

Psalm 130

DONALD BUSAROW

for SSATB Choir
and Flute

To The CONCORDIA CHAMBER SINGERS

PSALM 130

Donald Busarow

fl. *mf*

ff

p Out of,
Sep. 1

mp

Detailed description: This block contains the first three staves of the score. The top staff is for the flute, starting with a tempo marking of 1=66 and a dynamic of *mf*. It features a 4/4 time signature that changes to 3/4 and then back to 4/4. The second staff continues the flute part with a dynamic of *ff*. The third staff is a continuation of the flute part, ending with a dynamic of *p* and the instruction 'Sep. 1'.

S1
S2

Out of the,
Out of,
mp

Out of the depths,
Out of the depths
have I cried to Thee, O

A

Out of,
mp

Out of the depths, of the depths

T
B

out of,
mp

Out of the depths Have I cried to Thee, O

Detailed description: This block contains the vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'Out of the, Out of, Out of the depths, Out of the depths have I cried to Thee, O'. The dynamics range from *mp* to *f*. The music is written in a common time signature.

fl.

f

f

cresc.

Lord;
Lord, hear my voice,
Let Thine ears be at-ten-tive to the

f

cresc.

Lord;
Lord, hear my voice,
Let Thine ears be at-ten-tive to the

Detailed description: This block contains the second system of the score, including a flute part and piano accompaniment. The flute part starts with a dynamic of *f* and includes triplets and a crescendo. The piano accompaniment also features triplets and a crescendo. The lyrics are: 'Lord; Lord, hear my voice, Let Thine ears be at-ten-tive to the'. The music is written in a common time signature.

flutter
tongue

ff ff mf

voice of my sup-pli--ca---tion.

ff

voice of my sup-pli--ca---tion.

ff

tr

ff

tr

p If Thou, If Thou, Lord,

mp If Thou, if Thou, O Lord,

If Thou, if Thou, O

mp

If Thou,

mp

fl. ta.

f If Thou, O Lord, should-est mark in--i--qui--ties, Lord, who shall stand?

f Lord, Thou O Lord, should-est mark in--i--qui--ties, Lord, who shall stand?

f

3

tempo I

cresc. *ff* tempo I

wait-eth for the Lord, wait-eth for the Lord, waiteth for the Lord *more than they that watch for th.*

rit. $\text{♩} = 44$

mor - - - - - ning. *rit.*

Let Is-ra-el hope in the Lord, for with the

Let Is-ra-el hope in the Lord, for with the

Lord there is mer - cy, and with Him is plen-teous re - demp - - tion.

Lord there is mer - cy, and with Him is plen-teous re - demp - - tion,

mf

cresc.

f

mp

plen-teous re - demp - tion. Let Is-ra-el hope in the Lord, for with the

cresc.

f

mp

plen-teous re - demp - tion. Let Is-ra-el hope in the Lord, for with the

cresc.

p

mp

Lord there is mer - cy, and with Him is plen-teous re - demp -

mp

Lord there is mer - cy, and with Him is plen - teous re - demp -

f gradually broadening - *ff*

f plen-teous re - demp - - tion. *ff* *pp* And He shall re - deem Is - ra -

f plen-teous re - demp - - tion. *pp* And He shall re - deem Is - ra -

ff

lightly accented

el, and He shall re-deem Is-ra-el, and He shall re-deem Is-ra-el from

el, and He shall re-deem Is-ra-el, and He shall re-deem Is-ra-el from

Handwritten musical score for the first system. It consists of four staves: a vocal line at the top, followed by two piano accompaniment staves, and a bass line at the bottom. The lyrics are: "el, and He shall re-deem Is-ra-el, and He shall re-deem Is-ra-el from". The music includes dynamic markings such as *mp*, *mf*, and *f*. The first staff has a treble clef and a key signature of one flat. The piano accompaniment staves have treble and bass clefs respectively. The bass line has a bass clef and a key signature of one flat.

all his in-i-qui-ties.

all his in-i-qui-ties.

Handwritten musical score for the second system. It consists of four staves: a vocal line at the top, followed by two piano accompaniment staves, and a bass line at the bottom. The lyrics are: "all his in-i-qui-ties.". The music includes dynamic markings such as *pp* and *tr*. The first staff has a treble clef and a key signature of one flat. The piano accompaniment staves have treble and bass clefs respectively. The bass line has a bass clef and a key signature of one flat.

Five empty musical staves at the bottom of the page, consisting of five sets of five-line staves.