

BEHIND ME AND BEFORE ME

INTRO: *Calmly, patiently* (♩ = ca. 54)

Keyboard

mf

D \flat G \flat B \flat m G \flat A \flat B \flat m7

REFRAIN (Tempo I)

Fm7/C A \flat 6 D \flat D \flat /C B \flat m B \flat m/A \flat E \flat m7 A \flat

Be - hind me and be - fore me you sur - round me.

(Tempo I)

B \flat m G \flat B \flat 7 E \flat m A \flat B \flat m7

You rest your hand up-on my head.

Text: Based on Psalm 139; Bob Dufford, SJ, b. 1943.

Music: Bob Dufford, SJ; keyboard acc. by Randall DeBryun, b. 1947.

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Fm7/C Ab6 Db Gb Ab

Such — knowl - edge is too won - der - ful, my Lord, too

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Such', a quarter note 'knowl - edge', a quarter note 'is', a quarter note 'too', a quarter note 'won - der - ful', a quarter note 'my', a quarter note 'Lord,', and a quarter note 'too'. The piano accompaniment consists of a right hand with a whole rest, followed by a half note chord, a quarter note chord, a quarter note chord, a quarter note chord, a quarter note chord, a quarter note chord, and a quarter note chord. The left hand plays a bass line with a whole note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Db Bbm Ab6 Fm7/C

vast for me to reach so high. high.

1-3 to Verses Final
Db Bbm

1-3 to Verses Final

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note 'vast', a quarter note 'for me', a quarter note 'to reach', a quarter note 'so', a quarter note 'high.', and a quarter note 'high.'. The piano accompaniment features a right hand with a half note chord, a quarter note chord, a quarter note chord, a quarter note chord, a quarter note chord, and a quarter note chord. The left hand plays a bass line with a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A large 'PREVIEW' watermark is overlaid on the score.

Db Bbm Ab6 Fm7/C Db

Fine

Fine

rit.

The third system concludes the piece. The vocal line has a whole rest, a whole rest, a whole rest, a whole rest, and a whole rest. The piano accompaniment features a right hand with a half note chord, a quarter note chord, a quarter note chord, a quarter note chord, a quarter note chord, and a quarter note chord. The left hand plays a bass line with a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A large 'PREVIEW' watermark is overlaid on the score.

BEHIND ME AND BEFORE ME, cont. (3)

VERSES 1, 2: *Faster* (♩ = 58-60)

B \flat m Fm G \flat

1. When I sit, when I stand, you know me.
 2. If I soar on the wings of morn - ing,

p

A \flat E \flat m G \flat

1. — When I move, when I rest, you
 2. — if I fly to a far dis - tant

mp

D \flat G \flat F7

1. know. — When I start to say a word, — you know the
 2. world, — if I lose my - self and dwell a - mong the

decresc. *p* *cresc.* *mf*

Db Db/C Bbm Bbm/Ab Gb

1. end - ing, O Lord. No mat - ter what my
2. dead, my God, e - ven there you would

slowing *decresc.* *mp*

Ebm Ab Bbm7 Fm7/C Ab6 D.S.

1. thoughts, still you know. Be -
2. call me home. home. }

rit. *mf* *D.S.*

VERSE 3: *Faster* (♩ = 58-60)

Gb Ab Db Bbm

3. Long a - go you knew me in my moth - er's womb, in the

mf *decresc.* *mp*

BEHIND ME AND BEFORE ME, cont. (5)

Ebm Gb Db

3. dark where my bones were made. _____ In

Gb Ebm7 Fm Bbm

3. all your works I thank you for your won - drous ways: ev-'ry

f *decresc.* *mp*

Ebm Gb Ab Bbm7 Fm7/C Ab6

3. bone, _____ ev-'ry breath, _____ ev-'ry day. _____ Be -

D.S. al fine *D.S. al fine* *mf*