doch du hast mich aus meiner Mutter Schoß gezogen; du ließest
mich vertrauen, als ich noch an der Brust meiner Mutter war.
10. Seit ich auf der Welt bin, baue ich auf dich; du warst mein Gott
schon in meiner Mutter Schoß.
11. Sei mir nicht fern, denn Not ist nahe und kein Helfer in Sicht.
12. Viele Stiere haben mich umgeben, mächtige Büffel von Baschan
haben mich umringt.
13. Ihr Maul sperren sie gegen mich auf wie ungezügelte und brül-
lende Löwen.
14. Ich bin ausgeschüttet wie Wasser, alle meine Gebeine haben sich
gelöst; mein Herz ist wie Wachs geworden, in meinem Innern
zerschmolzen.
15. Meine Kräfte sind vertrocknet wie eine Scherbe, und meine
Zunge klebt mir am Gaumen. Du legst mich in des Todes Staub.
16. Denn viele Hunde haben mich umgeben, und eine Rotte der
Bösen hat mich belagert.
17. Sie haben meine Hände und Füße durchbohrt. Ich kann alle
meine Gebeine zählen; sie aber gaffen und schauen auf mich
herab.
18. Sie teilen meine Kleider unter sich und werfen das Los um mein
Gewand.
19. Doch du, o Herr, bleibe nicht fern! Du meine Stärke, eile mir
zur Hilfe!
20. Erlöse meine Seele vom Schwert und mein kostbares Leben von
der Gewalt der Hunde!
21. Rette mich vor dem Rachen des Löwen und auch vor den Spit-
zen der Einhörner! Denn du hast mir Antwort gegeben.
22. Ich will deinen Namen verkünden meinen Brüdern, ich will dich
in der Gemeinde rühmen:
23. Lobt den Herrn, die ihr ihn fürchtet; ehrt ihn, all ihr Nachkom-
men Jakobs, und scheut euch vor ihm, all ihr Nachkommen Isra-
els!

24. For he has not despised or disdained the suffering of the poor; he has not hidden his face from him, but has listened to his cry for help.
25. My praise shall be of you in the great congregation, I will fulfill my vows before those who fear him.
26. The poor shall eat and be satisfied; those who seek the Lord will praise him.
27. All the ends of the earth shall be sure of themselves and turn to the Lord and all the peoples of the nations will bow down before him.
28. For the kingdom belongs to the Lord and he rules over the nations.
29. All such as be fat upon earth will feast and worship. All who go down into the dust will kneel before him; even those who cannot keep themselves alive.
30. Posterity will serve him, they will tell of the Lord to the next generation.
31. They shall come and will declare his righteousness to a people yet unborn –
For he has done this!

24. Denn er hat nicht verachtet noch verschmäht das Elend des Armen und sein Antlitz vor ihm nicht verborgen; und hat ihn angehört, als er um Hilfe schrie.
25. Dich will ich preisen in der großen Gemeinde, ich will mein Gelübde erfüllen vor denen, die ihn fürchten.
26. Die Armen sollen essen, dass sie satt werden; und die nach dem Herrn suchen, werden ihn preisen.
27. Alle Enden der Welt sollen sich gewiss sein und sich zum Herrn bekehren und alle Geschlechter der Nationen werden sich vor ihm niederwerfen.
28. Denn dem Herrn gehört das Königreich, und er herrscht über die Nationen.
29. Alle Mächtigen der Erde werden speisen und ihn anbeten. Alle, die zum Staube hinabfahren, werden vor ihm niederknien, selbst jene, die ihr Leben nicht festhalten können.
30. Nachkommen werden ihm dienen, sie werden der kommenden Generation vom Herrn erzählen.
31. Sie werden kommen und seine Gerechtigkeit verkünden dem Volk, das noch geboren wird –
Denn er hat es getan!

Psalm 22

Christoph JK Müller
(*1989) 2025

softly lost ♩ = 69

Alto Saxophone in Eb

Trumpet in Bb

Trombone

Violin I

Violin II

Viola

Violoncello

Soprano solo

Soprano

Alto

Tenor

Bass

Piano

Contrabass

Drum Set

pp

sul tasto

p

N.C.

simile

pp

Pedal sempre

p

5

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

pp

p

My _____ God, _____ my _____

p

My _____ God, _____ my _____

[illegible]

22

A-Sax

Tr

Trb

pp

bucket mute

pp

VI I

VI II

Va

Vc

S solo

S

A

T

B

p

My God,

p

My God,

Pno

Cb

Dr

26

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

my God, why are you, why are you, why are you,

p

p

30

A-Sax *p* *mf*

Tr *p* *mf*

Trb *p* *mf*

VI I *p* *f*

VI II *nat.* *f*

Va *p* *f*

Vc *p* *f*

S solo

S *f*
why you so far from help - ing me

A *f*
why you so far from help - ing me?

T *f*
why you so far from help - ing me?

B *f*
why are you so far from help - ing me?

Pno *f*
F#7 C7/F# G#m/D#

Cb *p* *f*

Dr *p* *f*

34 **accel.**

A-Sax *p* *cresc.*

Tr *p* *cresc.*

Trb *p* *cresc.*

VI I *p* *cresc.*

VI II *p* *cresc.*

Va *p* *cresc.*

Vc *p* *cresc.*

S solo

S *p* and from _____ of my com- plaint? And from the words _____ of my com-

A *p* ooh _____

T *p* *cresc.* ooh _____

B ooh _____

Pno *p* *cresc.* E[♯]maj7 E[♯]7 G[♯]m/F[♯]

Cb *p*

Dr

Carus 10.215

47 **A** ♩ = 60

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

are the praise, you are the ho - ly praise of Is - ra-el, our an-ces-tors

p

F E⁷/B Gm⁶/B^b A⁷(b¹³) Dm

52

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

p

p

p

pizz.

p

You _____ are the

try to save you and you de - liv-ered them.

