

Psalm 88:13; Psalm 13:3  
& Psalm 6:4

# Unto Thee have I cried

Sir George Job Elvey  
(1816-93)

*Semi-chorus*

[10]

The musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The Bass staff includes a '8' above it, indicating an eighth-note equivalent. The fifth staff is for the Organ, with two systems of music. The first system starts with a single note, followed by 'Sym.', 'Sw. with Reeds', and 'Gt. Org. Diap.'. The second system starts with 'Gt. Diap.' and ends with a repeat sign. Measure numbers 5 and 10 are placed above the vocal staves. Dynamics 'mf' are indicated above the vocal entries.

The musical score continues with five staves. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'Thee have I cried, have I cried, O Lord, un - to Thee, un - to'. The Organ part provides harmonic support with sustained notes and chords. Measure number 15 is shown above the vocal staves. The bass staff concludes with the instruction '8ves con ped. sempre'.

Soprano (S) part:

*cresc.*      [20]      [25]

Thee, O \_\_\_\_\_ Lord, un-to Thee have I cried, O Lord, \_\_\_\_\_

Alto (A) part:

*cresc.*

un - to Thee, O Lord, un-to Thee have I cried, O Lord, ***pp*** and

Tenor (T) part:

*cresc.*      [8]

to\_\_ Thee, O\_ Lord, un-to Thee have I cried, O\_ Lord, \_\_\_\_\_

Bass (B) part:

*cresc.*

Thee\_ have I cried, O\_ Lord. un-to Thee have I cried, O\_ Lord, \_\_\_\_\_

Piano accompaniment (bottom two staves):

***pp***

Soprano (S) part:

[30]

***pp*** and ear-ly shall my prayer come be - fore\_ Thee, O

Alto (A) part:

ear-ly shall my prayer come be - fore Thee, and

Tenor (T) part:

[8]      ***pp*** and ear-ly shall my prayer come be - fore\_ Thee, O \_\_\_\_\_

Bass (B) part:

***pp*** and ear-ly shall my prayer come be -

Piano accompaniment (bottom two staves):

35

S Lord, and ear-ly shall my prayer come be -

A ear-ly shall my prayer come be - fore Thee, and

T 8 Lord, and ear-ly shall my prayer come be - fore Thee, O Lord,

B fore Thee, and ear-ly shall my prayer, and ear-ly shall my

40

S fore Thee, O Lord, and ear-ly shall my

A ear-ly shall my prayer come be - fore Thee, and

T 8 and ear-ly shall my prayer.

B prayer come be - fore Thee,

Soprano (S) part:

45

prayer. and ear-ly shall my prayer come be - fore\_ Thee, O Lord,

Alto (A) part:

ear-ly shall my prayer come be - fore\_ Thee, be - fore\_ Thee, O Lord,

Tenor (T) part:

8 and ear-ly shall my prayer come be - fore\_ Thee, O Lord,

Bass (B) part:

O Lord,

Soprano (S) part:

50 **p** ear-ly shall my prayer\_ come be - fore\_ Thee, O\_ Lord, **ppp** O \_\_\_\_\_ Lord.

Alto (A) part:

**p** ear-ly shall my prayer\_ come be - fore\_ Thee, O\_ Lord, **ppp** O \_\_\_\_\_ Lord.

Tenor (T) part:

8 **p** ear-ly shall my prayer\_ come be - fore\_ Thee, O\_ Lord, **ppp** O \_\_\_\_\_ Lord.

Bass (B) part:

**p** ear-ly shall my prayer\_ come be - fore\_ Thee, O\_ Lord, **ppp** O \_\_\_\_\_ Lord.

**p**

**ppp**

A

[60]

*Alto solo*

*mf* Con - si\_— der, con -

Measure 60 starts with a rest followed by a melodic line in the alto range. The tempo is marked  $\text{♩} = 76$ . The dynamic is *mp*. The bassoon part continues below with eighth-note patterns.

