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Psalms of Supplication and Affirmation. [Original composition]

Wendland, Kristin Florence, Ph.D.

City University of New York, 1991

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PSALMS OF SUPPLICATION AND AFFIRMATION

for

Soprano, Mezzo-soprano, Tenor, Bass, Mixed Chorus

and Orchestra

by

KRISTIN WENDLAND


A dissertation submitted to the Graduate Faculty in
Music in partial fulfillment of the requirements for the
degree of Doctor of Philosophy, the City University of New York

1991

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ABSTRACT

PSALMS OF SUPPLICATION AND AFFIRMATION

by

Kristin Wendland

Adviser: Professor Robert Starer

This composition for mixed chorus, soprano, mezzo-soprano, tenor, and bass soloists and orchestra is a setting of *Psalms* 130 and 139. With a duration of approximately seventeen minutes, the piece dramatically progresses from darkness and despair in the first Psalm, "Out of the depths have I cried unto thee, O Lord," to hope and joy in the second, "O Lord, thou hast searched me and known me."

ORCHESTRATION

2 Flutes
2 Oboes
2 Clarinets in B-flat (2nd doubling Bass Clarinet)
2 Bassoons
2 Horns in F
2 Trumpets in B-flat
2 Trombones (Tenor and Bass)
Percussion: Timpani, Tam-tam, Cymbal,
Glockenspiel (sounding 2 octaves higher than
written), Suspended Cymbal (large), and Chimes
(sounding 1 octave higher than written)
Strings: Violins I and II, Violas, Cellos, and Basses

	Page
Psalm of Supplication (<i>Psalm</i> 130: 1, 2, 5, 6)	1
Psalm of Affirmation (<i>Psalm</i> 139: 1-12, 14, 17, 18, 23, 24).	18

110

B. cl. *p*

Hrn. I *p* *cresc.*

Trb. I *p* *cresc.*

Tim. p.

Perc.

Tam-tam *p*

Sop. *p* *cresc.*

Alto CHORUS *p* *mf* *p* *cresc.*

Ten. *p* *mf* *p* *cresc.*

Bass *p* *mf* *p* *cresc.*

Vln. I

Vln. II *div.*

Vla. *p*

Vlc. *p*

Bass

Lyrics:
Sop. *Out of the depths have I cried un-to*
Alto *(depths) Out of the depths have I cried un-to*
Ten. *Out of the depths have I cried un-to*
Bass *(depths) Out of the depths have I cried un-to*

15

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hrn. I *mp*

Hrn. II *mp*

Trb. *mp*

Sop. *mf espr.*

Alto *mp* Lord hear my voice: Lord hear my

CHORUS *p*

Ten. thee, O Lord. Lord hear my

Bass thee, O Lord. hear my

20

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p*

Hrn. *p* *cresc.*

Trb. *p* *cresc.*

Sop. *p* *cresc.*
voice: Lord hear my voice, hear my voice, Lord

Alto *p* *cresc.*
voice: Lord hear my voice, hear my voice, Lord

CHORUS

Ten. *mp* *espr.* *cresc.*
Let thine ears be attentive to the voice of my

Bass *p* *cresc.*
voice: Lord hear my voice, Lord

Vlc. *mp* *espr.* *cresc.*

Bass *p* *cresc.*

25

Fl. *f* *mf*

Ob. *f* *mf*

Hrn. *f* *mf* *p*

Trb. *f* *mf*

Tam-tam *p*

M. Sop. SOLOS *p* (take time) *mf* *espr.* *p*
 Lord hear my voice:
 Bass *p*
 Out of the

Sop. *f* *mf*
 hear my voice:
 Alto CHORUS *f* *mf*
 hear my voice:
 Ten. *f* *mf* *mp*
 Bass *f* *mf*
 sup - pli - ca - tions
 hear my voice:

Vlc. *f* *mf* *p*

Bass *f* *mf*

33

Hrn. *a2*
mf

Sop. *ms* *s*

M. Sop. *p* *mp cresc.* Lord hear my
SOLOS Lord hear my voice: Lord hear my

Bass *mp* *ms* *mp* *mf cresc.*
depths have I cried un-to thee O Lord

34

Fl. *1.* *b* *mp*

Cl. *f* *mp*

Hrn. *f* *mp*

Sop. *mp* *p espr.*
voice: Let thine ears be at-ten-tive to the

M. Sop. *mp* *p espr.*
voice: Let thine ears be at-ten-tive

Bass *p* *mp* *p*
(Lord) Lord hear my voice: Lord hear my

Vlc. *p* *mp* *p*

Bass *p* *mp* *p*

pozo rit - - -

39

Sop. voice of my sup- pli- ca- tions.

