

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* 2026

1. Psalm 59 (My Eyes are Fixed On You)

*O, rescue me, protect me, save me,
My eyes are fixed on you, O my strength, my strength, fixed on you.
To you, O my strength, will I sing.*

Adapted by Patricia Van Ness
from The Psalter,
The Book of Common Prayer

Music by Patricia Van Ness (1951)
Score rev. 13 March 2026
*from MUSIC FOR THE PSALMS,
dedicated in its entirety to Peter Sykes

$\text{♩} = 65$ *f* Stagger breathing within part; *senza vibrato*; *sempre molto legato*

Soprano 1
O O O res - cue me,

f Stagger breathing within part; *senza vibrato*; *sempre molto legato*

Soprano 2
O O O O O res - cue me, me

f Stagger breathing within part; *senza vibrato*; *sempre molto legato*

Alto 1
O O O O res - cue me, me

f Stagger breathing within part; *senza vibrato*; *sempre molto legato*

Alto 2
O O O O me,

f Stagger breathing within part; *senza vibrato*; *sempre molto legato*

Tenor
O O (reh me,

f Stagger breathing within part; *senza vibrato*; *sempre molto legato*

Bass
O O O O (reh me, me

$\text{♩} = 65$ Breathe as needed

Oboe
f *Sempre molto legato*; *senza vibrato* (or very little).

Viola
f *Senza vibrato* (or very little); *sempre molto legato*; bow markings are optional.

Violoncello
f *Senza vibrato* (or very little); *sempre molto legato*; bow markings are optional.

10

S.1
O _____ me O O O

S.2
O _____ me _____ pro tect_ me O _____

A.1
res - cue res - cue me _____ pro - - tect me O pro - tect

A.2
res - - cue me _____ pro - - tect O pro - tect

T.
8
res - cue me _____ O _____ pro-ect me O

B.
res - - cue me, me O _____ O_ pro - tect

Ob.

Vla.

Vc.

Tenors: drop out when notes are too low

Basses: when notes are too low, please join tenors; then return to basses as soon as possible

16

S.1
me O save me, save me, save

S.2
me, save me, save me, save

A.1
me save save me, save

A.2
me save O me save me,

T.
me, O save me save O save me, save

B.
me, O save me save O save me,

Ob.
me, O save me, save

Vla.
me, O save me, save

Vc.
me, O save me, save

23 **A**

S.1 *p* me.____

S.2 *p* me.____

A.1 *p* me.____

T. *p* me.____

Ob. **A**

Vla.

Vc.

28

Ob.

Vla.

Vc.

B

35 *mf* Senza vibrato (or very little); sempre molto legato;

S. Solo My eyes are fixed on you,____ O____ my strength_

Ob. **B**

Vla.

Vc.

41

S. Solo fixed on you on_ you._

S.1 To_

S.2 To to_

A.1 To_

A.2 To_

T. To you_

B. To You_

Ob.

Vla.

Vc.

Solo Soprano may join S1 to end

48

The musical score for measures 48-51 of Psalm 59 is written for a choir and instrumental ensemble. The vocal parts (S.1, S.2, A.1, A.2, T., B.) and instrumental parts (Ob., Vla., Vc.) are arranged in a grand staff. The lyrics are 'you you you you you you' and 'to you you you you you'. The score includes a key signature change from C major to D major (indicated by a sharp sign) and a time signature change from 4/4 to 3/4 (indicated by a '3' over the staff).

S.1
— you — you — you — you — you —

S.2
— you — you — you — you — you — you —

A.1
to — you — you — you — you — you —

A.2
to — you — you — you — you — you —

T.
— you — you — you —

B.
— you — you — you — you — you —

Ob.
— you — you — you — you — you —

Vla.
— you — you — you — you — you —

Vc.
— you — you — you — you — you —

56

The musical score for measures 56-60 of Psalm 59 is written for a mixed choir and instrumental ensemble. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts are arranged in SATB format, with Soprano 1 (S.1) and Soprano 2 (S.2) in the top two staves, Alto 1 (A.1) and Alto 2 (A.2) in the next two, Tenor (T.) and Bass (B.) in the fifth and sixth staves, Oboe (Ob.) in the seventh, Viola (Vla.) in the eighth, and Violoncello (Vc.) in the ninth. The lyrics are: 'you you you you my you you you O my O my'. The instrumental parts include Oboe, Viola, and Violoncello, which provide harmonic support for the vocal lines. The score is written in a standard musical notation style with a large bracket on the left side grouping the vocal parts.

S.1
— you — you — you

S.2
you — you — you — you — my

A.1
you — you — you — you — you — you

A.2
— you — you — you — you — O — my

T.
you — you — you — you — O — O — my

B.
— you — you — you — O —

Ob.
— — — — —

Vla.
— — — — —

Vc.
— — — — —

62 rit.

S.1 O my strength will I sing!

S.2 O my strength will I sing!

A.1 O my strength will will I sing!

A.2 O strength will will sing!

T. O my strength will will I sing will I sing!

B. my strength will will I sing will I sing!

Ob. rit.

Vla.

Vc.