A

[65] [70]

si\_— der and hear\_ me, O Lord, con - si\_— der and hear\_ me, and\_

Measure 65 continues the melodic line. Measure 70 begins with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

A

[75]

hear me, O Lord, con - si\_— der and hear me, O Lord, and hear me, O

Measure 75 continues the melodic line. Measure 76 begins with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

A

[80] *a little faster*  $\text{♩} = 100$  [85]

Lord. Light-en mine eyes that I sleep\_ not in

Measure 80 starts with a rest followed by a melodic line. The tempo is increased to  $\text{♩} = 100$ . Measure 85 begins with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

A

90 95

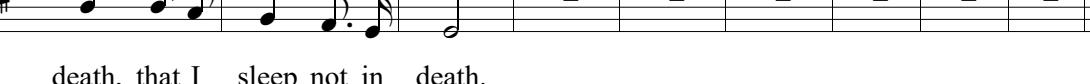
death, that I sleep\_ not in death, that I sleep\_ not in death, sleep\_\_ not in death, that I

The image shows a musical score for piano and voice. The top staff is for the voice, starting with a treble clef, a key signature of four sharps, and a common time signature. Measure 90 begins with a dotted half note followed by eighth notes. Measure 91 starts with a sharp sign. Measures 92-93 show eighth-note patterns. Measure 94 features a melodic line with eighth and sixteenth notes. Measure 95 concludes with eighth-note pairs. The bottom staff is for the piano, with a treble clef, a key signature of four sharps, and a common time signature. It consists of eighth-note chords. Measure 90 has a single chord. Measures 91-92 have two-chord progressions. Measures 93-94 have three-chord progressions. Measure 95 has a final two-chord progression. Measure numbers 90 and 95 are in boxes above the staves. The vocal line contains lyrics: "death, that I sleep\_ not in death, that I sleep\_ not in death, sleep\_\_ not in death, that I". A bracket underlines the first three "not in" phrases, and another bracket underlines the last three.

A

100

sleep not in death, light-en mine eyes, light-en mine eyes that I sleep not in

A 

*Chorus*

115

S      Turn Thee, O Lord, and de - li\_ ver my soul, *f* turn Thee, turn Thee, *p* turn\_ Thee, O

A      Turn Thee, O Lord, and de - li - ver my soul, *f* turn Thee, turn Thee, *p* turn

T      Turn Thee, O Lord, and de - li- ver my soul, *f* turn Thee, turn Thee, *p* turn

B      Turn Thee, O Lord, and de - li - ver my soul, *f* turn Thee, turn Thee, *p* turn

— 100 *mf*      *f*      *pp*

8ves. *sempre con ped.*

Soprano (S) vocal line:

120 Lord, and de - li - ver my soul, **f** and de - li - ver, de - li - ver my soul,

125

Alto (A) vocal line:

Thee, — turn Thee, O Lord, **f** and de - li - ver, de - li - ver my soul,

Tenor (T) vocal line:

Thee, — turn Thee, O Lord, **f** and de - li - ver, de - li - ver my soul, **pp** turn

Bass (B) vocal line:

Thee, — turn Thee, O Lord, **f** and de - li - ver, de - li - ver my soul,

Piano accompaniment:

**f**

**pp**

130

S      *pp* turn Thee, turn Thee, O Lord,      *f* and de - li-*ver* my soul.

A      *pp* turn Thee, turn\_ Thee, turn Thee, O Lord,      *f* and de - li-*ver* my soul,

T      8      Thee, turn\_ Thee, turn Thee, O Lord,      *f* and de - li-*ver* my soul,

B      *pp* turn Thee, turn Thee, turn Thee, O Lord, *f* and de - li\_ ver my soul,

*f*

135

S      *pp* O save me, O save me, O save me for Thy\_ mer-cy's sake,

A      *pp* O save me, O save me, O save me for Thy mer-cy's sake, *pp* O

T      8      *pp* O save me, O save me, O save me, *pp* O save me

B      *pp* O save me, O save me, O save me for Thy mer - cy's *pp* sake,

*dim.*      *pp*

145

S      -    *pp* O save me for Thy mer-\_\_\_\_\_ cy's sake, O save me

A      save me for Thy mer-cy's sake, for \_\_\_\_\_ Thy mer-\_\_\_\_\_

T      8 for Thy mer-cy's sake, save me for Thy mer-cy's sake,

B      for Thy mer-cy's sake, O save me, save me, *f* O save me

*f*

150

S      for *f* Thy mer - cy's sake, for Thy mer - cy's sake,

A      cy's sake, *f* O save me for Thy mer - cy's sake,

T      8 *f* O save me, save me for Thy mer - cy's sake, *pp* O

B      for Thy mer - cy's sake, for \_\_\_\_\_ Thy mer - cy's *pp* sake,

*pp*

Ped.

165

Soprano (S) voice part:

Amen.

Alto (A) voice part:

Amen.

Tenor (T) voice part:

Amen.

Bass (B) voice part:

Amen.

Double Bass (D.B.) voice part:

Amen.