

**Notes: Answer When I Call**

**Speed:** Motion is provided by the organ and thus, the metronome marking is listed for the quarter notes ( $\text{♩} = 120$ ). The piece should not drag, but neither should it be too fast or spritely.

**Liturgical Use:** Works well as a responsory (skipping either verse one or two), since the refrain is short and does not distract from the reading. Also could be an opening piece for entrance, communion or closing song.

**Feel and Mood:** A song of pleading and straining for God. Registration on verses should be such that the words are clearly discernible, since the images help to set the mood. Please note: the accompaniment is legato, with notes connected, not detached.

**High Points:** The refrain is a calmer relief to the verses, which are more tense and complex. The music builds to the third verse and final refrain, which, as the dynamics show, are the climax. But if it is necessary to use only two verses, the first or second can be skipped, or if the quieter rendition is desired, the third verse can be eliminated.

**Performers:** The refrain is for congregation, supported by unison choir (mf). Verse two is for mixed choir. Verses one and three can best be done by soloist, or by unison choir, or by female voices on one and male on three. The verses in any case should not be sung by the congregation.

**Degree of Difficulty:** Organ: medium; choral: not difficult.

**Further Information:** It would be best to use either organ or guitar, but not both at the same time on this piece.

# Answer When I Call

Based on Psalm 102

JOHN FOLEY, S.J.

Medium tempo, gentle (♩ = 120)

## INTRODUCTION

Organ

Sw. *mf legato*



## ANTIPHON I *Choir & Congregation*

*mf*

Turn an ear to me, O Lord;

Gt. *mf*



an-swer \_\_\_\_\_ when I call. \_\_\_\_\_



VERSE 1: Solo or Choral Section (Female)

1. Like an owl \_\_\_\_\_ in the des - ert, \_\_\_\_\_ a

Ch. *mf*

spar - row, \_\_\_\_\_ a - lone and a - stray, \_\_\_\_\_ I

watch, \_\_\_\_\_ I wait. \_\_\_\_\_ Turn an

Gt. *mf*

ANTIPHON II *Choir & Congregation*

ear to me, O Lord; an - swer

VERSE 2:  
4 Part Choir *mf*

when I call. 2. Like the grass of the

Ch. *mf*

sum - mer, like sha - dows that with - er and fade,

O Lord, I wait. Turn an

*mf*

Gt. *mf*

ANTIPHON III : *Choir & Congregation*

ear to me, O Lord;

an - swer \_\_\_\_\_ when I call.

VERSE 3: *Solo or Choral Section (Male)*

3. Give an ear \_\_\_\_\_ to my plead - ing, \_\_\_\_\_ and

*f*

*Sw.* *f*

*f*

hear me, — O God of my heart; ————— I

This system contains the first two systems of music. The top staff is the vocal line, and the middle two staves are the piano accompaniment. The music is in the key of D major and 4/4 time. The vocal line begins with the lyrics "hear me, — O God of my heart; ————— I". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

wait, ————— I pray. ————— Turn an

*f*

*Gt. f*

*add Gt. f*

This system contains the next two systems of music. The top staff is the vocal line, and the middle two staves are the piano accompaniment. The vocal line continues with the lyrics "wait, ————— I pray. ————— Turn an". The piano accompaniment includes a section marked "Gt. f" (Guitar, forte) and another section marked "add Gt. f" (add guitar, forte). The music is in the key of D major and 4/4 time.

ANTIPHON IV *Choir & Congregation*

ear to me, O Lord; an - swer

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a double bar line and repeat dots. The vocal line has a long note on 'an - swer' that spans across the end of the system.

when I call. Turn an

1.

The second system continues the musical score. It features a vocal line with lyrics and piano accompaniment. A first ending bracket labeled '1.' spans the final measure of the system. The piano accompaniment includes a large chord in the right hand and a bass line in the left hand.

2

Ch. *mp*

The third system shows the continuation of the piano accompaniment. It starts with a second ending bracket labeled '2'. The piano part features a prominent chord in the right hand with a fermata, and a bass line in the left hand. The dynamic marking 'Ch. mp' is present.