2. Psalm 143 (Loving-Kindness)

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

*I lift up my soul to you,
to your luminous lovingkindness.*

$\text{♩} = 62$ Note: slightly emphasize each *tenuto* to highlight chord progressions.

Soprano 1 *p* *sempre molto legato; senza vibrato; stagger breathing, even within words*
O hear, hear my prayer for my

Soprano 2 *p* *sempre molto legato; senza vibrato; stagger breathing, even within words*
O hear, hear my prayer prayer for my

Alto *p* *sempre molto legato; senza vibrato; stagger breathing, even within words*
O hear my prayer hear hear prayer prayer for my

Tenor *p* *sempre molto legato; senza vibrato; stagger breathing, even within words*
O hear my prayer hear hear my prayer my

Bass *mp* *sempre molto legato; senza vibrato; stagger breathing, even within words*
O hear my prayer prayer my

Viola *Senza vibrato (or very little); sempre molto legato*
Senza vibrato (or very little); sempre molto legato; bow markings are optional.

Violoncello *Senza vibrato (or very little); sempre molto legato; bow markings are optional.*

D

74

S.1 en - e - mies have sought sought my life;

S.2 en - e - mies have soug^{hr} soug^{hr} sought life, life, life

A. en - e - mies have sought sought sought my life, life

T. en - e - mies have sought sought sought life,

B. en - e - mies have sought sought sought life,

Ob. *mf* 3 3 3 *f*

Oboe solo

=

81

S.1 life; life, life they have have crushed me,

S.2 life life, they have have crushed crushed me

A. life, life, they have have crushed me crushed me

T. they crushed

B. they crushed crushed me

Ob. *mf* 3 3 3 3 *mf*

E

Conductor's Note: Oboe must be heard over chorus *mm.* 89-101. *Sim.* arc of dynamics as first half, but under oboe. 11

87

S.1 *mp* **F**
crushed me, crushed me to the ground.

S.2 *mp*
crushed crushed to the ground.

A. *mp*
crushed, crushed to ground. I lift

T. *mp*
crushed me crushed me to the ground. I lift

B. *mp*
crushed me me to ground.

Ob. *mf* **F** Oboe must be heard over chorus *mm.* 23-33

92

S.1
up up I I lift lift lift up soul soul lift soul to

S.2
up up I I lift lift lift up my soul soul lift up my soul to

A.
up I lift lift lift up my soul soul lift up my soul to

T.
up I lift lift up my soul my soul lift soul

B.
I I lift lift lift up my soul soul lift up my soul

Ob.

G

H

102

S.1 you, you, you, you, to

S.2 you, you, you, you, to

A. you, you, you, you, to

T. 8

B. 8

G

Ob. unison with 'cello

Vla. *mf* unison with viola *f* *p*

Vc. *mf* *f* *p*

107

S.1 your your to your to your lu-mi-nous lov-ing, lov-ing-kind-ness.

S.2 your your to your lu-mi-nous love, lov-ing-kind-ness.

A. your your to to lu-mi-nous lov-ing, lov-ing-kind-ness.

T. 8 your to lu-mi-nous lov-ing, lov-ing-kind-ness.

B. your to your to your (lu (nous lov-ing love, kind-ness.

Ob. rit.

3. Psalm 6 (Turn, O Turn)

♩ = 75 Follow natural dynamics *mp-mf*

115 *mf* *Sempre molto legato; senza vibrato (or very little)*

S. Solo Turn, — O turn and de-liv-er — my child, —

Ob. ♩ = 75 Follow natural dynamics *mp-mf* *Sempre molto legato*

Vla. *mp* *Sempre molto legato; senza vibrato (or very little)*
Bow markings optional

Vc. *mp* *Sempre molto legato; senza vibrato (or very little). Bow markings optional*

2. 4. 6. 8.

123 *mf*

S. Solo eve - ry night, ev-'ry night — I weep,

Ob. *mf*

Vla. *mf*

Vc. *mf*

9.

129

mf

S. Solo

My eyes are wast - ed, my my eyes are

Ob.

Vla.

Vc.

mf

138

mf

S. Solo

wast ed with grief. You turn, you turn and you hear

Ob.

Vla.

Vc.

mp

mp

mp

1. 2.

147

S. Solo

my prayer; all my child's fears are stilled and

Ob.

Vla.

Vc.

mf

mf

3. 4. 5. 6. 7. 8. *mf*

155

S. Solo *mf*
calmed, Her en - e - mies turn back and

Ob.

Vla. *mp*

Vc. *mp*

161

S. Solo *mp* *mf*
quake with fear, with fear; they are sud-den - ly put to

Ob.

Vla. *mp* *mf*

Vc. *mp* *mf*

167

S. Solo *mp*
shame, shame.

Ob.

Vla. *mp* *mf*

Vc. *mp* *mf*

171 rit.

Ob.

Vla.

