

Psalm 22

Deus, Deus meus

Chris Biemesderfer (b.1958)

Unison

Musical score for Psalm 22, Unison. The key signature is four flats, and the time signature is common time (indicated by '8'). The vocal line consists of three measures. The lyrics are: "My God, my God, why have you for - saken me?". The notes are primarily quarter notes, with some eighth notes and rests. The vocal line starts on a high note, descends, and then ascends again.

Musical score for Psalm 22, Unison. The key signature changes to one flat, and the time signature remains common time (indicated by '8'). The vocal line consists of five measures. The lyrics are: "and are so far from my cry and from the words of my dis - tress?". The notes are primarily quarter notes, with some eighth notes and rests. The vocal line starts on a low note, ascends, and then descends again.

Musical score for Psalm 22, Unison. The key signature changes back to four flats, and the time signature remains common time (indicated by '8'). The vocal line consists of four measures. The lyrics are: "O my God, I cry in the daytime, but you do not answer;". The notes are primarily quarter notes, with some eighth notes and rests. The vocal line starts on a low note, ascends, and then descends again.

Musical score for Psalm 22, Unison. The key signature changes to one flat, and the time signature remains common time (indicated by '8'). The vocal line consists of five measures. The lyrics are: "by night as well, but I find no rest.". The notes are primarily quarter notes, with some eighth notes and rests. The vocal line starts on a low note, ascends, and then descends again.

Psalm 22

SATB

mp 3) Yet you are the Holy One,

This musical score for SATB (Soprano, Alto, Tenor, Bass) consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is four flats. The music is in common time, indicated by a '8' at the beginning of each measure. The lyrics "Yet you are the Holy One," are written below the notes. The vocal parts are represented by open circles on the staff lines.

en - throned up-on the praises of Israel.

This section continues the SATB vocal parts. The lyrics "en - throned up-on the praises of Israel." are written below the notes. The vocal parts are represented by open circles on the staff lines.

mf 4) Our forefathers put their trust in you;

This section continues the SATB vocal parts. The lyrics "Our forefathers put their trust in you;" are written below the notes. The vocal parts are represented by open circles on the staff lines.

they trusted, and you de - livered them.

This section continues the SATB vocal parts. The lyrics "they trusted, and you de - livered them." are written below the notes. The vocal parts are represented by open circles on the staff lines.

Psalm 22

SA

mf 5) They cried out to you and were de - livered;
they trusted in you and were not put to shame.

8
they trusted in you and were not put to shame.

TB

mp 6) But as for me, I am a worm and no man,
scorned by all and despised by the people.

8
scorned by all and despised by the people.

Psalm 22

TB

mp 7) All who see me laugh me to scorn;

SA

they curl their lips and wag their HEADS, saying,

SA

mf 8) 'He trusted in the Lord;) let him de - liver him;

let him rescue him, if he de - lights in him.'

Psalm 22

SATB

mf 9) Yet you are he who took me out of the womb,

This musical score for SATB (Soprano, Alto, Tenor, Bass) consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '8'). The music features quarter notes and rests. The lyrics "Yet you are he who took me out of the womb," are written below the notes. The vocal parts are labeled with letters: A (Alto), S (Soprano), T (Tenor), and B (Bass). The tenor part (T) has a note on the first beat of the first measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat. The tenor (T) has a note on the first beat of the second measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat. The tenor (T) has a note on the first beat of the third measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat.

and kept me safe up - on my mo - ther's breast.

This section continues the musical score for Psalm 22, verse 9. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '8'). The music features quarter notes and rests. The lyrics "and kept me safe up - on my mo - ther's breast." are written below the notes. The vocal parts are labeled with letters: A (Alto), S (Soprano), T (Tenor), and B (Bass). The tenor part (T) has a note on the first beat of the first measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat. The tenor (T) has a note on the first beat of the second measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat. The tenor (T) has a note on the first beat of the third measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat.

10) I have been entrusted to you ever since I was born;

This section continues the musical score for Psalm 22, verse 10. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '8'). The music features quarter notes and rests. The lyrics "10) I have been entrusted to you ever since I was born;" are written below the notes. The vocal parts are labeled with letters: A (Alto), S (Soprano), T (Tenor), and B (Bass). The tenor part (T) has a note on the first beat of the first measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat. The tenor (T) has a note on the first beat of the second measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat. The tenor (T) has a note on the first beat of the third measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat.

you were my God when I was still in my mo - ther's womb.

