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FIRST SET.

SOPRANO.

1. My heart ever faithful J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") Ch. Gounod
4. With verdure clad ("Creation") J. Haydn
5. I will extol Thee, O Lord ("Eli") M. Costa
6. I mourn as a dove ("St. Peter") J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") J. Haydn
3. Be thou faithful unto death ("St. Paul")...
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") Handel
4. Evening Prayer ("Eli") M. Costa
5. There is a green hill... .. Ch. Gounod
6. O Thou afflicted ("St. Peter") J. Benedict

BASS.

1. Dost thou despise J. S. Bach
2. O God, have mercy ("St. Paul")
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") G. Rossini
5. How great, O Lord ("St. Peter")... .. J. Benedict
6. If Thou should'st mark iniquities ("Eli")... M. Coats

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)
C. Saint-Saëns
2. Lo! the heaven-descended Prophet
("The Passion") C. H. Graun
3. Jerusalem ("St. Paul") F. Mendelssohn-Bartholdy
4. Great is Jehovah F. Schubert
5. Turn Thee unto me ("Eli") M. Costa
6. Let the bright Seraphim ("Samson") Handel

TENOR.

1. Only be still, wait thou His leisure
("If thou but sufferest") J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus was the sun ("Samson") Handel
4. O come, let us worship (Psalm xcvi.)
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd")
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning
("Stabat Mater") A. Dvorák
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Fac ut portem ("Stabat Mater") G. Rossini
6. Morning Prayer ("Eli") M. Costa

BASS.

1. Mighty Lord and King all glorious
("Christmas Oratorio") J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day F. Schubert
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Consume them all ("St. Paul")
F. Mendelssohn-Bartholdy
6. Nazareth Ch. Gounod

NOVELLO'S ORIGINAL OCTAVO EDITION.

DE PROFUNDIS

PSALM CXXIX.

COMPOSED BY

CH. GOUNOD.

THE PIANOFORTE ARRANGEMENT BY E. SILAS.

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DE PROFUNDIS.

Vocal Score, paper cover	1 0
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DE PROFUNDIS.

No. 1.

CHORUS.—“DE PROFUNDIS.”

Adagio. $\text{♩} = 40.$

ff Hns. *Str.* *Brass.* *ff Hns.* *Str.*

Vi. & Cl. *Andante.* $\text{♩} = 56.$

Brass. *f* *A* *pp* *Tnr. & Cello.*

Cello & Bsn. *Tymp.*

CHORUS. TENORS.

pp

De pro - fun - dis, de pro -

pp Wind.

- fun - dis cla - ma - vi, cla - ma - vi ad Te, Do - mi - ne:

Do - mi - ne, ex - au - di, ex - au - di vo - cem me - am, *p*

This Psalm is also published with English words.

pp

ex - au - di, ex - au - di vo - cem me - am.

pp

p Str. & Wind.

SOPRANO. *p*

ALTO. *p*

TENOR. *p*

BASS. *p*

De pro - fun - dis, de pro -

De pro - fun - dis, de pro -

De pro - fun - dis, de pro -

De pro - fun - dis, de pro -

fun - dis cla - ma - vi, cla - ma - vi ad Te, Do - mi - ne:

fun - dis cla - ma - vi, cla - ma - vi ad Te, Do - mi - ne:

fun - dis cla - ma - vi, cla - ma - vi ad Te, Do - mi - ne:

fun - dis cla - ma - vi, cla - ma - vi ad Te, Do - mi - ne:

Do - mi - ne, ex - au - di, ex - au - di vo - cem me - am,
 Do - mi - ne, ex - au - di, ex - au - di vo - cem me - am,
 Do - mi - ne, ex - au - di, ex - au - di vo - cem me - am,
 Do - mi - ne, ex - au - di, ex - au - di vo - cem me - am,

pp ex - au - di, ex - au - di vo - cem me - am.
pp ex - au - di, ex - au - di vo - cem me - am.
pp ex - au - di, ex - au - di vo - cem me - am.
pp ex - au - di, ex - au - di vo - cem me - am.