M. Sop. SOLOS to the voice of my sup- pli ca- tions.

Bass voice: Lord hear my voice:



a tempo

43

Cl.

B. Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Bass

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Sop.

SOLOS

Ten.

Sop.

Alto

CHORUS

Ten.

Bass

Vln. I

Vln. II

Vla.

Vlc.

Bass

I wait for the Lord my

I wait for the Lord my

Lord I wait for the Lord

Lord I wait for the Lord

Lord I wait for the Lord

Lord I wait for the Lord

58

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *p* *f*

Hrn. *mp cresc.* *f*

Trp. *mf* *f*

Timp. *p cresc.* *f*

Sop. SOLOS
soul doth wait doth wait and in his words do I
cresc. *f*

Ten. SOLOS
soul doth wait my soul doth wait and in his words do I
cresc. *f*

Sop. CHORUS
(Lord) I wait for the Lord I
cresc. *f*

Alto CHORUS
(Lord) I wait for the Lord I
cresc. *f*

Ten. CHORUS
(Lord) I wait for the Lord I
cresc. *f*

Bass CHORUS
(Lord) I wait for the Lord I
cresc. *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vlc. *cresc.* *f*

Bass *cresc.* *f*

163

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hrn. *fff* I. (Solo) *p*

Trp. *fff*

Trb. *fff*

Timp. *fff*

Perc. *fff*

Cym. *fff*

Sop. *fff* hope

SOLOS

Ten. *fff* hope

Sop. *fff* hope. *pp* My soul wait - eth for the Lord *mp* *pp*

Alto *fff* hope. *pp* My soul wait - eth for the Lord *pp*

CHORUS

Ten. *fff* hope. *pp* My soul wait - eth for the Lord *pp*

Bass *fff* hope. *pp* My soul wait - eth for the Lord *pp*

Vln. I *fff* *pp* My soul wait - eth for the Lord

Vln. II *fff* *pp*

Vla. *fff* *pp*

Vlc. *fff* *pp*

Bass *fff* *pp*

69

Fl.

Ob.

Cl.

Bsn.

Hrn.

M. Sop.
SOLOS

Bass

Sop.

Alto
CHORUS

Ten.

Bass

Vln. I

Vln. II

Vla.

Vlc.

Bass

My soul wait - - eth

My soul wait-eth for the Lord more than they that watch for the

(Lord) My soul wait-eth for the Lord My

(Lord) My soul wait-eth for the Lord My

(Lord) My soul wait-eth for the Lord My

(Lord) My soul wait-eth for the Lord My

75

Fl. *Cresc.* *dim.*

Ob. *Cresc.* *dim.*

Cl. *Cresc.* *dim.*

Bsn. *Cresc.* *dim.*

Trp. *Cresc.* *dim.*

Trb. *Cresc.* *dim.*

Sop. *mp* *Cresc.* *dim.*
My soul wait - eth for the Lord

M. Sop. *mf* *Cresc.* *dim.*
for the Lord My soul wait - eth

SOLOS

Bass *mp* *Cresc.* *dim.*
mor - ning I say more than they that watch for the mor - ning

Sop. *Cresc.* *dim.*
Soul wait - eth for the Lord

Alto *Cresc.* *dim.*
Soul wait - eth for the Lord

CHORUS

Ten. *Cresc.* *dim.*
Soul wait - eth for the Lord

Bass *Cresc.* *dim.*
Soul wait - eth for the Lord

Vln. I *Cresc.* *dim.*

Vln. II *Cresc.* *dim.*

Vla. *Cresc.* *dim.*

Vlc. *Cresc.* *dim.*

Bass *Cresc.* *dim.*

Cresc. *dim.*

80

Fl.

Ob.

Cl.

Bsn.

Hrn. (Solo)

Trp.

Trb.

Sop. (Lord)

M. Sop. SOLOS (Lord)

Bass (Lord)

Sop. (Lord)

Alto CHORUS (Lord)

Ten. (Lord) more than they that watch for the morn - ing - more than

Bass (Lord) I say, more than

Vln. I

Vln. II

Vla.

Vlc.

Bass

89

Cl. *mp* *p*
 B. Cl. *mp* *p*
 Bsn. *p* *mp* *p*
 Timp. *tr*
 Perc. Tam-tam *p*
 Sop. *mp* *p*
 Alto CHORUS *mp* *p*
 Ten. *mp* *p*
 Bass *mp* *p*
 Vln. I *pp*
 Vln. II *pp*
 Vla. *p* *div.*
 Vlc. *p* *div.*

(ing)
 morn - ling.
 that watch for the morn - ling.
 for the morn - - - ing.

974

1. Solo

Fl.

B. Cl.

Timp

Perc.

Glocksp.

Vln. I

Vln. II

Vla.

Vlc.

