

Melvin Bird

PSALM 130

De profundis

Shir hamaalos; Mimaamakim Kerosicho Adonoi,...

A Song of degrees

'Out of the depths have I cried unto thee, O Lord'
(The Holy Trinity Choral Sequence Ib [2012])

for 2 cantors [tenor and baritone], double male voice
choir - [choir 1: tenor, baritone; choir 2: baritone, bass],
brass quartet [2 trumpets in C, 2 trombones [tenor, bass],
organ and string sextet [2 violins, 2 violas, violoncello, double bass]

Spatial layout of singers and instrumental ensemble
 Singers: Choir and solo voices should be placed on the right and left of the congregation.
 Instrumentalists, (depending on the spatial layout and acoustics of the space), should also be spaced apart.

Psalm 130

Shir hamaalos;
 Mimaamakim Kerosicho Adonoi.
 Adonoi shimo vekoli,
 tiyeno osnecho kashovos;
 lekol tachanonoi,
 lekol tachanonoi.

A Song of degrees
 Out of the depths have I cried unto thee O LORD.

Lord hear my voice, let thine ears be attentive
 to the voice of my supplications.

If thou LORD shouldest mark iniquities O Lord
 who shall stand.

But there is forgiveness with thee
 that thou mayest be feared.

I wait for the LORD
 my soul doth wait
 and in his word do I hope.

My soul waiteth for the Lord
 more than they that watch for the morning
 I say
 more than they that watch for the morning.

Let Israel hope in the LORD
 for with the LORD there is mercy
 and with him is plenteous redemption.

And he shall redeem Israel from all his iniquities.

Im avonos tishmor Yoh;
 Adonoi,
 mi yaamod.

Ki immecho haslicho;
 lemaan, tivore.

Kivisi Adonoi kiveso nafshi;
 velidevoro hocholti.

Nafshi Ladonoi,
 mishomerim laboker,
 shomarim laboker.

Yachel Yisroel,
 el Adonoi
 ki im Adonoi hachesed;
 veharbe immo fedus.

Vehu yifde es Yisroel;
 mikol avonosov,
 mikol avonosov.

(Psalm 130 De profundis) Shir hamalos. Mimaamakim Kerosicho Adonoi...

Hebrew text.

'Out of the depths have I cried unto thee, O Lord.'
for 2 cantors [Tenor solo, Baritone solo.], double choir [Tenors, Baritones], brass quartet and string sextet

Melvin Bird, Funchal, Sao Pedro, Madeira, Portugal. July, 2012.

pesante

J = 40 Dramatic and intense.

Trumpet 1 in C
Trumpet 2 in C
Tenor Trombone
Bass Trombone
Tenor (Cantor 1)
Tenors 1&2
CHOIR I
Baritones 1&2
Baritone (Cantor 2)
Baritones 2
CHOIR II
Basses 2
Organ
Violin 1
Violin 2
Viola 1
Viola 2
Violoncello
Contrabass

9

C Tpt.

C Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

T.

T.

Bar.

Bar. *mf* Mi - - - ma - - a - ma - - - - kim

Bar. *f* Mi - - - - ma

B. *f* Mi - - - -

Org. *mf*

Vln. 1 *4:3*

Vln. 2 *3:2*

Vla. 1 *4:3*

Vla. 2 *4:3*

Vc. *4:3*

Cb. *4:3*

12

C Tpt. *f* [3:2] C Tpt. [3:2] Tbn. *f* [3:2] B. Tbn. *f* [5:4] Mi - ma - a - ma [3:2]

T. [8] Bar. Bar. Mi - ma - a - ma [3:2] Bar. a - ma - kim [3:2] B. ma - a - ma - kim [4:3] [3:2]

Org. [3:2] [5:4] [3:2] [4:3] arco. 4:3 [4:3] f Vln. 1 4:3 [3:2] [3:2] f Vln. 2 4:3 [3:2] [3:2] f Vla. 1 [f] 5:4 [3:2] [3:2] Vla. 2 > > > > > Vc. > > > > > Cb. *f*

18

C Tpt. 