This section continues the musical score for Psalm 22, verse 10. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '8'). The music features quarter notes and rests. The lyrics "you were my God when I was still in my mo - ther's womb." are written below the notes. The vocal parts are labeled with letters: A (Alto), S (Soprano), T (Tenor), and B (Bass). The tenor part (T) has a note on the first beat of the first measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat. The tenor (T) has a note on the first beat of the second measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat. The tenor (T) has a note on the first beat of the third measure, while the soprano (S) and bass (B) have rests. The alto (A) has a note on the second beat.

Psalm 22

Unison 2nd half of chant

Musical notation for the first half of Psalm 22, Unison, 2nd half of chant. The music is in common time, key signature is B-flat major (two flats). The vocal line consists of three staves: soprano, alto, and bass. The lyrics are:

mf 11) Be not far from me, for trouble is near,

The bass staff features a prominent eighth note at the beginning of the measure.

Musical notation for the second half of Psalm 22, Unison, 2nd half of chant. The music continues in common time, key signature is B-flat major (two flats). The vocal line consists of three staves: soprano, alto, and bass. The lyrics are:

and there is none to help.

The bass staff features a prominent eighth note at the beginning of the measure.

Psalm 22

TB

The musical score consists of four staves of music for Tenor Bass (TB) in a key signature of four flats. The music is divided into four measures by vertical bar lines. The first measure contains three notes: a whole note on G, a half note on A, and a half note on B. The second measure contains three notes: a half note on C, a half note on D, and a half note on E. The third measure contains three notes: a half note on F, a half note on G, and a half note on A. The fourth measure contains three notes: a half note on B, a half note on C, and a half note on D.

mf 12) Many young bulls en - circle me;

strong bulls of Bashan sur - ROUND me.

13) They open wide their jaws at me,

like a rav'ning and a roar - ing lion.

Psalm 22

SA

mp 14) I am poured out like water;
all my bones are out of joint;
my heart within my breast is melting wax.

all my bones
are out of joint;
my heart within my
breast is
melt - ing
wax.

15) My mouth is dried out
like a pot-sherd;
my tongue sticks to the roof of my mouth;

p and you have laid me in the dust of the grave.

Psalm 22

SATB

mf 16) Packs of dogs close me in,
and gangs of evildoers circle a - round me;

This musical score for SATB (Soprano, Alto, Tenor, Bass) consists of four staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for verse 16 are: "Packs of dogs close me in, and gangs of evildoers circle a - round me;". The music features sustained notes and some rhythmic patterns.

they pierce my hands
and my feet;) I can count all my bones.

This section continues the musical score for Psalm 22, verse 16. The lyrics are: "they pierce my hands and my feet;) I can count all my bones.". The music maintains the same SATB setup, treble/bass clefs, key signature, and time signature as the previous section.

17) They stare and gloat over me;

This section begins the musical score for Psalm 22, verse 17. The lyrics are: "17) They stare and gloat over me;". The music continues with the same SATB format and musical style established in the previous sections.

they divide my garments among them;) they cast LOTS for my clothing.

This section continues the musical score for Psalm 22, verse 17. The lyrics are: "they divide my garments among them;) they cast LOTS for my clothing.". The music remains consistent with the earlier sections, featuring the same SATB vocal parts and musical style.

Psalm 22

Unison

Musical score for Psalm 22, Unison, measures 18-19. The key signature is four flats. The music consists of two staves: treble and bass. Measure 18 starts with a forte dynamic (mf) and a 8th note. The lyrics are "Be not far a - way, o Lord;". Measure 19 begins with a piano dynamic (p) and a 8th note. The lyrics are "f you are my strength;) hasten to HELP me." The score includes various dynamics (mf, p, f), note values (8th, 16th), and rests.

Continuation of the musical score for Psalm 22, Unison, measures 18-19. The key signature remains four flats. The lyrics continue from measure 19: "f you are my strength;) hasten to HELP me." The score includes dynamics (f, p, mf), note values (8th, 16th), and rests.

Continuation of the musical score for Psalm 22, Unison, measures 19-20. The key signature changes to one flat. The lyrics are "mf 19) Save me from the sword,". The score includes dynamics (mf, p), note values (8th, 16th), and rests.

Continuation of the musical score for Psalm 22, Unison, measures 20-21. The key signature changes back to four flats. The lyrics are "my life from the pow'r of the dog.". The score includes dynamics (mf, p), note values (8th, 16th), and rests.

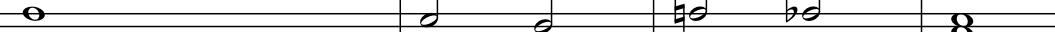
Psalm 22

SATB

mf 20) Save me from the
li - on's mouth,
bœ

my wretched body from the horns of WILD bulls.

