

DIRSHU ADONAI
Lampl/Lampl

SATB divisi, unaccompanied

WW1638

DIRSHU ADONAI

SATB divisi with Solo Quartet



Music by
Kenneth and Kirsten Lampl



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About the Work

Dirshu Adonai veuzo bakeshu fanav tamid.

Seek the Lord and His strength; seek his presence continually.

-Psalm 105: 4

Performance Notes

- This work should be performed with minimal vibrato.
- The solo quartet should sing as if a distant echo of the large choir, not as prominent soloists.
- In measure eight as the bass, tenor, and alto close on the syllable “nn,” the G# in the soprano should emerge as a subtle dissonance as the other three voices recede into the background.

Visit waltonmusic.com for an IPA Pronunciation Guide

About the Composers

Born in 1964, **Kenneth Lampl** received his D.M.A. in composition from the Juilliard School of Music, studying with Milton Babbitt and John Corigliano. His first international recognition came with the winning of the Prix Ravel in composition at the American Conservatory in Fontainebleau, France. Many awards soon followed including the Joseph H. Bearns Prize from Columbia University, six ASCAP Composer Awards, three New Jersey State Council for the Arts Fellowships, the Cincinnati Symphony Orchestra Awards to Young Composers, the Gretchanov Memorial Prize in Composition from the Juilliard School, and fellowships from the foundations of Henry Mancini, George Gershwin, and Richard Rogers. With over twenty symphonic compositions to date, his music has been performed by such musical organizations as the Cincinnati Symphony Orchestra, the Dallas Symphony Orchestra, the Kansas City Symphony, the Tanglewood Festival Orchestra, the Delaware Symphony, the Greenville Symphony, the Juilliard Orchestra, the Jupiter Symphony, and the Absolute Ensemble.

Lampl's introduction to the world of film scoring came in 1997 with a fellowship to the Tanglewood Music Festival where he had the opportunity to study composition and conducting with John Williams. As a composer of film music Kenneth Lampl has scored over 70 films including: *Frontera* starring Ed Harris and Eva Longoria, *35 & Ticking* starring Kevin Hart and Nicole Ari-Parker, *Ninja's Creed* starring Pat Morita and Eric Roberts, and *Winter of Frozen Dreams* starring Thora Birch and Keith Carradine. Lampl also composed additional music for *Pokemon: The First Movie*, *Mew vs Mew Two*, and *Pokemon Mewtwo Returns*.

As a composer of choral music Lampl's music has been featured at the 2015 ACDA Eastern Division and Central Division Conferences as well as performances by the University of Miami Frost Chorale, the Rutgers Kirkpatrick Choir, the Riverside Choral Society, the Zamir Chorale of Boston, the Cantilena Chamber Choir, the Northeastern University Chorale, the University of Denver Chorale, the University of Colorado Bolder University Choir, the Hofstra University Chorale, the University of Colorado Pueblo Chamber Singers, the Harmonium Choral Society, California State University Fresno University Choir, and the Magee Chamber Choir.

Lampl's music is currently published by Walton Music, Santa Barbara Music, Colla Voce Music, and Alfred Music.

Born in 1988, **Kirsten Lampl** studied piano and composition at the Danish National Academy of Music and is a composer, fashion designer, and silversmith. She is a noted lecturer in music pedagogy and composition and has given master classes at Shanghai University, Shanghai Conservatory, the Animation Workshop, and Bath Spa University. She frequently collaborates with her husband Kenneth Lampl on a wide variety of projects ranging from film and choral music to classical concert music.