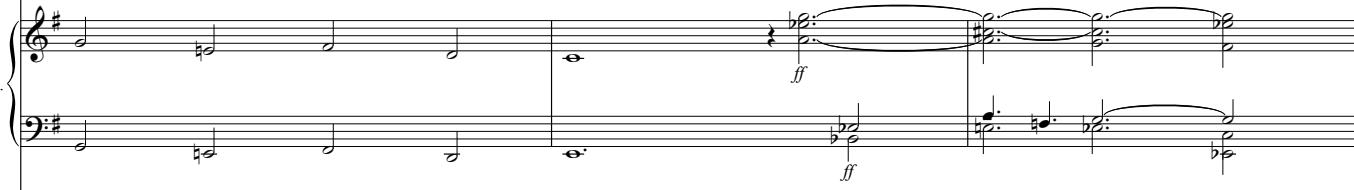
C Tpt. 

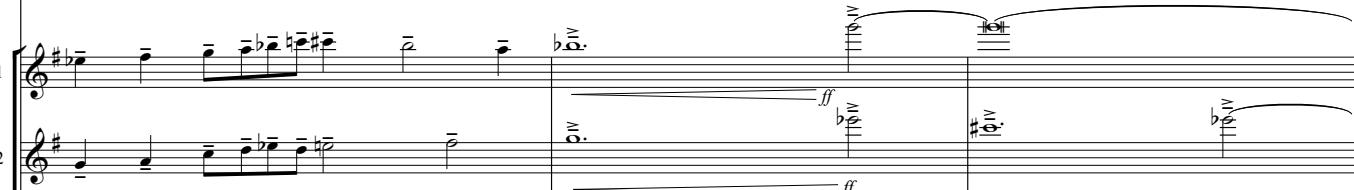
Tbn. 

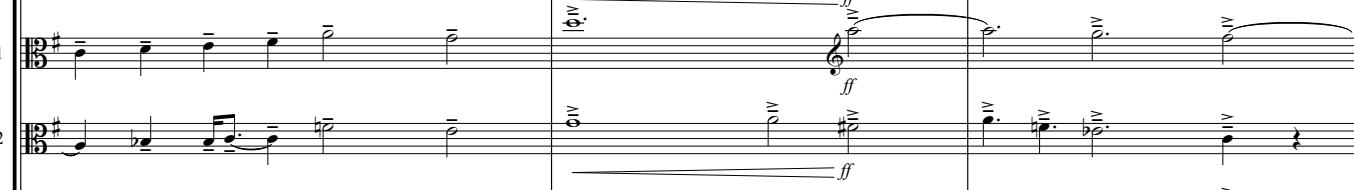
B. Tbn. 

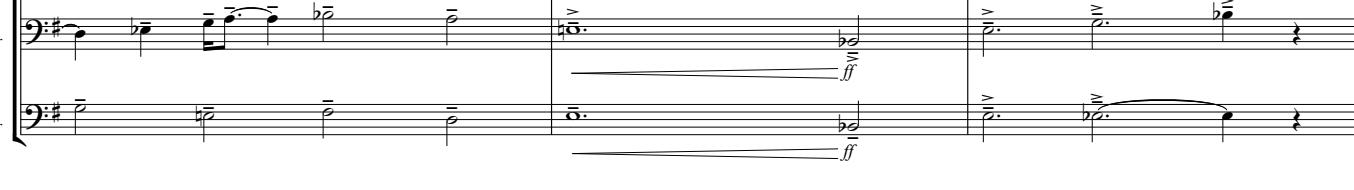
T. 

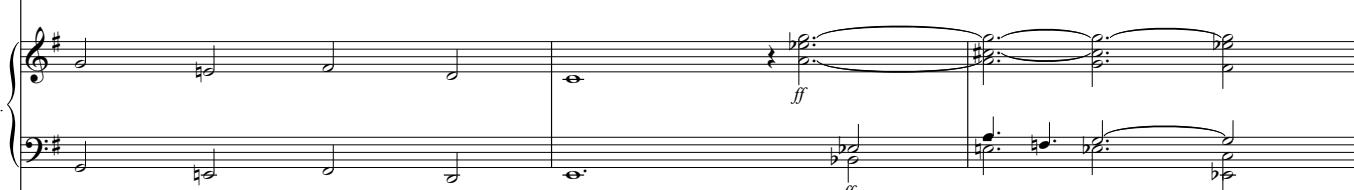
T. 

