

## Notes

**J**ohann Michael Haydn (1737 - 1806) was an acclaimed composer during his lifetime. Born in Rohrau, near the Austrian-Hungarian border, Haydn was a singer in the famed Vienna Boys Choir. He was appointed Kapellmeister at the court of Grosswardein (now in Hungary) in 1757 and served the Archbishop of Salzburg from 1763 until his death. A prolific composer, he wrote hundreds of compositions including a Requiem which influenced the more famous setting by Mozart.

The *De Profundis Clamavi* (Klafsky IIa/67) was completed on November 20, 1788. The text, recited on the last Sunday after Pentecost, is taken from Psalm 129:1-2, and translates as follows:

*Out of the depths I have cried to Thee, O Lord:  
Lord, hear my prayer.*

This edition is based on the autograph score, preserved in the music archive of the Bayerische Staatsbibliothek in Munich: Mss. 389.

The title page to the autograph score reads as follows: "Graduale pro Dominica ultima post Pentecost a 4 Voci, 2 VVni, 2 Clarini, e l'Organo. / di G: Michele Haydn." The score is laid out over seven pages, eight staves per page, the following order: Clarino 1 and 2; Violin 1; Violin 2; Soprano; Alto; Tenor; Bass; Continuo.

The present edition adheres closely to the above mentioned source. Voice parts, where notated in moveable clefs, were rewritten in treble clef; phrase markings in the voice parts were added where two or more notes occurred for a single syllable of text (only those phrase markings given by the composer in the instrumental parts appear in this edition); textual underlay, given generally only in the soprano and tenor parts, were added to the alto and bass parts; where the symbol —:— was used to indicate a repetition of text, the text was written out.

This editor is indebted to Dr. Robert Muenster and the Bayerische Staatsbibliothek in Munich for supplying me with microfilm of the autograph score, and for granting permission to publish.

M.B.

# DE PROFUNDIS CLAMAVI

For Four-Part Chorus of Mixed Voices  
with Piano Accompaniment\*

Johann Michael Haydn  
(1737-1806)

Edited by Martin Banner

**Allegretto**

Soprano *p* De pro - fun - dis *f* cla - ma - vi, cla -  
Alto *p* De pro - fun - dis *f* cla - ma - vi, cla -  
Tenor *p* De pro - fun - dis *f* cla - ma - vi, cla -  
Bass *p* De pro - fun - dis *f* cla - ma - vi, cla -

Piano **Allegretto**  
*p* *f*

ma - vi ad te, — ad te — Do-mi-ne, Do - mi - ne:  
ma - vi ad te, ad te — Do-mi-ne, Do - mi - ne:  
ma - vi ad te, — ad te — Do-mi-ne, Do - mi - ne:  
ma - vi ad te, ad te Do-mi-ne, Do - mi - ne:

© 1990 Lawson-Gould Music Publishers, Inc.

All Rights Reserved

International Copyright Secured

Printed in U.S.A.

L.G. Co. 52480

\*Instrumental parts available on rental from the publisher.

Do - mi - ne ex - au - di o - ra - ti - o - nem

Do - mi - ne ex - au - di o - ra - ti - o - nem

Do - mi - ne ex - au - di o - ra - ti - o - nem

Do - mi - ne ex - au - di o - ra - ti - o - nem

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "Do - mi - ne ex - au - di o - ra - ti - o - nem".

me - am,

me - am,

me - am,

me - am,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "me - am,".

De pro - fun - dis, de pro - fun - dis cla -

De pro - fun - dis, de pro - fun - dis cla -

De pro - fun - dis, de pro - fun - dis cla -

De pro - fun - dis, de pro - fun - dis cla

*P* *f* *P* *f* *P* *f* *P* *f*

ma - vi ad te, ad te, ad te Do - mi - ne:

ma - vi ad te, ad te, ad te Do - mi - ne:

ma - vi ad te, ad te, ad te Do - mi - ne:

ma - vi ad te Do - mi - ne:

*P* *f* *P* *f* *P* *f* *P* *f*

De pro - fun - dis cla - ma - vi, cla -

De pro - fun - dis cla - ma - vi, cla -

De pro - fun - dis cla - ma - vi, cla -

De pro - fun - dis cla - ma - vi, cla -

*p* *f*

ma - vi ad te, — ad te — Do-mi-ne, Do - mi - ne:

ma - vi ad te, — ad te — Do-mi-ne, Do - mi - ne:

ma - vi ad te, — ad te — Do-mi-ne, Do - mi - ne:

ma - vi ad te, — ad te — Do-mi-ne, Do - mi - ne:

*p* *f*

Do - mi - ne — ex - au - di — o - ra - ti - o - nem

Do - mi - ne ex - au - di — o - ra - ti - o - nem

Do - mi - ne — ex - au - di o - ra - ti - o - nem

Do - mi - ne ex - au - di o - ra - ti - o - nem —

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "Do - mi - ne — ex - au - di — o - ra - ti - o - nem".

me - am, ex - au - di Do - mi - ne o - ra - ti - o - nem.

me - am ex - au - di Do - mi - ne o - ra - ti - o - nem.

me - am, ex - au - di — Do - mi - ne o - ra - ti - o - nem

me - am, ex - au - di — Do - mi - ne o - ra - ti - o - nem

This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "me - am, ex - au - di Do - mi - ne o - ra - ti - o - nem.".

me - am, Do mi - ne, Do mi - ne ex -

me - am, Do mi - ne, Do mi - ne ex -

me - am, Do mi - ne, Do mi - ne ex -

me - am, Do mi - ne, Do mi - ne ex -

*p* *f* *p* *f* *p* *f* *p* *f*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'me - am, Do mi - ne, Do mi - ne ex -'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with sixteenth-note patterns. Dynamics include piano (*p*) and forte (*f*).

au - di Do - mi - ne o - ra - ti - o - nem me - am, ex -

au - di Do - mi - ne o - ra - ti - o - nem me - am, ex -

au - di Do - mi - ne o - ra - ti - o - nem me - am, ex -

au - di Do - mi - ne o - ra - ti - o - nem me - am, ex -

*p* *f*

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'au - di Do - mi - ne o - ra - ti - o - nem me - am, ex -'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include piano (*p*) and forte (*f*).

au - di Do - mi - ne o - ra - ti - o - nem me - am.

au - di Do - mi - ne o - ra - ti - o - nem me - am.

au - di Do - mi - ne o - ra - ti - o - nem me - am.

au - di Do - mi - ne o - ra - ti - o - nem me - am.

This section contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'audi Do-mi-ne o-ra-ti-o-nem me-am.' The piano accompaniment features a steady eighth-note bass line and a more active treble line with some trills.

Al - le - lu - ja,

Al - le - lu - ja,

Al - le - lu - ja,

Al - le - lu - ja,

This section contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'Al-le-lu-ja,'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with trills and grace notes.



al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands. The key signature has one sharp (F#) and the time signature is 4/4.

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

This system continues the vocal and piano parts from the first system. It includes four vocal staves and a piano accompaniment. The lyrics continue with 'al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -'. The musical notation and accompaniment are consistent with the first system.

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, —  
— le - lu - ja, al - le - lu - ja, al - le - lu - ja, —  
— le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
— le - lu - ja, al - le - lu - ja, al - le - lu - ja,

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, —' for the Soprano, '— le - lu - ja, al - le - lu - ja, al - le - lu - ja, —' for the Alto, '— le - lu - ja, al - le - lu - ja, al - le - lu - ja,' for the Tenor, and '— le - lu - ja, al - le - lu - ja, al - le - lu - ja,' for the Bass.

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, —  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, —  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, —' for the Soprano, 'al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, —' for the Alto, 'al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,' for the Tenor, and 'al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,' for the Bass.

— al - le - lu - ja, — al - le - lu - ja.  
— al - le - lu - ja, al - le - lu - ja.  
al - le - lu - ja, al - le - lu - ja.  
al - le - lu - ja, al - le - lu - ja.

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and each has the lyrics 'al - le - lu - ja, al - le - lu - ja.' written below it. The piano accompaniment is written in grand staff notation (treble and bass clefs) and provides harmonic support for the vocal lines. The key signature is one sharp (F#) and the time signature is 4/4.

**Preview Only**  
Legal Use Requires Purchase

