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Idle & Larson

SATB

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# *When You Prayed Beneath the Trees*

Words by

*Christopher Idle*

Music by

*Lloyd Larson*

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The opening lines of this Christopher Idle text were inspired by the first three Gospels' description of our Lord praying in the garden of Gethsemane, and in the light of John 17:20-

I ask not only on behalf of these, but also on behalf of those who will believe in me through their word...

The text weaves around the 'tree' theme found in many Scriptures about the cross and is especially meaningful during the days of Holy Week.

## **When You Prayed Beneath the Trees**

*by Christopher Idle*

When you prayed beneath the trees,  
it was for me, O Lord;  
when you cried upon your knees,  
how could it be, O Lord?  
When in blood and sweat and tears,  
you dismissed your final fears,  
when you faced the soldiers' spears,  
you stood for me, O Lord.

When their triumph looked complete,  
it was for me, O Lord;  
when it seemed like your defeat,  
they could not see, O Lord!  
When you faced the mob alone -  
you were silent as a stone,  
and a tree became your throne;  
you came for me, O Lord.

When you stumbled up the road,  
you walked for me, O Lord;  
when you took your deadly load,  
that heavy tree, O Lord;  
when they lifted you on high,  
and they nailed you up to die,  
and when darkness filled the sky,  
it was for me, O Lord.

When you spoke with kingly power,  
it was for me, O Lord;  
in that dread and destined hour,  
you made me free, O Lord;  
earth and heaven heard you shout,  
death and hell were put to rout,  
for the grave could not hold out;  
you are for me, O Lord.

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# When You Prayed Beneath the Trees

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For S.A.T.B. Voices with Piano Accompaniment

Words by  
CHRISTOPHER IDLE

Music by  
LLOYD LARSON

*Pensively* ♩ = ca. 80

*p*

5

T.B. Unison *p*

10

When you prayed be-neath the trees, it was for

*p*

15

me, O Lord; when you cried up-on your knees, how could it be, O

*p*

*mp*

20

Lord? When in blood and sweat and tears, you dis-missed your fi-nal fears, when you

*mp*

*poco rit.* (25) *a tempo*

faced the sol-diers' spears, you stood for me, O Lord.

This system contains the first two systems of music. The first system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "faced the sol-diers' spears, you stood for me, O Lord." The piano accompaniment includes dynamic markings *poco rit.* and *a tempo*, and a piano dynamic *p*. A circled measure number 25 is present above the vocal line.

S.A. unis. *mp*

When their tri - umph looked com -

This system contains the second and third systems of music. The second system features a vocal line in bass clef with lyrics: "When their tri - umph looked com -". The piano accompaniment includes a mezzo-forte dynamic *mp*. The third system continues the piano accompaniment.

(30)

plete, it was for me, O Lord; when it seemed like your de -

This system contains the third and fourth systems of music. The third system features a vocal line in bass clef with lyrics: "plete, it was for me, O Lord; when it seemed like your de -". The piano accompaniment continues in the grand staff.

35 *div.* *mf*

feat, they could not see, O Lord! When you faced the mob a -

*div.* *mf*

40

lone, you were si - lent as a stone, and a tree be - came your

45 *poco rit.* *mp a tempo*

you came for me, throne; you came for me, for me, O Lord.

*mp*

*poco rit.* *mp a tempo*



Piano accompaniment for measures 48-50. The music is in a minor key with a 4/4 time signature. It features a steady bass line and a treble line with chords and moving lines. A circled measure number '50' is at the end of the system. A 'cresc.' marking is present in the right hand.

SATB unis. *f poco rit.* *a tempo* (55)

When you stum - bled up the road, you walked for me, O

Vocal line for SATB unison and piano accompaniment for measures 51-55. The lyrics are: "When you stum - bled up the road, you walked for me, O". The piano part includes a 'poco rit.' marking and a 'p.' dynamic. A circled measure number '55' is at the end of the system.

S.A.  
T.B.

Lord; when you took your dead-ly load, that heav-y tree, O

Vocal lines for Soprano Alto (S.A.) and Tenor Bass (T.B.) and piano accompaniment for measures 56-60. The lyrics are: "Lord; when you took your dead-ly load, that heav-y tree, O". The piano part includes a 'p.' dynamic.

(60) S.A. div. *ff*  
T.B. div. *ff*

Lord; when they lift - ed you on high, and they nailed you up to

Vocal lines for Soprano Alto (S.A.) and Tenor Bass (T.B.) in a divided part and piano accompaniment for measures 61-65. The lyrics are: "Lord; when they lift - ed you on high, and they nailed you up to". The piano part includes a 'ff' dynamic.

die, and when dark - ness filled the sky, it was for me, for

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a circled measure number 65. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Piano accompaniment for the first system, showing the right and left hand parts.

me, O Lord.

*molto rit.* *mf* *mp freely* (70)

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line has a long note for 'me, O Lord.' with a fermata. The piano accompaniment has a long note in the right hand and a steady bass line in the left hand.

*molto rit.* *mf* *mp freely*

Piano accompaniment for the second system, showing the right and left hand parts.

*dim. e rit.* *p*

Piano accompaniment for the third system, showing the right and left hand parts. The system ends with a fermata and a dynamic marking of *p*.

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