

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.

Klavierauszug / Vocal score

Inhalt / Contents

Vorwort / Foreword.	3
My God, my God, look upon me; why have you forsaken me? (Coro)	4
But you are holy (Coro)	10
But as for me, I am a worm (Coro)	15
But you are the one (Solo, Coro)	27
Many bulls have surrounded me (Coro)	30
I am poured out like water (Solo, Coro)	36
Many dogs have surrounded me (Coro)	41
But do not be far from me (Coro)	54
I will declare your name to my brethren (Coro)	59
My praise shall be of you (Coro)	68
All such as be fat upon earth (Solo)	78
Posterity will serve him (Coro)	81
For he has done this (Coro)	88



Veröffentlichungen der Landesakademie für die musizierende Jugend in Baden-Württemberg, Ochsenhausen,
herausgegeben von Klaus K. Weigele
Reihe 2: Vokalmusik
Band 41/2:
Christoph JK Müller, *Psalms 22* für Sopran solo, gemischten Chor und Instrumentalensemble (Klavierauszug)
Kompositionsauftrag der Landesakademie für die musizierende Jugend in Baden-Württemberg

Carus 10.215/03 (Klavierauszug)
ISMN: 979-0-007-35938-6

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 10.215), Klavierauszug (Carus 10.215/03), Chorphitur (Carus 10.215/05). Instrumentalstimmen leihweise:
Rhythmusgruppe (Carus 10.215/18), Small Band (Carus 10.215/09), komplettes Orchestertermaterial (Carus 10.215/19).

↓ Digitale Ausgaben sind erhältlich: www.carus-verlag.com/1021500

The following performance material is available:

full score (Carus 10.215), vocal score (Carus 10.215/03), choral score (Carus 10.215/05). Instrumental parts for rental:
rhythm group (Carus 10.215/18), small band (Carus 10.215/09), complete orchestral material (Carus 10.215/19).

↓ Digital editions for this work are listed at www.carus-verlag.com/1021500

Vorwort

Die vorliegende Komposition entstand 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 war die Suche nach einem Text, der ein existenzielles Problem verhandelt und zugleich eine Perspektive der Lösung eröffnet. 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.

Berlin, im März 2026

Christoph JK Müller

Foreword

This setting of Psalm 22 was composed 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. 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.

Berlin, March 2026
Translation: Aaron Epstein

Christoph JK Müller

Psalm 22

Christoph JK Müller
(*1989) 2025

softly lost ♩ = 69

N.C. *simile*

Piano *pp*

Pedal sempre

p

4

S

T

8

p

My

my God,

God, my God,

Aufführungsdauer / Duration: ca. 40 min.

© 2026 by Carus-Verlag, Stuttgart – Carus 10.215/03

Any unauthorized reproduction is prohibited by law / All rights reserved / Printed in Germany

www.carus-verlag.com / info@carus-verlag.com / Carus-Verlag, Sielminger Str. 51, 70771 Lf.-Echterdingen, Germany

10

S — look up - on me; why have you,

A — — — — — *p* why have you,

T — look up - on me; why have you,

B — — — — — *p* why have you,

13

S have you — — — — — for — — — — —

A why you — — — — — for — — — — —

T have you — — — — — for — — — — —

B why have you — — — — — for — — — — —

*Ab*7 *D7/Ab*

Ped.

16 *f*

sak - - en me?

f

sak - - en me?

f

sak - - en me?

f

sak - - en me?

Bbm/F

f

Ped.

19 *pp* N.C.

pp sempre

p

p

S

My

T

My

25

S
— God, — my — God,

A

T
— God, — my — God,

B

28

y are you, why

my are you, why

why are you, why

p
why are you, why

are you so far from

are you so far from

are you so far from

are you so far from

F#7 **C7/F#**

Ped.

f ing me

p and from the words of my com -

accel. cresc.

p cresc.

help ing me

f ing me?

p cresc.

help - ing me?

p cresc.

G#m/D# **E maj7**

f **p** **cresc.**

plaint? And from the words of my com -

ooh

ooh

ooh

E#°7 G#m/F#

plaint? Oh, God! I cry out dur-ing the day, Oh, my -

Oh, my - God! I cry out dur-ing the day, Oh, my

Oh, my - God! I cry out dur-ing the day, Oh, my -

Oh, my God! I cry out dur-ing the day, Oh, my

rubato

G⁺ G⁺maj7 G/D G⁺maj7

Ped.

42 *mp* *f* *rit.* *p*

God! but you do not an - swer, Oh, my God! and at

God! but you do not an - swer, Oh, my God! and at

God! but you do not an - swer, Oh, my God! and at

God! but you do not an - swer, Oh, my God! and

G/D Gb+maj7 Gb/Db

45 $\text{♩} = 69$ **A** $\text{♩} = 60$

do not rest

night I do not rest. But you are ho - ly, you are the praise, you are the

not rest. night I do not rest.

C7(sus4) F E7/B Gm6/Bb

50

ho - ly praise of — Is - ra - el, our an - ces - tors trust - ed in you and you de -

They trust - ed in you.

A7(b13) Dm Bbm7 F(add9)/A

54

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

You are the

Bbm7 Gm7 C(sus4) F E7/B Gm6/Bb

58

ho - ly praise of _ Is - ra - el, our an - ces - tors trust - ed in you and you de -

ho - ly praise of _ Is - ra - el, our an - ces - tors trust - ed in you.

the ho - ly praise. _____

They trust - ed in you.