You de-liv-ered them. Yes, you are ho - ly, you are the

They trust-ed in you.

$B\flat m^7$ $F(add9)/A$ $B\flat m^7$ Gm^7 $C(sus4)$ F

62

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

p

p

p

pizz

p

liv-ered them. out to you and you helped them, they trust - ed in you and were

The out to you and you helped them, they trust - ed in you and were

cried out, out to you and you helped them, they trust - ed in you and were

cried out to you and you helped them, they trust - ed in you and were

Bbm⁷ B^o F/C C#^o Dm Bbmaj⁷ C/Bb Am⁷ Bb/A

p

p

68

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

arco

not_ dis-ap - u are ho - ly,

not_ You are_ ho - ly, you_ are the praise,

dis-ap - p you are the praise,

not dis-ap - point-ed. you are the ho - ly praise of _

Gm⁷ C(sus⁴) F *soft* E⁷/B Gm⁶/B^b A⁷(^b13)

p

p H.H.

2 3

p

Carus 10.215

83 **B** **slow** ♩ = 58 **acc.**

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

sul pont.

pp

pp

I am a worm

pp

for me as for me. worm

But but as for me. worm

pp

worm

N.C.

Strings

pp

Red.

Act II

No. 89

♩ = 58

accel.

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

and no man.

man.

man.

man.

Strings

Ped.

92 - - - - - **threatened** ♩ = 76
play if choir needs support

A-Sax *ppp* *cresc.*

Tr

Trb

VI I *pizz.* *p* *arco*

VI II *pizz.* *p* *arco*

Va *pizz.* *p* *arco*

Vc *pizz.* *p* *nat. arco*

S solo

S *cresc.*
I am scorned by the peo-ple and re-ject-ed by the peo-ple. I am

A *cresc.*
I am scorned by the peo-ple and re-ject-ed by the peo-ple. I am

T *cresc.*
I am scorned by the peo-ple and re-ject-ed by the peo-ple. I am

B *cresc.*
I am scorned by the peo-ple and re-ject-ed by the peo-ple. I am

Pno *6* *6* *p* *Strings*

Cb

Dr

101

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

scorned by the peo-ple re-ject-ed by the peo-ple, scorned by the peo-ple, re-ject-ed by the peo-ple.

scorned by the peo-ple re-ject-ed by the peo-ple, scorned by the peo-ple, re-ject-ed by the peo-ple.

scorned by the peo-ple re-ject-ed by the peo-ple, scorned by the peo-ple, re-ject-ed by the peo-ple.

scorned by the peo-ple and re-ject-ed by the peo-ple, scorned by the peo-ple, re-ject-ed by the peo-ple.

111 **C** ♩. = 76

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

very articulated
p
All

all those who see me,

very articulated
p
All those,

all those who see me,

N.C.
Play!

p

8^{vb}

pizz.

p

p

116

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mp

mp

mp

mp

mp

all those who see me mock me,

all those who see me mock me,

all those who see me mock me,

all those who see me mock me,

all those who see me mock me,

(8)

121

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

all those mock me, all those who see me mock me, they mock me

me, all those who see me mock me, they mock me

those in me, all those who see me mock me, they mock me

all those mock me, all those who see me mock me, they mock me

(8).....

gliss.

gliss.

130

A-Sax *p* *mf* *f*

Tr *p* *mf* *f*

Trb *p* *mf* *f*

VII *p* *f*

VI II *p*

Va *p* *f*

Vc *p* *f*

S solo

S *p* *f*
all those who see me,

A *p* *f*
all those who see me,

T *p* *f*
all those who see me,

B *p* *f*
all those who see me, see me,

Pno *p* *f*

(8).....

Cb *p* *f* gliss.

Dr *p* *f*

136

A-Sax *mp* *f*

Tr *mp* *f*

Trb *mp* *f*

VI I *mf*

VI II *mf*

Va *mf*

Vc *mf* *ff*

S solo

S *mf* *ff*
all those who see me mock me, they

A *mf* *ff*
all those who see me mock me, they

T *mf* *ff*
all those who see me mock me, they

B *mf* *ff*
all those who see me mock me, they

Pno *mf* *ff*
(8) loco gliss.

Cb *mf* *ff*

Dr *mf* *ff*

147

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

They shoot out their lips, they shoot out their lips, they shoot out their lips, their

They shoot out their lips, they shoot out their lips, they shoot out their lips, their

They shoot out their lips, they shoot out their lips, they shoot out their lips, their

They shoot out their lips, they shoot out their lips, they shoot out their lips, their

gliss.

2 3

31

158

A-Sax *p* *cresc.*

Tr *p* *cresc.*

Trb *p* *cresc.*

VI I *p* *cresc.*

VI II *p* *cresc.*

Va *p* *cresc.*

Vc *p* *cresc.*

S solo

S *cresc.* They shoot out their lips,

A *cresc.* They shoot out their lips,

T *cresc.* They shoot out their lips,

B *cresc.* They shoot out their lips,

Pno *p* *cresc.*

Cb *p* *cresc.*

Dr *p* *cresc.* 2

Carus 10.215

36

183 rit.

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mf

f

pp

mf

f

pp

mf

f

pp

f

ff

p

f

ff

p

f

ff

p

him.

him

8

him.

F/D $\flat$

Db/A $\flat$

G(sus4)/A

f

ff

p

arco

f

ff

p

pp

f

188 **E** ♩ = 66

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

p

But you are ne — no took me out, you are the one who took me out of my

S

A

T

B

Pno

p

C B⁷/F[♯] 3 Dm⁶/F E⁷

pizz.

Cb

p

Dr

193

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

moth-er's womb you were n a were my hope when I was still up-on my

S

A

T

B

Pno

Am

Fm7

C/E

Fm7

F#°

Ped.

