

When Your Glory Appears

Based on Psalm 17

Poco Adagio (♩ = c. 69)

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ASCAP

pno.

The piano introduction consists of two staves (treble and bass clef) in a 6/8 time signature. The melody is written in the treble clef, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The piece is in a minor key (Bb major) and begins with a *Poco Adagio* tempo.

5 **REFRAIN/Assembly**

The Refrain/Assembly section begins at measure 5. It features a melody in the treble clef and accompaniment in the bass clef. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The accompaniment consists of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3.

Lord, when your glory ap-pears, my joy will be com - plete. _____

2. Up-

The piano accompaniment for the Refrain/Assembly section continues from measure 5. It features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The piece concludes with a *rit.* (ritardando) marking and a final chord in the bass clef.

10 *SOLO*

The Solo section begins at measure 10. It features a melody in the treble clef and accompaniment in the bass clef. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The accompaniment consists of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3.

1. Hear, O Lord, _____ at - tend to my cry. My steps have been ,

2. on You I call. I know that you will _____ ans - wer me.

3. Keep me, O Lord, _____ as the ap - ple of Your eye. _____

10 *a tempo*

The piano accompaniment for the Solo section continues from measure 10. It features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The piece concludes with a *a tempo* marking and a final chord in the bass clef.

13

1. stead - fast. In your paths I have not__ falt - ered.

13

2. Lis-ten, O Lord. Hear the sound of my voice. __

13

3. Hide me. Let Your wings pro-TECT me from e - vil.

(continue to Coda from vs. 3)

13

(continue to Coda from vs. 3)

rall.

17

CODA

3. I shall be__ con - tent in Your pre-sence, O Lord. __

(go to FINAL REFRAIN)

17

CODA

(go to FINAL REFRAIN)

a tempo

rall.

21

FINAL REFRAIN

Lord, when your glo-ry ap-pears, my joy will be__ com - plete. __

21

FINAL REFRAIN

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The musical score is divided into three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef).

- System 1 (Measures 25-29):**
 - Measure 25: *rall.* (rallentando)
 - Measures 26-27: *molto rit. al Fine* (molto ritardando to the end)
 - Measure 28: *FINE* (end of section)
 - Measure 29: *mp* (mezzo-piano), *deliberamente* (deliberately)
- System 2 (Measures 30-33):**
 - Measure 30: *a tempo* (at tempo)
 - Measure 31: *rall.* (rallentando)
 - Measure 32: *a tempo* (at tempo)
 - Measure 33: *a tempo* (at tempo)
- System 3 (Measures 34-35):**
 - Measure 34: *D.S. al FINE* (Da Segno to the end)
 - Measure 35: *D.S. al FINE* (Da Segno to the end)

Additional markings include *8vb* (8va below) in measure 25 and *(Optional piano interlude)* above the piano part in measure 29.

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Note: Where to breathe and how long to take at those spots is an issue with this number. Breath marks have been inserted at appropriate locations. The soloist and accompanist must take the necessary time to sing these lines and to observe these breathing spots so that each performer is in sync with the other. There is absolutely no need to rush.