A7(b13) Dm Bbm7 F/A

62

out to you and you _____ helped them, they trust - ed _____ in _

They _____ out, out to you and you _____ helped them, they trust - ed _____ in _

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

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

Bbm7 B° F/C C#° Dm Bbmaj7 C/Bb

p

67

you _____ and were not _____ dis-ap - point-ed. But you are ho - ly,

you _____ and were not _____ dis-ap - point-ed. You are_ ho - ly,

you _____ and were not _____ dis-ap - point-ed. you are the

you and were not dis-ap - point-ed.

Am⁷ Bb/A Gm⁷ C(sus⁴) F *soft*

71

our an-ces-tors trust-ed in you and you de-

you _____ are our an-ces-tors trust-ed in you and you de-

our an-ces-tors trust-ed in you and you de-

our an-ces-tors trust-ed in you and you de-

you are the ho - ly praise of _____ Is - ra-el, our an-ces-tors trust-ed in you and you de-

E⁷/B Gm⁶/Bb A⁷(b13) D⁷(b9) Gm⁷

sub f

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

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

liv - ered them, they cried out to you and you helped them,

liv - ered them, they cried out to you and you helped them,

Ebm7 *Bb/D* *Ebm7*

mp you. *f* Oh, my God! and they were not dis - ap - point - ed.

mp you. *f* Oh, my God! and they were not dis - ap - point - ed.

mp you. *f* Oh, my God! and they were not dis - ap - point - ed.

they trust-ed in you. *f* Oh, my God! and they were not dis - ap - point - ed.

Bb/D *D7* *Gbmaj7* *Gb/Db* *C(SUS4)*

p *f* *p*

Red. *Red.*

83 **B** slow ♩ = 58

pp I am a

pp But as for me, but as for me.

pp But as for me, but as for me.

N.C.

88 **accel.**

worm

m

pp worm

Strings

pp

Red.

90 ♩ = 58

accel.

and no man.

man.

man.

man.

Strings

Ped.

92

threaten. ♩ = 76

p

I am scorned by the peo - ple _____ and re -

p

I am scorned by the peo - ple _____ and re -

p

I am scorned _____ by the peo - ple and re -

p

I am scorned _____ by the peo - ple and re -

Strings

p

ject - ed by the peo - ple. _____ I am scorned by the peo - ple and re -

ject - ed by the peo - ple. _____ I am scorned by the peo - ple and re -

ject - ed _____ by the peo - ple. I am scorned by the peo - ple and re -

ject - ed _____ by the peo - ple. I am scorned by the peo - ple an re -

cresc.

cresc.

cresc.

cresc.

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

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

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

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

III $\text{C} \text{ } \text{♩} = 76$

S

A *very articulated*
p
All those, all those who see me,

T

B *very articulated*
p
All those, all those who see me

N.C.
Play!
p

8^{vb}

115

mp
all those _____

mp
all those who see me mock me, all those _____

mp
all those _____

mp
all those who see me mock me, all those _____

(8)

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

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

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

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

(8)

see me mock me, they mock me all those, *p*

who see me mock me, they mock me

see me mock me, they mock me

who see me mock me, they mock me

(8)

all those who mock me,

all those,

all those who mock me,

all those,

all those who mock me,

all those who mock me,

(8)-----

those who me, all those who see me,

all those who see me,

all those who see me,

all those who see me,

all those who see me, see me,

(8)-----

mf all those who

mf all those who

mf all those who

mf all those who

mf

(8).....

ff G.P. me mock me, they mock me.

ff see mock me, they mock me.

ff mock me, they mock me.

ff see me mock me, they mock me.

ff G.P.

loco

(8).....

143

p They shoot out their lips, _____ their lips.

p They shoot out their lips, _____ their lips.

p They shoot out their lips, _____

p They shoot out their lips, _____

p

147

They shoot out their lips, _____ they shoot out their

they shoot out their lips, _____ they shoot out their

They shoot out their lips, they

They shoot out their lips, they

150

lips, they shoot out their lips, their lips, and shake their heads, and

lips, they shoot out their lips, their lips, and

shoot out their lips, they shoot out their lips, and shake their

shoot out their lips, they shoot out their lips,

154

shake their heads, and shake their heads.

shake their heads, and shake their heads.

heads, and shake their heads, shake their heads.

and shake their heads, shake their heads.

cresc.

They shoot out their lips, _____ and shake their

cresc.

They shoot out their lips, _____ and shake their

cresc.

They shoot out their lips, _____ and shake their

cresc.

They shoot out their lips, _____ and shake their

p cresc.

D *ff* gloating $\text{♩} = 92$ *mf*

say - ing: He trust - ed in

ff *mf*

heads, say - ing: He trust - ed in

ff *mf*

heads, say - ing: He trust - ed in

ff *mf*

heads, say - ing: He trust - ed in

179

in him, in

in him, in

in him, in

in him, in

E/G# G°7 F#°7 Bbm/F E/G# G°7 E/G#

p *f* *p* *f*

183

rit.

him.

him.

him.

him.

F/D $\flat$ D $\flat$ /A $\flat$ G(SUS4)/A

f *ff* *p*

Triplet

E ♩ = 66

188 Soprano solo

p

But you are the one — who took me out, you are the one who took me out of my

C B7/F# 3 Dm⁶/F E7

193

moth-er's womb you were my hope, — you were my hope — in I — was

Am Fm7 C/E Fm7

197

still up-on my moth-er's — breasts.

C/G Am /G Fmaj7 G/F Em7 F/E

202

The one who took me — out — of my moth-er's

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

pp

womb.

p You were my hope when I was still up-on my moth - er's

p up-on my moth - er's

p You were my hope when I was still up-on my moth - er's

p when I was still up-on my moth - er's

G(SUS4) C B7/F# Dm6/F E7

p

p 3 3 3 3 I have de - pend-ed on you ev-er since I was

ff you were my hope.

ff breasts, were my hope.

ff you were my hope.

sub ff breasts, you were my hope.