Vc.

mp

mp

mp

4. Psalm 28 (I Praise You)

*I praise you, for you have heard the voice of my prayer.
 You are my strength and my shield,
 and my heart trusts in you!
 Therefore my heart dances for joy; in my song will I praise you!*

$\text{♩} = 85$

Soprano Solo

Soprano 1

Soprano

Alto 1&2

Tenor

Bass

Oboe

Viola

Violoncello

$\text{♩} = 85$

I I praise you, for you have

mf I I praise you, for

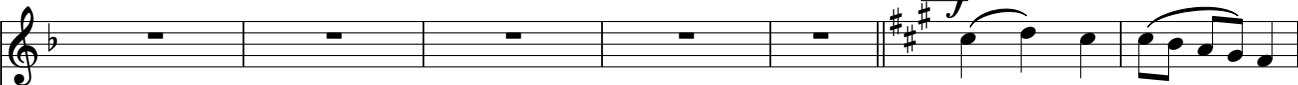
mf I praise praise you, for

mf Praise praise you praise you have

mf Praise you praise you you have

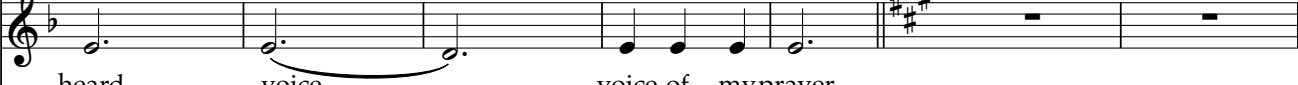
Conductor's note:
no break between 186
and 187.

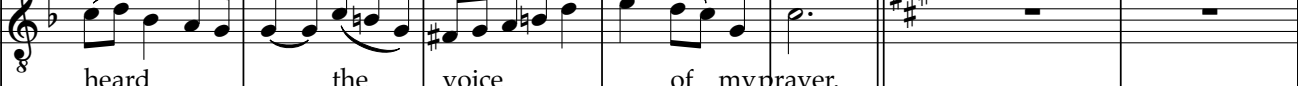
183

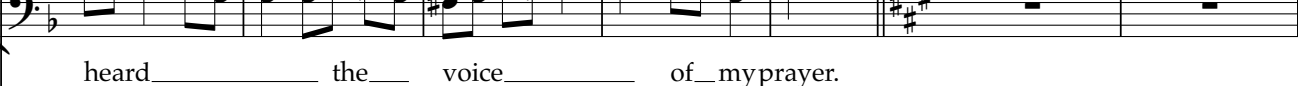
S. Solo  You__ are my__ my

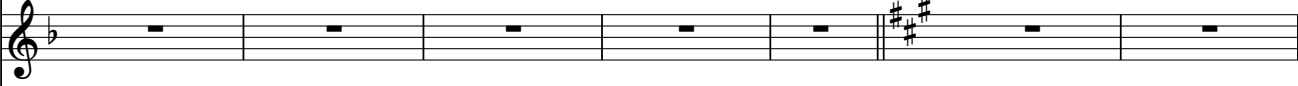
S.1  heard the voice__ of my prayer.__

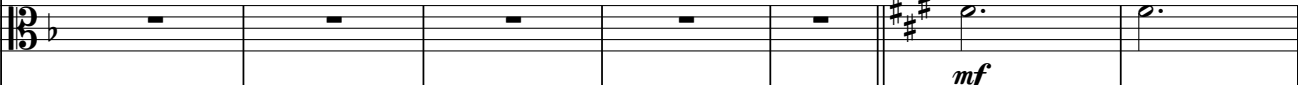
S.2  heard voice__ prayer.__

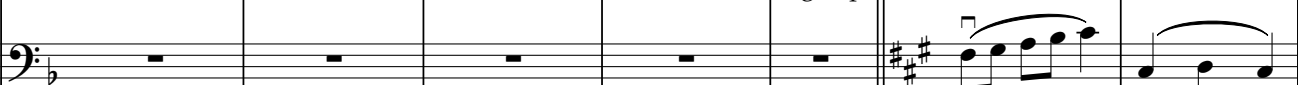
A.  heard voice__ voice of my prayer.

T.  heard the voice of my prayer.

B.  heard the voice of my prayer.

Ob. 

Vla.  *mf*
Sempre molto legato; senza vibrato (or very little)
Bow markings optional

Vc.  *mf*
Sempre molto legato; senza vibrato (or very little)
Bow markings optional

K

Conductor's note:
no break between 194
and 195.

L

190

S. Solo strength and shield strength and shield.____

S.1 *f* I

S.2 *f* In__

A. *f* In__

A.

T. *f* I

B. *f*

Ob. *f* **L**

Vla. *f*

Vc. *mf*

197

S. Solo

S.1
praise praise I praise you

S.2
praise praise I praise you

A.
praise praise I praise you

T.
praise praise praise praise you

B.
praise praise praise praise I praise

Ob.

Vla.

Vc.

The musical score for measures 197-202 features a variety of instruments and vocalists. The Soprano Solo part consists of whole rests. The Soprano 1 and 2 parts sing 'praise' followed by a long note, then 'I' followed by another long note, and finally 'praise you'. The Alto part sings 'praise' followed by a long note, then 'praise' followed by another long note, and finally 'I praise you'. The Tenor part sings 'praise' followed by a long note, then 'praise' followed by another long note, and finally 'praise you'. The Bass part sings 'praise' followed by a long note, then 'praise' followed by another long note, and finally 'praise'. The Oboe part plays a melodic line starting on G4, moving up stepwise to D5. The Viola and Violoncello parts play a rhythmic accompaniment consisting of eighth notes and quarter notes.

