

# *Scuto circumdabit te*

*motet for SATB chorus & organ*

*Timothy Salter*

Scapulis suis obumbrabit tibi et sub pennis eius sperabis. Scuto circumdabit te veritas eius: non timebis a timore nocturne. A sagitta volante per diem, a negotio perambulante in tenebris, a ruina et daemónio meridiano. Cadent a latere tuo mille, et decem millia a dextris tuis: tibi autem non appropinquabit. Quoniam angelis suis mandavit de te ut custodiant te in omnibus viis tuis. Amen.

*He will overshadow thee with his shoulders and under his wings thou shalt trust. His truth shall compass thee with a shield: thou shalt not be afraid of the terror of the night, of the arrow that flieth by day, of the business that walketh about in the darkness, of invasion or the noonday devil. A thousand shall fall at thy side and ten thousand at thy right hand: but it shall not come nigh thee. For he hath given his angels charge over thee to keep thee in all thy ways. Amen.*

Vulgate, Psalm 90 (Authorised version Ps.91, vv.4-7; also to be found in the Missal, Tract of the Mass for the first Sunday in Lent)

duration c.4'30''

The motet *Scuto circumdabit te*, for chorus and organ, is the second section of the motet *Scapulis suis*, composed in 1966 and revised in 1968. The adaptation of the second section as an independent work, with the addition of an introductory passage of five bars, was made in 2017. The first section of *Scapulis suis* is a setting for baritone solo, chorus and organ of Louis MacNeice's poem *Prayer before birth*.

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# Scuto circumdabit te

Paslm 90 (Vulgate)

Timothy Salter

**Largamente** ♩ = c.72 **broadly** ♩ = c.64

Soprano

Alto

Tenor

Bass

**Largamente** ♩ = c.72 **broadly** ♩ = c.64

Organ *mp* *cresc.*

Pedals

8 **f** **Poco più mosso** *mp*

S. *f* *mp*

A. *f* *mp*

T. *f*

B. *f*

Sca - pu - lis su - is ob - um - bra - bit ti - bi et sub pen - nis e ius spe -

Sca - pu - lis su - is ob - um - bra - bit ti - bi et sub pen - nis e ius spe -

Sca - pu - lis su - is ob - um - bra - bit ti - bi

Sca - pu - lis su - is ob - um - bra - bit ti - bi

**Poco più mosso**

Org. *f* *mp*

Ped.

14

S. ra - bis. Scu-to cir - cum - da - bit te ver-i-tas e - ius;

A. ra - bis. scu - to cir - cum - da - bit te ver-i-tas e - ius:

T. *mp* scu-to cir - cum - da-bit te ver - i - tas e - ius: non ti -

B. *mp* scu-to cir - cum - da-bit te ver - i - tas e - ius: non ti -

Org.

Ped.

**Più mosso** ♩ = c.120

19

S.

A.

T. me-bis a ti - mo - - - re noc - tur - no.

B. me-bis a ti - mo - - - re noc - tur - no.

**Più mosso** ♩ = c.120

Org.

Ped.

24

S.  A sa - git - ta vo -

A.  A

T. 

B. 

Org. 

Ped. 

29

S.  lan - te per di - em, a sa - git - ta, a sa - git -

A.  sa - git - ta vo - lan - te per di - em, a sa - git - ta, a sa - git -

T.  A sa - git - ta vo - lan - te, a sa - git - ta, a

B.  A sa - git - ta vo - lan - te, a sa - git - ta, a

Org. 

Ped. 

33

S. ta vo-lan - te per di - em, a ne-go-ti - o per-am-bu

A. ta vo-lan - te per di - em, a ne-go-ti - o per-am-bu

T. sa-git - ta vo-lan - te per di - em, a ne-go-ti - o per-am-bu

B. sa-git - ta vo-lan - te per di - em, a ne-go-ti - o per-am-bu

Org.

Ped.

