



80877

Be with Me, Lord

Michael Joncas

Cantor, SATB

Piano, Guitar, Flute, Oboe

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Be With Me, Lord

for Ron Lewinski

Based on Psalm 91:15, 1-2, 10-11, 12-13, 14-16

Michael Joncas

INTRO: (♩ = ca. 108)

Piano *p*

REFRAIN:
Cantor: *p*

Be with me, Lord; be with me, Lord, when

simile

I am in trou-ble and need. Be with me, Lord;

All: *mp*

mp

be with me, Lord, when I am in trou-ble and need.

VERSE 1: Cantor

p

1. You who dwell in the shel - ter of God, Most High, who a -

p

cresc......

1. bide in Al-might y's shade, _____

cresc......

mp

1. say to the Lord: _____ "My ref - uge, my strong - hold, my

mp

cresc......

mf

1. God in whom I trust!" _____

mf

dim......

dim......

REFRAIN:

Soprano *mp*

Alto

Tenor

Bass *mp*

Be with me, Lord; be with me, Lord, — when

mp

I am in trou - ble and need. —

VERSE 2: Cantor

p

2. E - vil shall nev - er be - fall you, — nor af -

cresc. ----- *mp*

2. flic-tion come near to your tent. _____ Un - to his an - gels he's

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note '2.' followed by a quarter note 'flic-tion', a quarter note 'come', a quarter note 'near', a quarter note 'to', a quarter note 'your', a quarter note 'tent.', a half note rest, and then a quarter note 'Un -', a quarter note 'to', a quarter note 'his', a quarter note 'an -', a quarter note 'gels', and a quarter note 'he's'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include a crescendo leading to a mezzo-piano (*mp*) section.

cresc. ----- *mf dim.* -----

2. giv - en com-mand to guard you in all your ways. _____

The second system continues the vocal line and piano accompaniment. The vocal line has a half note '2.', a quarter note 'giv -', a quarter note 'en', a quarter note 'com-mand', a quarter note 'to', a quarter note 'guard', a quarter note 'you', a quarter note 'in', a quarter note 'all', a quarter note 'your', a quarter note 'ways.', a half note rest, and a quarter note '_____'. The piano accompaniment continues with the same eighth-note bass line and chords. Dynamics include a crescendo leading to a mezzo-forte (*mf*) section that then tapers off (*dim.*).

REFRAIN: All
Soprano/Melody

mp

Alto
Be with me, Lord; be with me, Lord, when

Tenor

Bass *mp*

The Refrain section is marked *mp* and features four vocal parts: Soprano/Melody, Alto, Tenor, and Bass. The Soprano/Melody part has a half note 'Be', a quarter note 'with', a quarter note 'me,', a quarter note 'Lord;', a quarter note 'be', a quarter note 'with', a quarter note 'me,', a quarter note 'Lord,', and a quarter note 'when'. The Alto, Tenor, and Bass parts provide harmonic support with chords. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include a mezzo-piano (*mp*) section.

I am in trou - ble and need.

The first system of the score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a B-flat major key signature. The lyrics are "I am in trou - ble and need." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and a melodic line.

VERSE 3:

Cantor: *mp*

3. On their hands the an - gels will bear you up, lest you

S *mp*

A 3. On their hands the an - gels will bear you up, lest you

T

B *mp*

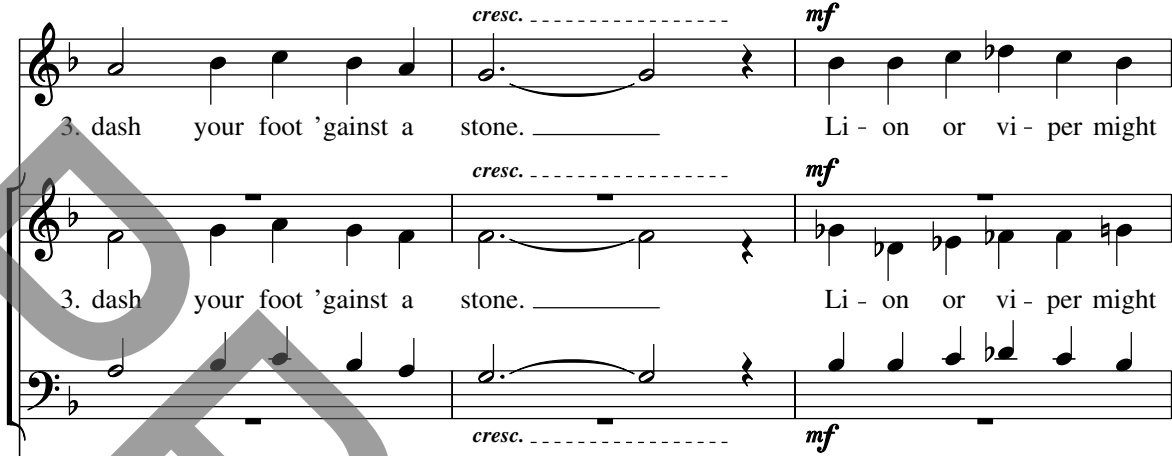
mp

The second system of the score is for Verse 3. It includes a Cantor part and four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are "3. On their hands the an - gels will bear you up, lest you". The piano accompaniment continues with the same eighth-note bass line and treble accompaniment. The dynamic marking *mp* (mezzo-piano) is indicated for the vocal parts.

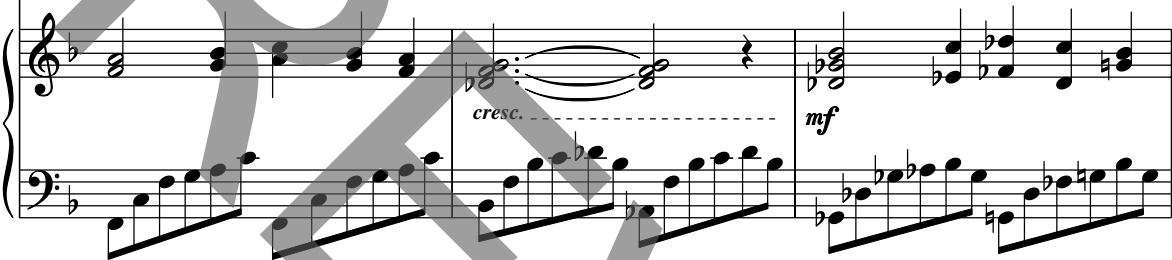
cresc. *mf*
3. dash your foot 'gainst a stone. _____ Li - on or vi - per might

cresc. *mf*
3. dash your foot 'gainst a stone. _____ Li - on or vi - per might

cresc. *mf*



cresc. *mf*



cresc. *f dim.*
3. strike_ at your life, but you will not come_ to harm. _____

cresc. *f dim.*
3. strike_ at your life, but you will not come_ to harm. _____

cresc. *f*



cresc. *f dim.*



REFRAIN:

mf
Be with me, Lord; be with me, Lord, when
Be with me, Lord, _____ when
mf Be with me, Lord; *mf* be with me, Lord, when —
mf Be — with — me:
mf

I am in trou - ble and need.
I am in trou - ble and need.
I — am — in — trou - ble and need.
I am in trou - ble and need.

VERSE 4:

mf

4. Cling to the Lord and he'll sure - ly de - liv - er you; he rais - es

mf

mf

This system contains the first two systems of music for Verse 4. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. Dynamics include *mf* and *f*.

f

4. up all who call on his name. He will bring joy to your

f

f

This system contains the third and fourth systems of music for Verse 4. The vocal line continues with lyrics. The piano accompaniment features chords and moving lines. Dynamics include *f*.

dim.

4. hearts ___ and ___ bless you with peace in all ___ your days. ___

dim.

dim.

This system contains the fifth and sixth systems of music for Verse 4. The vocal line concludes with lyrics. The piano accompaniment features a descending scale in the bass line. Dynamics include *dim.*

FINAL REFRAIN: All

mp
Be with me, Lord; be with me, Lord, when

mp

This system contains the first two measures of the final refrain. It features a vocal line in treble clef with lyrics and piano accompaniment in grand staff (treble and bass clefs). The tempo is marked *mp* (mezzo-piano). The key signature has one flat (B-flat).

