

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 haslichos;
lemaan, tivore.

Kivisi Adonoi kiveso nafshi;
velidevoro hocholti.

Nafshi Ladonoi,
mishomerim laboker,
shomarim laboker.

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

Vehu yifde es Yisroel;
mikol avonosov,
mikol avonosov.

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

'Out of the depths have I cried unto thee, O Lord.'

Hebrew text.

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.

$\text{♩} = 40$ **Dramatic and intense.**

Trumpet 1 in C *pesante*
 Trumpet 2 in C *pesante*
 Tenor Trombone *pesante*
 Bass Trombone *pesante*
 Tenor (Cantor 1) *f* Shir ha - ma - a - los.
 Tenors 1&2 *mf*
 Baritones 1&2 *mf*
 Baritone (Cantor 2) *f* Shir ha - ma - a - los.
 Baritones 2 *f*
 Basses 2 *f* Shir ha - ma - a - los;
 Organ *mf*
 Violin 1 *mf*
 Violin 2 *mf*
 Viola 1 *mf*
 Viola 2 *f pizz.*
 Violoncello *f*
 Contrabass *f*

5

C Tpt. *ff* *p* (*mf*)

C Tpt. *ff* *p* (*mf*)

Tbn. *ff* *p* (*mf*)

B. Tbn. *ff* *p* (*mf*)

T.

T.

Bar.

Bar.

Bar.

B.

Org. *f* *ff* *mp*

Vln. 1 *f* *ff* *f* *mf espressivo*

Vln. 2 *f* *ff* *f* *mf espressivo*

Vla. 1 *f* *ff* *f* *mf espressivo*

Vla. 2 *f* *ff* *f* *mf espressivo*

Vc. *ff* *f* *mf*

Cb. *ff* *f* *mf*

9

C Tpt.

C Tpt. *mf* 4:3 4:3

Tbn. *mf*

B. Tbn. *mf*

T.

T.

Bar.

Bar. *mf* 4:3 *f* 4:3
Mi - - - ma - a - ma - - - kim

Bar. *f*
Mi - - - - - ma

B. *f* 3:2
Mi - - - - -

Org. 4:3 4:3 3:2 3:2

Vln. 1 4:3 4:3 3:2

Vln. 2 3:2 4:3 4:3

Vla. 1 4:3 4:3

Vla. 2

Vc.

Cb.

12

C Tpt. *f* 3:2

C Tpt. *f* 3:2

Tbn. *f*

B. Tbn. *f*

T. *f* 5:4 3:2 3:2
Mi - - - ma - a - ma - - - - -

T.

Bar.

Bar. *f* 5:4 3:2 3:2
Mi - - - ma - a - ma - - - - -

Bar. 3:2
- - a - ma - - - kim

B. 4:3 3:2
- ma - a - ma - - - kim

Org. *p* 3:2 5:4 3:2 4:3

Vln. 1 *arco.* 4:3 4:3 *f* 3:2 3:2

Vln. 2 *f* 4:3 3:2 3:2

Vla. 1 *f* 5:4 3:2 3:2

Vla. 2

Vc.

Cb. *f*

15

C Tpt.

C Tpt.

Tbn.

B. Tbn.

T.

T.

Bar.

Bar.

Bar.

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

kim Ke-ro-si-cho A-do-noi A-do-

Ke-ro-si-cho A-do-noi A-do-

kim Ke-ro-si-cho A-do-noi A-do-

Ke-ro-si-cho A-do-noi A-do-

arco.

arco.

f

f

f

f

f

4:3

7:5

7:5

7:5

4:3

3:2

5:4

3:2

4:3

3:2

5:4

3:2

4:3

3:2

5:4

3:2

4:3

3:2

5:4

3:2

4:3

3:2

5:4

3:2

21

C Tpt. *mf* *f* *mf*

C Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

B. Tbn.

T. *f* *mf* *f* *mf*

- li, ti - ye - - - no os - ne - cho ka - shu - vos le -

T. *f* *mf* *f* *mf*

li,

Bar.

Bar. *mf* *f* *mf*

- li, ti - ye - - - no os - ne - cho ka - shu - vos le -

Bar.

B.

Org.

Vln. 1 *f* *mf* *f* *mf*

Vln. 2 *f* *mf* *f* *mf*

Vla. 1 *f* *mf* *f* *mf*

Vla. 2 *f* *mp* *f* *mf*

Vc. *f* *mp* *f* *mf*

Cb. *f* *mf* *f* *mf*

24

C Tpt. *f* *mf* *mf* 3:2

C Tpt. *f* *mf* *mf* 3:2

Tbn. *f* *mf* *mf* 4:3

B. Tbn. *f* *mf* *mf* 4:3

T. kol ta - cha nu - - - - - no.

T. *mf* 3:2 ti - ye - - - no os - ne -

Bar. *mf* 3:2

Bar. kol ta - cha nu - - - - - noi.

