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TWO PSALMS AND A PROVERB

II

*To Nedda Harrison, born on my birthday in 1958,
who need not heed these words*

Wounds without Cause

For Four-part Chorus of Mixed Voices and String Quintet

Proverbs 23: 29-35

Ned Rorem

Allegro molto (♩=168) **ff**

SOPRANO *ff* Who hath

ALTO *ff* Who hath

TENOR

BASS

Allegro molto (♩=168) **ff**

PIANO*
(For rehearsal only)

*The keyboard reduction is of the string parts. Choral parts are occasionally indicated by smaller notes.

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ff sempre *mf*

who hath wounds with - out cause?

ff sempre *mf*

who hath wounds with - out cause?

ff sempre *mf*

who hath wounds with - out cause?

ff sempre *mf*

who hath wounds with - out cause?

ff *sfz* *mf*

10

f subito *mp*

who hath red - ness of eyes?

f subito *mp*

who hath red - ness of eyes?

f subito *mp*

who hath red - ness of eyes?

f subito *mp*

who hath red - ness of eyes?

f *sfz* *f*

10

mp poco stacc.
 Look not thou up - on the wine when it is

mp poco stacc.
 Look not thou up - on the wine when it is

mp poco stacc.
 Look not thou up - on the

p *mp*

20 *mf*
 red, when it giv-eth his col - our in the cup, —

mf
 red, when it giv-eth his col - our in the cup, —

mf
 wine when it is red, when it giv-eth his col - our

mp poco stacc.
 Look not thou up - on the wine, when it giv - eth his col - our

20 *mp legato*

f espr.
Thine eyes shall be - hold — strange — wom - en,
f espr.
like an ad - der. Thine eyes shall be - hold strange — wom - en,
f espr.
like an ad - der. Thine eyes — shall be - hold — strange — wom - en,
f espr.
Thine eyes shall be - hold strange wom - en,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Thine eyes shall be - hold — strange — wom - en, like an ad - der. Thine eyes shall be - hold strange — wom - en, like an ad - der. Thine eyes — shall be - hold — strange — wom - en, Thine eyes shall be - hold strange wom - en,". The piano part includes dynamic markings *sfz* and *f*.

30
and thine heart shall ut - ter per - verse things.
and thine heart shall ut - ter per - verse things.
and thine heart shall ut - ter per - verse things.
and thine heart shall ut - ter per - verse things.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "and thine heart shall ut - ter per - verse things. and thine heart shall ut - ter per - verse things. and thine heart shall ut - ter per - verse things. and thine heart shall ut - ter per - verse things." The piano part includes dynamic markings *ff* and *mf*, and a *tr* (trill) marking.

on the top _____ of a mast.

on the top _____ of a mast.

on the top _____ of a mast.

on the top _____ of a mast.

trb

mf *f* *p* *pp*

tr

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. They sing the phrase "on the top _____ of a mast." with a long note for the blank space. The piano accompaniment features a melodic line with trills and a bass line with chords. Dynamics include *mf*, *f*, *p*, and *pp*. A trill is marked *trb* in the right hand and *tr* in the left hand.

40 *p* *mf* *mp*

They have strick-en me, shalt thou say, and I was not

p *mf*

They have strick-en me, and I was not

p *mf*

8 They have strick-en me, and I was not

p *mf* *mp*

They have strick-en me, shalt thou say, and I was not

40 *ffs* *mp* *p* *mp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts sing the phrase "They have strick-en me, shalt thou say, and I was not". The piano accompaniment provides harmonic support with chords and a melodic line. Dynamics include *p*, *mf*, *mp*, and *ffs*. A fermata is present over the first measure of the piano accompaniment at the start of the system.

pp
I a - wake? I will_

pp
I a - wake? I will_

pp
I a - wake? I will_

pp
I a - wake? I will_

ff *fff*

50 *p* *p* *pp*
seek it yet a - gain.

p *p* *pp*
seek it yet a - gain.

p *p* *pp*
seek it yet a - gain.

p *p* *pp*
seek it yet a - gain.

50 *mf* *mp* *p* *pp* *trb*

September 1-5, 1962

