

My God, My God

(Based on Psalm 22)

Paul F. Page
ASCAP

Adagio (♩ = c. 66—69)

piano

Red. harmonically

The piano introduction consists of four measures in 4/4 time, marked Adagio. The right hand features a simple harmonic accompaniment with quarter notes and rests. The left hand plays a more active line with eighth notes and quarter notes, often beamed together in pairs. The key signature is one sharp (F#).

5 REFRAIN / ASSEMBLY

The first line of the vocal melody for the refrain, starting at measure 5. It consists of eight measures in 4/4 time, with a repeat sign at the beginning. The melody is simple and uses quarter and half notes.

My God, my God, why have you for - sak - en me?

5 Optional Harmony

An optional harmony line for the first line of the refrain, starting at measure 5. It consists of eight measures in 4/4 time, with a repeat sign at the beginning. The melody is simple and uses quarter and half notes.

Piano accompaniment for the first line of the refrain, starting at measure 5. It consists of eight measures in 4/4 time, with a repeat sign at the beginning. The right hand features a simple harmonic accompaniment with quarter notes and rests. The left hand plays a more active line with eighth notes and quarter notes, often beamed together in pairs.

9 *Fine*

The second line of the vocal melody for the refrain, starting at measure 9. It consists of four measures in 4/4 time, ending with a double bar line and repeat dots. The melody is simple and uses quarter and half notes.

How have I grieved You, Lord.

An optional harmony line for the second line of the refrain, starting at measure 9. It consists of four measures in 4/4 time, ending with a double bar line and repeat dots. The melody is simple and uses quarter and half notes.

Piano accompaniment for the second line of the refrain, starting at measure 9. It consists of four measures in 4/4 time, ending with a double bar line and repeat dots. The right hand features a simple harmonic accompaniment with quarter notes and rests. The left hand plays a more active line with eighth notes and quarter notes, often beamed together in pairs. The word "last time" is written above the final measure.

1. I cry out by day; You hear me not; by

2. You are en-throned in the Ho-ly Place. In You our fa-ther's trust - ed. They

3. But I am a worm, the scorn of all. They

4. Be my help, O God; res - cue me so that

1. night and there's no re - lief. *D.S. al Fine*

2. trust - ed and you de - li - vered them. *D.S. al Fine*

3. mock me; they shake their heads. *D.S. al Fine*

4. I may sing Your praise. *D.S. al Fine*

rall.

Optional Interlude ONE

Musical score for Optional Interlude ONE, measures 23-26. The score is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score for Optional Interlude ONE, measures 27-30. The score concludes with a double bar line. The right hand has a melodic line that ends with a half note, and the left hand has a harmonic accompaniment. A *rall.* marking is present above measure 29. The instruction *D.S. al Fine* is written in the top right corner.

Optional Interlude TWO

Musical score for Optional Interlude TWO, measures 31-34. The score is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score for Optional Interlude TWO, measures 35-38. The score concludes with a double bar line. The right hand has a melodic line that ends with a half note, and the left hand has a harmonic accompaniment. A *rall.* marking is present above measure 37. The instruction *D.S. al Fine* is written in the top right corner. A signature *8vb* is located at the bottom right.