Bass

975

rit. -----

Gently flowing $\text{♩} = 100$

Psalm of Affirmation
(Psalm 139 1-12, 14, 17, 18, 23, 24)

Fl.

Glocksp.

Sop. Solo

Vln. I

Vln. II

Vla.

Vlc.

Bass

102

Fl.

Sop. *mf* *p* *mp*
 Lord, thou hast searched me, and known me. O Lord, thou hast

SOLOS

Ten. *mp*
 Thou know - - - est my

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

Bass *p*

105

Sop. *p*
 searched me, and known me. *mp* *mf* *p* *mf* *p*
 Lord,

M. Sop. *mp* *mf* *p*
 Thou un-der-standest my thought a-far

SOLOS

Ten. *mf*
 down sit-ting and mine up-ri-sing. Thou know-est my

Vln. I

Vln. II

Vla.

Vlc.

108

Sop.
[Lord] Thou hast searched me, and known me.

M. Sop. SOLOS
cresc. 3
Thou understandest my thought as far

Ten.
mf cresc. f
down sitting and me up - ris - ing; Thou knowest my down sit - ting and me up - ris -

Bass
p cresc. f
Thou com - pass - est my path and my ly - ing down

Vln. I
non div. div.

Vln. II
cresc. f

Vla.
cresc. f

Vlc.
non div. cresc. f

Ob. *1.*

Cl.

Bsn.

Sop. *ff*
(me)

M. Sop. SOLOS *off.*

Ten. *- ing.*

Bass (down)

Sop. *p* *mp* *p*
and art a - quaint - ed with all my ways.

Alto CHORUS
and art a - quaint - ed with all my ways.

Ten. and art a - quaint - ed with all my ways.

Bass and art a - quaint - ed with all my ways.

Vln. I *div. ff*

Vln. II *div. ff*

Vla. *div. ff*

Vlc. *div. ff*

115

Fl. *1. Solo*

Ob.

Cl.

Bsn.

Glasp.

Sop. *p* *mf* *p*
and art a- quaint - ed with all my ways.

M. Sop. *p* *mf* *p*
and art a- quaint - ed with all my ways.

SOLOS

Ten. *p* *mf* *p*
and art a- quaint - ed with all my ways.

Bass *p* *mf* *p*
and art a- quaint - ed with all my ways.

Sop. *pp*
(ways) For there is not a

Alto *pp*
(ways) For there is not a

CHORUS

Ten. *pp*
(ways) For there is not a

Bass *pp*
(ways) For there is not a

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vlc. *p* *mp* *pp*

Bass *pp*

Fl. *mp cresc.* *f*

Ob. *mp cresc.* *f*

Cl. *Cresc.* *f*

Bsn. *cresc.* *mf*

f cresc. - - - mf

Glocksp *mp*

Sop. *cresc.* *f*

Alto *f*

CHORUS *mf cresc.* *f*

Ten. *mf*

Bass *mf*

word in my tongue, but lo, O Lord, thou know-est it all to-ge-th-er, know-est thou know-est

word in my tongue, but lo, *mf* thou know-est it all to-ge-th-er

word in my tongue, but lo, *mf* thou know-est it all to-ge-th-er

word in my tongue, but lo, O Lord, ——— thou know-est

Vln. I *mp cresc.* *f*

Vln. II *mp cresc.* *f*

Vla. *mf cresc.* *f*

Vic. *p cresc.* *f*

Bass *p cresc.* *f*

126

M. Sop. hind and be-fore, and laid thine hand u-pon me

SOLOS

Ten. Thou hast be-set me be-hind and be-fore, and laid thine hand

Vln. I

Vln. II

Vla.

Vlc.

132

Fl. *mf* *f* *dim.*

Ob. *f* *dim.*

Cl. *mf* *f* *dim.*

Bsn. *f* *dim.*

Glocksp. *f* *dim.*

Sop. *f* *dim.*
u-pon me, laid thine hand u-pon

Alto *mf* *f* *dim.*
and laid thine hand u-pon

Ten. *f* *dim.*
and laid thine hand u-pon me, u-pon

Bass *f* *dim.*
and laid thine hand u-pon

Vln. I *f* *dim.*

Vln. II *f* *dim.*

Vla. *f* *dim.*

Vlc. *f* *dim.*

Bass *f* *dim.*

135

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Glocksp. *p*

Sop. *p* *mf* *f*
Such knowledge is too won-der-ful for me; Such knowledge is too won-der-ful for

SOLOS

Bass *mp* *mf*
Such knowledge is too won-der-ful for me;