Bar. 

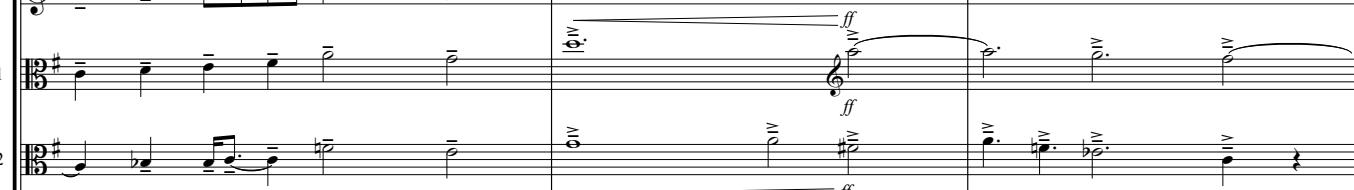
Bar. 

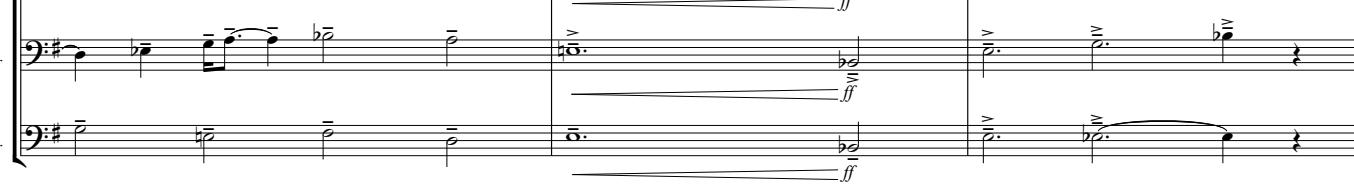
Bar. 

Bar. 

Org. 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc.

Cb.

21

C Tpt. 

27

C Tpt. ff C. f 3:2

C Tpt. ff f 3:2

Tbn. ff f

B. Tbn. ff f

T. le - kol ta - cha - nu - - noi. Im a - vo -

T. cho ka shu 4:3 vos le - kol ta - cha - nu - - noi. Im a - vo -

Bar. f 3:2 5:4

Bar. le - kol ta - cha - nu - - noi. Im a - vo -

Bar. f 3:2 5:4

Bar. cho ka shu - vos le - kol ta - cha - nu - - noi. Im a - vo -

B. f

This section of the musical score covers measures 27 through 30. It features multiple staves for brass instruments (C Tpt., C Tpt., Tbn., B. Tbn.) and woodwind instruments (T., T., Bar., Bar., Bar.). The vocal parts (T., T., Bar., Bar., Bar.) sing lyrics in a language that includes words like "le-kol", "ta-cha-nu", and "noi". The brass parts play rhythmic patterns with various dynamics (ff, f, ff, ff, ff, ff) and time signatures (4:3, 3:2, 5:4). The organ (Org.) provides harmonic support. The strings (Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc., Cb.) play pizzicato and arco patterns, often in unison or with rhythmic variations. Measure 27 concludes with a dynamic ff followed by a forte dynamic f. Measures 28-30 continue with similar patterns, with the vocal parts singing the same lyrics.

pizz.

Vln. 1 mp mf f ff

Vln. 2 mp mf f ff

Vla. 1 mp arco. mf mp f ff pizz.

Vla. 2 mf 3:2 f ff pizz.

Vc. 3:2 f ff pizz.

Cb. f ff

This section of the musical score covers measures 31 through 34. The string instruments (Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc., Cb.) play pizzicato patterns. The violins (Vln. 1, Vln. 2) play eighth-note patterns with dynamics mp, mf, and ff. The cellos (Vla. 1, Vla. 2) play sixteenth-note patterns with dynamics mp, mf, and ff. The double bass (Cb.) plays eighth-note patterns with dynamics f and ff. The violoncello (Vc.) has a melodic line with dynamics 3:2, f, ff, and pizz. The overall texture is rich with sustained notes and rhythmic complexity.