204 M

S. Solo

S.1

S.2

A.

T.

B.

Ob.

Vla.

Vc.

ff

ff

ff

praise you strength shield strength and

praise you are my strength my shield strength and

praise you are my strength my shield strength and

you praise you are my strength my shield strength and

you praise you are my strength my shield shield strength and

ff

ff

ff

211

N = 80

S. Solo

S.1

shield; my__ heart trusts you; you have res - cued me! I praise

S.2

shield; my__ heart trusts you; you have res - cued me! I praise

A.

shield; my__ heart trusts; you res - cued me! I praise

T.

8 shield; my__ heart trusts you; you__ have res - cued me! I praise__

B.

shield, my_ my_____ trusts; you_ have res - cued me! I praise_____

N = 80

Ob.

Vla.

Vc.

218

S. Solo

S.1

S.2

A.

T.

B.

Ob.

Vla.

Vc.

praise

praise,

I

praise

praise

praise

praise,

I

praise

praise

praise

praise,

I

I

praise

praise you

praise

praise, I

I

praise

praise you

225

O *mf* ♩ = 85

S. Solo There-fore my heart____ dan-ces for_ joy,

S.1 you.____

S.2 you.____

A. you.____

T. 8 praise____ praise____ you.

B. praise praise you.

Ob. **O** ♩ = 85

Vla. *mf*

Vc. *mf*

232

P Letter Q to end: soloist may join S.1

S. Solo dan - ces for joy!_____

S.1 *f* In my song,_____

S.2 *f* In my song_____

A. *f* In my song_____

T. *f* In song_____

B. *f* In in my song_____

P Chorus enters

Ob. *f* Chorus enters

Vla. *f* Chorus enters

Vc. *f*

239

S. Solo

S.1

S.2

A.

T.

B.

Ob.

Vla.

Vc.

my song, in my song will praise.

my song, in my song I

my song, in my song will, will I I

my song, in in my song will I

246 **Q** ♩ = 80

S. Solo

S.1 **ff**
praise praise praise praise praise_ you, in_ my song_

S.2 **ff**
praise praise praise praise praise you, in_ my song_

A. **ff**
praise praise praise praise praise you, I_ song

T. **ff**
praise_ praise_ praise praise praise_ you, song_

B. **ff**
praise_ praise_ praise_ praise_ praise you, I_ I_ song

Ob. **ff**

Vla. **ff**

Vc. **ff**

This musical score is for the fourth movement of 'Psalms of Luminous Rescue', specifically Psalm 28, titled 'I Praise You'. It is page 27 of the score. The tempo is marked 'Q' (Quarter note) at 80 beats per minute. The score begins at measure 246. The vocal parts include a Solo Soprano (S. Solo) and four-part SATB voices (S.1, S.2, A., T., B.). The instrumental parts include Oboe (Ob.), Viola (Vla.), and Violoncello (Vc.). The vocal parts have lyrics: 'praise praise praise praise praise_ you, in_ my song_'. The instrumental parts are marked 'ff' (fortissimo). The score is written in common time (4/4) and features a variety of musical notations including rests, notes, and slurs.

254

S. Solo

S.1

S.2

A.

T.

B.

Ob.

Vla.

Vc.

This musical score page contains measures 254 through 258. It features a vocal soloist part (S. Solo) and a full vocal ensemble (S.1, S.2, A., T., B.). The instrumental ensemble includes Oboe (Ob.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics for the vocal parts are: 'will I praise I praise you!'. The score includes various musical notations such as rests, notes, and slurs.

5. Psalm 30 (I Was Filled With Fear)

*I was filled with fear. I cried to you,
I pleaded with you,
and you brought me from the dead,
you restored my life.*

$\text{♩} = 55$ *Sempre molto legato; senza vibrato*

Soprano 1&2

Sempre molto legato; senza vibrato

Alto

Sempre molto legato; senza vibrato

Tenor/Bass

$\text{♩} = 55$ *mf* *breathe as needed* *mf* *3* *3*

Oboe

Sempre molto legato; senza vibrato (or very little)

mp *mp* *Senza vibrato (or very little)*

Viola

mp *Senza vibrato (or very little)*

Bow markings optional

Violoncello

mf *p* 1. 2. 3.

Sempre molto legato; senza vibrato (or very little) Bow markings optional



267

Ob.

3 *2.* *2*

Vla.

mf *mp*

Vc.