Cb

Dr

198

A-Sax

Tr

Trb

Vl I

Vl II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

Solo

Tutti

pizz.

arco

pp

pp

pp

pp

moth - er's____ breasts.

The one who took me_

C/G E7/G# Am /G Fmaj7 G/F Em7 F/E Dm7 E7 Am /G Fmaj7 G/F

pp

pp

Carus 10.215

215

218

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

pp

pp

p

pp

p

pp

p

pp

pp

p

pp

arco

p

pp

Do not be far from me for trou-ble hard at hand and there is no one to help me.

Em⁶ F#^ø7 B7(b5)/F /E Dm⁶ N.C.

A-Sax
 Tr
 Trb
 VI I
 VI II
 Va
 Vc
 S solo
 S
 A
 T
 B
 Gb/C
 Pno
 Cb
 Dr

Man - y bulls have sur-round-ed me,
 Man - y bulls have sur-round-ed me,
 Man - y bulls have sur-round-ed me,
 Man - y bulls have sur-round-ed me,
 Man - y bulls have sur-round-ed me,

Musical score for the song "Man - y bulls have sur-round-ed me". The score is written for a large ensemble, including A-Sax, Tr, Trb, VI I, VI II, Va, Vc, S solo, S, A, T, B, Gb/C, Pno, Cb, and Dr. The key signature is one flat (Bb) and the time signature is 3/4. The score includes dynamic markings (pp, f, p) and articulation (accents, slurs). The vocal parts (S, A, T, B) enter in the fourth measure with the lyrics "Man - y bulls have sur-round-ed me,". The instrumental parts (Pno, Cb, Dr) provide a rhythmic accompaniment throughout the piece.

243

A-Sax *f*

Tr *f*

Trb *f*

VI I

VI II

Va

Vc *p* *f*

S solo

S up me___ with their mouths like ram - pant and roar - ing

A The me___ with their mouths like ram - pant and roar - ing

T 8 ape up - on me___ with their mouths like ram - pant and roar - ing

B They gape up - on me___ with their mouths like ram - pant and roar - ing

Pno *A/Eb* *C/Gb* *p* *f*

Cb *f*

Dr *p* *f*

254

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

li - ons. Man - y bulls have sur-

li - Man - y bulls have sur-

li -

C/Eb Gb/C

ff *f* *p* *f*

ff *f* *p* *f*

2 3 2

ff *f* *p* *f*

283

A-Sax

Tr

Trb

VII

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

molto cresc.

ff

mf

have sur - round-ed have cir - cled me. They gape up - on me, me

cir-c have sur - cled me. They gape up - on me, they gape up - on me

have have sur-round-ed me. They gape up - on me, me

Ba - shan have en - cir - cled, sur-round-ed me. They gape up - on me, they gape up - on me

A/Eb

f

mf

f

mf

f

mf

3/5

A-Sax *f* ten.

Tr *f* ten.

Trb *f* ten.

VI I *ff* ten.

VI II *ff* ten.

Va *ff* ten.

Vc *ff* ten.

S solo

S _____ ons, _____ li - ons, _____ li - -

A _____ li - ons, _____ li - -

T _____ ons, _____ li - ons, _____ li - -

B _____ li - ons, _____ li - ons, _____ li - -

C/E $\flat$ D $\flat$ ⁷($\sharp$ 11) F $\sharp$ ⁷/C

Pno *ff*

arco

Cb *ff*

Dr *ff*

327 **G** heavy ♩ = 54

A-Sax

Tr

Trb

VI I *heavy*

VI II *heavy*

Va *heavy*

Vc *heavy*

S solo

S

A

T

B

Bm *heavy* Gm(maj7) Bm Gm(maj7) Bm⁷ Gm(maj9) Bm⁷

Pno

Cb

Dr

I'm pured ke wa - ter, and all my bones are

ons.

ons.

ons.

ons.

p

pp

p

pp

341

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

and all my bones are out of joint, my heart is like wax, melt-ing with-in me.

all my bones are out of joint, my heart is like wax, melt-ing with-in me.

all my bones are out of joint, my heart is like wax, melt-ing with-in me.

Bm⁷ Gm(maj9) E^{ø7} Eb⁶ C^{ø7} F^{7(b5)}

347

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

My strength has _ dried up like bro-ken pot-ter-y, and my _ tongue sticks to the roof of my _

S

A

T

B

Fm⁷ Dbm(maj⁹) Fm⁷ Dbm(maj⁹) Bb^{ø7} Am⁶ G^{ø7}

Pno

pp

3

3

3

3

3

3

3

3

Cb

pp

3

3

3

3

3

3

3

3

Dr

354

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

mouth. —

S

My strength has dried up like broken pot-ter-y, and my tongue sticks to the

A

My strength has dried up like broken pot-ter-y, and my tongue sticks to the

T

My strength has dried up like broken pot-ter-y, and my tongue sticks to the

B

My strength has dried up like broken pot-ter-y, and my tongue sticks to the

Pno

C7(b5) Fm7 Dbm(maj9) Fm7 Dbm(maj9) Bb7 Am6

Cb

Dr

374

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

in the dust of death.

in the dust of death.

in the dust of death.

in the dust of death.

in the dust of death.

in the dust of death.

Gm(maj9) 3 E $\emptyset$ 7 Ebm⁶ C $\sharp$ 7 F $\sharp$ 7(b9)/C

mp *p* *mp* *p* *mp* *p* *mp* *p*

388

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

and the coun of wick - ed have laid siege a - gainst_ me.

an coun - ck - ed have laid siege a - gainst_ me.

and an of the wick - ed have laid siege a - gainst_ me.

and the coun - cil of the wick - ed have laid siege a - gainst_ me.

f *p* *f* *p* *f*

2 3 4 2 3 4

f *p* *f*

408 G.P.

A-Sax *mf* *p*

Tr *mf* *p*

Trb *mf* *p* *f*

VI I *f* *p* *p* *3*

VI II *f* *p* *p* *3*

Va *f* *p* *f*

Vc *f* *f*

S solo

S *f*

I can count all my bones.