Am G^{o7} Dm/F Bbm7

sub ff 3 *pp*

born, I have de - pend-ed on you for you have been my
 for you have been my
 for you have been my
 for you have been my
 for you have been my

mf 3 *mf* 3 *mf* 3 *mf* 3 *mf* 3

F/A Am7 Abmaj7 C#m7

God - ven from my moth-er's womb. Do not be
 from my moth-er's womb.
 from my moth-er's womb.
 from my moth-er's womb.
 from my moth-er's womb.

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

B F#m6/A G#7 C#m

fp 3 3 3 3 3 *f* *p*

219 S solo

far from me, for trou-ble is hard at hand and there is no one to

Em⁶ F[#]7 B7(b5)/F /E Dm⁶ N.C.

pp

224

F pushing ♩. = 80

help me.

Gb/C

p

229

S

bulls have sur-round-ed me, strong

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

B

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

f *fp* *f* *p* *f*

— bulls of Ba - shan have en - cir - cled me, have en - cir-cled me.

— bulls of Ba - shan have en - cir - cled me, have en - cir-cled me.

fp strong bulls of Ba - shan have en - cir - cled, en - cir-cled me.

fp strong bulls of Ba - shan have en - cir - cled, en - cir-cled me.

p *f*

They up - on me ___ with their mouths like

They gape up - on me ___ with their mouths like

They gape up - on me ___ with their mouths like

They gape up - on me ___ with their mouths like

A/E $\flat$ C/G $\flat$

p *f*

ram - pant and roar - ing li - ons. _____

ram - pant and roar - ing li - ons. _____

ram - pant and roar - ing li - ons. _____

ram - pant and roar - ing li - ons. _____

C/E $\flat$ G $\flat$ /C

ff

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

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

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

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

p *f* *p*

268

strong bulls of Ba - shan have en - cir - cled me. Man - y

strong bulls of Ba - shan have en - cir - cled me.

strong bulls of Ba - shan have en - cir - cled me.

strong bulls of Ba - shan have en - cir - cled me.

pp

f

275

bull - round - ed me, strong bulls of Ba - shan have en -

Man - y bulls have sur - round - ed me, strong bulls of Ba - shan

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

pp

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

molto cresc. *ff* *mf*

cir-cled me, have sur-round-ed me, have en-cir-cled me. They

molto cresc. *ff* *mf*

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

molto cresc. *ff* *mf*

Ba-shan have en-cir-cled me, have sur-round-ed me. They

molto cresc. *ff* *mf*

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

A/E $\flat$

f

me, me with their mouths with their

f

they gape up-on me with their mouths with their

f

me, me with their mouths with their

f

they gape up-on me with their mouths with their

C/G $\flat$

mf *p* *f*

mouths, with their mouths like ram - pant and roar - ing, like

mouths, with their mouths like ram - pant and roar - ing, like

mouths, with their mouths like ram - pant and roar - ing, like

mouths, with their mouths like ram - pant and roar - ing, like

p *p* *p* *p*

F#7(b9) *F#/A*

306

ram - pant and roar - ing, like ram - pant and roar - ing, ram - pant and roar - ing li - ons, —

ram - pant and roar - ing, like ram - pant and roar - ing, ram - pant and roar - ing li - ons, —

ing, like ram - pant and roar - ing, ram - pant and roar - ing li - ons, —

ram - pant and roar - ing, like ram - pant and roar - ing, ram - pant and roar - ing li - ons, —

f *ff* *mf* *ff* *mf* *ff*

Gb/A

li - ons, li - ons, li -

li - ons, li - ons, li -

li - ons, li - ons, li -

li - ons, li - ons, li -

C/E $\flat$ D $\flat$ ⁷($\sharp$ 11)₉ F $\sharp$ ⁷/C

ff

G heavy

ons.

ons.

Bm
heavy

Gm(maj7)

Bm

Gm(maj7)

p

3 3 3 3

331 S solo

p

I'm poured out like wa - ter, and all my bones are out of joint,

pp

*Bm*⁷ *Gm*(*ma*j⁹) *Bm*⁷ *Gm*(*ma*j⁹)

3 3 3 3

335

my heart is like wax, melt-ing with-in me.

E^ø⁷ *E**b**m*⁶ *C*^ø⁷ *F*⁷(*b*5)

3 3 3 3

339

p

I'm poured out like wa - ter, and all my bones are out of joint,

p

p

I'm poured out like wa - ter, and all my bones are out of joint,

p

*Bm*⁷ *Gm*(*ma*j⁹) *Bm*⁷ *Gm*(*ma*j⁹)

3 3 3 3

343

my heart is like wax, melt-ing with-in me.

my heart is like wax, melt-ing with-in me.

my heart is like wax, melt-ing with-in me.

my heart is like wax, melt-ing with-in me.

E $\flat$ 7 E $\flat$ m⁶ C $\sharp$ 7 F $\sharp$ 7(b5)

347

S solo

dried up like bro-ken pot-ter-y,

pp

B $\flat$ m(maj9) Fm⁷ D $\flat$ m(maj9)

351

and my tongue sticks to the roof of my mouth.

