

410-857

Schütz: I Praise You, Lord (Psalm 30)
SATB *a capella*

Vajda/Parker

Psalm *for* Barbara I.

Schütz: I Praise You, Lord

Text by Jaroslav J. Vajda

adapt. and edited by Alice Parker

I Praise You, Lord

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2

Commissioned by the Robert Dale Chorale as a gift from Robert and Joyce Herrema,
in loving memory of Robert's sister, Barbara Jeanne Guikema

I. Schütz: I Praise You, Lord

SATB, a capella

Psalm 30, para. Jaroslav J. Vajda

Heinrich Schütz (1585–1672), adapt. Alice Parker
from the *Becker Psalter*

mf *Vigorous* ♩ = 66

S.A. I praise you, Lord, in ev - 'ry hour With all my pow'r, Since
T.B. you have heard my cry - ing;— Your arm has van - quish'd all my foes With
8 all their woes, Their vic - to - ry de - ny - ing. Dear
11 God, I plead from my deep need, And to my cries Your
S. God, I plead from my deep need, And to my cries Your
A. God, I plead from my deep need, And to my cries Your
T. God, I plead from my deep need, And to my cries Your
B. God, I plead from my deep need, And to my cries Your

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14 *f* 3

mer - cy flies; Your grace re - lieves my sigh - ing. Your
mer - cy flies; Your grace re - lieves my sigh - ing. Your
mer - cy flies; Your grace re - lieves my sigh - ing. Your
mer - cy flies; Your grace re - lieves my sigh - ing. Your

17

grace re - lieves my sigh - ing. Praise God, all you who
grace re - lieves my sigh - - - ing. *mf*
grace re - lieves my sigh - - - ing. *mf* Praise God, all you who
grace re - lieves my sigh - - - ing. *mf* Praise God, all you who

20 *mf*

Re - mem - ber how he saved you. His
Re - mem - ber how he saved you. His
call him Lord, He keeps his word, Re - mem - ber how he saved you. His
call him Lord, He keeps his word, Re - mem - ber how he saved you. His

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4
24

You know that he for -
You know that he for -
an - ger lasts a mo - ment brief, Soon comes re - lief; You know that he for -
an - ger lasts a mo - ment brief, Soon comes re - lief; You know that he for -

28

gave _____ you. _____ Your ho - ly God with - draws his rod, You
gave _____ you. _____ Your ho - ly God with - draws his rod, You
gave _____ you. _____ Your ho - ly God with - draws his rod, You
gave _____ you. _____ Your ho - ly God with - draws his rod, You

31

go to bed, Your eyes still red, But wak - en free and
go to bed, Your eyes still red, But wak - en free and
go to bed, Your eyes still red, But wak - en free and
go to bed, Your eyes still red, But wak - en free and

I Praise You, Lord

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34

joy - ful, — But wak - en free and joy - ful. — Lord, —
joy - ful, — But wak - en free and joy - ful. — Lord, —
joy - ful, — But wak - en free and joy - ful. —
joy - ful, — But wak - en free and joy - ful. —

f *f* *f* *f*

37

— you are pa - tient, I am weak, Un - til I seek, And then I find you
— you are pa - tient, I am weak, Un - til I seek, And then I find you
Un - til I seek, And then I
And then I find you

f *f*

41

wait - ing; — You — build my con - fi - dence and strength, And
wait - ing; — You — build my con - fi - dence and strength, And
find — you wait - ing; — And
wait - ing; —

I Praise You, Lord

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6
44

I, at length, See all my fears a - bat - ing. How
I, at length, See all my fears a - bat - ing. How
I, at length, See all my fears a - bat - ing.
See all my fears a - bat - ing. How

Detailed description: This block contains the musical notation for measures 44 through 46. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: 'I, at length, See all my fears a - bat - ing. How'. The music is in a minor key with a 6/8 time signature. A large diagonal watermark 'FOR REVIEW ONLY' is overlaid across the score.