Sop. *p* *me.*

Alto *p* *me.*

CHORUS

Ten. *p* *me.*

Bass *p* *me.*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

Bass *p* *mf*

144

Fl. *dim.* *mp* *p* *1. Solo*

Ob. *dim.* *mp* *p*

Cl. *dim.* *mp* *p*

Bsn. *dim.* *mp* *p*

Hrn. *dim.* *mp* *p*

Trp. *dim.* *mp* *p*

Trb. *dim.* *mp* *p*

Glocksp. *dim.* *mp* *p*

Sop. *dim.* *mp* *p*

M. Sop. *dim.* *mp* *p*

SOLOS

Ten. *dim.* *mp* *p*

Bass *dim.* *mp* *p*

Sop. *dim.* *mp* *p*

Alto *dim.* *mp* *p*

CHORUS

Ten. *dim.* *mp* *p*

Bass *dim.* *mp* *p*

Vln. I *dim.* *mp* *p*

Vln. II *dim.* *mp* *p*

Vla. *dim.* *mp* *p*

Vlc. *dim.* *mp* *p*

Bass *dim.* *mp* *p*

dim. *mf* *p*

Lyrics: *Can not at-tain un-to it.*

accel. . . . 32

142

Fl. *pp* *mp* *p*

Ob. *p*

Cl. *p*

Vln. I *ppp* *p* *mp* *pp*

Vln. II *ppp* *p* *pp*

Vla. *ppp* *p* *pp*

Vlc. *ppp* *p* *mp* *pp*

Bass *ppp*

150

al - - - - - $d = bb$

Ob. *p*

Cl. *p*

Bsn. *p*

Alto CHORUS *p* *mp*

Ten. *p* *mp*

Bass *p* *mp*

Vln. I *p*

Vln. II *pizz.* *Sempre p*

Vla. *pizz.* *Sempre p*

Vlc. *pizz.* *Sempre p*

Bass *Sempre p*

Whithershall I go from thy spir - - - - -

Whithershall I go from thy spir - - - - -

Whithershall I go from thy spir - - - - -

Fl.

Ob.

Cl.

Bsn.

Sop.

Alto

CHORUS

Ten.

Bass

Vln. I

Vln. II

Vla.

whithershall I go from thy soir . . . it? or whithershall I flee from thy pres - - ence?

soir . . . it? whithershall I flee from thy pres - -

whithershall I flee from thy

soir it? pizz.

Sempre p

pizz.

pizz.

Fl.

Cl.

Bsn.

Sop. Solo

Sop.

Alto

CHORUS

Ten.

Bass

Vla.

Vlc.

If I as - cend up

ence)

presence?

pres - - ence?

whithershall I flee from thy pres - - ence?

Sempre p

whithershall I go from thy

pizz.

pizz.

1164

Fl. *2.*

Ob. *2.*

Cl.

Bsn.

Sop. Solo *mf*
in - to heav en, thou art

Sop. *sempre p*
Whither shall I go from thy spir - - it?

Alto CHORUS *sempre p*
Whither shall I go from thy Spir - - it?

Ten.
spir - - it?

Bass *sempre p*
Whither shall I go from thy spir - - - it?

Vln. I *pizz.*

Vln. II *pizz.*

Vlc. *pizz.*

168

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trb.

Sop. Solo

there: if I make my bed in

Sop.

Alto

CHORUS

Ten.

Bass

Vln. II

Vla.

mf

pizz.

The musical score is arranged in systems from top to bottom:

- Violin I (Vln. I)**: Features a melodic line with a *pizz.* (pizzicato) marking.
- Violin II (Vln. II)**: Features a melodic line with a *pizz.* marking.
- Viola (Vla.)**: Features a melodic line.
- Violoncello (Vcllo.)**: Features a melodic line.
- Bass**: Features a melodic line.
- CHORUS**: Includes parts for **Sop.** (Soprano), **Alto**, and **Ten.** (Tenor). The Soprano part includes the lyrics "Whithershall I go?" and "(Rec.)".
- SOLOS**: Includes parts for **Sop.** (Soprano) and **M. Sop.** (Mezzo Soprano). The Soprano solo part includes the lyrics "there." and "If I take wings of the morn...".
- Trb.** (Trumpet)
- Hrn.** (Horn)
- Bsn.** (Bassoon)
- Cl.** (Clarinet)
- Ob.** (Oboe)

176

180

Fl. *p*

Ob. *hp*

Cl. *hp*

Bsn. *hp*

M. Sop. SOLO *mf*
morning, and dwell in the ut-ter-most parts of the

Sop. *mf*
Whither shall I go? Whither shall I flee?

Alto CHORUS
(go) Whither shall I flee?

Ten. Whither shall I flee?

Bass (go) Whither shall I

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

a little slower

134

Fl.
Ob.
Cl.
Bsn.

Hrn.

a little slower

tenderly p

Sop. SOLOS
M. Sop.