Duration: Approx. 5:30

Dirshu Adonai

(Seek the Lord and His Strength)

SATB divisi with Solo Quartet

Psalm 105:4

Music by
KENNETH LAMPL (b. 1964)
and KIRSTEN LAMPL (b. 1988)

$\text{♩} = 66$

in the distance
p

Soprano Solo
A - men.* _____ A -

Alto Solo
in the distance
p
A -

Tenor Solo
in the distance
p
A - men.* _____

Bass Solo

Soprano
mp
A - men.* _____

Alto
mp
A - men.* _____ A - men.* _____ A -

Tenor
mp
A - men.* _____ A - men.* _____ A -

Bass
mp
A - men.* _____ A - men.* _____ A -

Piano
(for rehearsal only)

*slowly close to "n" throughout

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with ensemble

S Solo
men. _____ A - men. _____ A - men. _____ Dir - shu A-do - nai, _____

with ensemble

A Solo
- men. _____ A - men. _____ Dir - shu A-do - nai, _____

with ensemble

T Solo
_____ A - men. _____ Dir - shu A-do - nai, _____

in the distance *p* *with ensemble*

B Solo
A - men.* _____ Dir - shu A-do - nai, _____

S
A - men. _____ Dir - shu, _____

A
- men. _____ A - men. _____ Dir - shu A-do - nai, _____
- men. _____ A - men. _____

T
- men. _____ Dir - shu, _____

B
- men. _____ A - men. _____ Dir - shu A-do - nai, _____
Dir - shu A-do - nai, dir -

* slowly close to "n" throughout

20 *mf* *a distant echo*

S Solo
dir - shu A-do - nai, dir - shu A-do - nai,

A Solo
mf *a distant echo*
dir - shu A-do - nai, dir - shu A-do - nai, dir -

T Solo
mf *a distant echo*
dir - shu A-do - nai dir - shu A-do -

B Solo
mf *a distant echo*
dir - shu A-do - nai dir - shu A-do - nai,

S
mf
dir - shu, dir - shu A - do - nai, dir -

A
mf
dir - shu A-do - nai, dir - shu A-do - nai, dir -

T
mf
dir - shu A-do - nai, dir - shu A - do - nai,

B
mf
shu A-do - nai, A-do - nai, A - do - nai,

[illegible]

still a distant
echo
mp

A

39

S Solo

shu A - do - nai, _____ dir -

A Solo

_____ dir - shu A - do - nai, dir -

T Solo

8 dir - shu A - do - nai, dir - shu A - do - nai ve - u -

B Solo

nai, _____ A - men, _____

S

_____ ve - u - zo, _____ dir - shu A - do - nai ve - u - zo, dir -

A

_____ ve - u - zo, _____ dir - shu A - do - nai ve - u - zo, dir -

T

8 - do - nai, _____ A - men. _____

B

- do - nai, _____ A - men. _____

mp

still a distant echo

mp

still a distant echo

mp

f

f

f

f

44

S
Solo

shu, — dir - shu, — dir - shu, — dir - shu, dir -

A
Solo

shu, — dir - shu, — dir - shu, — dir - shu, — dir -

T
Solo

zo, dir - shu A - do - nai ve - u - zo, dir - shu A - do - nai ve - u -

B
Solo

A - men. — Dir - shu A - do -

S

shu A - do - nai ve - u - zo, dir - shu A - do - nai ve - u - zo,

A

shu A - do - nai ve - u - zo, dir - shu A - do - nai ve - u - zo,

T

A - men. — A - men. — A - men. —

A - men. A - men.

B

A - men. A - men.

48

S
Solo

shu, _____ ta-mid. _____ **B** _____ *in the distance*
p A - men. _____

A
Solo

shu, _____ ta-mid. _____

T
Solo

zo, _____ ta-mid. _____

B
Solo

nai, _____ ta-mid. _____

S

ba-ke-shu fa-nav ta-mid. _____ *mp* A - men. _____

A

ba-ke-shu fa-nav ta-mid. _____ *mp* A - men. _____ A -

- men. _____ Tamid. *mp* A - men. _____ A -

T

Ta - mid, _____ ta-mid. _____ *mp* A - men. _____

B

Ta - mid. _____ *mp* A - men. _____ A -

57

S
Solo

A - men. A - men. A - men. Dir-

with ensemble

A
Solo

in the distance
p

A - men. A - men. Dir-

with ensemble

T
Solo

in the distance
p

A - men. A - men.