30

C Tpt. C Tpt. Tbn. B. Tbn. T. nos_____tish_____mor_____ Yoh,_____ A - do
B. Org.

Vln. 1 arco. 5:4 6:4 ff Vln. 2 arco. 5:4 6:4 ff Vla. 1 arco. 5:4 5:4 ff Vla. 2 arco. 5:4 5:4 ff Vc. arco. f ff f ff Cb. f ff f ff

35

C Tpt. 

T.

Bar.

Bar.

Bar.

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

38

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

B. Tbn.

T. *f* - re. -

T. *f* le - - - ma - - - an ti - vo

Bar. *f*

Bar. - re. -

Bar. *f* le - - - ma - - - an ti - vo

B. *f*

Org. *f*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. arco. *f*

Cb. arco. *f*

40

C Tpt.

C Tpt.

Tbn.

B. Tbn.

T.

T.

Bar.

Bar.

Bar.

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

42

C Tpt. 

C Tpt.

Tbn.

B. Tbn.

T.

Bar.

Bar.

Bar.

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

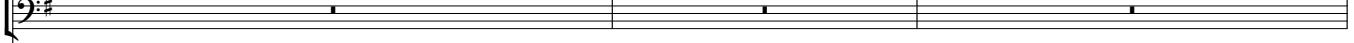
Cb.

44

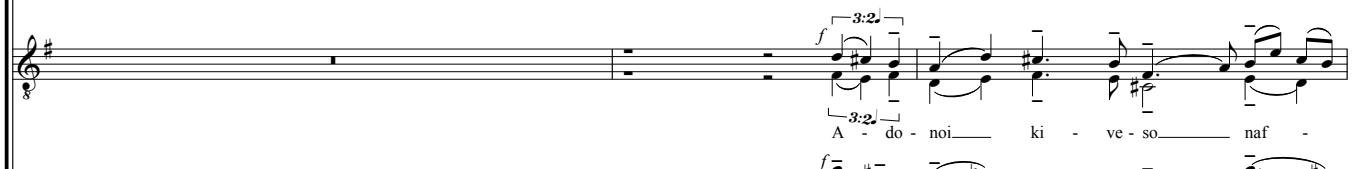
C Tpt. 

C Tpt. 

Tbn. 

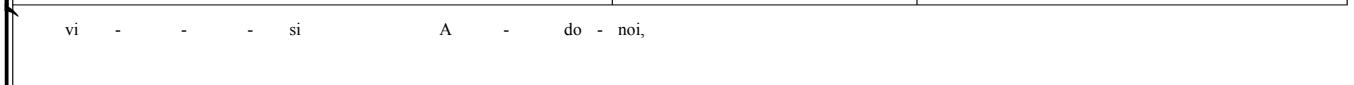
B. Tbn. 

T. 

T. 

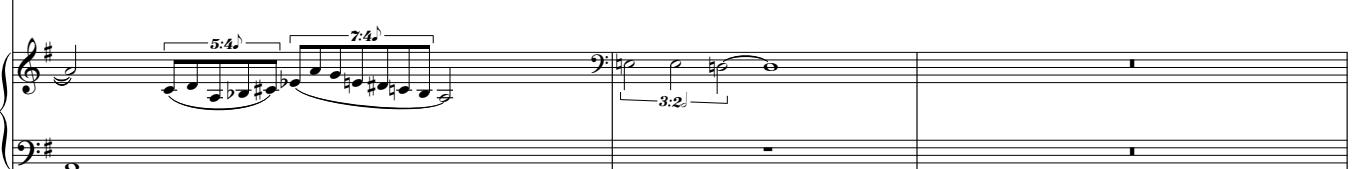
Bar. 

Bar. 

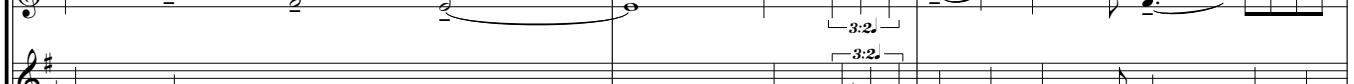
Bar. 