Even there shall thy hand
sea; Even there shall thy hand lead me,

Sop.
Alto CHORUS
Ten.
Bass

flee?
flee?
flee?

a little slower

Vln. I
Vln. II
Vla.
Vlc.
Bass

div. arco
p arco
p arco
p arco
p

190

horn

broaden

cresc. f

Sop. SOLOS

lead me. and thy right hand shall hold me.

M.Sop.

and thy right hand shall hold me.

broaden

mp cresc. f

cresc. f

Vln. I

Vln. II

Vla.

Vlc.

Bass

broaden

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

196 *allegretto*

Fl.

Ob.

Cl.

Bsn.

Hrn.

allegretto

Sop. SOLOS (me)

M. Sop. (me)

allegretto

Sop. *p* *mp* *p*
Whither shall I go from thy spir - it?

Alto CHORUS *p* *mp* *p*
Whither shall I go from thy spir - it?

Ten. *p*
Whither shall I go from thy spir - it?

Bass *p* *mp* *p*
Whither shall I go from thy spir - it?

allegretto

Vln. I *pizz.*

Vln. II *pizz.* *sempre p*

Vla. *sempre p* *pizz.*

Vlc. *sempre p* *pizz.*

Bass *sempre p*

200

Fl. 2.
Ob.
Cl. 2.
Bsn. p

Bass SOLO mp If I say surely the dark - - - ness shall cover me; mf 3p

Sop. (it) p Whith - - er shall I go?
Alto CHORUS (it) p Whith - - er shall I go?
Ten. (it) p
Bass p Spir it!

Vln. I pizz.
Vln. II pizz.

Detailed description: This is a page of a musical score, page 42, starting at measure 200. The score is arranged in systems. The first system includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Flute part has a second ending (2.) starting in the second measure. The woodwinds play in a 3/4 time signature. The second system features a Solo Bass line with lyrics: "If I say surely the dark - - - ness shall cover me;". The dynamics are marked as mezzo-piano (mp), mezzo-forte (mf), and piano (p). The third system contains vocal parts: Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The Soprano and Alto parts have lyrics: "Whith - - er shall I go?". The Bass part has lyrics: "Spir it!". The vocal parts are marked with piano (p). The fourth system includes Violin I (Vln. I) and Violin II (Vln. II) parts, both marked with pizzicato (pizz.).

204

Fl.

Ob.

Cl.

Bsn.

Bass SOLO
e - ven the night shall be light a - bout

Sop.
Whither shall I flee from thy pres - cence?

Alto CHORUS
Whither shall I flee from thy pres - cence?

Ten.
Whither shall I flee from thy pres - - cence?

Bass
Whither shall I flee from thy pres - -

Vln. I
pizz.

Vln. II
pizz.

Vla.
pizz.

Vlc.
pizz.

208

Fl.

Ob.

Cl.

Bsn.

Ten. SOLOS

Bass

Sop.

Alto CHORUS

Ten.

Bass

Vln. I

Vln. II

Vla.

Yea, me, yea, the dark-ness hid-eth not from

(re)cence? whither shall I go from thy spir-it?

(re)cence? whither shall I go from thy spir-it?

(re)cence? whither shall I go from thy

pizz.

pizz.

pizz.

p, *mp*, *mf*

213

Fl.

Ob.

Cl.

Bsn.

Ten. SOLO

Sop.

Alto CHORUS

Ten.

Bass

Vln. I

Vln. II

Vla.

Vlc.

mp *joyfully* *f*

thee; but the night shin - - eth as the

(-it) Whithers shall I flee?

(-it) Whithers shall I

Spir - it? Whithers shall I flee from thy pres - - -

Whithers shall I go? Whithers shall I flee from thy pres - cence?

pizz.

218

Fl.
Ob.
Cl.
Bsn.

Hrn. *a little slower* *broaden...*
p *Cresc.*

Ten. *mp* *p espr.* *mp* *Cresc.*
days *the dark- ness* *and the light* *are both a-*

SOLOS
Bass *p espr.* *Cresc.*
the dark- ness *and the light* *are*

Sop. *(flee)*

Alto CHORUS *flee*

Ten. *(presence?)*

Bass *(-cance)*

Vln. I *a little slower* *broaden...*
div. arco *arco* *Cresc.*

Vln. II *arco* *mp* *Cresc.*

Vla. *mp* *Cresc.*

Vlc. *mp* *Cresc.*

Bass *Cresc.*

230

Fl. *cresc.* *ff* *fff*

Ob. *cresc.* *ff* *fff*

Cl. *cresc.* *ff* *fff*

Bsn. *cresc.* *ff* *fff*

Hrn. *cresc.* *ff* *fff*

Trp. *mp cresc.* *ff* *fff*

Trb. *mp cresc.* *ff* *fff*

timp *mp* *ms* *f cresc.* *ff* *fff*

Perc. *mp* *ms* *f cresc.* *ff* *fff*

cym *mp* *ms* *f cresc.* *ff* *fff*

Sop. *mp cresc.* *ff* *fff*
 Whither shall I go? Whither shall I flee?

