



# Why, Lord?

WORDS AND MUSIC BY  
**Pepper Choplin**

**Usage:** General

**Also available:**

Downloadable Accompaniment MP3 (e99/429)

**Scripture references:**

Psalm 10; Matthew 6:19-21; Hebrews 13:5

A large, stylized leaf graphic in a light blue-grey color, positioned in the bottom left corner of the page. It has a simple, modern design with a central vein and a few smaller veins branching off.

The logo symbol for The Lorenz Corp., consisting of three horizontal lines of equal length, stacked vertically.**THE  
LORENZ  
CORP.**

## From the Composer

“Why” is the most asked question I hear from the faithful - and from those on the fringes of faith. Often, it is the fence which separates the believer and non-believer. I wonder if it is what people most often ask their pastors.

It took extra courage for me to write this piece. There aren’t many songs questioning God’s purpose (unless you count the Psalms of David). However, part of my life’s mission is to find out what people want to say so I may give them a powerful way to say it.

I did feel safe to ask the question as I remembered Christ’s words on the cross, “My God, my God, why have you forsaken me?” In fact, this anthem could be used as a personal expression after that scripture is read.

As you sing, begin the word “why”, with a touch of “h” for extra emphasis, especially on the accented notes. Pull the phrase forward with a bit of anguish. Take note of the crescendos and move toward the 2<sup>nd</sup> measure of the phrases.

When people ask, “Why, Lord?”, the question is often accompanied by “Lord, where are You?”. Dramatize the words through the rise and fall of the melody as you ask for an answer. Try to go beyond the notes and truly ask the question through music.

I couldn’t bear to leave the question unanswered. The answer is: “One day you will live in heaven, but I will be with you.”

Though we may hear answers, we still capture the conflict as the Q and A are passed between the vocal parts as they sing the question and answer.

I chose to end the piece with a major chord, perhaps as a healing balm as the Lord answers our questions.

As always, thank you for bringing me joy through the gift of your worship.

# Why, Lord?

SATB and Piano

3

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With underlying tension  $\text{♩} = 69$

Piano introduction in G major, 3/4 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and mezzo-piano (*mp*), with a *poco rit.* marking at the end.

Measures 5-8. The vocal part (SA) enters in measure 5 with the lyrics "Why, why, Lord?". The piano accompaniment continues with eighth-note patterns. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Measures 9-10. The vocal part continues with the lyrics "Why, why, Lord?". The piano accompaniment maintains the eighth-note accompaniment. Dynamics include mezzo-piano (*mp*).

13 *mf*

“Why?” \_\_\_\_\_ Why, \_\_\_\_\_ why, Lord?

TB *mf*



17

Why, \_\_\_\_\_ why, Lord? Lord, I'm ask - ing,



21 *mp accel.*

“Why?” \_\_\_\_\_ M

*mp*

*mp accel.*



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25

world is not\_\_ par - a - dise, still I\_\_ will for - ev - er be with



29

*pressing forward**mf*

you. This world will be\_\_ full of strug - gle, and

*pressing forward*

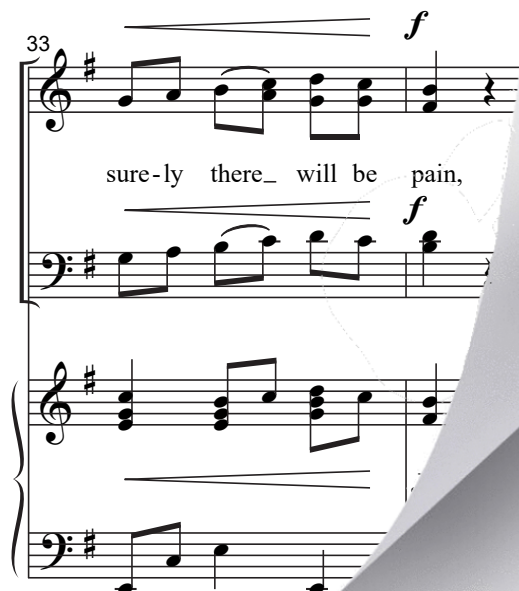


33

*f*

sure-ly there\_\_ will be pain,

*f*



37 *mp*

you.

*mp*

*mp*

41 **Tempo I** ♩ = 69 *mp*

Lord, where are you? I'm

*mp*

Lord, where are you?

**Tempo I** ♩ = 69

45

ask - ing, "Where

49 A bit faster ♩ = 72

child, I will not for - sake you and I will nev - er leave, but

A bit faster ♩ = 72

*mf*

53

I will for - ev - er be with you. And

57

one day you'll be in heav - e

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61

I will for - ev - er be with you.

65

*mf*

Why, why, Lord?

*mf*

My child\_ you are not in heav - en, this

69

Why, why, Lor

world is not\_ par - a - dise,

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73 *f*

“Why?” My child\_ I will not for - sake you and

*f*

you. Lord, where are you?

77

I\_ will\_ nev - er leave,

Lord\_ where\_ are you?

81 *mf* *poco rit.* *mp* *Slower* ♩ = 66

you. I will for - ev - er be with

*mf* *mp* *Slower* ♩ = 66

*poco rit.* *mf* *mp*

85

you.



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An abstract graphic of a folded sheet of paper, rendered in a light gray color, occupies the lower half of the page. The fold creates a sharp diagonal line, and the edges of the paper are slightly irregular, giving it a realistic, hand-folded appearance.

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