

*Commissioned by Cappella Clausura, Amelia Leclair, Director,  
and Premiered on 7 & 8 May 2016, Boston and Newton MA*

## BIRDS OF THE PSALMS\*

### 6. Psalm 63 (I Seek You)

*I seek you, my soul thirsts for you, as in a barren and dry land,  
for your loving-kindness is better than life itself.*

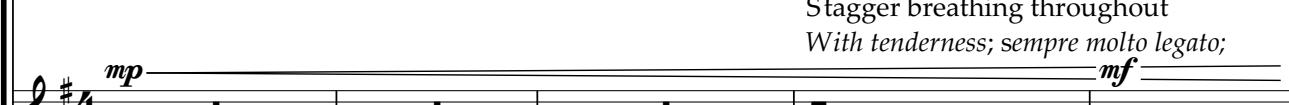
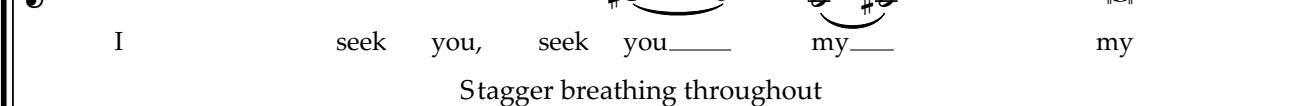
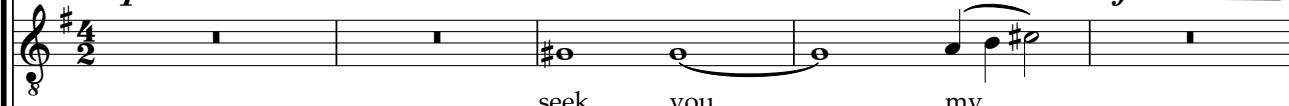
*You have been my helper,  
and under the shadow of your wings I will rejoice.*

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

Music by Patricia Van Ness (1951)

Score rev. 19 February 2018

\*From Music for the Psalms,  
dedicated in its entirety to Peter Sykes

**Soprano**      *mp - mf using natural dynamics*  
*♩ = 76*  
*mp* ——————  
  
**Soprano**      *With tenderness; sempre molto legato;  
Stagger breathing throughout*  
*mp* ——————  
  
**Alto**      *With tenderness; sempre molto legato;*  
*mp* ——————  
  
**Tenor**      *With tenderness; sempre molto legato;*  
*mp* ——————  
  
**Bass**      *With tenderness; sempre molto legato;*  
*mp* ——————  
  

*I seek you, seek you my my*

*With tenderness; sempre molto legato;*  
*Stagger breathing throughout*

*I seek you my my*

*With tenderness; sempre molto legato;*  
*Stagger breathing throughout*

*I seek*

Van Ness, Birds of the Psalms, 6. Psalm 63 (*I Seek You*)

2

6

S. soul my soul my soul thirsts for

S. soul soul thirsts for

A. soul soul soul thirsts

T. 8 thirsts for

Bar./B.

=

10

S. you as dry bar -

S. you as dry and bar -

A. — you as in a bar - ren

T. you as in a dry bar - -

Bar./B. as dry

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

## Van Ness, Birds of the Psalms, 6. Psalm 63 (I Seek You)

3

14 **A**

S. - ren land, for your lov - ing

S. - ren land for love

A. land, for your love

T. - ren land, for love

Bar./B. land for your lov - ing -

==

18

S. kind - ness is bet - - -

S. kind is bet - - -

A. for love love love

T. love is love

Bar./B. kind - - - ness

Van Ness, Birds of the Psalms, 6. Psalm 63 (*I Seek You*)

4

21

S. - ter than life

S. - ter than life life it

A. (ter than than life

T. than life

Bar./B. than life.

=

24

S. self. A

S. self. A

A. self. A

T. (Ah a

Bar./B. A

## Van Ness, Birds of the Psalms, 6. Psalm 63 (I Seek You)

5

**B**

27      *f*      *mp*

S. - men. \_\_\_\_\_

S. - men. \_\_\_\_\_ help \_\_\_\_\_

A. men. \_\_\_\_\_ You have been my help - er \_\_\_\_\_ help \_\_\_\_\_

T. - men. \_\_\_\_\_ help \_\_\_\_\_

Bar./B. - men. \_\_\_\_\_ have been

==

32      *mf*

S. my help - per \_\_\_\_\_ help - - - -

S. help \_\_\_\_\_ help \_\_\_\_\_

A. help \_\_\_\_\_ help \_\_\_\_\_

T. help er \_\_\_\_\_

Bar./B.

Van Ness, Birds of the Psalms, 6. Psalm 63 (*I Seek You*)

6

37

S. per, You my my

S. — You my my

A. — per, You have been my (help)

T. You been my (help)

Bar./B. You have been my (help)

=

41

S. help - er. Un - der the shad - -

S. help - er. Un - der shad - ow

A. my help - er. (Uh) (shad

T. help - er. (Uh) (sha - -

Bar./B. — help - er. Un - der the shad - -

Van Ness, Birds of the Psalms, 6. Psalm 63 (*I Seek You*)

7

45

S. - dow of your wings I

S. — of your wings —

A. shad - dow your wings

T. of your wings

Bar./B. - ow of your wings

**mf**

48

S. shall re - - - - -

S. shall re - - - - -

A. shall re - - - - -

T. shall re - - - - - joice.

Bar./B. I shall re - - - - - joice.

Van Ness, Birds of the Psalms, 6. Psalm 63 (*I Seek You*)

8

51 *mp* *rit.* *f*

S. joice. (Ah A - men.

S. - joice. A - men.

A. - joice. A - men.

T. 8 (Ah a - men.

Bar./B. (Ah a - men.

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff represents the Bassoon (Bar./B.). The music is in 2/4 time with a key signature of one flat. Measure 51 begins with a dynamic of *mp*. The vocal parts sing "joice.", "(Ah", "A", and "men." in sequence, with a ritardando indicated by *rit.* followed by a forte dynamic *f*. The Bassoon part provides harmonic support with sustained notes and rhythmic patterns. The vocal parts continue with "- joice.", "A - men.", "- joice.", "A - men.", and "(Ah a - men." The score concludes with a final dynamic *f*.