(CODA)

I am in trou-ble and need.

p

This system contains the third measure of the refrain and the coda. The vocal line continues with the lyrics "I am in trou-ble and need." followed by a double bar line. The piano accompaniment includes a *rit.* (ritardando) marking in the first measure and a *p* (piano) marking in the second measure. The key signature remains one flat.

rit.

This system continues the piano accompaniment from the previous system, ending with a double bar line. It includes a *rit.* (ritardando) marking. The key signature remains one flat.

Performance Notes

This setting of Psalm 91 is intended to offer a contrast to my earlier setting, “On Eagle’s Wings.” It continues to be a celebration of God’s protection, but the concluding oracle appears in this setting (verse four) as a direct command to the assembly, (or in the alternate text as a confident declaration). The text of the Refrain is an adaptation of the appointed text when this psalm is used as the common responsorial psalm during Lent.

I have used this setting of Psalm 91 at wakes, funerals, and graveside services; in communal celebrations of the Anointing of the Sick; at Communal Penance services; and during Lenten Eucharistic Celebrations. It is appointed for use as the responsorial psalm of the First Sunday of Lent (Year C), and is also a common psalm for the Lenten season. In the Liturgy of the Hours, it is sung each week as the psalm at Sunday Compline.

The melodic line in the right hand of the Intro/Coda may be taken by two C wind or string instruments (preferably oboe and flute). I try to give variety to the first three verses by having them sung by different timbres of cantorial voices: female, male, or a small schola. Verse four should be sung with real strength in contrast to the more delicate earlier verses and refrain.

—M.J.

Be With Me, Lord (Be With Me, God)
(Optional Inclusive-Language Text)

REFRAIN:

Be with me, God; be with me, God, when I am in trouble and need.

1. You who dwell in the shelter of God, Most High,
 who abide in Almighty’s shade,
 say to your God: “My refuge, my stronghold,
 my God in whom I trust!”

2. Evil shall never befall you,
 nor affliction come near to your tent.

Unto the angels God’s given a command
 to guard you in all your ways.

3. (no change)

4. You will deliver us, O God, we cling to you:
 you raise us up when we call on your name.
 You will bring joy to our hearts
 and bless us with peace in all our days.

Be With Me, Lord

for Ron Lewinski
(Guitar/Vocal)

Based on Psalm 91:15, 1-2, 10-11, 12-13, 14-16

Michael Joncas

INTRO: (♩ = ca. 108)

Capo 1: (E) (A) (F#m) (B7) (C#m) (Am) (E)
F Bb Gm C7 Dm Bbm F

REFRAIN: 1st time: Cantor; Each time thereafter: All

(E) (A) (F#m) (B7) (C#m) (Am) 1 (E)
F Bb Gm C7 Dm Bbm F D.S.

Be with me, Lord; be with me, Lord, when I am in trouble and need. ___

2-5 (E) (E) (A) (F#m) (B7) (C#m) (Am) (E)
F to Verses F Bb Gm C7 Dm Bbm rit. F Fine

need. ___ need. ___

VERSE 1:

(E) (Am6) (E)
p F Bbm6 F

1. You who dwell in the shelter of God, Most High, who abide in Al-

(Am6) (F) (F#°)
Bbm6 Gb G°
cresc. mp

1. might - y's shade, say to the Lord: My

(Em) (C) (Am) (F#°) (B7sus4) (B7)
Fm Db Bbm G° Csus4 C7
cresc. mf dim. D.S.

1. refuge, my strong-hold, my God in whom I trust!'

VERSE 2: Cantor

(E) (Am6) (E)
p F Bbm6 F

2. E - vil shall nev - er be - fall you, nor af - flic - tion come

(Am6) (F) (F#°)
Bbm6 Gb G°
cresc. ----- mp

2. near to your tent. _____ Un - to his an - gels he's

(Em) (C) (Am) (F#°) (B7sus4) (B7)
Fm Db Bbm G° C7sus4 C7
cresc. ----- mf dim. ----- D.S.