M. Sop. *cresc.* *ff* *fff*
 SOLOS from thy spir - it? Whither shall I flee from thy pres - ence?

Ten. *cresc.* *ff* *fff*
 go from thy spir - it? Whither shall I flee from thy pres - ence?

Bass *cresc.* *ff* *fff*
 spir - it? Whither shall I flee from thy pres - ence?

Sop. *cresc.* *ff* *fff*
 dark - ness, the dark - ness are both a - like to thee.

Alto *cresc.* *ff* *fff*
 CHORUS Light and the light, and the light are both a - like to thee.

Ten. *cresc.* *ff* *fff*
 dark - ness, the dark - ness are both a - like to thee.

Bass *cresc.* *ff* *fff*
 Light and the light, and the light are both a - like to thee.

Vln. I *cresc.* *ff* *fff*

Vln. II *cresc.* *ff* *fff*

Vla. *cresc.* *ff* *fff*

Vlc. *cresc.* *ff* *fff*

Bass *cresc.* *ff* *fff*

214

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Glocksp.

Perc.

Chimes

Sop.

Alto

CHORUS

Ten.

Bass

Vln. I

Vln. II

Vla.

Vlc.

Bass

I will praise thee; I will

wonder-ful-ly made; will

wonder-ful-ly made;

wonder-ful-ly made;

wonder-ful-ly made;

253

Fl. *f* *mf*

Ob. *f* *ff* *mf*

Hrn. *f* *ff* *mf*

Trb. *f* *ff* *mf*

Chimes *mf*

M. Sop. SOLO *mf* joyfully
I will praise

Sop. *f* *ff* *mf*
praise thee, I will praise thee.

Alto CHORUS *f* *ff* *mf*
praise thee. I will praise thee.

Ten. *f* *ff* *mf*
and that my soul know-eth right well.

Bass *f* *ff* *mf*
I will praise thee, praise thee.

Vlc. *f* *ff* *mf*

Bass *f* *ff* *mf*

253

Musical score for vocal soloists and bass, measures 253-256. The score is in 3/4 time and G major. It features four staves: Soprano (Sop.), Mezzo-Soprano (M.Sop.), SOLOS, and Bass. The lyrics are: "I will praise thee; for I am fear-ful-ly and won-der-ful-ly". Dynamics include *f*, *mf*, and *mf joyfully*. A *mf* dynamic is also present in the Soprano part.

254

Musical score for orchestra and vocal soloists, measures 254-256. The score is in 3/4 time and G major. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), Soprano (Sop.), Mezzo-Soprano (M.Sop.), SOLOS, Violin I (Vln. I), Violin II (Vln. II), Viola (Vlc.), and Bass. The lyrics are: "(praise) thee; Mar-vel-ous", "praise thee; Mar-vel-ous", and "made: I will praise thee;". Dynamics include *f*, *mp*, and *mf*. A *mf* dynamic is also present in the Soprano part.

268

Ob.

Cl.

Bsn.

Sop.

M. Sop.

SOLOS

Bass

Vln. I

Vln. II

Vla.

Vlc.

Bass

glorious are thy works; and that my soul know - - - - - etl

glorious are thy works; and that my soul know - - - - - eth

I will praise thee; I will praise

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

div.

mf *f* *mf* *f* *mf* *f* *mf* *f*

273

Ob.
Cl.
Bsn.
Hrn.
Sop.
M. Sop. SOLOS
Bass
Vln. I
Vln. II
Vla.
Vlc.
Bass

dim. - - - - - p
dim. - - - - - p
dim. - - - - - p
dim. - - - - - p
right well.
right well.
(praise) thee;
mp ppp p
f mp ppp p
mp ppp p
mp ppp p
ppp p

Detailed description: This page of a musical score covers measures 273 to 276. It features a woodwind section (Oboe, Clarinet, Bassoon, Horn), vocal soloists (Soprano, Mezzo-Soprano, Bass), and a string section (Violins I & II, Viola, Violoncello, Bass). The woodwinds and vocalists have melodic lines with dynamics like *dim.* and *p*. The strings provide harmonic support with dynamics ranging from *mp* to *ppp*. The vocal soloists have lyrics: "right well.", "right well.", and "(praise) thee;".