A *f*

I can all my bones.

T *f*

I count my bones.

B *f*

I can count all my bones.

E $\flat$ C A F $\sharp$ E $\flat$ C N.C.

Pno *f* *p* *f* *p* *arco*

Cb *f* *p*

Dr *p* *f* *p* *2*

418

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

Man - y dogs have, man - y dogs have sur - round-ed me

Man - y dogs have sur - round-ed me

Man - y dogs have sur - round-ed me

Man - y dogs have sur - round-ed me

3 4 5 6 7 8 9

426

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mp

of the wick- a - gainst me.

of the wick-ed a - gainst me.

of the wick-ed a - gainst me.

and the coun - cil of the wick-ed have laid siege a - gainst me.

2 3 4 5 6 7 8 9

435

A-Sax *mp*

Tr *mp*

Trb *mp*

VI I *mf*

VI II *mf*

Va *mf*

Vc *mf*

S solo

S *mf*
Man - y dogs round-e me, man - y dogs have sur-round-ed me,

A *mf*
Man - y dogs, man - y dogs have sur-round-ed me,

T *mf*
Man - y dogs, man - y dogs have sur-round-ed me,

B *mf*
Man - y dogs have sur-round-ed me, man - y dogs have sur-round-ed me,

Pno *mf*

Cb *mf*

Dr *mf*
10 11 2 3

444

A-Sax *mf*

Tr *mf*

Trb *mf*

VI I *f* 3 *p* *f* *p* *f*

VI II *f* 3 *p* *f* *p* *f*

Va *f* *p* *f* *p* *f*

Vc *f* *p* *f* *p* *f*

S solo

S *f* *p* *f*

man - y dogs and - ed me. And the coun - cil of the wick-ed

A *f* *sub p* *f*

man sur - ed me. And the coun - cil of the wick-ed

T *f* *sub p* *f*

man dogs ha sur - round - ed me. And the coun - cil of the wick-ed

B *f* *sub p* *f*

man - y dogs have sur - round - ed me. And the coun - cil of the wick-ed

Pno *f* 3 *p* *f* *p* *f*

Cb *f* 4 5 6 *pizz.* *p* *f* *p* *f*

Dr *f* *p* *f* *p* *f*

467

A-Sax

Tr

Trb

p *f*

VI I

VI II

mf *fp*

Va

p *f* *mf* *fp*

Vc

p *f* *mf* *fp*

S solo

S

A

T

B

and . They pierced my hands

fp

fp

fp

They pierced my hands

Pno

p *f* *mf*

Cb

p *f*

Dr

p *f* *p*

478

A-Sax

Tr

Trb

pp

mf

pp

mf

pp

mf

VII

VI II

Va

Vc

f

mf

p

fp

f

mf

p

fp

f

mf

p

fp

f

mf

p

fp

S solo

S

A

T

B

mf

f

f

f

f

and my feet.

I can count all my

and my feet.

I can count all my

ny feet, and my feet.

I can count all my

and my feet, and my feet.

I can count all my

A/Eb

Pno

p

f

mf

p

f

Cb

p

f

Dr

f

Musical score for measures 487-490. The score includes parts for A-Sax, Tr, Trb, VI I, VI II, Va, Vc, S solo, S, A, T, B, Pno, Cb, and Dr.

- A-Sax, Tr, Trb:** Rests throughout the measures.
- VI I, VI II, Va, Vc:** Play triplet figures starting at measure 488. Dynamics range from *f* to *pp*. Measure 490 includes "crack" markings.
- S solo:** Rests throughout the measures.
- Vocalists (S, A, T, B):** Sing lyrics: "bones, _____ all my bones." in measure 488; "all my bones." in measure 489; and "bones." in measure 490. Dynamics are *mp* or *pp*.
- Pno:** Play triplet figures starting at measure 488. Dynamics range from *f* to *pp*.
- Cb:** Play arco/pizzicato figures starting at measure 488. Dynamics range from *f* to *pp*. Measure 490 includes a "pizz." marking.
- Dr:** Play a rhythmic pattern starting at measure 488. Dynamics range from *f* to *pp*. Measure 490 includes a "rim click" marking.

497 **I** with horror ♩ = 60

♩ = 104

A-Sax
 Tr
 Trb
 VI I
 VI II
 Va
 Vc
 S solo
 S
 A
 T
 B
 Pno
 Cb
 Dr

They stand star - ing and look - ing o - ver me.
 They stand star - ing and look - ing o - ver me.
 They stand star - ing and look - ing o - ver me.
 They stand star - ing and look - ing o - ver me.

C^ø7
 p
 p
 pp
 2
 3
 p

522 ♩ = 60

A-Sax *f*

Tr *f*

Trb *f*

VI I *ff*

VI II *ff*

Va *ff*

Vc *ff*

S solo

S *ff*
ture. They di - vide my clothes, _____ Oh, my _

A *ff*
ture. They di - vide my clothes, _____ Oh, my

T *ff*
ture. They di - vide my clothes, _____ Oh, my _

B *ff*
ture. They di - vide my clothes, _____ Oh, my

Pno *ff* G⁺ma⁷

Cb *ff*

Dr 21 22 23 24 *ff*

529 $\text{♩} = 104$

A-Sax *mp*

Tr *mp*

Trb *mp*

VI I *mf*

VI II *mf*

Va *mf*

Vc *mf*

S solo

S
God!

A
God!

T
God!

B
God!

Pno *mf* G/D *E♭+maj7*

Cb *mf*

Dr *mf* 2 3

533 rit.

