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Where Can I Go From Your Spirit?

Jerome W. Malek

SATB and piano

DO NOT COPY

Jerome W. Malek

Jerome W. Malek was born in Alexandria, Louisiana and received his education at Louisiana College and New Orleans Baptist Theological Seminary. He has served as minister of music in churches in Louisiana, Florida, Alabama, and Texas. In addition to his church positions, he has taught at George Wallace College, Louisiana College, Trinity University, Hispanic Baptist Seminary, and San Antonio College, and directed the Tuesday Musical Club Choir (SA) and Selma Choral Society.

Publications include articles on church music, worship, and musical arrangements for handbells, choir, vocal solo, orchestra, and children. The latest compositions include the oratorio *Seven Last Words* and *The Season of Joy* (Four Christmas Suites for choir and orchestra) and *Colorado Suite* (orchestra), and a chamber opera *The Price of Pomegranates*. Now retired, Malek lives in San Antonio where he continues to compose.

Dedicated to my daughter Susan Elizabeth Malek

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Psalm 139

Jerome W. Malek
ASCAP

p $\bullet = 90$

Piano

The piano accompaniment for the first system is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 90. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth and quarter notes.

S

A

T

B

p

Where _ can go from your spir - it? Where-

Where _ can I go from your spir - it? Where-

The vocal staves are arranged vertically. The Soprano (S) and Alto (A) parts are mostly silent in this section. The Tenor (T) and Bass (B) parts enter with the lyrics. The Tenor part starts with a piano (*p*) dynamic. The lyrics are: "Where _ can go from your spir - it? Where-". The Bass part follows with the lyrics: "Where _ can I go from your spir - it? Where-".

The piano accompaniment for the second system continues the musical theme from the first system. It features similar chordal textures and rhythmic patterns, providing a harmonic foundation for the vocalists.

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7 *mp* If I as-cend to heav'n, You are
mp If I as-cend to heav'n, You are
 8 - ev-er I go ___ you are there.
 - ev-er I go ___ you are there.

7

10 there: ___ in I de - scend to hell, you are there.
 there: ___ if I de - scend to hell, you are there.
 8

10

13 *mf*
If I take the wings of the morn - ing, and
mf
If I take the wings of the morn - ing, and
mf
8 If I take the wings of the morn - ing, and
mf
If I take the wings of the morn - ing, and

16
fling my - self to the depths of the sea;
fling my - self to the depths of the sea;
8 fling my - self to the depths of the sea;
fling my - self to the depths of the sea;

16

19 *p* *mp*

Ev-en there your hand will _ guide me, and your strong arm will

p *mp*

Ev-en there your hand will _ guide me, and your strong arm will

p *mp*

Ev-en there your hand will _ guide me, and your strong arm will

p *mp*

Ev-en there your hand will _ guide me, and your strong arm will

19

22 *mf*

lift me up.

mf

lift me up.

mf

lift me up.

mf

lift me up.

22

26

Musical notation for measures 26-28. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves contain whole rests for all parts. The piano accompaniment staff shows a simple harmonic accompaniment with a bass line and a treble line.

26

Musical notation for measures 26-28, piano accompaniment. It shows a grand staff with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat).

29

Musical notation for measures 29-31 with lyrics. It consists of four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "Where - can I go from your spir - it? Where - ev - er I go - you are". The vocal staves show the melody with lyrics underneath. The piano accompaniment staff shows the harmonic support.

29

Musical notation for measures 29-31, piano accompaniment. It shows a grand staff with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat).

32

there. If I as-cend to heav'n, You are there: — if

there. If I as-cend to heav'n, You are there: — if

8 I go you are there. If I as-cend to heav-en

I go you are there. If I as-cend to heav-en,

32

35

I de-scend to hell, you are there.

I de-scend to hell, you are there.

8 you are there. If I take the

you are there. If I take the

35

mp

mp

mp

38

and fling my-self to the
wings of the morn - ing,

41

depths of the sea, ev - en there your
depths of the sea, ev - en there your
ev - en there your

mf

41

mf

44

hand _____ will guide _____ me, and

hand _____ will guide me, and

8 hand _____ will guide _____ me, and

hand _____ will guide me, and

44

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: 'hand _____ will guide _____ me, and'.

47

your strong _____ arm will lift me

your strong _____ arm will lift me

8 your strong _____ arm will lift me

your strong _____ arm will lift me

47

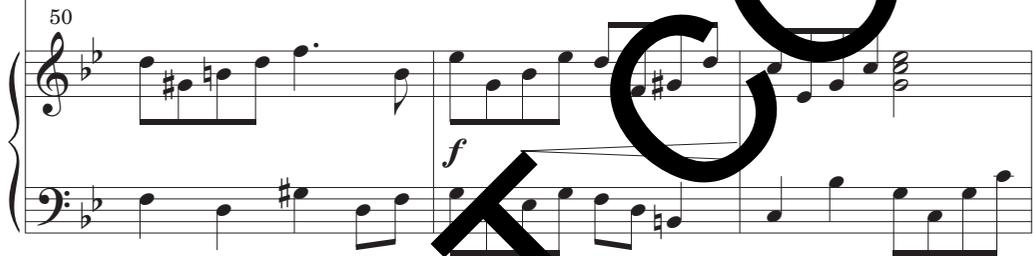
This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: 'your strong _____ arm will lift me'.

50 *f*

up, lift me up,
up, lift me up,
8 up, lift me up,
up, lift me up,



50 *f*



53

your strong arm will lift me
your strong arm will lift me
8 your strong arm will lift me
your strong arm will lift me



53



56 *ff*

up. *ff*

up. *ff*

up. *ff*

up. *ff*

up. *ff*

56 *ff* *mp*

59 *rit.*

Where can I go?

p

Where can I go?

p

Where can I go?

p

Where can I go?

rit.

p