

For the Brigham Young University Concert Choir

# MY SHEPHERD WILL SUPPLY MY NEED

For Mixed Voices, S.A.T.B., with Harp (Keyboard), Flute and Oboe\*

Psalms 23

Paraphrase by ISAAC WATTS (1674-1740)

American Folk Hymn

Melody from Southern Harmony, 1835

Arranged by MACK WILBERG

In a simple and expressive manner (♩ = c 84-88)

Tenor and Bass, *unis. mp espres.*

Voices

Harp or Keyboard

6

will sup - ply my - need; Je - ho - vah is his

Oboe

11

Name; \_\_\_\_\_ In - pas - tures - fresh he makes me -

\*May be performed with two flutes in place of oboe. Separate harp, flute, and oboe (flute II) parts available for sale from the publisher

16

feed, be - side the liv - ing stream, He

*mf*

This system contains measures 16 through 20. It features a vocal line in the bass clef with lyrics, a piano accompaniment in the grand staff (treble and bass clefs), and a vocal line in the treble clef. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. A dynamic marking of *mf* is present in the treble clef line.

21

brings my wan - d'ring spir - it back, when I for -

*div.*

This system contains measures 21 through 25. It features a vocal line in the bass clef with lyrics, a piano accompaniment in the grand staff, and a vocal line in the treble clef. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *div.* is present in the bass clef line.

26

sake his ways, and leads me for his

*unis.*

This system contains measures 26 through 30. It features a vocal line in the bass clef with lyrics, a piano accompaniment in the grand staff, and a vocal line in the treble clef. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *unis.* is present in the bass clef line.

31

meꝛ - cy's\_ sake, in\_ paths of truth and grace.

*mf*

36

41 Soprano and Alto, *unis.*

*mp*

When\_ I walk\_ through the shades of\_

Tacet to m. 73

46

death, -thy pres - ence is my stay; One

Flute

*mf* *espres*

51

word of thy sup - port - ing breath drives all my

56

fears a - way. Thy hand, in sight of

*div.*

61

all my\_ foes, doth\_ still my\_ ta - ble spread;

*mf*

This block contains the musical notation for measures 61 through 65. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The piano part includes a right-hand line with a melodic flourish at the end of measure 65 and a left-hand line with a rhythmic accompaniment. The dynamic marking *mf* is present.

66

S. My\_ cup with\_ bless - ings o - ver - flows, thine\_

A. *div.* My cup with bless - ings o - ver - flows, thine

This block contains the musical notation for measures 66 through 70. It features two vocal parts (Soprano and Alto) with lyrics, a piano accompaniment, and a grand staff. The piano part includes a right-hand line with a melodic flourish at the end of measure 70 and a left-hand line with a rhythmic accompaniment. The dynamic marking *div.* is present.

71

oil a - noints my head.

*unis.*

oil a - noints my head.

Oboe

*mf*

*mf*

76

*S A., unis. mf*

The\_

81

sure pro - vi - sions of my God at - tend me

Tenor *mf*

The pro - vi - sions of my God at - tend, at -

86

all my days; O may thy house be

T.B., unis.

tend me all my days; O may thy house be

mine a - bode and all my work be praise!

mine a - bode and all, and all my work be

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line consists of two staves: a soprano staff and an alto/bass staff. The lyrics are "mine a - bode and all my work be praise!" for the soprano and "mine a - bode and all, and all my work be" for the alto/bass. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth notes and chords.

96 *div. mf* ,

There would I find a set - tled rest while

*div. mf* ,

praise!

The second system of the musical score begins at measure 96. It includes a vocal line and piano accompaniment. The vocal line has lyrics "There would I find a set - tled rest while" and "praise!". The piano accompaniment continues with a similar rhythmic pattern. The tempo and dynamics are marked as *div. mf*.



101

S. *div.* oth - ers\_ go and come, no\_ more a\_ *f*

A. oth - ers go and come, no more a *f*

T. B. oth - ers go and come, no more a *f*

*mf* *f es pres.*

*mf* *f es pres.*

*f*

106

strang - er, nor a guest; but like a child at *unis.*

*div.* strang - er nor a\_ guest; but\_ like a child at

strang - er nor a guest, but like a child at

11

*poco rit.* *a tempo*

home. \_\_\_\_\_

*poco rit.* *a tempo*

home. \_\_\_\_\_

*poco rit.* *mp* *T.B. unison* *a tempo*

home. \_\_\_\_\_ No\_ more a\_ strang - er, nor a\_

Tacet to m. 127

*poco rit.* *a tempo*

Tacet to m. 129

*poco rit.* *a tempo*

*poco rit.* *a tempo mp*

116

*S.A., unis. mp*

but\_ like a child at

guest; but\_ like a child at home, \_\_\_\_\_ no\_

*poco rit.* *a tempo mp*

121

*rit.* **Meno mosso** *poco rit.*

home, but like a child at

*rit.* *poco rit.*

more a strang - er, nor a guest; but like a child at

**Meno mosso**

*rit.* *poco rit.*

127 **A tempo** *rit. to end* (*stagger*)

*pp* home.

*pp* *rit. to end*

**A tempo** *p* *rit. to end*

Flute

**A tempo** *p* *rit. to end*

Oboe

*p* *rit. to end*

**A tempo** *p* *rit. to end*

