

the music of David Squires

Sanctuary

for SATB a cappella

words from Psalm 73

perusal score - please do not copy

notes from the composer

Psalm 73 includes some of my wife Colette's favourite biblical passages, so when she asked me to set it to music it presented a double challenge: paying close attention to the text for its own sake, and writing a piece which would be a meaningful gift for her. I chose sections of the psalm which present the dramatic arc of someone trying to make sense of suffering and loneliness. Colette and I spent much time together with both the text and the music as it was unfolding. This was an amazingly rewarding experience for me, and I dedicate the piece to her. God, always with us both, upholding us, guiding with His counsel, and someday to receive us to glory, is indeed the strength of our hearts and our portion forever.

text for printing in program

words from Psalm 73 (compiled by the composer)

Whom have I in heaven?
My feet had almost stumbled,
my steps had nearly slipped,
all day long I have been stricken,
and rebuked every morning.
How can I comprehend all this?
I am weary, I am troubled.

And then I came into the sanctuary of God:
I am always with you,
you hold my right hand,
with your counsel you will guide me,
you will receive me to glory.

Whom have I in heaven but You?
There is nothing on earth I desire besides You.
My flesh may fail and my heart may fail,
but God is the strength of my heart
and my portion forever and ever!

David Squires is a university professor, mentor, and composer who has also served as a worship pastor for several churches across Canada. With an extensive catalogue of chamber, choral, and orchestral music, he is equally at home writing for amateurs and students as for professional musicians.

"When I create something, I feel I am most like the Creator. I am coming into contact in a fully embodied way with the one who made all things, and who in turn made me to make things. This is a mystery—one which nourishes."

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Sanctuary

for Colette

music by David Squires
words from Psalm 73

♩ = c.72 like a lament

Soprano

Alto

Tenor

Bass

p *mp* *p* *p* *mp* *p*

Whom have I? Whom have I?

Whom have I? Whom have I?

Whom have I? Whom have I?

Whom have I? Whom have I? Whom have I?

10

T

B

mp *mp* *mp* *mf*

Whom have I? Whom have I? Whom have I in

Whom have I? Whom have

Whom have I? Whom have I?

Whom have I? Whom have I?

18

S

mp Whom ___ have I? ___ *mp* Whom ___ have I?

A

mp Whom ___ have I? ___ *mp* Whom ___ have I?

mp Whom ___ have I? ___ *mp* Whom ___ have I?

T

mp heav - en? ___ *mp* Whom have I in heav - en? ___ *mf* ___ *mp* ___

mp I? Whom...? ___ *mp* Whom ___ have I? ___

B

mp Whom...? ___ *mp* Whom ___ have I? ___

mp Whom...? ___ *mp* Whom ___ have ___ I? ___

26 *mf*
S Whom have I? _____ Whom have I in heav-en? _____
A *mp* Whom have I?
mp Whom have I?
T _____
B _____

35 *mf*
S My steps had near-ly slipped, _____
mf My steps had near-ly slipped, _____
A *mp* All day long... _____ *mp* All day long... _____
mp All day long... _____ *mp* All day long... _____
T *mp* All day long... _____ *mp* All day long... _____
B *mf* My feet had al-most stum-bled, _____ *mf* all day long _____

Perusal score - please do not copy

44

S *mf* and re - buked *f* ev - 'ry morn - ing. O...

A *mf* and re - buked *f* ev - 'ry morn - ing. O...

T *mf* and re - buked *f* ev - 'ry morn - ing. O...

B *mf* I have been strick - en, and re - buked *f* ev - 'ry morn - ing. O...

A

52

S *pp* (O...)

A *pp* (O...) *mp* How can I, *mf* how can I com - pre - hend all

T *pp* (O...) *mp* How can I, how can I, how,

B *pp* (O...) *mp* how can I, how,

pp (O...)

Perusal score - please do not copy

59

mp < *mf* *mf* < *f*

S I am wea - ry, I am trou - bled...

A this?

T — how can I com-pre-hend? Wea-ry, wea-ry...

T — how can I com-pre-hend? Wea-ry, wea-ry, wea-ry...

B — how can I com-pre-hend? Wea-ry, wea-ry...

I am wea-ry, I am trou-bled...

68

f *p*

S how can I com-pre - hend all this?

