

Marc Sabat

**De profundis clamavi
ad te, Domine**

*for viola, adapted viola and cello
each musician also singing*

PLAINSOUND MUSIC EDITION

De profundis clamavi ad te, Domine (2008)

*for viola, adapted viola and cello
each musician also singing*

for Jeremy Woodruff

NOTES ABOUT THE INTERPRETATION

Each of the three instruments both play and sing. The playing should dominate, with the singing shaping the color of played tones.

If it facilitates tuning the sung pitches, the three players may sit somewhat apart from each other. The pitches should generally be sung in the octave notated (i.e. male voices). For female voices, the pitches may be transposed up an octave.

Alternately, it is possible to share the parts between string players and male voices. In this case the respective string player and singer should sit close together, working as one musician.

The adapted viola used in this piece is based on the tuning of Harry Partch's so-named instrument: G-D-A-E one octave below the violin. Any similar string instrument with these four open strings may be used (e.g. tenor violin). One possibility, using a large "normal" viola, is to restring the instrument as follows: replace the bottom two strings with shortened cello C and G strings (the difference in length will allow tuning the pitches G and D). Thinner tungsten strings are preferred. For the upper two strings, use long viola G and D, tuned up a wholestep. Flexible wire-core strings will accomplish this without breaking.

Berlin, 17 November 2008

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Viola

1

1/IV

Take as many bows as needed, playing with a full tone even as the harmonics become higher and noisier. In the instrumental parts, black noteheads indicate previously sounded pitches that are tied over, while white noteheads are used to indicate new pitches. On occasion, there are portamenti from one harmonic node to another. Allow the bowing to continue unimpeded, even if unexpected tones might be produced!

mezza voce

sempre sotto voce, singing as to the instrument

Do - mi - ne,

Adapted Viola

1/IV

mezza voce

sempre sotto voce, singing as to the instrument

1/III

ad te, Do - mi - ne: vo - cem

1/IV 1/III 1/II

mezza voce

sempre sotto voce, singing as to the instrument

2/IV

De pro - fun - dis cla - ma - vi ex - au - di



Vla

8

1/III

tu - ae

A Vla

1/II

2/IV

au - res in

Vlc

2/III 1/I 4/IV

3/IV

me - am: Fi - ant in - ten - den - tes, vo - cem

15

Vla

2/IV

1/II

de-pre-ca - tio - nis Do - mi - ne:

A Vla

2/III

3/IV

i - ni - qui - ta - tes ob - ser - va - ve - ris,

Vlc

3/III

2/II

5/IV

me - ae. Si Do - mi - ne



22

Vla

2/III

3/IV

a - pud te pro - pi - ta - tio est:

A Vla

1/I

4/IV

qui - s Qui - a

Vlc

6/IV

4/III

3/II

sus - ti - ne - bit? e - t pro - p - ter

29

Vla

Do-mi-ne.

AVla

3/III 2/II 5/IV

su - sti - nui te in ver - bo

Vlc

2/I 1/III 1/II 7/IV 5/III 7/IV

le - gem tu - am Su - sti - nu - it a - ni - ma me - a



36

Vla

4/IV 3/III 2/II

spe - ra - vit A cu - sto - di - a ma

AVla

6/IV 4/III

ei - us in Do - mi - no

Vlc

6/III 4/II

a - ni - ma me - a

43

Vla

5/IV

tu - ti - na us-que

A Vla

3/II 2/1 1/II

1/III 2/III 7/IV

spe - ret I - sra - el Qui - a

Vlc.

3/I 7/III 5/II

ad no - ctem: i - n Do - mi - no. a - pud

50

Vla

1/III 6/IV 4/III

mi - ser - i - cor - di - a

A Vla

5/III 7/IV 6/III 4/II 1/IV

Do - mi - nu - m re - de - m - pti - o

Vlc.

6/II 4/I

et co - pi - o - sa a - pud e - um

57

Vla

3/II 2/I 7/IV 1/III 5/III 5

Et i - pse re - di - me t I - sra - el

AVla

3/I 7/III

e - x i - ni - qui - ta - ti - bus

Vlc.

7/II

om - ni - bus



64

Vla

6/III 4/II

Pa - tri,

AVla

5/II 6/II 4/I

Glo - ri - a et Spi - ri - tu - i Sa - nc - to

Vlc.

5/I 6/I

e - i - us. et Fi - li - o,

6

71

Vla

3/I 1/II 5/II 7/III

Si - cut e - rat in prin - ci - pi - o sae - cu - la

A Vla

7/II 5/I

et sem - per et in

Vlc.

7/I

et nunc,

78

Vla

4/I 5/I 6/I 7/I

7/II

sae - cu - lo - rum.

A Vla

6/I 7/I

A - men.

Vlc.