



Stephen McManus

Composer, Teacher

United Kingdom

About the artist

Born in 1962 I live in Northern Ireland. For many years I have been a freelance teacher of piano and theory. My qualifications include LTCL, Bmus. and Mphil degrees. Also a church organist for many years I first studied on the Grand Mulholland Organ, the Ulster Hall Belfast (pictured). I compose mainly for personal enjoyment and to share the talent I was given by God, my favourite styles are Baroque and Classical. Some of my work has been published by CanticaNOVA publications in the United States.

About the piece



Title: Out of the depths I cry to you, O Lord
Composer: McManus, Stephen
Licence: S McM © All rights reserved
Instrumentation: Soprano or Tenor and Piano
Style: Hymn

Stephen McManus on [free-scores.com](http://www.free-scores.com)

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Psalm 129

Soprano or Tenor

Piano

molto espressione

mf

$\text{♩} = 50$

3

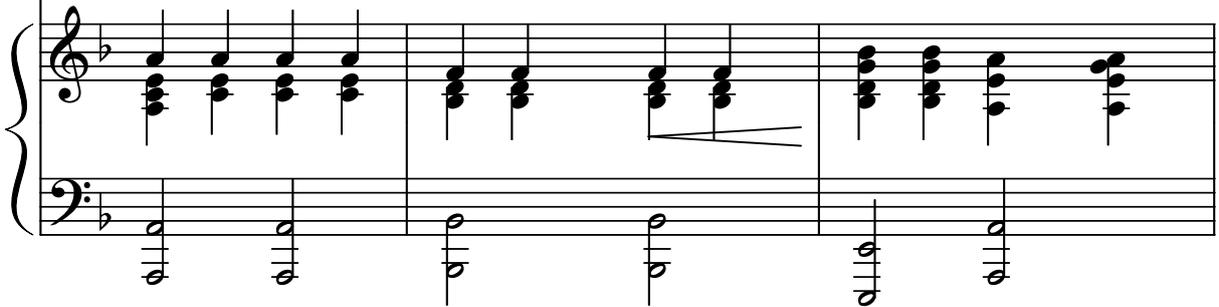
mf

Out of the depths I cry to you, O Lord, Lord, hear my

6



voice! O let your ears be at - ten - tive to the



9



voice of my plead - ing. *mf* If you, O Lord, should



12



mark our guilt, Lord, who would sur - vive?



15

But with you is found for - give - ness: for this we re-

The musical score for measures 15-17 consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with various note values and rests. The piano accompaniment is in two staves (treble and bass clefs) and provides harmonic support with chords and single notes. A dynamic hairpin is present above the vocal line, indicating a crescendo.

18

- vere you. *mf* My

The musical score for measures 18-20 continues the vocal and piano parts. The vocal line has a rest in measure 18, followed by notes in measures 19 and 20. The piano accompaniment continues with chords and single notes. A dynamic hairpin is present above the vocal line, indicating a crescendo. The dynamic marking *mf* is placed above the vocal line in measure 20.

21

soul is wait - ing for the Lord, I count on his

mp

The musical score for measures 21-23 continues the vocal and piano parts. The vocal line has notes in measures 21, 22, and 23. The piano accompaniment continues with chords and single notes. The dynamic marking *mp* is placed below the piano accompaniment in measure 21.

24

word. *f* My soul is long-ing for the Lord more than

The musical score for measures 24-26 consists of a vocal line and a piano accompaniment. The vocal line starts with a half note 'word.', followed by a quarter rest, then a quarter note 'My', a quarter note 'soul', a quarter note 'is', a quarter note 'long-', a quarter note 'ing', a quarter note 'for', a quarter note 'the', a quarter note 'Lord', and a quarter note 'more than'. The piano accompaniment features a steady bass line of quarter notes and a treble line with chords and some melodic movement. A dynamic marking of *f* is placed above the vocal line.

27

watch - man for day - break, for day - break, for

The musical score for measures 27-29 continues the vocal and piano parts. The vocal line has 'watch - man' (quarter note), 'for' (quarter note), 'day - break,' (quarter note), 'for' (quarter note), 'day - break,' (quarter note), and 'for' (quarter note). The piano accompaniment provides harmonic support with chords and a bass line. A dynamic marking of *f* is present above the vocal line.

30

day - break. *mf* Be-

The musical score for measures 30-32 concludes the vocal and piano parts. The vocal line has 'day - break.' (quarter note), a quarter rest, and 'Be-' (quarter note). The piano accompaniment continues with chords and a bass line. Dynamic markings of *mf* and *mp* are present.

33

- cause with the Lord there is mer - cy and full - ness of re-

The musical score for measures 33-35 consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with a mix of eighth and quarter notes, ending with a fermata. The piano accompaniment is in two staves (treble and bass clefs) and features a steady accompaniment of chords and single notes.

36

- demp - tion, Is - ra - el in - deed he will re-

The musical score for measures 36-38 continues the vocal and piano parts. The vocal line has a more active melody with some slurs and a fermata. The piano accompaniment maintains its harmonic support with chords and moving lines in both hands.

39

- deem, he will re - deem, he will re - deem from all

The musical score for measures 39-41 shows the vocal line with a melodic line that includes slurs and a fermata. The piano accompaniment continues with its harmonic accompaniment, providing a solid foundation for the vocal melody.

42

rit...

A Tempo

its in - i - qu - ity.

46

Rall.....

f Out of the depths I cry to you, O Lord. *ff*

49