Bar. 

B. 

Org. 

Vln. 1 

Vln. 2 

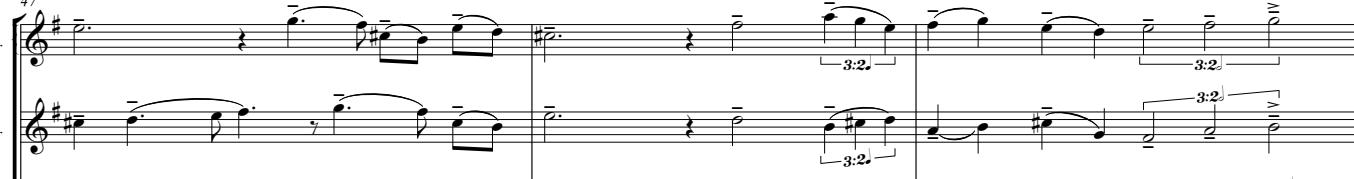
Vla. 1 

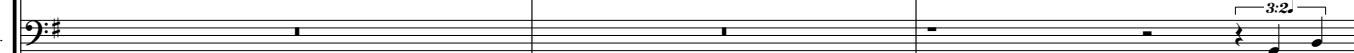
Vla. 2 

Vc. 

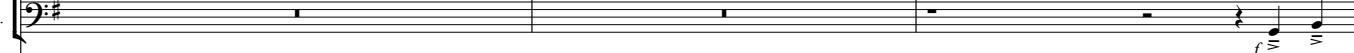
Cb. 

47

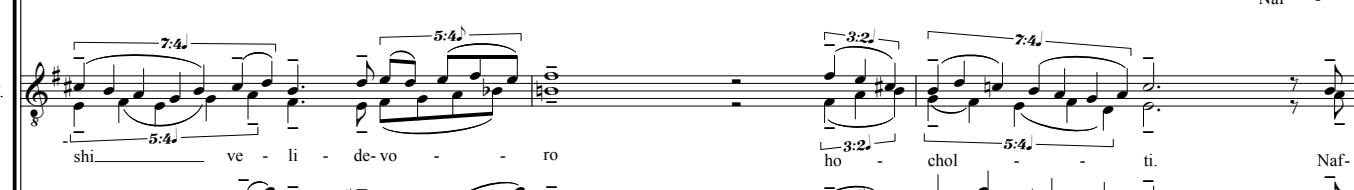
C Tpt. 

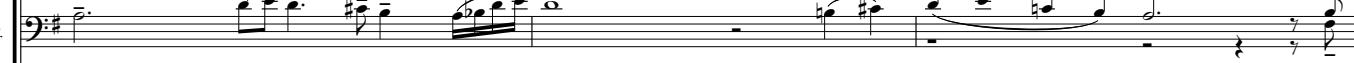
C Tpt. 

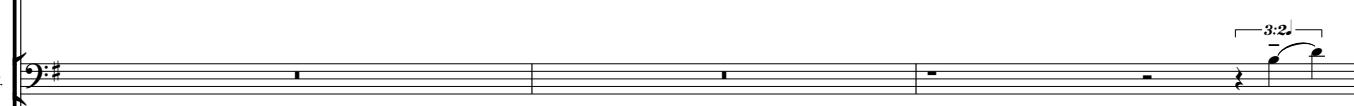
Tbn. 

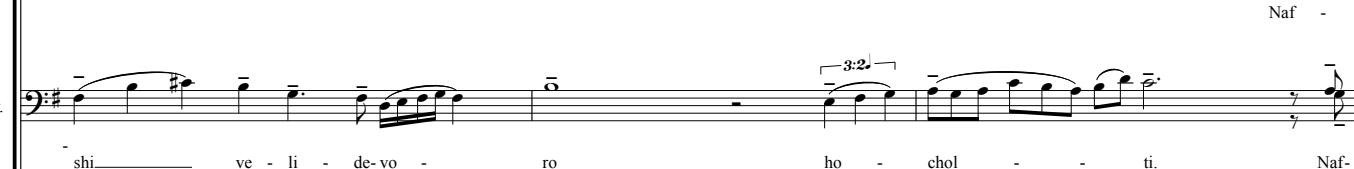
B. Tbn. 