A *mf* *f* *p*
trou-bled, trou - bled, how can I com-pre - hend all this?

T *mf* *f* *p*
trou-bled trou - bled, how can I com-pre - hend all this?

B *mf* *f* *p*
trou-bled, trou - bled, how can I com-pre - hend all this?

how can I com-pre - hend all this?

Please do not copy

B ♩ = c.60 with awe and mystery

poco a poco rit.

76 *pp*

S And then, and then I came in - to the sanc - tu - ar - y of God, *p*

A And then, and then I came in - to the sanc - tu - ar - y of God, *p*

T And then, and then I came in - to the sanc - tu - ar - y of God, sanc - *pp*

B And then, and then I came in - to the sanc - tu - ar - y of God, sanc - *pp*

85 *pp sotto voce*

S sanc - tu - ar - y of God, sanc - tu - ar - y of God... *pp sotto voce*

A sanc - tu - ar - y of God, *mp* With

A I am al - ways with you... sanc - tu - ar - y of God... *mp*

A sanc - tu - ar - y of God, sanc - tu - ar - y of God... *pp sotto voce*

T tu - ar - y of God, You hold my right hand... *mp* confident and expressive

S *sotto voce* tu - ar - y of God, sanc - tu - ar - y of God, *pp sotto voce*

B *sotto voce* - tu - ar - y of God, sanc - tu - ar - y of God, *pp sotto voce*

Derusal score, please do not copy

rit.

92

confident and expressive

your coun-sel you will guide me...

pp sotto voce sanc - tu - ar - y of God...

mp confident and expressive You will re - ceive me to glo - ry...

pp sotto voce sanc - tu - ar - y of God...

C $\text{♩} = c.72$ warm and resolute

Whom have I in heav'n, whom have I in heav - en but You?

Whom have I in heav'n, whom have I in heav - en but You?

Whom have I in heav'n, whom have I in heav'n but

Whom have I in heav'n, whom have I in heav'n but

Perusal score - please do not copy

105

S — There is no - thing, — there is no - thing — on earth I de - sire be - sides You. —

A — No - thing, no - thing on earth I de - sire be - sides You. —

T You? No - thing, no - thing on earth I de - sire be - sides You. —

B You? No - thing, no - thing on earth I de - sire be - sides You. —

mf

113

S — and my heart may

A — My flesh may fail, — may fail, — may fail, and my heart may

T — and my heart may fail, — may fail, — heart — may

B — My flesh may fail, — heart — may

mf < *f*

perusal score - please do not copy

122

S fail, _____ But God is the strength of my heart _____ and my por-tion for - ev - er and

A fail, _____ But God is the strength of my heart _____ and my por-tion for - ev - er and

T fail, _____ But God is the strength of my heart _____ and my por-tion for - ev - er and

B fail, _____ But God is the strength of my heart _____ and my por-tion for - ev - er and

131

S ev - er, _____ God is the strength of my heart _____ and my por-tion, _____ my

A ev - er, _____ God is the strength of my heart _____ and my por-tion, _____ my

T ev er, _____ God is the strength of my heart _____ and my por - tion, my

B ev - er, _____ God is the strength of my heart _____ and my por - tion, my

perusal score, please do not copy

139

S *mp* *p*
 por - tion for - ev - er, for - ev - er, for - ev - er,

A *mp* *p*
 por - tion for - ev - er, for - ev - er, for - ev - er,

T *mp* *p*
 por - tion for - ev - er, for - ev - er, for - ev - er,

B *mp* *p*
 por - tion for - ev - er, for - ev - er, for - ev - er,

repeat ad lib. and fade*

148 *p* *pp*
 S for - ev - er, for - ev - er, for - ev - er...

A *p* *pp*
 for - ev - er, for - ev - er, for - ev - er...

T *p* *pp*
 for - ev - er, for - ev - er, for - ev - er...

B *pp*
 for - ev - er, for - ev - er, for - ev - er...

* There is no specific limit on the number of repetitions. The goal is to conclude the piece as quietly as practically possible, as if the music is disappearing into the distance. One performance option is for the choir members to recess from the stage/hall while repeating these three measures. Another option, especially with a larger choir, is to gradually reduce the number of singers on each part in successive repetitions.