

# Andrew Rindfleisch

## ***Anthem***

for unaccompanied mixed chorus SATB

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**Manzo Music**



# ***Anthem (2009)***

for unaccompanied mixed chorus SATB

Duration: 5 minutes

**Andrew Rindfleisch  
Manzo Music**

Commissioned by the Mendelssohn Choir of Pittsburgh  
Betsy Burleigh, conductor

Out from the deep, I call to thee, hear my invocation.  
Thine ears bow down, incline to me, and hear my lamentation.  
For if thou wilt our sins behold, that we have done from time to tide,  
who then dare be so bold as in thy sight for to abide. Amen.

Biblical, from Psalm 130

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# Anthem

Andrew Rindfleisch

$\text{♩} = \text{ca. } 76$

*p*

Soprano  
I call, I call to thee, I call to thee,

Alto  
*p*  
I call, I call to thee, I call, I call to thee, to

Tenor

Bass

Keyboard  
(for rehearsal only)

7

*mp sub.* *p* *mp sub.* *p*

to thee, I call to thee,

*mp sub.* *p* *mp sub.* *p*

thee, I call to thee,

*p* *mp* *p*

Out from, Out from the deep, hear my,

*p* *mp* *p*

Out from, Out from the deep, hear my,

13

rit. = ca. 76

*mp* hear my, hear my, I call to thee, Thine, Thine  
*mp* hear my, hear my in - vo - ca - tion. Thine, Thine  
*mp* hear my, hear my in - vo - ca - tion. Thine, Thine  
*mp* hear my, hear my in - vo - ca - tion. Thine, Thine

rit. = ca. 76

18

poco accel. = ca. 88

*mf* ears bow down, in - cline to me, to me,  
*mf* ears bow down, in - cline to me, to me,  
*mf* ears bow down, in - cline to me, to me,  
*mf* ears bow down, in - cline to me, in - cline to, to

poco accel. = ca. 88

poco rit. . . . .

23

to me \_\_\_\_\_ and hear, \_\_\_\_\_ and hear, \_\_\_\_\_

to me \_\_\_\_\_ and hear, \_\_\_\_\_ and hear, \_\_\_\_\_ hear my, \_\_\_\_\_

\_\_\_\_\_ to me \_\_\_\_\_ and hear, \_\_\_\_\_ and hear, \_\_\_\_\_ hear my, \_\_\_\_\_

me and hear, and hear hear my,

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

unis. *f* *mf*

poco rit. . . . .

27

♩ = ca. 76 rit. . . . ♩ = ca. 64

Somewhat freely ♩ = ca. 68-72

Out from the deep, I call to

my la - men - ta - tion. Out from the deep, I call to

my la - men - ta - tion. Out from the deep, I call to

my la - men - ta - tion. Out from the deep, I call to

*mp* *p* *pp* *n* *pp* *pp* *pp* *pp*

♩ = ca. 76 rit. . . . ♩ = ca. 64

Somewhat freely ♩ = ca. 68-72



47 *div.* *poco* *unis.* *div.*  $\text{♩} = \text{ca. } 100$  *mf cresc.* *unis.*

la - men - ta - tion. if - - thou wilt our sins - be -

*poco* *mf* *cresc.*

la - men - ta - tion. For if, if - - thou wilt - - - our sins be

*poco*

la - men - ta - tion.

*poco*

la - men - ta - tion.

$\text{♩} = \text{ca. } 100$

55 *f* *mf*

hold, that we have, have done from, from time, time to

*f* *mf*

hold, that, - - - that we have - - - done from - - - time, time to





76  $\bullet = \text{ca. } 64$   
*p*  
 A - men, A - men, A - men, A - men, A - men, A - men,  
*mf*  
 I call, — I call to thee,  
*p*  
 A - men, A - men, A - men, A - men, A - men, A - men,  
 divisi *p*  
 A - men, — A - men, — A - men, — A - men, —

$\bullet = \text{ca. } 64$

82  
 A - men, A - men, A - men, A - men, A - men, A - men,  
 I call to thee, A - men, A - men, A - men,  
 A - men, A - men, A - men, A - men, A - men, A - men,  
 A - men, — A - men, — A - men, — A - men, — A - men, — A - men, —

88

Musical score for measures 88-93. It features four vocal staves and a piano accompaniment. The lyrics are "A - men, A - men, A - men, A - men, A - men, A -". The piano part consists of chords and moving lines in both hands.

94

Musical score for measures 94-98. It features four vocal staves and a piano accompaniment. The lyrics are "men, A - - - men. A - - - men. A - - - men. A - - - men." The piano part includes dynamic markings like *pp* and *n*, and a change in time signature from 6/4 to 4/4.

### **Program Note**

Anthem was commissioned by conductor Betsy Burleigh and the Mendelssohn Choir of Pittsburgh in celebration of their 100th anniversary season, and was premiered at the Library of Congress in February of 2009. The work sets an English version of Psalm 130 as a soft, unfolding prayer of sorts, slowly becoming more and more hypnotic as the work moves to a distant and quiet conclusion.

(A. Rindfleisch)

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