B $\flat$ 7 Am⁶ G $\flat$ 7 C7(b5)

355

S *p* My strength has ___ dried ___ up like bro - ken pot-ter - y,

A *p* My strength has ___ dried ___ up like bro - ken pot-ter - y,

T *p* My strength has ___ dried ___ up like bro - ken pot-ter - y,

B *p* My strength has ___ dried ___ up like bro - ken pot-ter - y,

Fm⁷ Dbm(maj9) Fm⁷ Dbm(maj9)

p 3 3 3

359

my ___ sticks to the roof of my ___ mouth. _____

and my sticks to the roof of my mouth.

my tongue sticks to the roof of my ___ mouth.

and my tongue sticks to the roof of my mouth.

Bb⁷ Am⁶ G⁷ C⁷(b5)

3 3 3

363

S solo

f

You lay me down in the dust of death.

You lay me down in the dust of death.

You lay me down in the dust of death.

You lay me down in the dust of death.

You lay me down in the dust of death.

f

Fm7 Dbm(maj9) Fm7 Dbm(maj9) Bb7 G7

370

You lay me down

You lay me down

You lay me down

You lay me down

You lay me down

f

C7(b5) Bm7 Gm(maj9) Bm7

[illegible]

379 **H** $\text{♩} = 80$

The musical score for 'Man - y' consists of five staves. The first four staves are vocal parts, and the fifth is the piano accompaniment. The vocal parts are in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked as $\text{♩} = 80$. The piano accompaniment is in a key with one flat (B-flat) and a 4/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics 'Man - y' are written below the vocal staves.

Man - y

Man - y

Man - y

Man - y

Man - y

Gb/C

pp

f

384

dogs have sur-round-ed me and the

dogs have sur-round-ed me and the

dogs have sur-round-ed me and the

dogs have sur-round-ed me and the

p

389

the wick-ed have

coun-cil of the wick-ed have

coun-cil of the wick-ed have

coun-cil of the wick-ed have

p *f*

laid siege a - gainst_ me. They pierced my

laid siege a - gainst_ me. They pierced my

laid siege a - gainst_ me. They pierced my

laid siege a - gainst_ me. They pierced my

A/E $\flat$

p

hands_____ and my feet, and my feet.

hands_____ and my feet, and my feet.

hands_____ and my feet, and my feet.

hands_____ and my feet, and my feet.

A/E $\flat$

p *f* *mf* *p*

423

dogs have sur-round-ed me of the

dogs have sur-round-ed me of the

dogs have sur-round-ed me of the

and the coun - cil of the wick-ed

8 9 1(-9) 2 3 4

3 3 3 3 3

mp

430

ck - ed a - gainst_ me.

wick-ed a - gainst_ me.

have laid siege a - gainst_ me.

5 6 7 8 9

3 3 3 3 3

435

mf

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

Man - y dogs, man - y

Man - y dogs, man - y

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

mf

3 3 3 3 3 3

441

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

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

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

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

1(-3) 2 3 1(-3) 2 3

3 3 3 3 3 3

f

447

round - ed me. _____ And the coun - cil of the

round - ed me. _____ And the coun - cil of the

round - ed me. _____ And the coun - cil of the

round - ed me. _____ And the coun - cil of the

sub p *f*

p *f*

455

have siege _____ a - gainst me.

wick-ed have laid siege _____ a - gainst me.

wick-ed have laid siege _____ a - gainst me.

wick-ed have laid siege _____ a - gainst me.

F#C *A/Eb*

p *f*

They pierced my hands_____ and my feet.

They pierced my hands_____ and my feet.

They pier my

p *f* *my*

They pierced my hands

fp

They pierced my hands_____

fp

They pierced my hands_____

fp

hands_____

p

479

mf and my feet, and my feet. *f* I can count all my

mf and my feet, and my feet. *f* I — can count all — my

mf and my feet, and my feet. *f* I — can count all my

mf and my feet, and my feet. *f* I — can count

A/E♭

f *mf* *p* *f*

487

mp 1 *pp* 1

all — my bones.

mp 1 *pp* 1

ones, — all — my bones.

mp 1 *pp* 1

bones, — all — my bones.

mp 1 *pp* 1

bones, — all — my bones.

f *mp* *pp*

1 1

496

I with horror $\text{♩} = 60$ $\text{♩} = 104$

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.

Drum

503

p

They di - vide my

p

They di - vide my

p

They di - vide my

p

They di - vide my

p

sim.

524 *ff*

They di - vide my clothes, _____

They di - vide my clothes, _____

They di - vide my clothes, _____

They di - vide my clothes, _____

G+*ma*7

528 ♩ = 60

04

God!

Oh, my

God! _____

Oh, my God! _____

G/D

E $\flat$ +*ma*7

mf

533

rit.

Oh, my God!

Oh, my God!

Oh, my God!

Oh, my God!

ff

mf

$E\flat/B\flat$

3

$D7(SUS4)/A$

J calm $\text{♩} = 60$

539

pp

do not far from me, Oh Lord, you are my strength, make

But do not far from me, Oh Lord, you are my strength, make

pp

D

$G(SUS4)$

G

$F\sharp7/C\sharp$

$A\flat6/C$

$B7(b9)$

546 *mf* *mp*

haste to help me, de-liv-er my soul from the sword, de-liv-er my soul and my dear

haste to help me, ooh, ooh, de-liv-er my soul

to help me, ooh, ooh,

ooh,

mf *mp*

Em Cm7 G(add9)/B

550

lif-er from the pow-er of dog.

ooh, dog.

ooh, pow-er of the dog.

