

*"...then shalt thou call,  
and the Lord shall answer..."*

for

SATB choir, organ,  
trumpet and chimes

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

# ***"...then shalt thou call, and the Lord shall answer..."***

SATB choir, organ, trumpet, and chimes

Justin Henry Rubin  
(1997)

$\text{♩} = 60$

1

Soprano

Alto

Tenor

Bass

Trumpet (C)

Chimes

Organ

R.P.

**A** **B**

S.

A.

T.

B.

Tpt.

Ch.

Org.

*mp* *Pedal ad lib.*

to loose the bands of wick-ed-ness, to un-do the

Is not this the fast that I have cho - sen? to loose the bands of wick-ed-ness, to un-do the

C

S. *[Musical notation]*

A. *[Musical notation]* *mp*

T. *[Musical notation]* *3*  
hea - vy bur - dens, and to let the op - pressed go free, and that ye break

B. *[Musical notation]* *3*  
hea - vy bur - dens, and to let the op - pressed go free, and that ye break

Tpt. *[Musical notation]*

Ch. *[Musical notation]*

Org. *[Musical notation]*

*[Musical notation]*

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The score is in common time (C) and features a key signature of one sharp (F#). The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Trumpet (Tpt.), Chorus (Ch.), and Organ (Org.). The lyrics are: "hea - vy bur - dens, and to let the op - pressed go free, and that ye break". The Alto part begins with a mezzo-piano (*mp*) dynamic marking. The Tenor and Bass parts feature a triplet of eighth notes in the second measure. The Organ part provides harmonic support with chords and moving lines. The score is divided into four measures, with a repeat sign at the end of the first measure.

**D**

13

S. *mf* and that thou bring the poor

A. *mf* e - very yoke? Is it not to deal thy bread to the hun - gry, and that thou bring the poor that are

T. *mf* e - very yoke? it not to deal thy bread to the hun - gry, and that thou bring the poor

B.

Tpt.

Ch. *mf*

H.W.

3

17 **E** *solo: p*

S. cast out to thy house? when thou se-est the na - ked, that thou co - ver him;

A. cast out to thy house? *solo: p* when thou se-est the na - ked, that thou co - ver him;

T. cast out to thy house?

B.

Tpt.

Ch. *pp*

Org. *B.W.*

**G**

CHOIR: *mp*

**F**

*tutti: mp*

21

S. and that thou hide not thy - - self from thine own flesh? Then shall thy light forth

A. *tutti:* The shall light break forth as the

T. Then shall light forth

B. *ossia svā* Then shall light forth

Tpt. 21 *mp*

Ch. 21 *mp*

Org. 21 R.P.

25 *f* *pp* *solo:* *mp*

S. mor - ning and thine health shall spring forth spee - - ding; and thy righteousness shall go be - fore *p*

A. mor - ning and thine health shall spring forth spee - - ding; -fore *p*

T. mor - ning and thine health shall spring forth spee - - ding; -fore *p*

B. mor - ning and thine health shall spring forth spee - - ding; -fore

Tpt. *f* *pp* *p*

Ch. *mf* *f* *mf* *p*

Org.



**H**

29 *tutti:*

S. thee; the glo-ry of the Lord shall be thy re - ward.

A. thee Lord

T. 8 thee Lord

B. thee Lord

Tpt. *mf*

Ch. *p*

Org. H.W.

33

*solo: p*

S. Here I am,

A. *solo: p* Here I am,

T. *duet: f* then shalt thou call, and the Lord shall answer; thou shall cry and He shall say, *solo: p* Here I am,

B. *solo: p* Here I am,

Tpt. *f*

Ch. *f*

Org.

38 *pp* **I** *tutti: p*

S. Here I am, And if thou draw out thy soul and sa - tis - fy the af - flic - ted soul;

A. *pp* Here I am,

T. *pp* Here I am,

B. *pp* Here I am,

Here I am,

Tpt. *muted*

Ch. *p*

Org. B.W.

J

43 *tutti: p*

S. then shall thy light rise in ob - scu - ri - ty, and thy dark - ness be as the noon - - - day: \_\_\_\_\_

A. then shall thy light rise in ob - scu - ri - ty, and thy dark - ness be as the noon - - - day: \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

Tpt. \_\_\_\_\_

Ch. \_\_\_\_\_

Org. \_\_\_\_\_

47 **K**

S. *pp*  
And the Lord shall guide thee con-tin-u-al-ly, and sa-tis-fy thy

A. *pp*  
And the Lord shall guide thee con-tin-u-al-ly, -fy thy

T. *tutti: p pp*  
And the Lord shall guide thee con-tin-u-al-ly, -fy thy

B.