Bar. *mf* 3:2

B. *mf* 3:2 ti - ye - - - no os - ne -

Org. *mf* *mf*

Vln. 1 *f* *mf*

Vln. 2 *mf* *f* *mf*

Vla. 1 *mf* *f* *mf*

Vla. 2 *mf* *f* *mf* arco.

Vc. *mf* *f* *mf* arco.

Cb. *mf* 3:2

27

C Tpt. *ff* *f*

C Tpt. *ff* *f*

Tbn. *ff* *f*

B. Tbn. *ff* *f*

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

T. *f* cho ka shu - vos le - kol ta - cha - nu - - noi. Im a - vo -

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

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

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

B. *f* le - kol ta - cha - nu - - noi. Im a - vo -

Org. *f*

Vln. 1 *pizz.* *mp* *mf* *mp* *f* *ff*

Vln. 2 *pizz.* *mp* *mf* *mp* *f* *ff*

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

Vla. 2 *arco.* *mf* *f* *ff pizz.*

Vc. *mf* *f* *ff pizz.*

Cb. *f* *ff*

30

C Tpt. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

T. *ff*
 nos tish mor Yoh A do
 nos tish mor Yoh do

T. *ff*
 nos tish mor Yoh A do

Bar. *ff*
 nos tish mor Yoh A do

Bar. *ff*
 - nos tish mor Yoh A do

Bar. *ff*
 nos tish mor Yoh A do

B. *ff*
 nos tish mor Yoh A do

Org. *ff*

Vln. 1 *arco. ff*

Vln. 2 *arco. ff*

Vla. 1 *arco. ff*

Vla. 2 *arco. ff*

Vc. *f ff ff ff ff*

Cb. *f ff ff ff*

32

C Tpt. *mf* 3:2

C Tpt. *mf* 3:2

Tbn. *mf* 6:4

B. Tbn. *mf* 6:4

T. *f* 7:4 5:3

noi mi ya - a - mod. Ki

T. *f*

noi mi ya - a - mod.

Bar. *f* 3:2

noi mi ya - a - mod. Ki

Bar. *f* 3:2

- noi mi ya - a - mod.

Bar. *f* 3:2

noi mi ya - a - mod.

B. *f*

Org.

Vln. 1 *mf* 7:4 5:3

Vln. 2 *mf* 3:2

Vla. 1 *mf* arco. 3:2

Vla. 2 *mf* arco. 3:2

Vc. *f* pizz. 6:4

Cb. *f* 6:4

35

C Tpt. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f*

B. Tbn. *f*

T. *f* *ff*
 im - - me - cho ha - se - li - - cho; le - ma - an ti - vo - -

T.

Bar. *f* *ff*
 im - - me - cho ha - se - li - - cho; le - ma - an ti - vo - -

Bar.

Bar.

B.

Org.

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. 1 *f* *ff*

Vla. 2 *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*
 pizz.

38

C Tpt. *f* 3:2

C Tpt. *f* 3:2 5:4

Tbn. *f* 3:2 5:4

B. Tbn. *f* 3:2

T. *f* 3:2 - re.

T. *f* 3:2 5:4 le - - ma - - an ti - vo - - -

Bar. *f* 3:2 5:4

Bar. *f* 3:2 - re.

Bar. *f* 3:2 5:4 le - - ma - - an ti - vo - - -

B. *f* 3:2 5:4

Org. *f* 5:4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. *f* arco.

Cb. *f* 3:2 5:4

42

C Tpt. *f* 10:8 *ff*

C Tpt. *ff* 10:8

Tbn.

B. Tbn.

T. *f* 5:4 7:4 *f* 7:4
- noi, Ki - - vi - - - si A - do -

T.

Bar. *f* 7:4 7:4 6:4
- vi - - - - si A - do - noi, Ki -

Bar.

B.

Org. 5:4 5:4 5:4 5:4 7:4 7:4

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

44

C Tpt. *f* 3:2 3:2 3:2

C Tpt. 5:4 *f*

Tbn.

B. Tbn.

T. noi

T. *f* 3:2 A - do - noi ki - ve - so naf -

Bar. *f* 3:2

Bar. 7:4 7:4 vi - - - si A - do - noi,

Bar. *f* A - do - noi ki - ve - so naf -

B. *f* 3:2

Org. 5:4 7:4 3:2

Vln. 1 3:2

Vln. 2 3:2

Vla. 1

Vla. 2

Vc. *f* pizz.

Cb. *f* pizz.

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. 

shi - ve - li - de - vo - ro ho - chol - ti. Naf -

50

C Tpt. ϕ_{IV}

C Tpt.