You are my

You are my

ooh, Do not be far from me, Oh Lord,

mf *mf* *mf*

Cm7 Am7 D7 G F#7/C# Am6/C

p

554

The musical score is for a song titled "Save Me from the Lion's Mouth". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "mp" (moderato). The lyrics are: "Save me from the li-on's mouth and al-so strength, make haste to help me. Save me from the li-on's mouth." The piano accompaniment includes chords B7(b13), E7, and Am. The score is marked with dynamics such as *f* (forte) and *mp* (moderato). There are also triplets and slurs indicated in the notation.

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

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

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

Save me from the li-on's mouth

B7(b13) E7 Am

566

pow - er of the dog, from the li-on's mouth and from the horns of the u - ni-corns. *ff*

pow - er of the dog, from the li-on's mouth and from the horns of the u - ni-corns. *ff*

pow - er of the dog, from the li-on's mouth and from the horns of the u - ni-corns. *ff*

pow - er of the dog, from the li-on's mouth and from the horns of the u - ni-corns. *ff*

E^{ma}7 F^o7 G⁺m/F⁺ G⁺ G⁺m *ff*

Ped.

569

broad

have heard for you have heard me.

For you have heard me, for you have heard me.

have heard me, for you have heard me.

For you have heard me, for you have heard me.

E /D⁺ C⁺m7 E/F⁺

K senza misura

575 B B(add9)/D#

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

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

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

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

577 E^{major}7 A^{major}7/C# D#m7

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

580 B(add9)/B C#m7 C(add9)

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

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

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

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

light ♩ = 69

583 N.C.

sim.

pp

586

pp

pp

My God, my

My God, my

589

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

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

Oh praise the Lord, all you who

p grateful

Oh praise the Lord, all you who

Em

Am

Ped.

596

S
fear him, Oh hon - our him,

A
fear him, Oh hon - our him,

Dm⁷ G^(SUS4) G⁷/F Em

599

all you the seed of Ja - cob, Oh praise the

all you the seed of Ja - cob, Oh praise the

Am Dm⁷ G⁷ G⁷/F

602

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

and fear him, and fear

and praise him, and praise

mf

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

Eb/G Ab/G D^{ø7}/F

Ped.

605

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

him, and fear him, praise the

him, and praise him.

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

Gm/F Cm/Eb Bb/D

608

a bit far

Lord.

the Lord, all you who fear him,

Oh praise the Lord, all you who fear him,

G(SUS4) Em Am Dm

612

all you the seed _____ of

Oh hon - our him, all you the seed _____ of

Oh hon - our him, all you the seed _____ of

G^(sus4) Em Am Gm⁷

616

Ja - cobe the

mf and fear _____ him,

mf Oh praise _____

Ja - cob, praise the Lord, the de - scend - ants of

C⁷ Ab/C Db/C

mf

Red.

Oh fear him, Oh fear him, Oh praise him, Is - ra - el, the de - scend - ants of Is - ra - el,

$G^{\flat 7}/B^{\flat}$ $Cm/B^{\flat}$ $A^{\flat 6}$

M *cel.*

him. Lord. Lord. praise the Lord. Oh praise the Lord.

$B^{\flat}m/A^{\flat}$ $E^{\flat}/G$ $D^{\flat}/F$ C/E *p*

625 $\text{♩} = 72$ *mf*

S For he has not de - spised _____ or dis - dained _____ the

A *mf* For he has not de - spised _____ or dis - dained _____ the

mf

Fm Eb(SUS4) Eb Ab(add9) Ab

629

S suf - fer-ing of the poor, _____ the suf - fer-ing of the poor

A suf - fer-ing of the poor, _____ the suf - fer-ing of the poor

T 8 He has not hid-den his

B *mp* He has not hid-den his

Eb/Ab G Fm7 Bb7/F Eb Ebm

mp

T 8 face _____ from him, _____ not hid - den his face from him, _____ not

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

Db(SUS4) Db Gb(add9) Gb Dbm7/Gb Dbm7/Fb Gb/Fb Gb/Ebb

637

accel.

mp but has lis - tened to his cry for help, *mf* has lis - tened to his
mp but has lis - tened to his cry for help, *mf* has lis - tened to his
 hid - den his face from him. *mf* has lis - tened to his
 hid - den his face from him. *mf* has lis - tened to his

Cbm/Ebb D♭ Eb/D♭

mp *mf*

641

♩. = 84

f for help, to his cry for help, his
f cry to his cry for help, his
f help, to his cry for help, his
 cry for help, to his cry for help,

F/D♭ Bbm/D♭ F

f

645

cry _____ for help, _____ his
 cry _____ for help, _____ his
 cry _____ for help, _____ his
 to his cry _____ for help, _____ to his cry _____ for help, _____

Bbm/Db F#/E Bm/D F#

ff

rit.

649

cry _____ for help. For _____ you have
 cry _____ for help. For _____ you have
 cry _____ for help. For _____ you have
 to his cry _____ for help. For _____ you have

Bm/D F# E E/D# Cm⁷

654

N senza misura

heard_____ me. My praise shall be of you in the great congre -

heard_____ me. My praise shall be of you in the great congre -

heard_____ me. My praise shall be of you in the great congre -

heard_____ me. My praise shall be of you in the great congre -

E/F# G/A D(add9)/F#

pp

659

tion; I will fulfill my vows before those who

ga - I will fulfill my vows before those who

don; ooh_____ I will fulfill my vows before those who

ga - tion; ooh_____ I will fulfill my vows before those who

Gmaj7 C#°7/E

662

fear 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-

fear 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

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

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

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

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

Em7

667

[O] bright $\text{♩} = 108$

fear him. The poor shall eat and be
 fear him. and be
 fear him. The poor shall eat and be
 fear him. and be