A-Sax *f* *pp*

Tr *f* *pp*

Trb *f* *pp*

VI I *ff* *mf* *p*

VI II *ff* *mf* *p*

Va *ff* *mf* *p*

Vc *ff* *mf* *p*

S solo

S Oh, God!

A Oh, my God!

T Oh, my God!

B Oh, my God!

Pno *ff* *mf* *p* *E♭/B♭* *D7(sus4)/A*

Cb *ff* *mf* *p* *arco*

Dr *ff*

539 **J** calm ♩ = 60

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

pp

pp

pp

pp

pp

pp

pp

mf

But do not leave me, Oh Lord you are my strength, make haste to

not be far from me, Oh Lord, you are my strength, make haste to

to

D G(sus4) G F#7/C# Am6/C B7(b9)

547

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mf

mp

p

help me, de-liv-er me the sword, de-liv-er my soul my dear life from the pow-er of the dog.

he ooh, de-liv-er my soul ooh, pow-er of the dog.

me, ooh, ooh, ooh, pow-er of the dog.

ooh, ooh, Do not be

Em Cm7 G(add9)/B Cm7 Am7 D7

pizz.

H.H.

p

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

Ride and brushes

Save me from the li-on's mouth and al - so

You are my strength, make haste to _ help me. Save me from the li-on's mouth

far from me, Oh _ Lord, Save me from the li-on's mouth

G F#7/C# Am6/C B7(b13) E7 Am

f *mp* *f* *f* *p*

Carus 10.215

86 Carus 10.215

565

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mp

mp

mp

life from the power of the dog, from the li-on's mouth and from the horns of the

lif the - er of the dog, from the li-on's mouth and from the horns of the

fir the pow - er of the dog, from the li-on's mouth and from the horns of the

life from the pow - er of the dog, from the li-on's mouth and from the horns of the

Abm/Eb Emaj7 F#7 G#m/F# G+

Red.

568 **broad**

A-Sax *f*

Tr *f*

Trb *f*

VI I *ff*

VI II *ff*

Va *ff*

Vc *ff*

S solo

S *ff*
u - ni - corns. ard me, for _____ you have heard me.

A *ff*
u - ni - corns. you have heard me, for _____ you have heard me.

T *ff*
u - ni - corns. you have heard me, for _____ you have heard me.

B *ff*
u - ni - corns. For you have heard me, for _____ you have heard me.

Pno *ff*
G+⁺ma⁺j7 E /D# C#m7 E/F#

arco

Cb *ff*

Dr *ff*

575

K senza misura

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

only if choir needs support

p

p

p

p

I will declare your name to my brethren, in the congregation will I praise you. I will declare your name to my

B

B(add9)/D#

577

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

brethren, in the congregation will I praise you. I will declare your name to my brethren, in the congregation will I praise you. I will de -

brethren, in the congregation will I praise you. I will declare your name to my brethren, in the congregation will I praise you. I will de -

brethren, in the congregation will I praise you. I will declare your name to my brethren, in the congregation will I praise you. I will de -

brethren, in the congregation will I praise you. I will declare your name to my brethren, in the congregation will I praise you. I will de -

E maj7 A#°7/C# D#m7 G#m(add9)/B

581 **light** ♩ = 69

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

clare your name to my brethren, in the congregation will I praise you.

clare your name to my brethren, in the congregation will I praise you.

clare your name to my brethren, in the congregation will I praise you.

clare your name to my brethren, in the congregation will I praise you.

C#m7 C(add9) N.C.

pp

584

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

sim.

p

pp

pp

sul tasto

My _____ God, _____

My _____ God, _____

588

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

— my — look — up - on me, look up - on me.

— God, — look — up - on me, look up - on me.

Carus

593 **L** softly ♩ = 80

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

grateful
p

Oh praise the Lord,

all you who fear him,

grateful
p

Em Am Dm⁷

p

Leo.

pizz.
p

597

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

Oh h... hi... all you the seed of Ja - cob,

Oh hon... all you the seed of Ja - cob,

G(SUS4) G7/F Em Am Dm7

601

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mf nat.

mf

mf

play!

mf

mf

Oh praise the

the de-scend - ants of Is - ra - el,

and fear_ him, and fear_

and praise_ him, and praise_

On the Lord,

the de-scend - ants of Is - ra - el,

G⁷ G⁷/F E^b/G A^b/G D⁹⁷/F

mf

Red.

mf

605

a bit faster $\text{♩} = 88$

A-Sax

Tr

Trb

bucket mute

p

VI I

p

VI II

p

Va

Vc

p

S solo

S

the de-scend - ra - el, Oh praise the Lord.

p

A

hip and fear him, praise the Lord.

p

T

and praise him. Oh praise the

p

B

the de-scend - ants of Is - ra - el. Oh praise the

p

Gm/F Cm/Eb Bb/D G(sus4)

Pno

p

Cb

p

Dr

609

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Lord, all you who fear him, Oh hon - our him,

Em Am Dm G(SUS4) Em

Pno

Cb

Dr

618

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

him, Oh fear _ him, Oh fear _

Oh praise him, Oh praise him,

the de - scend - ants of Is - ra - el, the de - scend - ants of Is - ra - el,

Db/C G⁷/Bb Cm/Bb Ab⁶

622 **M** accel. ♩ = 72

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

Oh praise the Lord. For he has not de-

him. the Lord. For he has not de-

Oh praise the Lord.

