

# PSALM 130: WITH THE LORD THERE IS MERCY

REFRAIN: *Moderato* (♩ = 78-84) 1st time: Cantor, All repeat; thereafter: All

Melody

Keyboard

*mp (a tempo)* *cresc.*

F#m C#m/E D Bm7 E

With the Lord there is mer - cy and \_ full-ness of \_\_\_\_\_

1-5 (1st time: *D.C.*) Final  
to Verses

C#m D E C#m D

re - demp - tion. demp - tion,

1-5 (1st time: *D.C.*) Final  
to Verses

*f dim.* *f dim.*

E C#m D E *Fine*

re - demp-tion

*mp dim.* *p rit.* *Fine*

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VERSE 1: Cantor

F#m G/F# E/F# D/A

1. Out of the depths I cry to you, O Lord.

Bm7 E F#m G/F#

1. Hear my voice. Turn not your ears from the

E/F# D/A D/F# E D.C.

1. sound of my voice

VERSE 2: Cantor

F#m G/F# E/F#

2. Lord, who could stand if you re-called our

PSALM 130: WITH THE LORD THERE IS MERCY, cont. (3)

D/A Bm7 E

2. sins? But be-cause of your mer - cy

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole note on G4, followed by a triplet of eighth notes (A4, B4, C5) and a quarter note (D5). The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. A large, bold, black letter 'W' is superimposed over the piano accompaniment.

Bm7 E D.C.

2. we bow to your name.

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (D5, E5, F#5) followed by a quarter note (G5) and a half note (A5). The piano accompaniment continues with similar rhythmic patterns. A large, bold, black letter 'E' is superimposed over the piano accompaniment.

VERSE 3: Cantor

F#m G/F# E/F# D/A

3. I hold fast to God, I cling to his word.

The third system is labeled 'VERSE 3: Cantor'. The vocal line starts with a whole note on G4, followed by a triplet of eighth notes (A4, B4, C5) and a quarter note (D5). The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano). A large, bold, black letter 'M' is superimposed over the piano accompaniment.

Bm7 C#m7 D E D.C.

3. Like watch-ing for dawn I wait for the Lord. My soul longs for the Lord.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (D5, E5, F#5) followed by a quarter note (G5) and a half note (A5). The piano accompaniment includes dynamic markings of *cresc.* (crescendo) and *f* (forte). A large, bold, black letter 'S' is superimposed over the piano accompaniment.

VERSE 4: Cantor

4. With the Lord is mer - cy and re - demp - tion. —

*mp*

4. — For the Lord's great kind - ness and the Lord's com -

*cresc.*

4. pas - sion will set Is - rael free.

*f cresc. ff poco rit. D.C. al fine*

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REFRAIN: *Moderato* (♩ = 78-84) 1st time: Cantor, All repeat; thereafter: All

Capo 2: (Em) (Bm/D) (C) (Am7) (D) (Bm)  
 F#m C#m/E D Bm7 E C#m

*mp (a tempo)* *cresc.*

With the Lord there is mer- cy and full-ness of re-

1-5 (1st time: D.C.) to Verses Fin

(C) (D) (Bm) (C) (Am) (D)  
 D E C#m D Bm E

*f dim. mp n. p rit. 2 Fine*

demp-tion. demp-tion re-demp-tion. —

## VERSE 1: Cantor

(Em) (F/E) (D/E) (C/G) (Am7) (D)  
 F#m G/F# E/F# D/A Bm7 E

*mp*

1. Out of the depths I cry you, O Lord. Hear my voice.

(Em) (F/E) (D/E) (C/E) (D)  
 F#m G/F# E/F# D/A D/F# E

*mp*

1. Turn not your ears from the sound of my voice pleading.

## VERSE 2: Cantor

(Em) (F/E) (D/E) (C/G)  
 F#m G/F# E/F# D/A

*mp*

2. Lord, who could stand before you recalled our sins?

(Am7) (D) (Am7) (D)  
 Bm7 E Bm7 E

*mp*

2. But because of your mer- cy we bow to your name.

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VERSE 3: Cantor

(Em) F#m *mp* 3 (F/E) G/F# (D/E) E/F# 3 (C/G) D/A

3. I hold fast to God, I cling to his word.

(Am7) Bm7 *cresc.* 3 (Bm7) C#m7 3 (C) D 3 (D) E *f* D.C.