Eb(add9) Ab/Bb Eb/G

f

670

fied, those seek the Lord will praise him, the poor shall eat _____ and be
 sat-is - those seek the Lord will praise him, and be
 ed, those who seek the Lord will praise him, the poor shall eat _____ and be
 sat-is - fied, those who seek the Lord will praise him, and be

Cm7 Fm7 Bb Bb7/Ab Eb/G

674

sat - is - fied, those who seek the Lord will praise him. those who

sat - is - fied, those who seek the Lord Praise the Lord,

sat - is - fied, those who seek the Lord will praise him. The poor shall

sat - is - fied, those who seek the Lord Praise the Lord,

*Cm*⁷ *Fm* *Bb* *Gb/Bb*

678

him, those who seek him, those who

Oh praise the Lord, Oh praise the Lord,

and be sat - is - fied, the poor shall

Oh praise the Lord, Oh praise the Lord,

Cb/Bb *F#7/Ab* *Bbm7/Ab* *Ebm/Gb*

slower ♩ = 88

accel. - - - - -

682

sub pp

seek, Oh praise the Lord, Oh praise the Lord, praise the

sub pp

— Oh praise the Lord, Oh praise the Lord, praise the

sub pp

eat, Oh praise the Lord, Oh praise, Oh praise the Lord.

sub pp

— Oh praise the Lord, Oh praise, Oh praise the L

Abm/Gb

Ema⁷

F#m/E

Dma⁷

F#m/E

D^b%/F

pp

688

♩ = 112

Lord.

And all the ends of — the earth shall be

f

And all the ends of — the earth shall be

f

And all the ends of — the earth shall be

f

— And all the ends of — the earth shall be

Fm⁷

Ab/B^b

E^b/G

f

691

sure _____ of them - selves and turn _____ to the Lord, _____ and all the

sure _____ of them - selves and turn _____ to the Lord, _____

sure _____ of them - selves and turn _____ to the Lord, _____ and all the

sure _____ of them - selves and turn _____ to the Lord, _____

Cm Fm7 Bb Bb7/Ab

694

ples of the na - tions, the peo - ples of the

na - tions, the peo - ples of the

ples of the na - tions, the peo - ples of the

of the na - tions, the peo - ples of the

Eb/G Cm Bbm7

pp

pp

pp

pp

pp

697

f

na - tions, they will bow down be - fore him, will bow down be - fore

f

na - tions, they will bow down be - fore him. All the peo - - ples

f

na - tions, they will bow down be - fore him, to the

f

na - tions, they will bow down be - fore him, will bow down

*E♭*7 *A♭*7(b13) *E/G♯*

f

Red.

701

will bow be - fore him and they shall turn to the

of - - tions, they shall turn to the

to the Lord, to the

him, will bow down be - fore him and they shall turn to the

D♯7/*F*♯ *G*♯m/*F*♯ *C*♯m/*E* *D*maj7

705

P ♩. = 84

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

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

Lord, to the Lord.

Lord, to the Lord.

C(add9) Bbm⁶/D^b C⁷ Fm

p *mf*

709

to the and he rules o-ver the na - tions, and he

longs the Lord and he rules o-ver the na - tions, and he

E^b(SUS⁴) E^b A^b(add9) A^b E^b/A^b E^b/G A^b/G Fm⁷

713

rules o - ver the na - tions,

rules o - ver the na - tions,

mp For the king - dom be - longs to the

mp For the king - dom be - longs to

Bb7/F Eb Ebm Db(SUS4) Db

mp

716

and rules o - ver the na - -

mf rules o - ver the na - -

mf and he rules o - ver the na - -

Lord. He rules o -

F#m(add9) F#m E(SUS4) E Am/C

mf *f*

719

tions, the na - - - tions, o - ver the na - -
 tions, the na - - - tions, o - ver the na - -
 tions, the na - - - tions, o - ver the na - -
 - ver the na - tions, he rules o - ver the na - tions, he rules o -

F7 E Am/C F/Eb Bbm/Db

ff

723

the - - - tions, Oh Lord!
 tions, na - - - tions, Oh Lord!
 the na - - - tions, Oh Lord!
 - ver the na - tions, he rules, Oh Lord!

F Bbm/Db F7 Eb

rit.

727 /D Cm7 Eb/F Gb/Ab

mp

Q idealistic ♩. = 54

732 S solo *p*

All such as be

pp

sempre Ped.

Db/F 1(-5) 2 3 4

737 fat with

Gb Db/F 1(-3) 2

741 will Gb6

3 Gbm6 Gbm6 Gbm6

745

feast _____ and _____ wor - -

$A\flat 7(\sharp 11)/G\flat$ $G\flat m$ $F^7/G\flat$ $B\flat m/F$ 1(-6)

750

ship, _____ all _____ who go

2 3 4 5 6

755

down _____ in - to _____ the dust _____

$G\flat m\flat$ G/F *mf*

759

will kneel _____ be - fore _____

$G\flat^+$ $G\flat^+maj7$ $E\flat m/G\flat$ $E\flat m^6/G\flat$ $G\flat^o$ *pp*

764

him; e - ven those _____ who

$A\flat 7/G\flat$ $D\flat/F$ 1(-3) 2 3

769

can - - - - - not,

$G\flat m^6$ $D\flat/F$

773

can - not keep _____ them -

$G\flat m^6$ $G\flat^6$ $A\flat 7(\sharp 11)/G\flat$ 1(-3) 2

777

selves _____ a - - - - - live. _____

3 $G\flat m$ $F^7/G\flat$ $B\flat m/F$ 1(-3) 2

782

3

R

B♭m

pp

786

791

T

8

pp

Pos - ter - i

B

pp

os - ter - i - ty — will serve him,

1 2 3 4 5

8

pos - ter - i - ty — will serve him,

pos - ter - i - ty — will serve him,

802

S *pp* Pos - ter - i - ty _____ will serve him,

A *pp* Pos - ter - i - ty _____ will serve him,

T they will tell of _____ the Lord, _____ they will tell

B they will tell of _____ the Lord, _____ they will tell

1(-9) 2 3 4 5

808

will of _____ the Lord to _____ *cresc.*

will tell of _____ the Lord to _____ *cresc.*

the Lord, of _____ the Lord to _____ *cresc.*

of _____ the Lord, of _____ the Lord to _____ *cresc.*

6 7 8 9 *Gb/Ab cresc.*

the next gen - er - a - tion.