2. giv - en com-mand to guard you in all your ways. _____

VERSE 3:

(E) (Am6) (E)
F Bbm6 F
mp

3. On their hands the an - gels will bear you up, lest you dash your

(Am6) (F) (F#°)
Bbm6 Gb G°
cresc. ----- mf

3. foot 'gainst a stone. _____ Li - on or vi - per might

(Em) (C) (Am) (F#°) (B7sus4) (B7)
Fm Db Bbm G° C7sus4 C7
cresc. ----- f dim. ----- D.S.

3. strike at your life, but you will not come to harm. _____

VERSE 4:

(Am) (D) (Gmaj7) (C) (F)
Bbm Eb Abmaj7 Db Gb
mf

4. Cling to the Lord and he'll sure - ly de - liv - er you; he rais - es

(Dm7) (E) (E7) (Am) (D)
Eb7m7 F F7 Bbm Eb
cresc. ----- f

4. up all who call on his name. He will bring joy to your

(Gmaj7) (C) (Am) (F#°) (B7sus4) (B7)
Abmaj7 Db Bbm G° C7sus4 C7
dim. ----- D.S.

4. hearts and bless you with peace in all your days. _____

Be With Me, Lord

FLUTE

Michael Joncas

INTRO: *Lyrical* (♩ = ca. 108)

8va ad lib.

REFRAIN:

VERSE 1:

REFRAIN:

VERSE 2:

REFRAIN:

VERSE 4:

FINAL REFRAIN:

(CODA)

8va ad lib.

Be With Me, Lord

OBOE

Michael Joncas

INTRO: *Lyrical* (♩ = ca. 108)

8va ad lib.
p



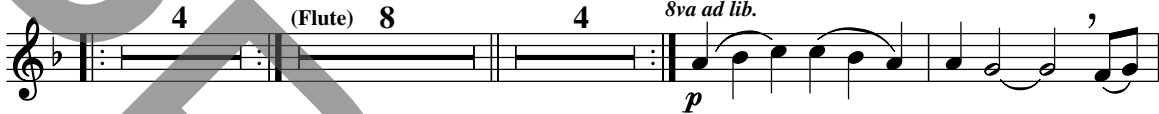
REFRAIN:

VERSE 1:

REFRAIN:

VERSE 2:

4 (Flute) 8 *8va ad lib.*
p



cresc.



loco
cresc. *mf* *dim.* *mp*

REFRAIN:



VERSE 3: 8 REFRAIN: 4



VERSE 4:

FINAL REFRAIN:

8 *mf*



(CODA)

8va ad lib. *p* *rit.* *Fine*



BE WITH ME, LORD

Michael Joncas

REFRAIN: 1st time: Cantor, All repeat; thereafter: All
 Be with me, Lord; be with me, Lord, when I am in trou-ble and need. _____

Fine VERSE 1: Cantor

1. You who dwell in the shel-ter of God, Most High, Who a-bide in Al-might - y's shade, _____ Say to the Lord: "My
 1. ref - uge, my strong-hold, My God in whom I trust!" _____
 to Refrain

VERSE 2: Cantor

2. E - vil shall nev - er be - fall you, _____ Nor af - fic - tion come
 2. near to your tent. _____ Un - to his an - gels he's
 to Refrain

2. giv - en com-mand To guard you in all your ways. _____

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BE WITH ME, LORD (Continued)

VERSE 3: Cantor/Choir

3. On their hands the an - gels will bear you up, lest you
 3. dash your foot 'gainst a stone. _____ Li - on or vi - per might
 to Refrain

3. strike _____ at your life, but you will not come _____ to harm. _____

VERSE 4: Choir

4. Cling to the Lord and he'll sure - ly de - liv - er you; he rais - es
 4. up all who call on his name. He will bring joy to your
 to Refrain

4. hearts and bless you with peace in all your days. _____