This musical score page, numbered 57, contains the following parts and markings:

- Fl.**: Flute part, starting at measure 278. Includes a dynamic marking of *mp* and a *rit.* (ritardando) marking.
- Ob.**: Oboe part, including a dynamic marking of *mp*.
- Cl.**: Clarinet part, including a dynamic marking of *mp*.
- Bsn.**: Bassoon part, including a dynamic marking of *mp*.
- Hrn.**: Horn part, including a dynamic marking of *mp* and a *rit.* marking.
- Trb.**: Trumpet part, including a dynamic marking of *mp* and a *rit.* marking.
- Vln. I**: Violin I part, including a dynamic marking of *mp* and a *rit.* marking.
- Vln. II**: Violin II part, including a dynamic marking of *mp* and a *rit.* marking.
- Vla.**: Viola part, including a dynamic marking of *mp* and a *rit.* marking.
- Vlc.**: Violoncello part, including a dynamic marking of *mp* and a *rit.* marking.
- Bass**: Double Bass part, including a dynamic marking of *mp* and a *rit.* marking.

The score features various musical notations such as slurs, ties, and dynamic markings (*mp*, *f*, *rit.*) across all parts.

233

This musical score page includes the following parts and markings:

- Fl.** (Flute): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Ob.** (Oboe): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Cl.** (Clarinet): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Bsn.** (Bassoon): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Hrn.** (Horn): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Trp.** (Trumpet): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Trb.** (Trombone): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Timp.** (Timpani): *ff*
- Perc.** (Percussion): *ff*
- Cym.** (Cymbal): *ff*
- Sop.** (Soprano): *p* - - - *mf* - - - *ff*
- Alto**: *p* - - - *mf* - - - *ff*
- CHORUS**: *p* - - - *mf* - - - *ff*
- Ten.** (Tenor): *p* - - - *mf* - - - *ff*
- Bass**: *p* - - - *mf* - - - *ff*
- Vln. I**: *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Vln. II**: *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Vla.** (Viola): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Vlc.** (Violoncello): *Cresc.* - - - *mf* - - - *f* - - - *ff*
- Bass** (Double Bass): *Cresc.* - - - *mf* - - - *f* - - - *ff*

Vocal Lyrics:
How pre - - - cious al-so are thy thoughts un-to me, O God!
How pre - - - cious al-so are thy thoughts un-to me, O God!
How pre - - - cious al-so are thy thoughts un-to me, O God!
How pre - - - cious al-so are thy thoughts un-to me, O God!

Fl. *mp*

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

Perc.

Cym.

Sop. *mp*

SOLOS

Ten. *mp*

Sop. *mp*

Alto

CHORUS

Ten.

Bass

Vln. I *div.*

Vln. II *div.*

Vla.

Vic.

Bass

How pre-cious al-so are thy thoughts un-to me, O God!

How pre-cious al-so are thy thoughts un-to me, O God!

(God) How pre-cious are thy thoughts how

(God) How pre-cious are thy thoughts how

(God) How pre-cious are thy thoughts how

(God) How pre-cious are thy thoughts how

div.

div.

233

Fl. *Cresc.*

Ob. *Cresc.*

Cl. *Cresc.*

Bsn. *Cresc.*

Hrn. *mf cresc.*

Trp. *mf cresc.*

Timp *p cresc.*

Sop. *Cresc.*
(God) How great, how great, how great is the sum of

SOLOS

Ten. *Cresc.*
(God) How great, how great is the sum of

Sop. *Cresc.*
pre-cious are thy thoughts how

Alto *Cresc.*
pre-cious are thy thoughts how

CHORUS

Ten. *Cresc.*
pre-cious are thy thoughts how

Bass *Cresc.*
pre-cious are thy thoughts how

Vln. I *Cresc.*

Vln. II *Cresc.*

Vla. *Cresc.*

Vlc. *Cresc.*

Bass *Cresc.*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hrn. *fff* *I (solo)* *p* *mp* *p*

Trp. *fff*

Trb. *fff*

Perc. *fff*

Sop. *fff* them!

SOLOS

Ten. *fff* them!

Sop. *fff* pre - cious. *pp* If I should count them, they are more in number than the sand: *mp* *pp*

Alto *fff* pre - cious. *pp* If I should count them, they are more in number than the sand: *mp* *pp*

CHORUS

Ten. *fff* pre - cious. *pp* If I should count them, they are more in number than the sand: *mp* *pp*

Bass *fff* pre - cious. *pp* If I should count them, they are more in number than the sand: *mp* *pp*

Vln. I *fff* *pp*

Vln. II *fff* *pp*

Vla. *fff* *pp*

Vlc. *fff* *pp*

Bass *fff* *pp*

303

Ob. *p mp*

Cl. *p cresc.*

Bsn. *p cresc.*

Hr. *p mp p*

Trp. *p mp cresc.*

Trb. *p mp cresc.*

Sop. *p mp cresc.*

M. Sop. SOLOS *p mp cresc.*

Bass *p mp cresc.*

Sop. *mp p cresc.*

Alto CHORUS *mp p cresc.*

Ten. *mp p cresc.*

Bass *mp p cresc.*

Vln. I *dir. #a. cresc.*

Vln. II *dir. #a. cresc.*

Vla. *dir. #a. cresc.*

Vlc. *dir. #a. cresc.*

Bass *cresc.*

Lyrics: If I should count them, they are more in number than the sand... more in number than the sand... more in number than the sand... more in number than the sand...