4. 5. 6. *mf* *mp*

272 **R**

S.1&2 *mf* was Filled I cried cried to cried

A. *mp* I was filled I cried I cried to

T./B. *mf* I was filled with fear *mp* *p* cried

B. *p* *Sempre molto legato; senza vibrato*

Ob. **R**

Vla. *p*

Vc. *p*

277 *mf*

S.1&2 *mp* you I plead - ed plead - ed I I plead-ed with

A. *mf* you I plead - ed plead - ed I plead-ed with

T./B. *mf* I plead - ed I I plead-ed with

B. you (ee)

282 **S**

S.1&2
you _____ and _____ and you brought brought me from the dead _____

A.
you _____ and _____ brought _____ brought me from the dead _____

T./B.
you you _____ and _____ you brought _____ brought the dead _____

Tenors drop out when too low

287 **T**

S.1&2
you re - stored my _____ life. _____ *mp*

A.
my life. _____ *mp*

T./B.
you _____ re-stored my my life. _____ *mp*

T

Ob.
mf

Vla.
mf

Vc.
mf

293

Ob.
mp

Vla.
mp

Vc.
mp

6. Psalm 68 (It is You by Whom We Escape Death)

*Let us be glad and rejoice, let us be merry and filled with joy!
I sing to you, sing praises to your name. It is you by whom we escape death.
Let us be glad...*

$\text{♩} = 110$

Soprano Solo

Soprano 1

Soprano 2

Alto

Tenor

Bass

$\text{♩} = 110$

Oboe

Viola

Violoncello

mf *Leggiero e vivo; senza vibrato (or very little) Bow markings optional*

f

f *mf* *Leggiero e vivo; senza vibrato (or very little) Bow markings optional*

305

S. Solo

S.

S.

A.

T.

B.

Ob.

Vla.

Vc.

f

U

313

Ob.

Vla.

Vc.

mp

f

p

f

320 **V** *mf* *Leggiero e vivo*

S. Solo Let us be glad let us re -

Ob.

Vla. *mf*

Vc. *mf*

327 **W** *f*

S. Solo - - - - - joice, I sing

S. *mf* *mp* and be mer-ry and filled with joy.

S. *mf* *mp* and be mer-ry and filled with joy.

A. *mf* *mp* and mer - ry and filled with joy.

T. *mf* *mp* and mer - ry and filled with joy.

B. *mf* *mp* and be mer - ry and filled with joy.

Ob. *f* *f*

Vla. *f* *f*

Vc. *f* *f*

335

S. Solo

I___ sing I___ sing to you I___ sing prais-es___ to___ to___ your

Ob.

Vla.

Vc.

342

S. Solo

name!_ I___ sing

S. *mf*

It is you___ by whom we es - cape___ death.____

S. *mf*

It is you___ by whom we es - cape death.____

A. *mf*

It is you___ by whom we es - cape death.____

T. *mf*

It is you by whom___ (cape death.____

B. *mf*

It is you by___ whom (cape death.____

Ob.

Vla.

Vc.

f

f

f

351

S. Solo

I sing prais-es to you, and sing prais-es, prais - es to your

Ob.

Vla.

Vc.

358

S. Solo

name.

S.

It is you by whom we es - cape death death.

S.

It is you by whom we es - cape death death.

A.

It is you by whom we es - cape death death.

T.

It by whom cape death death.

B.

It is you by whom (cape death death.

Ob.

Vla.

Vc.

368 **AA** Soloist may join S 1 to end

S. Solo

S. *mf* Let us be glad let us re - - - - - joice, and be

S. *mf* Let us be glad let let us re - - - - - joice, and be

A. *mf* Let glad let let us re - - - - - joice, and

T. *mf* Let be glad let let us re - - - - - joice, and

B. *mf* Let be glad let us re - - - - - joice, and be

AA

Ob. *mf*

Vla. *mf*

Vc. *mf*

376 rit.

S. mer-ry and filled with joy, filled with joy!

S. mer-ry and filled with joy, filled with joy!

A. mer - ry and filled with joy, filled with joy!

T. mer - ry and filled with joy, filled with joy!

B. mer - ry and filled with joy, filled with joy!

Ob.

Vla.

Vc.

The musical score is written for a choir and instruments. The vocal parts (Soprano, Alto, Tenor, Bass) have the lyrics 'mer-ry and filled with joy, filled with joy!'. The instrumental parts (Oboe, Viola, Violoncello) provide accompaniment. The score is in 4/4 time and ends with a double bar line. The tempo is marked 'rit.' (ritardando).

7. Psalm 118 (The Evil Surround Me)

*The evil surround me; they hem me in, they hem me in on every side;
they blaze like a fire of thorns.
But you came to my help.
You are my strength, my song;
I shall not die, shall not die.*

Conductor's note: soloist must be heard
over chorus throughout

♩ = 60 Tenutos indicate slight emphasis
on repeated notes.

mf *Sempre molto legato*

Soprano Solo

Sur - round _____ sur-

mp *Sempre molto legato;*
senza vibrato *mp*

Soprano

(vil sur round sur - round sur - sur -

mf *Sempre molto legato;*
senza vibrato *mf* *mp*

Alto

The the e - vil sur - round sur - round sur - round

mf *Sempre molto legato;*
senza vibrato *mp*

Tenor

The the e - vil sur - round sur - round sur

mf *Sempre molto legato;*
senza vibrato *mp*

Bass

(ee round sur round sur-

393 BB

S. Solo *f*
round *mf* me, they hem me in on ev - 'ry side;

S. *mf*
round sur - round me ev - 'ry side they

A. *mf*
round sur - round me

T. *mf*
round surround me hem ev - 'ry side; side

B. *mf*
shall not die, they hem me ev - 'ry side; they

399

S. Solo *mf*
they blaze

S. *mp* *mf*
blaze blaze blaze blaze

A. *mf* bring out altos *mp* *mf*
they blaze blaze blaze

T. *mf* *mp*
they blaze blaze blaze

B. *mf*
they blaze blaze



404

S. Solo

S.