21) I will declare your Name to my brethren;


 in the midst of the congre - ga - tion I will praise you.
8

Psalm 22

SATB *New chant*

Music for SATB voices. The key signature is one flat (F#). The tempo is indicated by a 'f' (fortissimo). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Praise the Lord, you that fear him;". The music consists of three measures. The first measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth. The second measure has an alto note on the first beat, a tenor note on the second, a soprano note on the third, and a bass note on the fourth. The third measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth.

Music for SATB voices. The key signature is one flat (F#). The tempo is indicated by a 'f' (fortissimo). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "stand in awe of him, O offspring of Israel;) all you of Jacob's line, give glory.". The music consists of four measures. The first measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth. The second measure has an alto note on the first beat, a tenor note on the second, a soprano note on the third, and a bass note on the fourth. The third measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth. The fourth measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth.

Music for SATB voices. The key signature is one flat (F#). The tempo is indicated by a 'mf' (mezzo-forte). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "For he does not despise nor abhor the poor in their poverty;) neither does he hide his face from them;". The music consists of four measures. The first measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth. The second measure has an alto note on the first beat, a tenor note on the second, a soprano note on the third, and a bass note on the fourth. The third measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth. The fourth measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth.

Music for SATB voices. The key signature is one flat (F#). The tempo is indicated by a 'mf' (mezzo-forte). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "but when they cry to him he hears them.". The music consists of four measures. The first measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth. The second measure has an alto note on the first beat, a tenor note on the second, a soprano note on the third, and a bass note on the fourth. The third measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth. The fourth measure has a soprano note on the first beat, an alto note on the second, a tenor note on the third, and a bass note on the fourth.

Psalm 22

SATB

mf 24) My praise is of him in the great as - sembly;
I will perform my vows in the presence of those who worship him.

25) The poor shall eat and be satisfied, and those who seek the Lord shall praise him:

25) The poor shall eat and be satisfied, and those who seek the Lord shall praise him:

‘‘May your HEART live for ever! ’’

Psalm 22

SA *First chant*

mf 26) All the ends of the earth
shall remember and
turn to the
Lord,

and all the
families of the
nations shall
bow be - fore him.

TB

27) For kingship be - longs to the
Lord;

he rules over the
nations.

The musical score consists of eight staves of music for two voices: Soprano-Alto (SA) and Tenor-Bass (TB). The music is in common time. The key signature is mostly C major (indicated by a 'C' with a circle), with some changes indicated by '8' (octave up) and '(b)' (flat). The vocal parts sing in unison or harmonization. The lyrics are integrated into the musical staff, with each note corresponding to a syllable of the text. The first section (SA) covers staves 1-2, the second section (SA) covers staves 3-4, the third section (TB) covers staves 5-6, and the fourth section (TB) covers staves 7-8.

Psalm 22

SATB

mf 28) To him alone
all who sleep in the earth bow down in
worship;

This musical score for SATB choir consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). The vocal parts are represented by four horizontal lines. The lyrics are written below the notes. The first measure contains three notes: a quarter note on the first line, a half note on the second line, and another quarter note on the first line. The second measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line. The third measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line.

all who go down to the DUST fall be - fore him.

This musical score continues from the previous one. It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). The vocal parts are represented by four horizontal lines. The lyrics are written below the notes. The first measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line. The second measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line. The third measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line.

29) My soul shall live for him;) my de scendants shall serve him;

This musical score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). The vocal parts are represented by four horizontal lines. The lyrics are written below the notes. The first measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line. The second measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line. The third measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line.

they shall be known as the Lord's for ever.

This musical score continues from the previous one. It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). The vocal parts are represented by four horizontal lines. The lyrics are written below the notes. The first measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line. The second measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line. The third measure contains three notes: a half note on the second line, a half note on the third line, and a half note on the fourth line.

Psalm 22

Unison 2nd half of chant

Musical notation for the first half of Psalm 22, Unison, 2nd half of chant. The music is in G major (indicated by a C-clef) and common time (indicated by a 'C'). The key signature has one sharp (F#). The vocal line consists of quarter notes and eighth notes. The lyrics are: "They shall come and make known to a people yet un - born". The dynamic is marked *mp*. The measure ends with a bassoon dynamic of 8.

Musical notation for the second half of Psalm 22, Unison, 2nd half of chant. The music continues in G major (C-clef) and common time. The key signature changes to one flat (B-flat). The vocal line consists of quarter notes and eighth notes. The lyrics are: "the saving deeds that he has done.". The measure ends with a bassoon dynamic of 8.