Bbm/Ab Eb/G Db/F C/E Fm

Ride

mf *p* *mf* *p* *mf*

102 Carus 10.215

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

8 9 10 11

mp

mp

mp

mp

but has

but has

face from him, not hid-den his face from him, not hid - den his face from

face from him, not hid-den his face from him, not hid - den his face from

$D_b(SUS^4)$ D_b $G_b(add^9)$ G_b $D_b m^7/G_b$ $D_b m^7/F_b$ G_b/F_b G_b/E_b $C_b m/E_b$

638 **accel.** $\text{♩} = 84$

A-Sax *mf* *f*

Tr *mf* *f* open

Trb *f*

VI I *mp* *mf* *f*

VI II *mp* *mf* *f*

Va *mp* *mf* *f*

Vc *mp* *mf* *f*

S solo

S *f* *f*

lis - tened to for help lis - tened to his cry for help, to his cry for help, his

A *f* *f*

ed to his lis - tened to his cry for help, to his cry for help, his

T *f* *f*

hi has lis - tened to his cry for help, to his cry for help, his

B *mf* *f*

him. has lis - tened to his cry for help, to his cry for help,

$D\flat$ $E\flat/D\flat$ $F/D\flat$ $B\flat m/D\flat$ F

Pno *mp* *mf* *f*

Cb *mp* *mf* *f*

Dr *mp* *mf* *f* 2 3

[illegible]

649 rit.

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

cry help. you have heard me.

cry for help. For you have heard me.

for help. For you have heard me.

to his cry for help. For you have heard me.

Bm/D F# E E/D# Cm7 E/F# G/A

arco

2

657

N senza misura

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

only if choir needs support

p

p

My praise shall be of you in the great congre - ga - tion; ooh _____ I will fulfill my vows before those who

pp

D(add9)/F# *Gmaj7* *C#°7/E*

Carus

662

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

Carus

fear him, ooh. My praise shall be of you in the great congre -

My praise shall be of you in the great congre -

him, ooh. My praise shall be of you in the great congre -

fear him, ooh. My praise shall be of you in the great congre -

F#m7 Bm(add9)/D

665

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

ga - tion, I will fulfill my vows before those who fear him.

tion, I will fulfill my vows before those who fear him.

tion, o I will fulfill my vows before those who fear him.

ga - tion, ooh, I will fulfill my vows before those who fear him.

Em⁷ Eb(add9)

668 **O** bright ♩ = 108

A-Sax

Tr

Trb

mf

mf

mf

VI I

VI II

Va

Vc

S solo

S

A

T

B

shall

and_ be sat - is - fied, those who seek the Lord will_

shall eat

and_ be sat - is - fied, those who seek the Lord will

and_ be sat - is - fied, those who seek the Lord will_

Ab/Bb

Eb/G

Cm⁷

Fm⁷

Pno

f

pizz.

Cb

f

Dr

f

[illegible]

683 *accel.* $\text{♩} = 112$

A-Sax *pp* *f*

Tr *pp* *f*

Trb *pp* *f*

VI I *pp* *f*

VI II *pp* *f*

Va *pp*

Vc *pp*

S solo

S
praise the Lord, Oh Lord, the Lord. And all the

A
praise Lord, praise the Lord. And all the

T
pr Lord, Oh e, Oh praise the Lord. And all the

B
praise the Lord, Oh praise, Oh praise the Lord. And all the

E[♮]maj7 F[♯]m/E D[♮]maj7 F[♯]m/E D[♮]b[♭]/F F[♮]m⁷ A[♮]b/B[♭]

Pno *pp* *f*

arco

Cb *pp* *f*

pizz.

Dr *pp* *f*

690

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mf

mf

mf

ends of the earth shall be of them-selves and turn to the Lord, and all the

ends shall be of them-selves and turn to the Lord,

of the earth shall be of them-selves and turn to the Lord, and all the

ends shall be sure of them-selves and turn to the Lord,

E♭/G Cm Fm⁷ B♭ B♭⁷/A♭

116 Carus 10.215

708

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mf

mp

king - dom the Lord _____ and he rules _____ o-ver the na - tions, and he rules _____ o-ver the

king - dom be - _____ Lord _____ and he rules _____ o-ver the na - tions, and he rules _____ o-ver the

For the

For the

Fm Eb(SUS4) Eb Ab(add9) Ab Eb/Ab Eb/G Ab/G Fm7 Bb7/F

2 3 4 5 6

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

ppp *pp*

ppp *pp*

ppp *pp*

ppp *pp*

p

All s as be fat up-on

pp

sempre Ped.

D♭/F

G♭m⁶

746

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

ship, all

Gbm F7/Gb Bbm/F

754

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

pp

mf > *pp*

pp

mf > *pp*

pp

mf > *pp*

who go down - to the dust will

Gbm⁶

G/F

Gbm⁺

mf > *pp*

760

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

kneel be - fore him;

S

A

T

B

G $\flat$ 7maj7 E $\flat$ m/G $\flat$ E $\flat$ m $\flat$ /G $\flat$ G $\flat$ $\circ$ A $\flat$ 7/G $\flat$

Pno

Cb

Dr

766

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

ppp *pp* *ppp*

ppp *pp* *ppp*

ppp *pp* *ppp*

ppp *pp* *ppp*

e - ven those can - - - not,

Db/F *Gbm⁶* *Db/F*

777

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

selves _____ - - - live. _____

S

A

T

B

Pno

Gbm F7/Gb Bbm/F

Cb

Dr

783 **R**

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

arco

Cb

Dr

Bbm

pp

pp

791

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

ride bell

pp

ter - i - ty ____ will serve him, pos - ter - i -

Pos - ter - i - ty ____ will serve him, pos - ter - i -

799

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

pp

pp

pp

pp

pp

Pos - ter - i - ty ____ will

Pos - ter - i - ty ____ will

ty ____ will serve him, they will tell of ____ the Lord, ____ they will

ty ____ will serve him, they will tell of ____ the Lord, ____ they will

A-Sax *p* *mf* *f*
 Tr *p* *mf* *f*
 Trb *p* *f*
 VI I *p* *f*
 VI II *p* *f*
 Va *p* *f*
 Vc *p* *f*
 S solo
 S his - eous to a peo - ple,
 A - eous - ness to a peo - ple,
 T his ri - eous - ness to a peo - ple,
 B his right - eous - ness to a peo - ple,
 Ebm7 Ab7 Gb(add9)/Bb Bm6 Ab7/C Bb7/D Ebm(add9)/Gb
 Pno *p* *f*
 Cb *p* *f*
 Dr *p* *f*

