

De profundis

Josquin Desprez
(Northern French, partly resident in Italy; c.1440–1521)

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

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 1-7. The key signature has one sharp (F#). The lyrics are: De profúndis clama - - vi ad te, de pro-

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 8-14. The lyrics are: -fúndis cla má - - - - vi ad te, Dó - - - mi - ne : Lord, -fúndis cla má - - - - vi ad te, Dó - - - mi - ne : De - profúndis clama - vi ad te, Dó - mi - ne: Dómi-ne, -fún - dis clamá - vi ad te, Dó - - mi - ne: Dómi-ne,

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 15-22. The lyrics are: *hear my voice.* Dó-mi-ne, ex-aú - di vócem mé - am... *May thine* Dó-mi-ne, ex-aú - di vócem mé - am... ex-aú - di vócem mé - - am. Fíant aú-res ex-aú - di vócem mé - am. Fí-ant aú - res tú -

ears be attentive to the voice of my

23 30

in vó-cem de - pre-ca-ti-ó - nis mé -
 in vó-cem de - pre-ca-ti-ó - nis mé -
 tú - ae in - - ten - dén - tes in vó - cem depre-ca-ti-ónis mé - ae.
 - ae in - - tendén - - - tes in vó-cem de - pre-ca-ti-ó - nis mé - -

supplications.

If thou shalt mark iniquities, O Lord,

31 37

ae. Si in -
 ae. Si in -
 Si in - i - qui - tá - tes ob - ser - vá - veris, Dó - mi - ne,
 - - ae. Si in - i - qui - tá - tes ob - - serváve - ris, Dó - - mine.

Lord, who shall stand?

38 44

- i - qui - tá - tes ob - ser - vá - veris, Dó - mi - ne, Dó - mi - ne, quis sus - ti -
 - i - qui - tá - tes ob - ser - vá - veris, Dó - mi - ne, Dó - mi -
 Dó - mi - ne, quis sus - ti - né -
 Dó - mi - ne, quis sus - ti - né - bit, quis

For with thee there is forgiveness:

45 51

-né - bit? Quí-a á - - pud te propi-ti-á - - -
 -ne, quis sus-ti - né - bit? Quí-a á - - pud te propi - ti - á-ti-o, pro-pi - ti-
 -bit? Quí-a á-pud te pro-pi-ti - - á - - - -
 sus - - - - ti-né - bit? Quí-a á - - - - pud te

and because of thy law, I have

52 58

- - - - ti - o est: et própter légem tú - am sus-tí-nu - i te, Dó-mi-
 -á - - - ti-o est: et própter légem tú - am sus-tí-nu - i te, Dó-mi-
 - - - - ti-o est: et própter légem tú - am sus-tí-nu - i te, Dómi -
 pro - pi-ti-á - ti-o est: et própter légem tú - am sus-tí-nu - i te, Dómi -

waited for thee, O Lord.

My soul hath waited in his word:

59 65

-ne. Sus-tí-nu-it á-ni-ma mé-a in vérbo é - - - -
 -ne. Sus-tí-nu-it á-ni-ma mé-a in vérbo é - - - -
 -ne. -ne.

66 my soul
72

-jus: spe-rávit á -
-jus: spe-
Sus-tí-nu-it á-nima mé-a in vér-bo é - - - - - jus:
Sus-tí-nu-it á-nima__ mé-a in vérbo é - - - - - jus:

hath hoped *in the Lord.*

73 79

-nima mé - - - - a in Dó-mi-no, in Dó - - - - -
-rávit á - nima mé - - - - a in Dómino, Dó - - - - mi-
spe-rávit á - ni-ma mé - a in Dó - - - - -
spe - rá - vit á - nima mé - a in Dó - mi - no,

80 85

- mi-no, Dó - - - - mi - no, in Dó - - - - mi - no.
-no, Dó - - - - mi - no, Dó - - - - mi-no.
- mi-no, in Dó - - - - mi-no, in Dó - - - - mi - no.
in Dó - - - - mi - no.

From the morning watch, even to nightfall,

86 91

A cus-tó-di-a ma-tu-tí - - - na
A cus-tó-di-a ma-tu-tí - - - na ús-que ad nó-ctem,

Detailed description: This block contains the first system of musical notation, measures 86 through 91. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a basso continuo line (treble clef with an 8), and a bass line (bass clef). The music is in a common time signature. The lyrics are written below the vocal line.

may Israel hope in the Lord.

92 97

ús-que ad nó-ctem, spé-ret Is-ra-el in Dó - - - -
spé-ret Is-ra-el, Is-ra-el, spé-ret in Dó - - - -

Detailed description: This block contains the second system of musical notation, measures 92 through 97. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a basso continuo line (treble clef with an 8), and a bass line (bass clef). The music is in a common time signature. The lyrics are written below the vocal line.

98 103

- - - mi-no.
- - - mi - no.
A cus-tó - di - a ma - - tu - - tí - na ús - que ad -
A cus - tó - di - a ma - - tu - - tí - na ús -

Detailed description: This block contains the third system of musical notation, measures 98 through 103. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a basso continuo line (treble clef with an 8), and a bass line (bass clef). The music is in a common time signature. The lyrics are written below the vocal line.

104 109

nó - ctem, spé - ret Is - ra - el, spé - ret Is - ra - el in -
 - que ad - nó - ctem, spé - ret Is - ra - el, spé - ret Is - ra -

For with the Lord there

110 115

Dó - - mi - no, Dó - - mi - no. Quí - a á - pud Dó - mi -
 - el in - Dó - - mi - no. Quí - a á - pud Dó - minum

is mercy: *and plenteous with*

116 121

mi - - - se - ri - cór - - - di - a: et co - pi - ó - sa á - pud
 mi - se - ri - cór - - - di - a: et co - pi - ó - sa
 num mi - se - ri - cór - - - di - a: et co - pi - ó - sa
 mi - - - se - ri - cór - - - di - a:

Glory to the Father and to the Son and to the Holy

140 145

-jus. Gló-ri-a Pá-tri et Fí-li-o et Spirí-tu - - i Sán -

8-jus. Gló-ri-a Pá-tri et Fí-li-o et Spi - - rí -

- - - - - jus. Gló-ri-a Pá-tri et Fí-li-o

Spirit.

146 151

Gló-ri-a Pá-tri et Fí-li-o et Spirí-tu - i Sán - -

-cto, Gló-ri-a Pá-tri et Fí-li-o et Spirí-tu -

-tu - - i Sán-cto, et spi-rí-tu - - - i Sán - - - -

et Spi-rí-tu-i Sán - cto, Sán - -

As it was in the beginning, and now, and

152 157

-cto, Sí-cut é-rat in príncí - - pi-o, et nunc -

- i Sán - - - - cto...

- - - - cto...

- - cto. Sí-cut é-rat in príncí - - pi-o, et nunc,

forever, *even to ages of ages,*

158 163

et sém - - - - per, et sém - - - - per, et in saé - cu - - la

164 169 #

et in saé - cu - - la sae - cu-ló - - - - rum, - cu - - la sae - - - cu-ló - - - - rum, sae - cu-ló - - - - rum,

Amen.

170 174

A - - - - - men. - rum, A - - - - - men. rum, A - - - - - men. A - - - - - men.

Source: *Das Chorwerk* #33, edited by Friedrich Blume, Möseler Verlag Wolfenbüttel, 1935. Time values halved here. Translation, text underlay and *musica ficta* by John Hetland and The Renaissance Street Singers.