A.

T.

B.

blaze_____ like_____ a fire_____ of thorns._

blaze like fire

blaze_____ like a fire of_____ thorns._ But_____ you

_____ blaze_____ like a fire of_____ thorns._ But_____ you

p

p

410 *mf*

S. Solo

S.

A.

T.

B.

But_____ you came_____ you_____ you_____ came

mp

you_____ you_____ came to_____

you_____ you_____ came to_____

you_____ you_____ came to_____

416 DD

S. Solo *mf*
— to my help,— You are

S. *mp*
help,— my help my help.— are my

A. *mf*
my— help,— my help— you— are my

T. *mf*
my— help,— my help— strength,

B. *mf*
my to my help,— my help.— you— are my strength,

422

S. Solo *f*
my strength, my song; I shall not die,—

S. *mp* *mf*
strength my song; shall not

A. *mp* *mf*
strength my song; shall not

T. *mf*
shall not

B. *mf*
shall not

426

S. Solo

S.

A.

T.

B.

shall not die.

die, shall not die.

die, shall not die

die, shall not die

die, shall not die.

p

p

p

p

p

Detailed description: The musical score is written for five voices: Soprano Solo, Soprano, Alto, Tenor, and Bass. It is in 4/4 time and the key of D major (indicated by two sharps). The score covers measures 426 to 429. Each voice part has a melodic line with lyrics underneath. The lyrics are: Soprano Solo: 'shall not die.'; Soprano: 'die, shall not die.'; Alto: 'die, shall not die'; Tenor: 'die, shall not die'; Bass: 'die, shall not die.'. The piece concludes in measure 429 with a double bar line. Dynamics include a piano (*p*) marking at the end of each line.

8. Psalm 23 (You Are My Shepherd)

You are my shepherd; I shall not want.
You bring me to green pastures, where I may rest;
you lead me beside the still waters,
and restore my soul.
Though I walk through the valley of the shadow of death
I will fear no evil, for you are with me.
your strength and love comfort me.
Surely your loving-kindness shall stay with me all the days of my life,
and I shall dwell in your house forevermore.

♩ = 60 Follow natural dynamics *mp-mf*

Soprano Solo

Oboe

Viola

Violoncello

$\text{♩} = 60$ Follow natural dynamics *mp-mf*

mp *mf* *sempre molto legato*

pizz.

oboe enters 4th beat

mf *f* *mf* *mf* *f* *mf* 3. *sim.* 4.

434

Ob.

mp *mf* *mp*

3 3

Vc.

5. 6.

439

S. *mp* **EE** *sempre molto legato; with love* *mf* *mp* *mf*

You are, you are my shep - -

Ob. *mp*

Vla. *mp* *Sempre molto legato; senza vibrato (or very little) Bow markings optional*

Vc. *mp* *Solo enters 4th beat Verse 1*

1. 2. 3.

444

S. - herd, and I shall I shall not_

Ob.

Vla.

Vc.

448

S. want. You bring me to green pas-tures green

Ob.

Vla.

Vc. 1. 2. Verse 2 4.

1. 2. 3. 4.

452

S. pas - tures, where I where I may rest;

Ob.

Vla.

Vc. 5.

5.

465

S. shad - ow of death, I shall fear no e - vil, for you are

Ob. HH

Vla.

Vc.

3. 4. 1. 2. 3.

470

S. with me, with me and your strength and love strength and love

Ob. 3 3 3 3 3 3

Vla. 4. 5. 6.

Vc. 4. 5. 6.

473

S. strength and love com-fort me. Sure-ly your lov - ing-kind

Ob. 3 3 3 3 3 3

Vla. 7. 8.

Vc. 7. 8.

Verse 3

477

S. ness shall stay with me all the days the days of my life,

Ob. 3 3 3

Vla. 2. 3. sim.

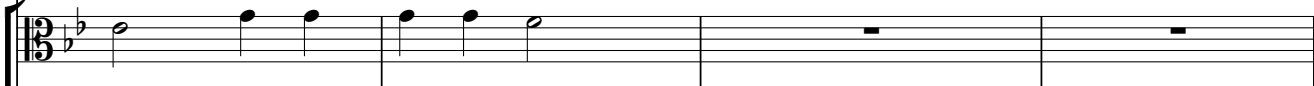
Vc. 2. 3. sim.

481

S. 

and I shall dwell in your house, your house for -

Ob. 

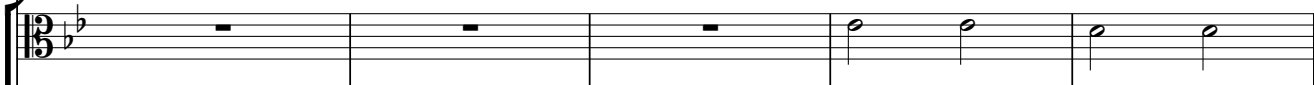
Vla. 

Vc. 