831 **accel.** $\text{♩} = 80$

A-Sax *p* *mf*

Tr *p* *mf*

Trb *p* *f* *mf*

VI I *p* *f* *mf*

VI II *p* *f* *mf*

Va *p* *f* *mf*

Vc *p* *f* *mf*

S solo

S to - - - - - ple yet un - born,

A to - - - - - ple yet un - born,

T to a - - - - - ple yet un - born,

B to a

F°7 *Ebm(add9)/Gb* */G* */Ab* *F7(b9)/A* *Eb/Bb*

Pno *p* *f* *mf*

Cb *p* *f* *mf*

Dr *p* *f* *mf*

836

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

to a peo - ple yet un - born, to a

to a peo - ple yet un - born, to a peo - ple yet un -

to a peo - ple yet un - born, to a peo - ple yet un - born, _____

peo - ple yet un - born, to a peo - ple yet un - born, to a

C7/Bb Fm/Bb Bb7 G/Bb Cm/Bb

2 3 4 5 6

841

A-Sax *p* *mf*

Tr *p* *mf*

Trb *p* *mf*

VI I *mf*

VI II *p* *mf*

Va *p* *mf*

Vc *mf*

S solo

S
 peo - ple un - born, a peo - ple yet un - born, to a peo - ple

A
 le un - born, a peo - ple yet un - born,

T
 8 - born, a peo - ple yet un - born,

B
 peo - ple yet un - born, un - born, to a peo - ple

Pno *p* *mf*

Cb *p* *mf*

Dr *p* *mf*

Bb° *Fm/Bb* *Abm/Bb*

2 3 4

846

A-Sax *p* *f*

Tr *p* *f*

Trb *f*

VI I *f*

VI II *f*

Va *f*

Vc *f*

S solo

S
yet _____ born, to a peo - ple yet un -

A
un - born, to a peo - ple yet un - born, to a

T
un - born, to a peo - ple yet un - born, to a peo - ple yet un -

B
yet un-born, to a peo - ple yet un - born, to a peo - ple yet un - born,

*Bb*⁷ *Bb*⁶ *C*⁷/*Bb* *Fm*/*Bb* *Bb*⁷ *G*/*Bb*

Pno *f*

Cb *f*

Dr *f* 2 3 4

855 *accel.*

A-Sax *p* *f*

Tr *p* *f*

Trb *p* *f*

VI I

VI II

Va

Vc

S solo

S
yet un to a peo - ple yet un - born.

A
a un - born, yet un - born.

T
8 ple un - born, yet un - born.

B
to a peo - ple yet un - born.

Pno
Abm/Bb *Bb7(sus4)* *Bb7*

Cb

Dr

859 **S** relieved ♪ = 92

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mf

For _____ he has done _____

For ____ he has done _____ this. _

For ____ he has done this.

E♭ A♭ Gm7 Cm7 Fm7 E♭/G A♭ B♭(sus4)

pizz.

H.H.

mf

Carus 10.215

871

A-Sax *mf*

Tr *mf*

Trb *mf*

VI I *mf*

VI II *mf*

Va *mf*

Vc *f*

S solo

S *f* this. For _____ he has done _____ this.

A *f* For

T *f* For _____ he has done _____ this. _

B *f* For _____ he has done this.

Pno *f*

Cb *f*

Dr *f*

E $\flat$ *A $\flat$* *Gm⁷* *Cm⁷* *Fm⁷* *E $\flat$ /G* *A $\flat$* *B $\flat$ (SUS4)*

875

A-Sax *f*

Tr *f*

Trb *f*

VI I *f* loco

VI II *f*

Va *f*

Vc *f*

S solo

S
Oh my_ God,_ up-on_ rou are_ the_ one who took me_ out of my moth-er's

A
Oh on_ You are the one who took me out of my moth - er's

T
Oh God,_ up-on_ me!_ You are_ the_ one who took me_ out of my moth-er's

B
Oh my_ God,_ look up-on_ me!_ You are the one who took me out of my moth - er's

Pno

Gm7 A♭ Fm7 G(sus4) G Cm/E♭ Fm6

Cb

Dr Ride

880

A-Sax

Tr

Trb

3

VII

VI II

Va

Vc

3

S solo

S

womb, y ere my hope when I was still up - on my moth-er's breasts.

A

w you were my hope when I was still up - on my moth - er's breasts. For you are

T

8 w you were my hope when I was still up - on my moth-er's breasts.

B

womb, you were my hope when I was still up - on my moth - er's breasts. For you are

G Cm/Eb Db/F Eb/G Eb7

Pno

3

Cb

3

Dr

mf

148 Carus 10.215

889

A-Sax

Tr

Trb

mf

VI I

VI II

Va

Vc

S solo

S

pend-ed on you ev - er I was born, you've been my God e - ven from my

A

pend since I was born, you've been my God e - ven from my

T

de - pend-ed on you since I was born, God e - ven from my

B

de - pend-ed on you ev - er since I was born, God e - ven from my

Pno

Dbm7 Ab/C Dbm7 Abm/Cb

arco

Cb

Dr

896

A-Sax *mf* 3

Tr *mf* 3

Trb *mf* 3

VI I *mf* (8)

VI II *mf*

Va *mf*

Vc *f* 3

S solo

S he has done this. For

A For he has done this.

T 8 For he has done this.

B 3 For he has done this.