Tbn. ϕ_{IV}

B. Tbn. ϕ_{IV}

T. ϕ_{IV}
 - shi La - do - noi; mi - sho - me - rim la - bo - ker, sho - me -

T. ϕ_{IV}
 shi La - do - noi, mi - sho - me - rim la - bo - ker, sho - me -

Bar. ϕ_{IV}

Bar. ϕ_{IV}
 - shi La - do - noi, mi - sho - me - rim la - bo - ker sho - me -

Bar. ϕ_{IV}
 shi La - do - noi, mi - sho - me - rim la - bo - ker sho - me -

B. ϕ_{IV}

Org. f

Vln. 1 ϕ_{IV}

Vln. 2 ϕ_{IV}

Vla. 1 ϕ_{IV}

Vla. 2 ϕ_{IV}

Vc. ϕ_{IV}
 arco. f

Cb. ϕ_{IV}
 arco. f

53

C Tpt. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

T. *ff*
rim le - bo - ker. Ya - chel Yis - ro - el.

T. *ff*
rim le - bo - ker. Ya - chel Yis - ro - el.

Bar. *ff*
rim le - bo - ker. Ya - chel Yis - ro - el.

Bar. *ff*
rim le - bo - ker. Ya - chel Yis - ro - el.

Bar. *ff*
rim la - bo - ker. Ya - chel Yis - ro - el.

B. *ff*

Org. *mf*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. 1 *p*

Vla. 2 *p*

Vc. *p*

Cb. *p*

♩ = 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.

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

f el A - do-noi ki

mf

mf

mf

5:4, 6:4, 7:4, 3:2, 3:2, 5:4, 3:2, 3:2, 3:2, 4:3, 3:2, 3:2, 5:4, 3:2, 3:2, 5:4, 3:2

61

C Tpt. *ff*

C Tpt. *ff*

Tbn. *f*

B. Tbn. *f*

T.

T. *3:2* ki im A - do - noi ha -

Bar. *3:2* im A - do - noi ha - che - sed;_

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*

Detailed description: This page of a musical score, numbered 23, covers measures 61 through 64. The score is arranged for a large ensemble including two Cornets in G (C Tpt.), two Trombones in F (Tbn.), two Baritone saxophones in F (Bar.), two Trumpets in G (T.), two Basses in F (B.), Organ (Org.), Violins 1 and 2 (Vln. 1, Vln. 2), Violas 1 and 2 (Vla. 1, Vla. 2), Viola (Vc.), and Cello (Cb.). The music is in 3/4 time with a key signature of one sharp (F#). Measures 61 and 62 feature a dynamic of fortissimo (ff) for the brass instruments. Measures 63 and 64 have a dynamic of forte (f). The vocal parts, including the Baritone saxophone and Bass, sing in Italian: 'ki im A - do - noi ha -' in measure 63 and 'im A - do - noi ha - che - sed;' in measure 64. The organ and strings provide accompaniment, with various rhythmic patterns and dynamics indicated throughout the piece.

65

C Tpt.

C Tpt.

Tbn.

B. Tbn.

T.

T.

che - sed;_

Bar.

Bar.

Bar.

che - sed;_

B.

Org.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

Detailed description: This page of a musical score covers measures 65 to 68. It features a variety of instruments and vocal parts. The woodwinds include two Cornets (C Tpt.), Trombone (Tbn.), Baritone (Bar.), and Bass (B.). The brass section consists of Trumpet (T.), Baritone (Bar.), and Trombone (B.). The keyboard part is Organ (Org.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello (Vc.), and Contrabass (Cb.). Two vocal lines are present, with lyrics 'che - sed;_'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. The page number '24' is in the top left, and the measure number '65' is at the start of the first staff.

70

C Tpt. *f* *5:4*

C Tpt.

Tbn. *f* *3:2* *3:2* *ff*

B. Tbn. *f* *ff*

T. *ff* *3:2* *5:4* *5:4* *3:2*
 ve - har - be - im - mo - fe - dus. Ve -

T. *ff* *3:2*
 ver - har - be - im - mo - fe - dus.

Bar. *ff* *3:2*
 ver - har - be - im - mo - fe -

Bar. *ff* *3:2* *5:4* *5:4*
 ver - har - be - im - mo - fe -

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

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

Org.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. *f*

Cb. *f*

73

C Tpt. *ff* *f*

C Tpt. *ff* *f*

Tbn. *ff* *f*

B. Tbn.

T. *7:4* *5:4* *3:2*
 - hu yif - de es Yis - ro - el mi - kol a - vo - no -

T.

Bar.

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

Bar. dus.

B. dus.

Org.

Vln. 1 *pizz.* *f*

Vln. 2 *pizz.* *f*

Vla. 1 *pizz.* *f*

Vla. 2 *pizz.* *f*

Vc. *pizz.* *f*

Cb. *pizz.* *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

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

f

79

C Tpt. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

T. *sof.*

Bar.

Bar.

Bar.

B.

Org.

Vln. 1 *arco. pizz. ff*

Vln. 2 *arco. pizz. ff*

Vla. 1 *arco. pizz. ff*

Vla. 2 *arco. pizz. ff*

Vc. *arco. pizz. ff*

Cb. *arco. pizz. ff*