485

S. 

ev - er, for - ev - er - more,

Vla. 

Vc. 

490

S. 

for - ev - er - more,

Ob. 

Vla. 

Vc. 

9. Psalm 46 (Be Still)

Be still, and know that I am God

♩ = 65 Use natural dynamics, *mp-mf*
Chorus breathe as needed

With tenderness; breathe as needed

Soprano Solo

Soprano 1

Soprano 2

Alto 1&2

Tenor

Bass

Oboe

Viola

Violoncello

mp
Sempre molto legato; senza vibrato (or very little).
Bow markings optional

mp
Sempre molto legato; senza vibrato (or very little).
Bow markings optional

Be _____ be _____

503 *mf*

S. Solo

still still and know that

S.

S.

A. 1&2

T.

B.

Ob.

Vla.

Vc.

The musical score is for a vocal solo and a chamber ensemble. The vocal solo part (S. Solo) is in treble clef with a key signature of two sharps (F# and C#). It begins with a measure rest, followed by a melodic line starting on G4, moving up stepwise to D5, then down to C5, and finally to B4. The lyrics "still still and know that" are aligned with the notes. The chamber ensemble consists of seven parts: two Soprano parts (S.), two Alto parts (A. 1&2), Tenor (T.), Bass (B.), Oboe (Ob.), Viola (Vla.), and Violoncello (Vc.). The Soprano, Alto, Tenor, Bass, and Oboe parts have measure rests. The Viola and Violoncello parts have melodic lines in bass clef, with a key signature of two sharps. The Viola part starts on G3, moving up to D4, then down to C4, and finally to B3. The Violoncello part starts on G2, moving up to D3, then down to C2, and finally to B2.

510

S. Solo *mp* JJ know _____ that I am God.

S. *mp* bring out moving notes mm 21-26 Be be _____

S. *mp* bring out moving notes mm 21-26 Be be _____

A. 1&2 *mp* bring out moving notes mm 21-26 God. Be be

T. *mp* bring out moving notes mm 21-26 God. Be be be

B. *mp* bring out moving notes mm 21-26 God. Be be

Ob. *mp* JJ

Vla.

Vc.

518

S. Solo *mf* *mp* Be _____ still,

S. be _____

S. be _____ be _____

A. 1&2 be _____ be _____

T. be _____ be _____

B. be _____ be _____ be _____ be _____

Ob.

Vla.

Vc.

The musical score is for a choral and instrumental setting of Psalm 46. It features eight staves: S. Solo, S. (Soprano), S. (Soprano), A. 1&2 (Alto 1 & 2), T. (Tenor), B. (Bass), Ob. (Oboe), and a string section consisting of Vla. (Viola) and Vc. (Violoncello). The key signature is D major (two sharps). The S. Solo part begins at measure 518 with a melodic line marked *mf* and *mp*, with the lyrics "Be _____ still,". The other vocal parts (S., S., A. 1&2, T., B.) enter with a rhythmic pattern of eighth and sixteenth notes, with the word "be" under the first measure. The instrumental parts (Ob., Vla., Vc.) provide harmonic support with similar rhythmic patterns. The score is written in a modern, minimalist style with clear notation and lyrics.

527

S. Solo

be__ be__ still still

S.

S.

still

A. 1&2

still

T.

B.

still

Ob.

Vla.

Vc.

The musical score is for a choral and instrumental ensemble. It features a Soprano Soloist (S. Solo) with lyrics 'be__ be__ still still'. The score includes parts for Soprano (S.), Alto (A. 1&2), Tenor (T.), Bass (B.), Oboe (Ob.), Viola (Vla.), and Violoncello (Vc.). The key signature is D major (two sharps). The Soprano Soloist part begins with a melodic line in the 4th measure, marked *mp*. The Alto and Tenor parts have a similar melodic line in the 4th measure, also marked *mp*. The Bass part has a similar melodic line in the 4th measure, marked *mp*. The Viola and Violoncello parts have a similar melodic line in the 4th measure, marked *mp*. The Oboe part is silent throughout the score.

536

KK

mp

S. Solo

_____ and know _____ know _____ that I am love.

S.

mp

Be be__

S.

mp

Be be__

A. 1&2

mp

love. Be

T.

mp

love. Be

B.

mp

love. Be

KK

Ob.

Vla.

Vc.

545

S. Solo *mf* Be

S. be

S. be

A. 1&2 be be

T. be be be

B. be be be be

Ob.

Vla.

Vc.

554 *mp* *molto rit.* *mp*

S. Solo still, know _____ that I am God.

S. still and know _____ that I am God. *mp*

S. be _____ still and know _____ that I am God. *mp*

A. 1&2 be _____ still know _____ I love. *mp*

T. be _____ know _____ that I am love. *mp*

B. be _____ still know know I am love. *mp*

Ob. *molto rit.* *mp*

Vla. *mp*

Vc. *mp*

The musical score is written for a choir and instrumental ensemble. It begins with a tempo change to 'molto rit.' and a dynamic of 'mp'. The vocal parts (S. Solo, S., A. 1&2, T., B.) enter with the lyrics 'still, know that I am God.' The instrumental parts (Ob., Vla., Vc.) provide a harmonic and rhythmic foundation. The score is in G major (one sharp) and 4/4 time. The vocal lines are written in treble clef, while the instrumental lines are in their respective clefs (treble for Ob. and Vla., bass for B., T., and Vc.). The lyrics are written below the vocal staves, and the dynamics and tempo markings are placed above the staves.