Pno *f* 3

Cb *f* 3

Dr *f* 3

Ab Bb(SUS4) Eb Ab Gm7 Cm7 Fm7 Eb/G

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

mf

f

mf

f

mf

f

mf

f

mf

f

But do not be far from me, you are my

But do not be far from me, far from me, you are my

But do not be far from me, but do not be far from me, you are my

But do not be far from me, but do not be far from me, you are my

E♭/B♭ C7/B♭ Fm/B♭ B♭7 G/B♭ Cm/B♭

2 3 4 5 6

mf

f

mf

f

910

A-Sax *p* *mf* *p*

Tr *p* *mf* *p*

Trb *sub p* *f* *p*

VI I *sub p* *f*

VI II *sub p* *f*

Va *sub p* *f*

Vc *sub p* *f*

S solo

S strength, help me, you are my strength,

A help me, you are my

T to help me, you are my strength,

B strength, make haste to help me, you are my

B $\flat$ $^{\circ}$ Fm/B $\flat$ Abm/B $\flat$

Pno *sub p* *f*

Cb *sub p* *f*

Dr *sub p* *f*

914 rit. **V** ♩. = ♩. = 84

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

make_ haste me. For

streng in me. For

ake haste elp me. For

strength, make haste to help me. For

B $\flat$ 7(SUS4) B $\flat$ 7 F $\sharp$ m/E $\flat$

ff p f

ff p f

ff p f

2 3

ff p f

922

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

he has not des - pised or dis - dained the suf-fer-ing of the poor, —

he not des - pised or dis - dained the suf-fer-ing of the poor, —

he des - pised or dis - dained the suf-fer-ing of the poor, —

he has not des - pised or dis - dained the suf-fer-ing of the poor, —

Em/D $\flat$

p *f*

2 3 4 5 6 *p* *f*

p *f*

933

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

he has not hid - den his face from him, but has lis-tened to his cry for help. —

he has not hid - den his face from him, but has lis-tened to his cry for help. —

he has not hid - den his face from him, but has lis-tened to his cry for help. —

he has not hid - den his face from him, but has lis-tened to his cry for help. —

Bb/Db

2 3 4 5

p *f*

p *f*

944

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

For the king - dom be - longs to the Lord and he rules o - ver the na - tions.

For the king - dom be - longs to the Lord and he rules o - ver the na - tions.

For the king - dom be - longs to the Lord and he rules o - ver the na - tions.

For the king - dom be - longs to the Lord.

C/Eb

Eb/Gb

Carus

A musical score for the hymn "The Lord's Prayer" is displayed. The score consists of five staves of music. The lyrics are written below the staves: "For ___ he has done this." and "he _ has done this." The music is marked with a mezzo-forte (*mf*) dynamic. Large, stylized letters are overlaid on the score: a large 'C' on the first staff, a large 'A' on the second staff, a large 'T' on the third staff, and a large 'S' on the fourth staff. The letters are white with black outlines and are positioned diagonally across the staves.

957

A-Sax *mf cresc.*

Tr *mf cresc.*

Trb *mf cresc.*

VI I *cresc.*

VI II *cresc.*

Va *cresc.*

Vc *cresc.*

S solo

S *cresc.*
For ___ he has done this. For ___ he has done this.

A *cresc.*
this. For ___ he has done this. For ___ he has done ___

T *cresc.*
For ___ he has done this. For ___ he has done this.

B *cresc.*
this. For he ___ has done this. For ___ he has done ___

Pno *cresc.*
A $\flat$ B $\flat$ E $\flat$ A $\flat$ maj7 Gm7 Cm7 Fm7 E $\flat$ /G

Cb *cresc.*

Dr 4 2 3
cresc.

961

A-Sax

Tr

Trb

f

VI I

VI II

Va

Vc

f

S solo

S

For ____ he has done this. For ____ he has done this. For ____ he has

A

this. For ____ he has done this. For ____ he has done this.

T

I he has done this. For ____ he has done this. For ____ he has

B

this. For ____ he has done this. For ____ he has done this.

Pno

A $\flat$ B $\flat$ E $\flat$ A $\flat$ $^\circ$ G $^\circ$ 7 C 7 (b9) Fm 7 E $\flat$ /G

Cb

Dr

4

f

965

A-Sax

Tr

Trb

VI I

VI II

Va

Vc

S solo

S

A

T

B

Pno

Cb

Dr

done this. For _____ he has done this.

For this. For he__ has done this. For _____ he has done this.

don this. For he has done this. For _____ he has done this.

For _____ he has done this. For he__ has done this. For _____ he has done this.

A^b B^b G⁷/B C^m C^b⁺ E^b/B^b A^o7

969

A-Sax *mf* *f*

Tr *mf* *f*

Trb *f*

VI I *mf* *f*

VI II *mf* *f*

Va *mf* *f*

Vc *mf* *f*

S solo

S *mf* *f*
For _____ he has done this. Oh _____ my God,

A *mf* *f*
this. Oh _____ my God, _____

T *mf* *f*
For _____ he has done this. Oh _____ my God, _____

B *f*
For _____ he has done this. Oh _____ my God,

Fm7/Ab Eb/G Ab Bb Gm7 Ab

Pno *mf* *f*

Cb *mf* *f*

Dr *mf* *f*

983 **broad**

A-Sax *mp* *ff*

Tr *mp* *ff*

Trb *mp* *ff*

VI I *mp* *ff*

VI II *mp* *ff*

Va *mp* *ff*

Vc *mp* *ff*

S solo

S *ff*
For he has done, done this!

A *ff*
For done this For he has done, done this!

T *ff*
Fo has this. For he has done, done this!

B *ff*
For he has done this. For he has done, done this!

E $\flat$ A $\flat$ maj7 E $\flat$ A $\flat$ maj7 E $\flat$ A $\flat$ maj7 A $\flat$ (#11) A $\flat$ 9 B9 B $\flat$ 7 E $\flat$

Pno *mp* *ff*

Cb *mp* *ff* arco

Dr *mp* *ff*

SB