

## DE PROFUNDIS PERFORMANCE NOTES

I was asked to write a piece for the 2014 Virginia District 15 Women's Honor Choir that I was conducting. I thought it would add to the literature for women's voices to write a new voicing for my original SATB *De Profundis*. Hence, this new voicing of my original piece that was premiered at Lincoln Center in 2012. It really lends itself well to four-part women's voices. The Women's Honor Choir had a splendid performance of the piece and made a live recording with string orchestra and percussion.

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

Commissioned by the 2014 Virginia Choral Directors Association  
District 15 Women's Choir

# DE PROFUNDIS

for S.S.A.A. 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 I

*p*

SOPRANO II

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

ALTO I

*p*

ALTO II

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*

\* Also available for S.A.T.B. (38130).

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12 *mf*

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

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

*mf*

15 *f*

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

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, fian-t au - res; Do - mi - ne, ex-au - di, tu - ae in-ten - den-tes.

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

24 25

tu - ae in - ten - den - tes. Do - min - e, in vo - cem de - pre - ca - ti - on - es me - ae.  
 tu - ae in - ten - den - tes. Do - mi - ne, in vo - cem de - pre - ca - ti - on - es me - ae.

27

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

30

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

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

33

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

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

37

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

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

Lord! Al - le - lu - ia!

41

Musical score for measures 41-46. The score is in 4/4 time. It features a piano part with dynamics *p* and *mp*. The upper staves (treble and alto clefs) are mostly empty, indicating a piano *tacet*. The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

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

45

Musical score for measures 45-48. The score is in 4/4 time. It features a piano part with dynamics *mf* and *f*. The upper staves (treble and alto clefs) are mostly empty. The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The time signature changes to 5/4 at the end of measure 48.

49

Vocal and piano score for measures 49-52. The score is in 6/4 time. It features a vocal line and a piano accompaniment. The vocal line has 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,". The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. Dynamics *p* are indicated for both parts.

52 *mf*

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

*mf*

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

*mf*

55 *f*

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

*f*

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

*f*

58

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

vo-cem me-am, fiant 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 - ti - on - es; Do - mi - ne, ex - au - di,  
Do - mi - ne, ex - au - di vo - cem me - am; fian - ti - on - es; Do - mi - ne, ex - au - di,

64

65

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

67

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



70

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

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

*mp*

73

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

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

*mf*

77

*mf* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

*f* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

Lord! *f* Al - le - lu - ia!

*mp*

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

*mf*

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

*f*

86

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

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

89

*ff*

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

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

91

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

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

94

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

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