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The 23rd Psalm

Bruce Saylor

SATB and organ

DO NOT COPY

Bruce Saylor

Bruce Saylor holds degrees from The Juilliard School and from The City University of New York, where he received his PhD. He has also studied at the Accademia di S. Cecilia in Rome under a Fulbright fellowship. The winner of more than 40 awards in his field, he has received honors from the Guggenheim Foundation, the National Society of Arts and Letters, the American Academy of Arts and Letters, the National Endowment for the Arts, the Ingram Merrill Foundation, and the Mellon Foundation.

Saylor was the Brena and Lee Freeman Composer-in-Residence at Lyric Opera of Chicago (1992–94) where he composed the third of his four operas, “Orpheus Descending,” set to J. D. McClatchy’s libretto after the Tennessee Williams play. His orchestral music has been commissioned and performed by the Houston, San Francisco, Nashville, Saint Louis, and Yale symphonies, and by the American Composers Orchestra, Incontri di Musica Sacra e Contemporanea of Rome, and Musica Viva of New York. His vocal and instrumental chamber music has been performed in the US, Europe, and Japan. The Yard has commissioned numerous dance scores, and Nine Circles Chamber Theater has toured with his operas and theater pieces. Saylor has produced nine cantatas and two major works for voice and orchestra. He has also composed large-scale choral works for Pope John Paul II and Benedict XVI’s visits to St. Patrick’s Cathedral, President Clinton’s Second Inaugural and Presiding Bishop Frank Griswold’s Investiture at the National Cathedral in Washington, DC, and much sacred choral music. He has written the original music and arrangements for two holiday CDs of American soprano Jessye Norman and concert arrangements of the sacred music of Duke Ellington, the latter most recently performed at Miss Norman’s “Honor!” festival in New York City in March, 2009. Mezzo-soprano Constance Beaton has recorded four of his vocal chamber cycles.

An award-winning teacher, as well, Saylor is a professor at the Aaron Copland School of Music at Queens College and at the Graduate Center of the City University of New York.

Commissioned to honor Dr. Philip Manwell, Organist and Director of Music
The Saint Cecilia Choir of Trinity Episcopal Cathedral, Reno, Nevada, Spring 2017

The 23rd Psalm

SATB and organ

George Herbert (1593-1633)

Bruce Saylor (1946-)

Lento ♩ = 66

Organ

p
sempre espressivo

S

Man.

the God of

p

Man.

ce, non cresc.

8

love my shep - - - - herd is,

mf

Ped.

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12

p The God of

p The God of

p The God

p The God of

16

love my shep - - - - - herd is, And

love my shep - - - - - herd is, And

love my shep - - - - - herd is, And

love my shep - - - - - herd is, And

20

he that doth me feed: While he is mine, and

he that doth me feed: he is mine,

8 he that doth me feed: While he is mine, and

he that doth me feed: he is mine,

24

I am his, What can I want or need? *p*

I am his, What can I want or need? *p*

8 I am his, What can I want or need? *p*

I am his, What can I want or need? *p*

27 *pp*

pp

mp

8 He leads me to the ten-der Whe

pp

dolce

poco movendosi

p

30 *mp*

In

mp

Then to the streams that gen-tly pass:

dim.

I both feed and rest;

p

3

34

both I have the best. He doth con - vert And

Or if I stray, he doth con - vert And

Or if I stray, he doth con - vert And

Or if I stray he doth con - vert And

mf

mf

mf

mf

mf

8

3

3

mf

38

bring my mind in frame And all this not for

bring my mind in frame:

bring my mind in frame:

bring my mind in frame: And all this not for my de -

dim.

p

Ped. *p*

poco rit.

41

my de - sert, But for his ho - - - ly

And all this for his ho - ly, ho - - - ly

And all this for his ho - ly, ho - - - ly

- sert, But for his ho - - - ly

poco rit.

45 **a tempo**

name.

Yea,

Yea,

a tempo

mf luminous strings

solo

49

p in death's shad-y black a -

p in death's shad-y black a - bode, death's a -

p in death's shad-y black a -

p in death's shad-y black a - bode, death's a -

p muffled reeds *mf* *f*

solo 3 3 3 3

53

p - bode Well may I walk, not fear:

p - bode Well may I walk, not fear:

p - bode Well may I walk, not fear:

p - bode may I walk, not fear:

p warm

Ped.

57

For thou art with me; and thy rod to guide, thy staff to bear, thy staff to bear.

p

mf

61

Nay, thou dost make me sit and thy staff, thy staff to bear.

p

mf

3

65

dine, E'en in my en - - - e - mies' -

p My head with

p My head with

p My head with

68

sight: with wine Runs o - ver,

oil, my cup with wine Runs o - ver,

my cup with wine Runs o - ver,

oil, my cup with wine Runs o - ver,

72 ten. *ten.*
o - ver day and night.
o - ver day and night.
o - ver day and night.
o - ver day and night.
pp
Man. 3

76
3
3

80

rit.

pp

a tempo

velvety

Sure - ly thy sweet and
 Sure - ly thy sweet and
 Sure - ly thy sweet
 Sure - ly thy sweet and

rit.

a tempo

pp

Ped.

won - drous love Shall meas - ure all my
 won - drous love Shall meas - ure
 won - drous love Shall meas - ure
 won - drous love Shall meas - ure

85

won - drous love Shall meas - ure all my
 won - drous love Shall meas - ure
 won - drous love Shall meas - ure
 won - drous love Shall meas - ure

90 *mf* cresc.

days; And as it nev - er

p *mf* cresc.

all my days; And as it

p

all my days;

p

all my days;

mp cresc. poco a poco

Ped.

94 *poco rit.*

shall re - move, So

nev - shall re - move, So

mf cresc.

And nev - er shall re - move, So

mf cresc.

nev - er re - move, So

poco rit.

a tempo

molto rit.

97 *f*

nei - - - ther shall my

nei - - - ther shall my

8 nei - - - ther shall my

nei - - - ther shall my

a tempo

molto rit.

mf cresc. molto

a tempo

101

praise.

praise.

praise.

praise.

a tempo

ff

104

Musical notation for measures 104-107. The score consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The music features long, sustained notes with slurs, indicating a slow and expressive performance.

Piano accompaniment for measures 104-107. The left hand plays chords and single notes, while the right hand plays chords with accents. A dynamic marking of *ff* (fortissimo) is present, along with a *Ped.* (pedal) instruction. The music is characterized by rhythmic patterns and slurs.

108

Musical notation for measures 108-111. The score consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The music features long, sustained notes with slurs, indicating a slow and expressive performance. A dynamic marking of *Ando molto* is present.

Piano accompaniment for measures 108-111. The left hand plays chords and single notes, while the right hand plays chords with slurs. A dynamic marking of *ff* (fortissimo) is present. The music is characterized by rhythmic patterns and slurs. A *lunga* (long) instruction is present.