3. Like watch-ing for dawn I wait for the Lord. My soul longs for the Lord.

VERSE 4: Cantor

(Em) F#m *mp* 3 (F/E) (D/E) E/F#

4. With the Lord is mer - cy and re -

(C/G) D/A (Am7) Bm7 *cresc.* (D/A) E/B (C/G) D/A

4. demp - tion. For the Lord's great kind - ness and the

(D/F#) E/G# (Em) F#m (F) G (Dm7) (D/F#) E/G# (B/D#) C#/E# *D.C. al fine ff poco rit.*

4. Lord's com - pas - sion will set Is - rael free.

LENS

# PSALM 130: WITH THE LORD THERE IS MERCY

REFRAIN: *Moderato* (♩ = 78-84) 1st time: Cantor, All repeat; thereafter: All

Capo 2: (Em) (Bm/D) (C) (Am7) (D) (Bm)  
 F#m C#m/E D Bm7 E C#m

*mp (a tempo)* *cresc.*

With the Lord there is mercy and full-ness of re-

1-5 (1st time: D.C.) to Verses Fine

(C) (D) (Bm) (C) (Am) (D)  
 D E C#m D Bm E

*f dim. mp n. p rit. 2 Fine*

demp-tion. demp-tion re-demp-tion.

## VERSE 1: Cantor

(Em) (F/E) (D/E) (C/G) (Am7) (D)  
 F#m G/F# E/F# D/A Bm7 E

*mp*

1. Out of the depths I cry you, O Lord. Hear my voice.

(Em) (F/E) (D/E) (C/E) (D)  
 F#m G/F# E/F# D/A D/F# E

*mp*

1. Turn not your ears from the sound my voice plead-ing.

## VERSE 2: Cantor

(Em) (F/E) (D/E) (C/G)  
 F#m G/F# E/F# D/A

*mp*

2. Lord, who could stand if you re-called our sins?

(Am7) (D) (Am7) (D)  
 Bm7 E Bm7 E

*mp*

2. But be-cause of your mer-cy we bow to your name.

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VERSE 3: Cantor

(Em) F#m *mp* 3 (F/E) G/F# (D/E) E/F# 3 (C/G) D/A

3. I hold fast to God, I cling to his word.

(Am7) Bm7 *cresc.* 3 (Bm7) C#m7 3 (C) D 3 (D) E *f* D.C.

3. Like watch-ing for dawn I wait for the Lord. My soul longs for the Lord.

VERSE 4: Cantor

(Em) F#m *mp* 3 (F/E) (D/E) E/F#

4. With the Lord is mer - cy and re -

(C/G) D/A (Am7) Bm7 *cresc.* (D/A) E/B (C/G) D/A

4. demp - tion. For the Lord's great kind - ness and the

(D/F#) E/G# (Em) F#m (F) G (Dm7) (D/F#) E/G# (B/D#) C#/E# *D.C. al fine ff poco rit.*

4. Lord's com - pas - sion will set Is - rael free.

LENS

# PSALM 130: WITH THE LORD THERE IS MERCY

CELLO

REFRAIN: *Moderato* (♩ = 78-84) *Tacet* 1st time

1-5 (1st time: *D.C.*)  
to Verses

*mp (a tempo)* *f*

*f* *mp* *p* *rit.* *Fine* VERSE 1 10 *D.C.*

VERSE 2 8 *D.C.* VERSE 3 7 *D.C.* VERSE 4 9 *D.C. al fine* *poco rit.*

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SAMPLE