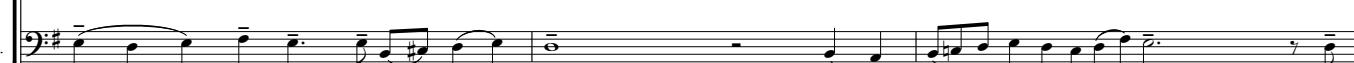
T. 

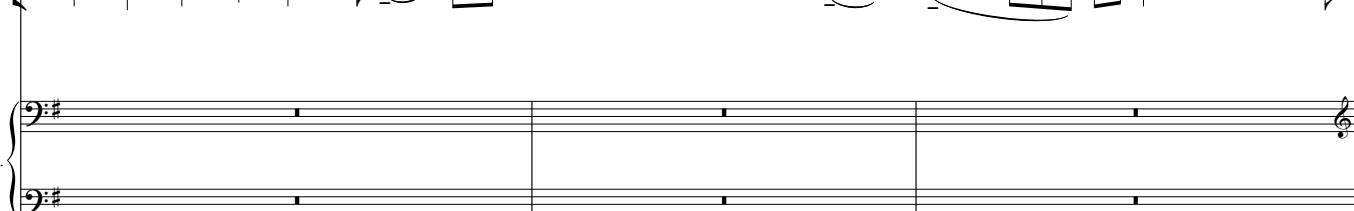
T. 

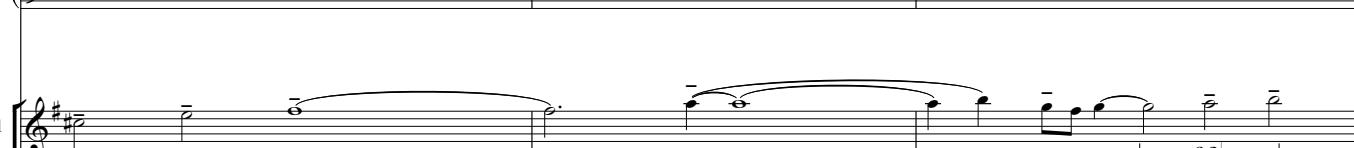
Bar. 

Bar. 

Bar. 

B. 

Org. 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

Cb. 

53

C Tpt. C Tpt. Tbn. B. Tbn.

T. T. Bar. Bar. Bar. Bar. B.

rim le bo - - - ker. Ya chel Yis - ro - el

rim le bo - - - ker. Ya chel Yis - ro - el

rim le bo - - - ker. Ya chel Yis - ro - el

rim la bo - - - ker. Ya chel Yis - ro - el

ff $\text{♩} = 3:2$

Org.

Vln. 1 Vln. 2 Vla. 1 Vla. 2 Vc. Cb.

$\text{♩} = 40$

57

C Tpt.

C Tpt.

Tbn.

B. Tbn.

T.

T.

Bar.

Bar.

Bar.

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

el A - do-noi ki im A-do- noi ha - che - sed;
 el A - do-noi ki

61

C Tpt. ff

C Tpt. ff

Tbn. f

B. Tbn. f

T. 8

T. 8 ki im A - do - noi ha -

Bar.

Bar. 3:2 5:4 im A - do - noi ha -

Bar. 3:2 ki im A - do - noi ha -

B. 3:2

Org. f

Vln. 1

Vln. 2 3:2

Vla. 1

Vla. 2 5:4 3:2

Vc. 3:2 5:4 ff

Cb. ff

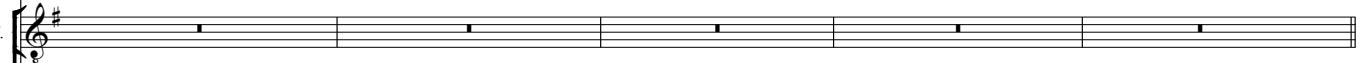
65

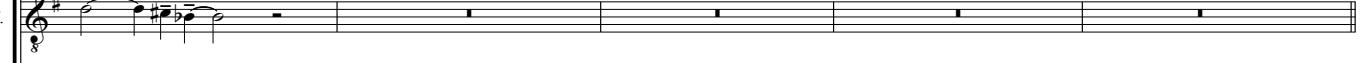
C Tpt. 

