



# Stephen McManus

Compositeur, Professeur

Royaume-Uni

## A propos de l'artiste

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.

## A propos de la pièce



**Titre:** Out of the depths I cry to you, O Lord  
**Compositeur:** McManus, Stephen  
**Licence:** S McM © All rights reserved  
**Instrumentation:** Soprano ou Tenor et Piano  
**Style:** Hymne

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

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# Psalm 129

**Soprano or Tenor**

**Piano**

*molto espressione*

*mf*

$\text{♩} = 50$

**3**

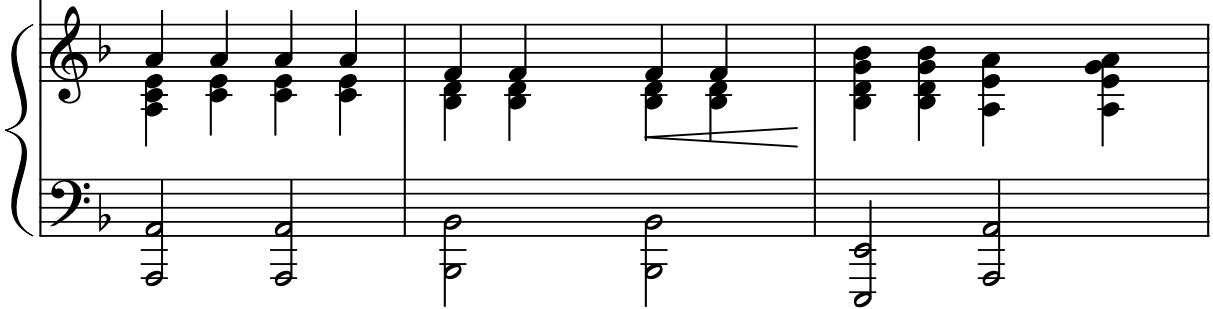
*mf*

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

6



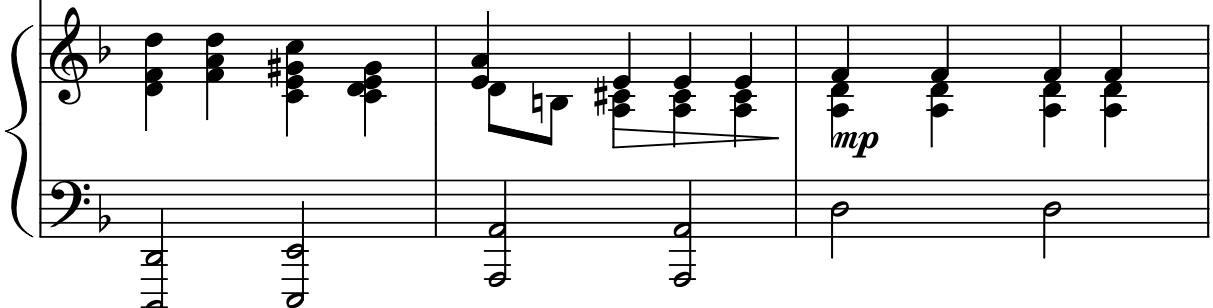
voice! O let your ears be at - ten - tive to the



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 eighth and quarter notes, including a fermata over the final note. The piano accompaniment is in two staves (treble and bass clefs) and features a steady accompaniment of chords and single notes. A hairpin crescendo is shown above the vocal line.

18

- vere you. *mf* My

The musical score for measures 18-20 continues the vocal and piano parts. The vocal line has a fermata over the first measure and then continues with a few notes. The piano accompaniment provides harmonic support. A hairpin crescendo is shown above the vocal line, and the dynamic marking *mf* is placed above the vocal line in the third measure.

21

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

The musical score for measures 21-23 continues the vocal and piano parts. The vocal line features a melodic line with eighth and quarter notes. The piano accompaniment provides harmonic support. The dynamic marking *mp* is placed below the piano accompaniment in the first measure.

24

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

27

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

30

day - break. *mf* Be-

*mp*

33

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

The musical score for measures 33-35 features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5. A slur covers the next two measures, ending with a dotted quarter note on B4. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

36

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

The musical score for measures 36-38 continues with the same vocal and piano parts. The vocal line starts with a quarter note on G4, followed by eighth notes on A4 and B4. A slur covers the next two measures, ending with a dotted quarter note on C5. The piano accompaniment continues with block chords and single notes.

39

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

The musical score for measures 39-41 concludes the phrase. The vocal line starts with a quarter note on G4, followed by eighth notes on A4 and B4. A slur covers the next two measures, ending with a dotted quarter note on C5. The piano accompaniment continues with block chords and single notes.

42

*rit...*

**A Tempo**

its in - i - qu - ity.

*mp*

46

*Rall.....*

*f* *ff*

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

*f*

49