323

Fl.

Ob.

Cj.

Bsn.

Hrn.

Trp.

Trb.

Chines

Sop.

Alto

CHORUS

Ten.

Bass

Vln. I

Vln. II

Vla.

Vlc.

Bass

Detailed description of the musical score: This page of a musical score, numbered 66, contains staves for various instruments and vocalists. At the top left, there is a circled number '323'. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cj.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Trp.), and Trombone (Trb.). The string section includes Chinese, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Bass. The vocal section includes Soprano (Sop.), Alto, Tenor (Ten.), and Bass, with the word 'thee.' written below the vocal staves. The score is written in a common time signature and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *fff* and *mf* are indicated throughout. The piece concludes with a double bar line.

928

Fl. *f* *mf* *p* *Flowing* ♩ = 100

Ob.

Cl.

Bsn. *mf*

Hrn. *mf* *mf* *p* *Flowing* ♩ = 100

Trp. *f* *mf* *p*

Trb. *f* *mf* *p*

Chimes *f*

Sop. SOLO *mp* *ms* *Flowing* ♩ = 100

Search me, search me, O God,

Vln. I *f* *mf* *p* *Flowing* ♩ = 100

Vln. II *mf* *mf* *p*

Vla. *mf* *mf* *p*

Vlc. *mf* *mf* *p*

Bass *mf* *f* *mf* *p*

333

Sop. *p* (God) and know my heart: *mf* Search me, search me, O God, and know my

SOLOS

Ten. *mp* Try me, try me, try me and know

Vln. I

Vln. II

Vla.

Vlc.

337

Sop. *p* heart: *mp* Search me, *mf* Search me, O *p* God, and *mp cresc.*

M. Sop. *mp* And see if there be any wickedness in me, *cresc.* And see if there be

SOLOS

Ten. *mf* my thoughts: *mp* Try me, try me and know *mf cresc.* my thoughts:

Bass *mp* And lead me *cresc.*

Vln. I *cresc. div.*

Vln. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

cresc.

341

This musical score page, numbered 341, features a full orchestral and vocal arrangement. The orchestral parts include Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The vocal parts include Soprano (Sop.), Mezzo-Soprano (M. Sop.), Tenor (Ten.), and Bass. The lyrics are: "know my heart: an-y wick-ed way in me, try me and know my thoughts. in the way ev-er- last- ing". The score is divided into three systems. The first system covers measures 341-342, with dynamics *f* and *sf*. The second system covers measures 343-344, with dynamics *f*, *mp*, and *mf*. The third system covers measures 345-346, with dynamics *f* and *sf*. A *dir.* (direction) marking is present above the Violin I part in measure 345. The vocal parts are marked as SOLOS in the first system and CHORUS in the second system. The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts.

345

Ob.
Cl.
Bsn.

Musical notation for woodwinds: Oboe, Clarinet, and Bassoon. The Oboe part has a treble clef and a key signature of one sharp (F#). The Clarinet and Bassoon parts have bass clefs and a key signature of one sharp (F#). The woodwinds play a melodic line with some rests.

Sop.
M. Sop.
SOLOS
Ten.
Bass

And lead me in the way ev-er last - - - -

Musical notation for vocal solos: Soprano, Mezzo Soprano, Tenor, and Bass. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "And lead me in the way ev-er last - - - -". Dynamics include *p* and *mf*.

Sop.
Alto
CHORUS
Ten.
Bass

(ev-er) last - - ing.

Musical notation for vocal chorus: Soprano, Alto, Tenor, and Bass. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "(ev-er) last - - ing.". Dynamics include *p* and *mf*.

Vln. I
Vln. II
Vla.
Vlc.
Bass

Musical notation for strings: Violin I, Violin II, Viola, Violoncello, and Bass. The Violin and Viola parts are in treble clef, while the Violoncello and Bass parts are in bass clef. The key signature is one sharp (F#). Dynamics include *p* and *mf*.

357

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Grp. & Perc.

Sop.

M. Sop.

SOLOS

Ten.

Bass

Sop.

ALTO

CHORUS

Ten.

Bass

Vln. I

Vln. II

Vla.

Vlc.

Bass

ppp