38

S. lan - te in te - ne bris,

A. lan - te in te - ne bris,

T. lan - te in te - ne bris,

B. lan - te in te - ne bris,

Org.

Ped.

43

S. 

A.   
a ru - i - na, a ru - i - na et dae

T.   
a ru - i - na, a ru - i - na et dae

B.   
a ru - i - na et dae

Org. 

Ped. 

48

S.   
et dae-mo-ni-o me-ri-di- *cresc.*

A.   
mo-ni-o, a ru - i - na et dae-mo-ni-o me-ri-di- *cresc.*

T.   
mo-ni-o, a ru - i - na et dae-mo-ni-o me-ri-di- *cresc.*

B.   
mo-ni-o, a ru - i - na et dae-mo-ni-o me-ri-di- *cresc.*

Org.   
*mf*

Ped.   
*mf*

52

S. a - no.

A. a - no.

T. a - no.

B. a - no.

Org.

Ped. *non legato`*

$\text{♩} = \text{♩}$

56

S. *f* Ca-dent a la - te-re tu - o mil - le, *più f* et de - - cem mil - lia a

A. *f* Ca-dent a la - te-re tu - o mil - le, *più f* et de - - cem mil - lia a

T. *f* Ca-dent a la - te-re tu - o mil - le, *più f* et de - - cem mil - lia a

B. *f* Ca-dent a la - te-re tu - o mil - le, *più f* et de - - cem mil - lia a

Org. *più f*

Ped.

*meno mosso*  $\text{♩} = \text{c.48}$   $\text{♩} = \text{♩}$  ( $\text{♩} = \text{c.72}$ )



60

S. *p*  
dex-tris tu - is; ti-be au-tem non ap-pro-pin - qua - bit.

A. *p*  
dex-tris tu - is; ti-be au-tem non ap-pro-pin - qua - bit.

T.  
dex-tris tu - is;

B.  
dex-tris tu - is;

Org.  
*p*

Ped.

67 **held back** ♩ = c.64

S.

A.

T.

B.

**held back** ♩ = c.64  
Man.(a)

Org.  
Man.(b)

Ped.

# TIMOTHY SALTER

Selected choral works

## Against the Light

(text: Edward Lowbury; SATB chorus, wind quintet (fl, ob, cl, bsn, hn) or pno; 1971 – 18')

## I will lift up mine eyes unto the hills

(text: Pss. 88, 121; SATB chorus and organ (keyboard); 1983 revised 1990 – 14')

## Katharsios

(pno, perc (1 player), SATB chorus (mostly wordless); 1984 – 13')

## Eternity

(text: Robert Herrick; SATB chorus with divisions; 1985 – 5')

## Nocturne

(harp and SATB chorus; 1987 – 6'30")

## The white and the walk of the morning

(four poems by G.M. Hopkins; SATB chorus with divisions; 1994 – 8'30")

## Lacrimae rerum

(text from Virgil, Aeneid; cello, keyboard (organ), SATB chorus; 1996 – 21')

## The Beholder

(text: G.M. Hopkins, psalm fragments; organ, perc (1 player), sop solo, SATB chorus; 2000 – 14')

## A Poem of Dancing

(text: Sir John Davies; clarinet doubling bass clarinet, or organ, and SATB chorus; 2005 – 12')

## Invida Aetas

(Fragments from Horace; SATB chorus; 2009 – 8'45")

## The Quality of Mercy

(text: William Shakespeare; SATB chorus; 2011 – 5'30")

## Carol, Sonnet & Song

(text: anon, Shakespeare, Donne; SSAA chorus; 1962 – 6')

## English Folk Songs

Arranged for SATB chorus. Nos. 1 – 29

## Danish Folk Songs

Arranged for SATB chorus. Nos. 1 – 4

## Carols:

Three Easter Carols The Burning Babe Out of your sleep  
Yblessed be Welcum our Messias Dejlig er den himmel blå

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