10. Luminous Rescue

To that place where they lay pierced --their hearts, eyes, hands, limbs, souls,
until they run with their own blood like fountains --
you come, in luminous rescue, to lift them gently, staunching their wounds, washing, wrapping, holding them,
so that they begin, they begin with shallow breaths, to want to sing again.

♩ = 65 *mp-mf With gentleness and focus*

Text and Music by Patricia Van Ness (1951)

mp Stagger breathing within part; *senza vibrato; sempre molto legato*

Soprano 1
that place where they lay _____ pierced _____

mp Stagger breathing within part; *senza vibrato; sempre molto legato*

Soprano 2
To that place _____ where _____ they lay _____ pierced _____

mp Stagger breathing within part; *senza vibrato; sempre molto legato*

Alto 1
To that place _____ where _____ they _____ lay _____ pierced _____

mp Stagger breathing within part; *senza vibrato; sempre molto legato*

Alto 2
To that place where they _____ lay _____

mp Stagger breathing within part; *senza vibrato; sempre molto legato*

Tenor
that place where they lay _____

mp Stagger breathing within part; *senza vibrato; sempre molto legato*

Bass
To that _____ where _____ they lay _____ pierced _____

♩ = 65 *mp-mf With gentleness and focus*

Breathe as needed

mp *Senpre molto legato; senza vibrato (or very little).*

Oboe

mp *Senpre molto legato; senza vibrato (or very little).*
Bow markings optional

Viola

mp *Senpre molto legato; senza vibrato (or very little).*
Bow markings optional

Violoncello

570

S.1

S.2

A.1

A.2

T.

B.

Ob.

Vla.

Vc.

hearts

eyes,

hands,

pierced

pierced

hearts

eyes

hands

pierced

pierced

hearts

hearts

eyes

hands

pierced

hearts

eyes

hands

Tenors: drop out when too low

Basses: when notes are too low, please join tenors; return to basses as soon as possible

pierced

hearts

eyes

hands

pierced

hearts

eyes

hands

limbs souls (til run own blood like

limbs____ souls____ (til run with their ownblood like__

limbs____ souls____ un - til run____ with their own like__ like like__

limbs souls un - til run run blood like__ like

limbs_ souls un - til they run____ run with their own blood____ run__ like

limbs souls_ un - til they run run with their own blood_like run like

Ob.

Vla.

Vc.

60

582

LL

S.1
foun - tains, _____ foun - tains.

S.2
foun - tains_ foun - tains.

A.1
foun - tains_ foun - tains,___

A.2
foun - tains_

T.
foun - tains, run, like foun-tains,

B.
foun - tains.

Ob.
LL

Vla.

Vc.



589

Ob.

Vla.

Vc.

596

MM
mp

61

S. Solo

You _____ ccme in lum - i-nous res - cue to

Ob.

MM

Vla.

Vc.



603

NN

OO

S. Solo

lift _____ them gent - ly. _____

Solo Soprano may join S1 to end

S.1

to lift

S.2

to to lift

A.1

to lift

A.2

to lift

T.

to to lift

B.

to to lift

NN

OO

Ob.

Vla.

Vc.

611

The musical score is written for a choir and instrumental ensemble. The vocal parts are Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), Alto 2 (A.2), Tenor (T.), and Bass (B.). The instrumental parts are Oboe (Ob.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "gent - ly staunch-ing their wounds wrap - ping -". The vocal parts have various melodic lines with some parts overlapping. The instrumental parts provide harmonic support, with the Oboe and Viola playing a melodic line and the Violoncello providing a bass line.

S.1
gent - ly staunch-ing their wounds wrap - ping -

S.2
gent - ly staunch their wounds wash wash wrap

A.1
gent - ly staunch-ing wounds wash-ing wrap -

A.2
gent - ly staunch-ing wash wash - ing wrap -

T.
gent - ly - staunch wounds wash ing

B.
gent - - ly (stau - - wounds wash wash ing wrap -

Ob.

Vla.

Vc.

618

S.1
— hold, hold - ing them (gin

S.2
wrap - ing hold hold them so be - gin with

A.1
- ping hold - ing them so they be - gin

A.2
ping hold hold - ing them they be - gin shal-low

T.
wrap-ping hold hold - ing them so they be - gin with shal-low

B.
- ping hold - ing them so they be - gin

Ob.
— — — — —

Vla.
— — — — —

Vc.
— — — — —

624

S. Solo

a - - gain.

S.1

breaths want to sing a - gain.

S.2

breaths with shal - low shal - low breaths want to sing a - gain.

A.1

breaths with shal - low breaths to__ want (gain.)

A.2

breaths shal - low breaths to__ want (gain.)

T.

breaths to shal - low breaths want sing a - - gain.

B.

breaths with shal-low shal-low_ breaths want to sing_ sing a - gain.
rit.

Ob.

Vla.

Vc.