B
Solo

in the distance
p

A - men.

S

A - men. Dir-

A

men. A - men. A - men. Dir-

T

men. A - men. A - men.

B

men. A - men. A - men.

67

S Solo

shu A - do - nai, _____ dir - shu A - do - nai, _____

A Solo

shu A - do - nai, _____ dir - shu A - do - nai, _____

T Solo

with ensemble

Dir - shu A - do - nai, _____ dir - shu A - do - nai, _____

B Solo

with ensemble

Dir - shu A - do - nai, _____ dir - shu A - do - nai, _____

S

shu, _____ dir - shu, _____ dir -

A

shu, A - do - nai, _____ dir - shu A - do - nai, _____ dir -

dir shu A - do - nai. _____

T

Dir - shu, _____ dir - shu. _____

Dir - shu A - do - nai, _____

B

Dir - shu A - do - nai, dir - shu A - do - nai, _____ A - do - nai. _____

75 C

still a distant echo
mp

S Solo
dir - shu, — dir - shu, — dir -

A Solo
dir - shu, — dir - shu, — dir -

T Solo
8
dir - shu A-do-nai ve-u - zo, dir - shu A-do-nai ve-u -

B Solo
dir-shu A-do - nai, dir-shu A-do-

S
shu A-do-nai ve-u - zo, dir - shu A-do-nai ve-u - zo, dir-

A
shu A-do-nai ve-u - zo, dir - shu A-do-nai ve-u - zo, dir-

T
8
f A — men. — A — men. —
A — men. A — men.

B
f A — men. A — men.

79

S
Solo

shu, — dir - shu, dir - shu, — ta - mid. —

A
Solo

shu, — dir - shu, — dir - shu, — ta - mid. Dir -

T
Solo

8 zo, dir - shu A-do-nai ve-u - zo, —

B
Solo

nai, dir-shu A-do - nai, —

S

shu A-do-nai ve-u - zo, ba-ke-shu fa-nav ta - mid. Dir - *mp*

A

shu A-do-nai ve-u - zo, ba-ke-shu fa-nav ta - mid. Dir - *mp*

T

8 A - - - - men. — Ta-mid. A - - - - men. Ta - mid, — ta-mid.

B

A - - - - men. Ta - - - - mid.

83 D

S
Solo
Dir - shu A-do - nai, _____ dir - shu A-do - nai, _____

A
Solo
shu a - do - nai, _____ dir - shu A-do - nai, _____ dir -

T
Solo
8
dir - shu A-do - nai, _____ dir - shu A-do -

B
Solo
dir - shu A-do - nai, _____ dir - shu A-do - nai, _____

S
shu _____ A - do - nai, dir - shu _____ ve - u - zo, dir -

A
shu A-do - nai, _____ dir - shu A-do - nai _____ ve - u - zo, dir -

T
8
mp
A - do - nai, _____ A - do - nai, _____

B
mp
A - do - nai, _____ A - do - nai, _____

The piano accompaniment is written for the right and left hands. The right hand features a melody of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The left hand provides a harmonic foundation with chords and moving lines, including some triplet patterns. The overall texture is light and accompanimental, supporting the vocal parts.

91

S
Solo

dir - shu A - do - nai, dir - shu A - do - nai.

A
Solo

shu A - do - nai, dir - shu A - do - nai, dir

T
Solo

nai, dir - shu A - do - nai, dir - shu A - do -

B
Solo

dir - shu A - do - nai, dir - shu A - do - nai,

S

dir - shu
shu A - do - nai, dir - shu ve - u - zo,

A

shu A - do - nai, dir - shu A - do - nai ve - u - zo,

T

A - do - nai, A - do - nai,

B

A - do - nai, A - do - nai,

P

99

S Solo

A Solo

T Solo

B Solo

S

A

T

B

shu A - do - nai. A - men.

nai, A - do - nai.

A - do - nai.

A - do - nai.

A - do - nai.

A - do - nai.

A - do - nai.

A - do - nai.



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