the next gen - er - a - tion.

the next gen - er - a - tion.

the next gen - er - a - tion.

/Gb Ab/Gb Gb/F /Eb Gb/Ab

confident

They shall come and will de - clare his

They shall come and will de - clare his

They shall come and will de - clare his

They shall come and will de - clare his

D♭/F G♭(add9) D♭/F E♭m7

826

right - - - eous - ness to a

right - - - eous - ness to a

right - - - eous - ness to a

right - - - eous - ness to a

$A\flat^7$ $G\flat(\text{add}9)/B\flat$ Bm^6 $A\flat^7/C$ $B\flat^7/D$

p

accel.

830

ple, to a peo - - -

peo - to a peo - - -

to a peo - - -

peo - ple,

$E\flat m(\text{add}9)/G\flat$ $F\sharp^7$ $E\flat m(\text{add}9)/G\flat$ $/G$ $/A\flat$

p

834 $\text{♩} = 80$

ple yet un - born,

ple yet un - born, to a

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

to a peo - ple yet un - born, to

$F7(b9)/A$ Eb/Bb $C7/Bb$ Fm/Bb

f *mf*

838

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

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

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

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

$Bb7$ G/Bb Cm/Bb Bb°

p

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

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

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

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

Fm/Bb *mf* *Abm/Bb*

un - born,

yet un - born, to a

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

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

Bb7 *Bbm6* *C7/Bb* *Fm/Bb* *f*

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

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

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

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

B $\flat$ 7 G/B $\flat$ Cm/B $\flat$ B $\flat$ $\circ$

sub p

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

yet a peo - ple yet un - born, —

a peo - ple yet un - born, —

born, un - born, — to a peo - ple

Fm/B $\flat$ A $\flat$ m/B $\flat$

f

857

[S] relieved ♩ = 92

yet _____ un - born. _____

yet _____ un - born. _____ *mf* For he _has done this.

yet _____ un - born. _____

yet _____ un - born. _____ *mf* For _____ he has done this

Bb7(SUS4) *Bb7* *Eb* *Ab* *Gm7* *Cm7*

mf

861

mf For _____ he has done _____ this.

For he _has done this.

mf _____ has done _____ this. _____

Fm7 *Eb/G* *Ab* *Bb(SUS4)* *Eb* *Ab*

Strings

864

For _____ he has done _____

For _____ he has done _____ this. _

For _____ he has done this.

Chords: Gm^7 , Cm^7 , Fm^7 , $E\flat/G$, $A\flat$, $B\flat(SUS^4)$

Triplet: 3

867

For _

For he _ done

For _____ he has done _____ this.

For _____ he has done this.

Chords: $E\flat$, $A\flat$, Gm^7 , Cm^7 , Fm^7 , $E\flat/G$

Play!

cresc.

Triplet: 3

870

he has done this.

f For he has done this.

f For he has done this.

Ab Bb(SUS4) Eb Ab Gm7 Gm7

873

f For he has done this. Oh my God,

Oh my God,

f he has done this. Oh my God,

Oh my God,

Fm7 Eb/G Ab Bb(SUS4) Gm7 Ab

876

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

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

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

look up-on_ me! _ You are the one who took me out of my moth-

Fm7 G(SUS4) G Cm/Eb Fm6

880

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

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

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

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

G Cm/Eb Db/F

884

T

breasts. You're ho - ly, the ___ praise,

breasts. For you are ho - ly, ___ you are the praise, the ___ praise,

breasts. You're ho - ly, you are the

breasts. For you are ho - ly, ___ you are the praise,

Eb/G Eb7 Ab G/D Bb Db

mf

887

are the prais

I have de - pend-ed on you ev - er

you the

I have de - pend-ed on you

ly praise of _ Is-ra - el. _ de-pend-ed on you

you are the praise of _ Is-ra - el. _ de-pend-ed on you ev - er

C7 Fm Dbm7

f

2nd

890

since I was born, you've been my God e - ven from my moth-er's womb.

since I was born, you've been my God e - ven from my moth-er's womb.

since I was born, God e - ven from my moth-er's womb.

since I was born, God e - ven from my moth-er's womb.

Ab/C Dbm7 Abm/Cb Bb7(SUS4)

Red.

893

U

For he done

For he has done this.

For he has done this.

Eb Ab Gm7 Cm7 Fm7 Eb/G

mf *cresc.*

3

896

he has done this.

For he has done this.

For he has done this.

Ab Bb(SUS4) Eb Ab Gm7 Gm7

899

For he has done this.

he has done this.

he has done this.

Fm7 Eb/G Ab Bb(SUS4)

901

Oh my God, look up-on me. Oh my God.

Oh my God, look up-on me. Oh my God.

Oh my God, look up-on me. Oh my God.

Oh my God, look up-on me. Oh my God.

