

Anthony Doherty

Let my Prayer Arise

for mixed choir, flute, and organ

FOR PERUSAL USE ONLY

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In this passage from Psalm 140/1, the psalmist sees rising incense smoke and lifted hands as a visual metaphor for prayer ascending to God. The music echoes this image with rising vocal lines and an ascending ostinato figure from the organ, while the flute takes the place of the incense. The text figures in the Byzantine vespers service of the Orthodox Church.

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Let My Prayer Arise

2

Fl. *mf* *mf*

S *mp* *mf* *mf*

A *mp* *mf* *mf*

T *mp* *mf*

B *mp* *mf*

Org.

17

Fl. *mp* *p* *p*

S *mp* *p*

A *mp* *p*

T *mf* *mp* *p*

B *mf* *mp* *p*

Org.

Give ear to my voice when I cry out to you. Hear me.

Hear me. Hear me. Hear me.

Let My Prayer Arise

22

Fl.

S

A

T

B

Org.

mf *f* *mf* *mf* *mf*

Let my prayer be count-ed as in - cense,
 Let my prayer be count-ed as in - cense,
 Let my prayer be
 Let my prayer be

mf + Gems. 8'

27

Fl.

S

A

T

B

Org.

mp *poco* *mp* *mp* *mp* *mp* *mp* *mp*

count-ed as in - cense, in - cense ris - ing, ris - ing,
 count-ed as in - cense, in - cense ris - ing, ris - ing,
 count-ed as in - cense, as in - cense ris - ing, ris - ing,
 count-ed as in - cense, as in - cense ris - ing, ris - ing,

FOR PERUSAL USE ONLY

31

Fl. *p* *f*

S *mf* *mf*

A *mf* *mf*

T *mf* *mf*

B *mf* *mf*

ris-ing in your sight, and the rais-ing up of my

ris-ing in your sight, and the rais-ing up of my

ris-ing in your sight, and the rais-ing up of my

ris-ing in your sight, and the rais-ing up of my

Org.

34

Fl. *f* *ff* *f*

S *f* *ff* *f*

A *f* *ff* *f*

T *f* *ff* *f*

B *f* *ff* *f*

hands as an eve-ning sac - ri - fice.

hands as an eve-ning sac - ri - fice.

hands as an eve-ning sac - ri - fice.

hands as an eve-ning sac - ri - fice.

Org. *f* *mp* - Gems.

This musical score is for the piece "Let My Prayer Arise" and is marked as page 5. It features a vocal ensemble consisting of Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a Flute (Fl.) and an Organ (Org.).

The score is divided into two systems. The first system begins at measure 38. The vocal parts (S, A, T, B) all sing the lyrics "Hear me." in three phrases. The dynamics for the vocal parts are marked as *mp* (mezzo-piano) for the first two phrases and *pp* (pianissimo) for the third. The Flute part has a *p* (piano) dynamic. The Organ part also has a *p* dynamic. A large watermark "FOR PERUSAL USE ONLY" is overlaid diagonally across the score.

The second system begins at measure 44. The Flute part has a *p* dynamic and includes a *rit.* (ritardando) marking. The vocal parts (S, A, T, B) are silent in this system. The Organ part continues with a *p* dynamic.