Tpt.

Ch.

Org.

47

L

51

S. soul in drought:

A. soul in drought: and thou shalt be like a wa - tered gar - den, and like a spring of

T. soul in drought: and thou shalt be like a wa - tered gar - den, and like a spring of

B. soul in drought: *tutti:* *pp* and thou shalt be like a wa - tered gar - den, and like a spring of

Tpt. 51

Ch. 51

Org. 51

# M

55

S.

A.

wa - ter, whose wa - - ters fail not.

T.

8

wa - ter, whose wa - - ters fail not. *mp* And they that shall be of thee shall build the

B.

wa - ter, whose wa - - ters fail not. *mp* And they that shall be of thee shall build the

Tpt.

55

Ch.

55

Org.

55

R.P.

# N

59

S. 

A. 

T. 

B. 

Tpt. 

Ch. 

Org. 





**O** *Meno mosso*

63 *mp*

S. and thou shalt be called the re -

A. *mp* shalt be called

T. *mp* shalt be called

B. ma - ny ge - ne - ra - - - - tions; shalt be called

Tpt. *mp*

Ch. 63

Org. 63

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The score is in G major and 4/4 time. It begins at measure 63. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 63 with the lyrics 'and thou shalt be called the re -'. The instrumental parts (Trumpet, Clarinet, Organ) also enter in measure 63. The organ part provides harmonic support with chords and moving lines. The tempo is marked 'Meno mosso' and the dynamic is 'mp' (mezzo-piano). The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Trumpet (Tpt.), Clarinet (Ch.), and Organ (Org.).

CHOIR: *diminuendo poco a poco al fine*

*pppp*

67

S. stor - er, of paths to dwell in, of paths to dwell in.

A. stor - er, of paths dwell in, paths to dwell in.

T. stor - er, of paths dwell in, paths to dwell in.

B. stor - er, of paths dwell in, paths to dwell in.

Tpt. -

Ch. -

Org. -

67

67

67

*ppp*

Detailed description: This is a page of a musical score for a choir and instruments. The choir part consists of four staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). Each staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "stor - er, of paths to dwell in, of paths to dwell in." for Soprano; "stor - er, of paths dwell in, paths to dwell in." for Alto; "stor - er, of paths dwell in, paths to dwell in." for Tenor; and "stor - er, of paths dwell in, paths to dwell in." for Bass. The instrumental parts include Trumpet (Tpt.), Clarinet (Ch.), and Organ (Org.). The Organ part is shown in grand staff notation. The score is marked with a tempo/dynamics instruction "CHOIR: *diminuendo poco a poco al fine*" and a dynamic marking "*pppp*". Measure numbers 67, 68, 69, 70, 71, 72, 73, and 74 are indicated at the beginning of their respective staves. The organ part has a dynamic marking "*ppp*" at the end of measure 74.

**"...then shalt thou call, and the Lord shall answer..."**

Trumpet (Bb)  $\text{♩} = 60$

The score is written for a Trumpet in Bb in 4/4 time with a tempo of 60 beats per minute. It consists of 60 measures, divided into sections A through O. Section A (measures 1-4) has a fermata over the first measure. Section B (measures 5-6) has a fermata over the first measure. Section C (measures 7-10) has a fermata over the first measure. Section D (measures 11-13) has a fermata over the first measure. Section E (measures 14-16) has a fermata over the first measure. Section F (measures 17-18) has a fermata over the first measure. Section G (measures 19-24) begins with a *mp* dynamic and includes a crescendo. Section H (measures 25-30) includes dynamics *f*, *pp*, *p*, and *mf*. Section I (measures 31-39) begins with a *p* dynamic and includes a *muted* instruction. Section J (measures 40-44) includes a 3:2 ratio marking. Section K (measures 45-49) has a fermata over the first measure. Section L (measures 50-54) includes a 5/4 time signature change. Section M (measures 55-58) has a fermata over the first measure. Section N (measures 59-60) begins with an *open* instruction and a *mp* dynamic. Section O (measures 61-70) is marked *Meno mosso* and includes a 10-measure rest.

1 4 A 2 B 2 C 4

14 3 E 3 F 2 G *mp*

25 *f* *pp* *p* *mf*

31 2 H 4

40 *p* I J 3:2

45 K

51 L M 2 4

61 *open* N O *Meno mosso* 10 *mp*