47

should I not praise you, God? Your life I see Be -
should I not praise you, my God? Your life I see Be -
How not praise you, my God? Your life Be -
should I not praise you, my God? Your life I see Be -

Detailed description: This block contains the musical notation for measures 47 through 50. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: 'should I not praise you, God? Your life I see Be -', 'should I not praise you, my God? Your life I see Be -', 'How not praise you, my God? Your life Be -', and 'should I not praise you, my God? Your life I see Be -'. The music is in a minor key with a 6/8 time signature. A large diagonal watermark 'FOR REVIEW ONLY' is overlaid across the score.

I Praise You, Lord

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7

50

gun in me, New joy cre - a - ting,
gun in me, New joy and hope cre - a - - - ting, New
gun in me, New joy and hope cre - a - ting, New joy and
gun in me, New joy and hope cre - a - - - ting,

Detailed description: This block contains the first system of music, measures 50 through 52. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in a key with one sharp (F#) and a common time signature. The lyrics are: 'gun in me, New joy cre - a - ting,' on measure 50; 'gun in me, New joy and hope cre - a - - - ting, New' on measure 51; 'gun in me, New joy and hope cre - a - ting, New joy and' on measure 52. The piano accompaniment includes chords and melodic lines that support the vocal melody.

53

New joy and hope cre - a - - - ting.
joy and hope, New hope cre - - - a - - - ting.
hope, New joy cre - a - - - ting.
New joy and hope cre - a - - - - - ting.

Detailed description: This block contains the second system of music, measures 53 through 56. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music continues from the previous system. The lyrics are: 'New joy and hope cre - a - - - ting.' on measure 53; 'joy and hope, New hope cre - - - a - - - ting.' on measure 54; 'hope, New joy cre - a - - - ting.' on measure 55; 'New joy and hope cre - a - - - - - ting.' on measure 56. The piano accompaniment includes chords and melodic lines that support the vocal melody.

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Psalms for Barbara

- I. Schütz: I Praise You, Lord (Psalm 30)
- II. Schütz: How Lovely Is Your Dwelling (Psalm 84)
- III. Schütz: Praise Ye the Lord (Psalm 117)

These three settings bring together a remarkably large number of participants. Their source is the *Becker Psalter* of Heinrich Schütz, composed and compiled in the years leading up to 1627, revised and enlarged as opus 14, and published in 1661. The texts were German verse paraphrases of the entire 150 Psalms by the Leipzig theologian Cornelius Becker. Schütz composed 103 new melodies for these brief hymns, and set all of them in delightfully varied harmonizations based on modal scales. He had made several settings for the choirboys in his training, but developed the whole volume only after the death of his wife in 1625.

If we begin with the antecedents of these poems, the anonymous early singers who gave us the Hebrew Psalms, and follow their handing down through countless translations in different tongues to the present, we come to the three translators here represented. Jaroslav Vajda, a Lutheran of Slavic descent, living in St. Louis, Missouri, has written many memorable hymn texts. Jean Janzen, of Russian Mennonite descent, lives in Fresno, California, and has many published secular and sacred poems. Henry S. Drinker was a physician and music-lover who lived in Philadelphia, Pennsylvania, in the first part of the 20th century; he translated all the Bach and Schütz choral works in his busy life.

My work here has been principally as compiler and editor. The Psalms are presented substantially as Schütz wrote them (exactly in the case of “How Lovely Is Your Dwelling”), with some added repetitions and very careful enhancements of the voicing to suit the occasion. The editorial markings are all mine.

I have long believed that the music of the *Becker Psalter* belongs in the library of every devotee of sacred music, alongside the chorales of J.S. Bach. They have so much to teach us of complexity within simplicity, of sinuous subtlety in rhythm, melody, and harmony, and of expressive text-setting. Composers, choirs, and organists adept in this music will be better musicians, as well as having a wider vision of the possibilities of the hymns used in our daily worship.

All these people are gathered together in these three anthems in the name of a woman who lived life to the fullest, reminding us of music and poetry’s endless power to console and delight us even in loss.

—Alice Parker