Gm7 Abmaj7 Fm7 G(sus4) G G/Eb F(sus4)

904

♩ = ♩ = 92

But do

But do not be far from

But do not be far from me, but do

But do not be far from me, but do not be far from

Eb/Bb C7/Bb Fm/Bb Bb7

mf

not be far from me, you are my strength, — make haste to help — me,

me, far from me, — you are my strength, — make haste to help me, —

not be far from me, — you are my strength, — make haste to help me,

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

G/B $\flat$ Cm/B $\flat$ B $\flat$ $\circ$ Fm/B $\flat$

f *sub p* *f*

are my strength, — make — haste to help me.

— you are my strength, make haste to help me.

you are my strength, — make haste to help me.

— you are my strength, make haste to help me.

rit.

Abm/B $\flat$ B $\flat$ 7(SUS4) B $\flat$ 7

917 **V** $\text{♩} = \text{♩} = 84$

For he has

For he has

For he has

For he has

ff *p* *f*

F#m/Eb

923

not des - pised or dis - dained the

not des - pised or dis - dained the

not des - pised or dis - dained the

not des - pised or dis - dained the

p *f*

929

suf - fer - ing of the poor, he has not hid - den his

suf - fer - ing of the poor, he has not hid - den his

suf - fer - ing of the poor, he has not hid - den his

suf - fer - ing of the poor, he has not hid - den his

Em/D $\flat$

935

from his face but has lis - tened to his cry for

face but has lis - tened to his cry for

om him, but has lis - tened to his cry for

face from him, but has lis - tened to his cry for

p

942

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

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

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

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

Bb/Db C/Eb

948

rules o - ver the na - tions.

and rules o - ver the na - tions.

and he rules o - ver the na - tions.

Eb/Gb

953 **W** Relaxed ♩. = 80

The musical score is for a song titled "For He Has Done This". It is in the key of B-flat major (two flats) and 12/8 time. The tempo is marked "Relaxed" with a quarter note equal to 80 beats. The score includes three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts enter in the second measure with the lyrics "For he has done this." The piano accompaniment begins in the third measure with a melody in the right hand and a bass line in the left hand. The piano part includes chord markings: Fm11, Bb(SUS4), Eb, Abmaj7, Gm7, and Cm. The score is marked with a large "W" and a copyright notice "© 1993 by Word Music, Inc.".

For ____ he has done this.

For he _ has done this.

For ____ he has done this.

For he _ has done this.

Fm11 Bb(SUS4) Eb Abmaj7 Gm7 Cm

© 1993 by Word Music, Inc.

956

The musical score is for a piano arrangement of 'The Lord's Prayer'. It features a large, stylized white 'G' on a black background in the upper left. The score is written for piano (p) and includes a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: 'For _____ he has done _____ this. For _____ he has done _____ this. For _____ he has done _____ this. For _____ he has done _____ this.' The piano accompaniment is in G major and 4/4 time, with a bass line and a treble line. The bass line is in G major and 4/4 time, with a bass line and a treble line. The treble line is in G major and 4/4 time, with a bass line and a treble line. The piano accompaniment includes a large 'G' and a 'cresc.' marking.

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

cresc.

cresc.

cresc.

cresc.

Fm7 Eb/G Ab Bb Eb Abmaj7

959

cresc.

For ____ he has done this.

For ____ he has done ____

For ____ he has done ____ this.

cresc.

For ____ he has done this.

For ____ he has done ____

For ____ he has done ____ this.

Gm⁷Cm⁷Fm⁷

Eb/G

Ab

Bb

962

For ____ he has done this.

For ____ he has done this.

For ____ he has

For he _has d

For ____ he has done this.

For ____ he has done this.

For ____ he has done this.

For ____ he has done this.

For ____ he has

For he _has done this.

For ____ he has done this.

For ____ he has done this.

Eb

Ab^oG^o7

C7(b9)

Fm⁷

Eb/G

Ab

Bb

G⁷/B

done this. For _____ he has done this.

For he _ has done this. For _____ he has done this. For _____ he has done _____

done this. For _____ he has done this.

For he _ has done this. For _____ he has done this. For _____ he has done _____

Cm Cb+ Eb/Bb Aø7 Fm7/Ab Eb/C

mf

mf

Carus

he has done this. Oh _____ my God,

this. Oh _____ my God, _____

he has done this. Oh _____ my God, _____

this. Oh _____ my God,

Ab Bb Gm7 Ab

f

Carus

972

9/2

look up - on me. You have been my hope, the

look up - on me. You have been my hope, the

look up - on me. You have been my hope, the

look up - on me. You have been my hope,

Fm7 Gm7 Ebmaj7 Fm7 Eb/G

p

975

975

f

For you have heard me.

ff

hope. For you have heard me.

f

ff

For you have heard me.

f

hope. For you have heard me.

E♭m/G♭ G♯+maj7 E♭m/G♭ G♯+ E/B A♭/B♭

f

ff

mf

mf

Stretta ♩. = 112

981

f For he ___ has ... For ___ he has ___ done ___ this.

f For he ___ has ... For ___ he has ___ done ___ this.

f ... done ___ this. For he has ___ done this.

f ... done ___ this. For he has ___ done s.

f *mp*

E♭ A♭maj7 E♭ A♭maj7 E♭ A♭maj7 E♭ A♭maj7 E♭ A♭maj7

broad

985

ff For he ha done, ___ done ___ this!

ff For he ha done, ___ done ___ this!

ff he has done, ___ done ___ this!

ff For he has done, ___ done ___ this!

ff *A♭(#11) A♭9 B9 B♯7 E♭*