C Tpt. 

Tbn. 

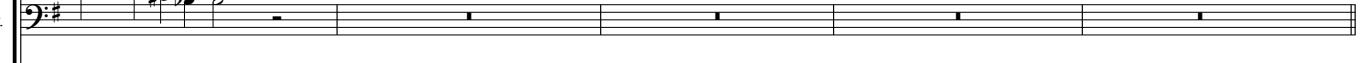
B. Tbn. 

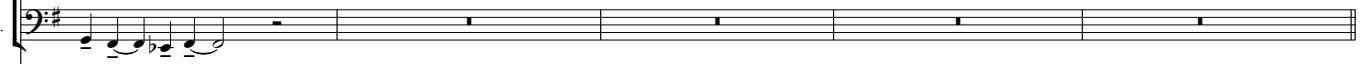
T. 

T. 

che - sed;—
Bar. 

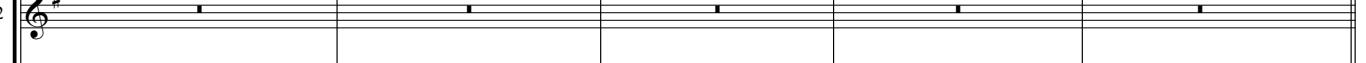
Bar. 

che - sed;—
Bar. 

B. 

Org. 

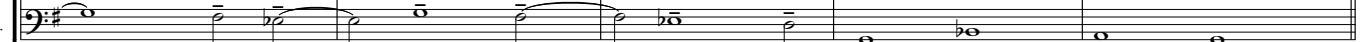
Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

Cb. 

70

C Tpt. *f*

C Tpt.

Tbn. *f*

B. Tbn. *f*

T. ve - har - be im - mo fe - dus. Ve -

T. ver - har - be im - mo fe - dus.

Bar. *ff*

Bar. *ff* ver - har - be im - mo fe -

Bar. ver - - har - be im - mo - fe -

B. ver - - har - be im - mo - fe -

Org. *ff*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. *f*

Cb. *f*

This musical score page contains ten staves of music. The top five staves feature brass instruments: two C Tpt., one Tbn., one B. Tbn., and one T. The vocal parts are also included in these staves. The bottom five staves feature woodwind instruments: Bar., Bar., Bar., B., Org., Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc., and Cb. The vocal parts are also included in these staves. The score includes lyrics for the vocal parts, such as 've - har - be im - mo fe - dus.' and 'ver - har - be im - mo fe -'. Dynamic markings like ff, f, and ff are present throughout the score.

73

C Tpt. *zff*

C Tpt. *zff*

Tbn. *ff*

B. Tbn.

T. *ff* *f* *5:4* *3:2*
- hu yif - de es Yis - ro - el mi - kol a - vo - no -

T.

Bar.

Bar. *f* *7:4* *5:4*
dus, Ve - hu yif - de es Yis - ro - el mi-

Bar. *f*
dus.

B. *f*
dus.

Org. *#8*

Vln. 1 *pizz.* *f*
Vln. 2 *pizz.* *f*
Vla. 1 *pizz.* *f*
Vla. 2 *pizz.* *f*
Vc. *pizz.* *f*
Cb. *f*

76

C Tpt.

C Tpt.

Tbn.

B. Tbn.

T.

sov, mi - kol a - vo - no - sov.

T.

Bar.

Bar.

kol a - vo - no - sov. mi - kol a - vo - no -

Bar.

B.

Org.

Vln. 1

f

Vln. 2

f

Vla. 1

f

Vla. 2

f

Vc.

f

Cb.

f

79

C Tpt.

C Tpt.

Tbn.

B. Tbn.

T.

T.

Bar.

Bar.

sov.

Bar.

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

ff

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff