

*Commissioned by Elizabeth Bradley and Coro Allegro, David Hodgkins, Artistic Director  
and Premiered on 20 May 2018 by Coro Allegro, Sonja Dutoit Tengblad, soprano, Church of the Covenant, Boston  
In Memory of Our Foremothers, Who Fought For Our Deliverance*

# PSALMS OF LUMINOUS RESCUE\*

## 7. Psalm 143 (O, Hear My Prayer)

*O, hear my prayer, for my enemies have sought my life;  
they have crushed me to the ground.*

*I flee to you; my heart within me is desolate.  
Let me hear of your loving-kindness in the morning,  
for I put my trust in you.*

*Adapted from The Psalter,  
The Book of Common Prayer*

Music by Patricia Van Ness (1951)

Score rev. 13 February 2019

\*from MUSIC FOR THE PSALMS,  
dedicated in its entirety to Peter Sykes

*J = 55*

The musical score consists of ten staves. From top to bottom, the vocal parts are: Soprano Solo, Soprano 1, Soprano 2, Alto, Tenor, and Bass. The instrumental parts are: Oboe, Viola, and Violoncello. The score is in common time, with a key signature of one flat. The vocal parts sing in unison, while the instruments provide harmonic support. The vocal entries begin with "O hear my pray'r" at measure 11, with dynamic markings of *mf* and *mp*. The vocal parts are marked with *sempre molto legato; senza vibrato*. The bass part begins at measure 18 with "for my enemies have sought my". The vocal parts continue with "have sought my enemies" at measure 21, and "have sought" at measure 24. The bass part continues with "have sought" at measure 27. The vocal parts end with "have sought" at measure 30. The bass part ends with "have sought" at measure 33. The vocal parts begin again with "my enemies have sought my" at measure 36, and "have sought" at measure 39. The bass part continues with "have sought" at measure 42. The vocal parts end with "have sought" at measure 45. The bass part ends with "have sought" at measure 48. The vocal parts begin again with "my enemies have sought my" at measure 51, and "have sought" at measure 54. The bass part continues with "have sought" at measure 57. The vocal parts end with "have sought" at measure 60. The bass part ends with "have sought" at measure 63. The vocal parts begin again with "my enemies have sought my" at measure 66, and "have sought" at measure 69. The bass part continues with "have sought" at measure 72. The vocal parts end with "have sought" at measure 75. The bass part ends with "have sought" at measure 78. The vocal parts begin again with "my enemies have sought my" at measure 81, and "have sought" at measure 84. The bass part continues with "have sought" at measure 87. The vocal parts end with "have sought" at measure 90. The bass part ends with "have sought" at measure 93.

Van Ness, *Psalms of Luminous Rescue*, 7. Psalm 143 (O, Hear My Prayer)

2

8

S.1      *mp*      *mf*  
 life; \_\_\_\_\_ they \_\_\_\_\_ have crushed me \_\_\_\_\_

S.2      *mp*      *mf*  
 life, life; \_\_\_\_\_ they \_\_\_\_\_ have crush'd me \_\_\_\_\_

A.      *mp*      *mf*  
 life; \_\_\_\_\_ they have crushed me \_\_\_\_\_

T.      *mp*      *mf*  
 life have

B.      *mp*      *mf*  
 life; they crushed me \_\_\_\_\_

Ob.      *f*      3      3  
 =

14      A

S.1      - to to ground. I  
 to the ground. I

S.2      - to the ground. I  
 to the ground. I

A.      - to the ground to the ground. I  
 to the ground. I

T.      - to the ground. I  
 to the ground. I

B.      - ground to ground. I

Van Ness, *Psalms of Luminous Rescue*, 7. Psalm 143 (O, Hear My Prayer)

3

20

S.1      flee\_\_\_\_ flee\_\_\_\_ flee\_\_\_\_ to\_\_\_\_ to

S.2      flee\_\_\_\_ flee, flee\_\_\_\_ to\_\_\_\_

A.      flee\_\_\_\_ flee\_\_\_\_ to\_\_\_\_

T.      flee\_\_\_\_ flee\_\_\_\_ to\_\_\_\_

B.      flee\_\_\_\_ (ee\_\_\_\_ flee\_\_\_\_ flee\_\_\_\_ to\_\_\_\_ to\_\_\_\_

26

S.1      *mp* you;\_\_\_\_ my\_\_\_\_ is\_\_\_\_ de - so - late, (de -

S.2      *mp* you,\_\_\_\_ you;\_\_\_\_ my\_\_\_\_ heart is\_\_\_\_ de - so - late, (de -

A.      *mp* you,\_\_\_\_ my\_\_\_\_ heart de - so - late, (de -

T.      *mp* (oo\_\_\_\_ heart

B.      *mp* you,\_\_\_\_ my\_\_\_\_ de - - so - late,

Ob.      *f* 3 3

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4

33

S.1 (de\_\_\_) (let.\_\_\_\_ lu) **B**

S.2 (de\_\_\_) (de (let.\_\_\_\_ lu) **mp**

A. (de) (de (let.\_\_\_\_ lu) **mp**

T. (de\_\_\_) de - so - late.\_\_\_\_ **mp**

B. (de\_\_\_) (de let.\_\_\_\_ **mp**

Ob. **f** Bowings optional.

Vla. **f** *sempre molto legato; senza vibrato* Bowings optional.

Vc. **f** *sempre molto legato; senza vibrato*

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5

39

S. Solo **C** *mf*  
Let me hear of your lov - ing kind-ness, kind - ness in the

S.2 lu lu

A. lu lu lu

Ob. **C** soloist enters *mp*

Vla. soloist enters

Vc.

Van Ness, *Psalms of Luminous Rescue*, 7. Psalm 143 (O, Hear My Prayer)

6

D

Soloist may join S. 1 from letter D to end if desired.

44

S. Solo morn - ing,

S.1 for I put my faith

S.2 lu for I put my faith

A. for put faith

T. for put faith

B. for put faith

Ob. D chorus enters

Vla. chorus enters

Vc. chorus enters

48

molto rit.

S.1      in \_\_\_\_\_ in \_\_\_\_\_ you.

S.2      in      in \_\_\_\_\_ in \_\_\_\_\_ you.

A.      in \_\_\_\_\_ in      in you.

T.      in \_\_\_\_\_ in \_\_\_\_\_ you.

B.      —      in      in you.

Ob.      in \_\_\_\_\_ in \_\_\_\_\_ mp

Vla.      in \_\_\_\_\_ in \_\_\_\_\_ mp

Vc.      in \_\_\_\_\_ in \_\_\_\_\_ mp