

*Marc Sabat*

**De profundis clamavi  
ad te, Domine**

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

**PLAIN SOUND 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

# De profundis clamavi ad te, Domine

for Jeremy Woodruff

Marc Sabat

*1*

*1/IV*

*mezza voce*

*sempre sotto voce, singing as to the instrument*

*Adapted Viola*

*Sing softly, tuning as purely as possible to your instrument, mainly sounding the vowels of the text, as though from the bottom of a well. The voice may freely follow rhythms suggested by the text and by the time needed to tune carefully: in general, each bar might last between about 3 and 5 seconds. The sung phrases may elide into the next bar at the players' discretion.*

*1/IV*

*mezza voce*

*sempre sotto voce, singing as to the instrument*

*Cello*

*1/IV      1/III      1/II*

*mezza voce*

*2/IV*

*sempre sotto voce, singing as to the instrument*

*Vla*

*8*

*1/III*

*tu - ae*

*A Vla*

*2/IV*

*1/II*

*au - res*

*Vlc*

*3/IV*

*2/III*

*1/I*

*in*

*4/IV*

*me - am:*

*Fi - ant*

*in - ten - den - tes,*

*vo - cem*

*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!*

15

*Vla*

2/IV

de - pre - ca - tio - nis

*A Vla*

3/IV

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

*Vlc*

3/III 2/II

me - ae. Si

5/IV

Do - mi - ne



22

*Vla*

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

A Vla

Vlc

Do-mi-ne.  
su - sti - nui te  
in wer-bo

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

36

Vla

A Vla

Vlc

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

ei - us  
in Do - mi - no

a - ni - ma me - a

4/IV  
3/III  
2/II  
6/IV  
4/III  
6/III  
4/II

43

*Vla*

5/IV

tu - ti - na us-que

*A Vla*

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

spe - ret I - sra - el Qui - a

*Vlc.*

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

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



50

*Vla*

1/III 6/IV

mi - ser - i - cor-di-a

*A Vla*

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

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

*Vlc.*

6/II 4/I  
III III

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

57

*Vla.*

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

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

*A Vla.*

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,

*A Vla.*

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

*Vla*

7/I      1/II      5/II

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

*A Vla*

7/III

7/II      5/I

et sem-per      et in

*Vlc.*

7/I

et nunc,