

DE PROFUNDIS PERFORMANCE NOTES

I was asked to write an original composition for choir and orchestra to close a concert I was conducting in Lincoln Center to follow our performance of the Schubert Mass in G. Several things go through one's mind when contemplating writing a piece: the ensembles, a text, a style, etc. Sometimes these ideas arrive all at once and sometimes separately. I wanted to write something with great contrast to the Schubert Mass. I wanted it to be contemporary, but with a strong theme and a strong text. I chose to write melodic themes in D Dorian mode and mixed meters that are sung in unison and parts, but easily recognizable, sung and remembered. I also wanted the piece to be primarily in 5/4. I love 5/4 because the emphases can be so many different places within the context of this meter signature. When I was writing this, the tenth anniversary of the 9/11 attack in our country was also approaching. The anguish of that event for those who perished and survived also invaded my mind as I wrote this. I chose the Latin text of Psalm 130, *De Profundis*, excerpted from the first four lines of that text. In addition, I felt it needed a connection with the translated text at certain parts of the piece, so I used the first line of the Psalm "Out of the depths I have cried to thee, O Lord!" The muses worked and culminated from there including the final section and G major chord.

It is marked as *Mysterioso* because in this minimalistic setting, it should be sung with a sense of wonder, contemplation and drama regardless of the dynamic markings. I am pleased that my good friend, Carl Strommen, agreed to orchestrate it for the Lincoln Center premiere and that may be added if you can utilize string orchestra and percussion with your choir. However, it can easily stand alone with just the piano accompaniment.

Russell Robinson, Composer

Premiered March 4, 2012 - Lincoln Center, New York
 Russell Robinson, Conductor

DE PROFUNDIS

for S.A.T.B. voices and piano*

Text adapted from Psalm 130

Music by
RUSSELL ROBINSON

Mysterioso (♩ = ca. 120)

PIANO

p *mp*

(piano tacet mm. 1-6 when performing with orchestra)

5

mf *f*

9

SOPRANO *p*

ALTO

TENOR *p*

BASS

De pro-fun-dis cla - ma-vi ad te, Do - mi - ne, Do-mi-ne. De pro-fun-dis cla - ma-vi ad te,

p

* Orchestration available on rental. Visit alfred.com/rental for more information.

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12 *mf*

Do - mi - ne. — De pro-fun-dis cla - ma-vi ad te, Do - mi - ne, — Do-mi-ne. —

mf

mf

15 *f*

De pro-fun-dis cla - ma-vi ad te, Do mi - ne. — Do-mi-ne, ex-au - di

f

f

18

vo-cem me-am, fant au - res; Do - mi-ne, ex - au - di, tu - ae in - ten - den - tes.

21

Do - mi - ne, ex - au - di vo - cem me - am, fian - t au - res; Do - mi - ne, ex - au - di,

Piano accompaniment for measures 21-23, featuring a treble and bass clef with chords and melodic lines.

24

25

tu - ae in - ten - den - tes. Do - min - e, in vo - cem de - pre - ca - tion - es me - ae.

Piano accompaniment for measures 24-26, featuring a treble and bass clef with chords and melodic lines.

27

De - pre - ca - ti - on - es, Do - mi - ne, in vo - cem. Do - mi - ne, in vo - cem

Piano accompaniment for measures 27-29, featuring a treble and bass clef with chords and melodic lines.

30

de-pre-ca-tion - es me - ae. De - pre-ca - ti-on - es, Do-mi-ne, in vo-cem.

mp

33 *mp*

Out of the depths I have cried to thee, O Lord!

mf
O

mf

37 *mf* *f*

Al - le lu - ia, Al - le - lu - ia, Al - le - lu - ia!

Lord! Al - le - lu - ia!

f

f

41

Musical notation for measures 41-44, showing a piano part with rests in both staves.

Musical notation for measures 45-48, showing piano accompaniment with dynamics *p* and *mp*.

(piano tacet mm. 41-46 when performing with orchestra)

45

Musical notation for measures 49-52, showing a piano part with rests in both staves.

Musical notation for measures 53-56, showing piano accompaniment with dynamics *mf* and *f*.

49

Vocal line for measures 49-56 with lyrics: De pro-fun-dis cla - ma-vi ad te, Do - mi - ne, Do-mi-ne. De pro-fun-dis cla - ma-vi ad te.

Musical notation for measures 57-60, showing a piano part with rests in both staves.

52 *mf*

Do - mi - ne. — De pro - fun - dis cla - ma - vi ad te, Do - mi - ne, — Do - mi - ne. —

mf

mf

55 *f*

De pro - fun - dis cla - ma - vi ad te, Do - mi - ne. — Do - mi - ne, ex - au - di

f

f

58

vo - cem me - am, fi - ant au - res; Do - mi - ne, ex - au - di, tu - ae in - ten - den - tes.

61

Do - mi - ne, ex - au - di vo - cem me - am; fian - t au - res; Do - mi - ne, ex - au - di,

64

65

tu - ae in - ten - den - tes. Do - min - e, in vo - cem de - pre - ca - tion - es me - ae.

67

De - pre - ca - ti - on - es, Do - mi - ne, in vo - cem. Do - min - e, in vo - cem

de-pre-ca-tion - es me - ae. De - pre-ca - ti-on - es, Do-mi-ne, in vo-cem.

73 *mp*
Out of the depths I have cried to thee, O Lord!

77 *mf* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!
mf Lord! *f* Al - le - lu - ia!

81

mf

Do - mi - ne, Do - mi - ne.

mp

De pro - fun - dis cla - ma - vi ad te, Do - mi - ne.

mf

83

f

De pro - fun - dis cla - ma - vi ad te, Do mi - ne, Do - min - e, in vo - cem

*f**f*

86

de - pre - ca - ti - on - es me - ae. De - pre - ca - ti - on - es, Do - mi - ne, in vo - cem.

89

ff

Do - min - e, in vo - cem de - pre - ca - tion - es me - ae.

ff

ff

91

De - pre - ca - ti - on - es, Do - mi - ne, in vo - cem. Al - le - lu - ia!

ff

94

Al - le - lu - ia! Al - le - lu - ia!

ff