B *Andante (un poco meno lento).*

Andante (un poco meno lento). ♩ = 66.
B *Ob.* *Corno Ingl.*
ca. *p* *Basn.*

This system shows the beginning of the piece. It includes staves for Flute and Clarinet (labeled "Fl. & Cl."), Violin (labeled "Vl."), and Piano. The piano part features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and a fortissimo (*f*) section. The piano accompaniment includes a harp-like texture with a decrescendo (*dim.*) towards the end of the system.

This system contains the vocal entries. The vocal staves show the lyrics: "Fi - - - ant aur - - - es Tu - - -". The piano accompaniment includes strings and harp (labeled "p Str. Hns. & Harp.") with a piano (*p*) dynamic. The piano part features a triplet pattern in the right hand and a bass line with a pedal point (labeled "Ped.") and asterisks indicating specific notes.

This system continues the vocal entries. The vocal staves show the lyrics: "- æ in - - - ten - den - - - tes in". The piano accompaniment continues with the same instrumental texture as the previous system, including strings and harp, with a piano (*p*) dynamic and a pedal point.

vo - cem de - pre - ca - ti

cres.

vo - cem de - pre - ca - ti

cres.

This system contains the first system of music. It features a vocal line with lyrics "vo - cem de - pre - ca - ti" and a piano accompaniment. The piano part includes a *cres.* marking. The key signature has two flats and the time signature is 4/4.

o - nis me - æ,

o - nis me - æ,

f

dim.

This system contains the second system of music. It features a vocal line with lyrics "o - nis me - æ," and a piano accompaniment. The piano part includes a *f* marking and a *dim.* marking. The key signature has two flats and the time signature is 4/4.

Fi - ant aur - es Tu -

Fi - ant aur - es Tu -

Fi - ant aur - es Tu -

Fi - ant aur - es Tu -

pp

pp

pp

pp

Wind.

p

This system contains the third system of music. It features four vocal lines with lyrics "Fi - ant aur - es Tu -" and a piano accompaniment. The piano part includes a *Wind.* marking and a *p* marking. The key signature has two flats and the time signature is 4/4.

æ in - ten - den - - - tes in

æ in - ten - den - - - tes in

æ in - ten - den - - - tes in

æ in - ten - den - - - tes in

cres vo - - - cem *cen* de - pre - ca - ti do.

cres vo - - - cem *cen* de - pre - ca - ti do.

cres vo - - - cem *cen* de - pre - ca - ti do.

cres vo - - - cem *cen* de - pre - ca - ti do.

cres vo - - - cem *cen* de - pre - ca - ti do.

f o - - - nis *dim.* me - æ, *p*

f o - - - nis *dim.* me - æ, *p*

f o - - - nis *dim.* me - æ, *p*

f o - - - nis *dim.* me - æ, *p*

f o - - - nis *dim.* me - æ, *p*

Do - - - mi - ne, ex - -

Do - - - mi - ne,

au - - di vo - cem me - - - am,

cres

cres. molto. Fi - - - ant aur - es Tu -

cres. molto. Fi - - - ant aur - es Tu -

cres. molto. Fi - - - ant aur - es Tu -

cres. molto. Fi - - - ant aur - es Tu -

cen do.

f

Detailed description: This is a page of a musical score for Gounod's 'De Profundis'. It features a vocal line with lyrics in Latin and a piano accompaniment. The score is divided into four systems. The first system shows the vocal line with lyrics 'Do - - - mi - ne, ex - -' and the piano accompaniment. The second system continues the vocal line with 'Do - - - mi - ne,' and the piano accompaniment. The third system shows the vocal line with 'au - - di vo - cem me - - - am,' and the piano accompaniment. The fourth system shows the vocal line with 'Fi - - - ant aur - es Tu -' and the piano accompaniment. The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes. Dynamics include *p*, *cres*, *cres. molto.*, and *f*. The key signature is B-flat major and the time signature is 4/4.

æ in - ten - den - - tes in

æ in - ten - den - - tes in

æ in - ten - den - - tes in

æ in - ten - den - - tes in

vo - - cem, in vo - - cem . . .

vo - - cem, in vo - - cem . . .

vo - - cem, in vo - - cem . . .

vo - - cem, in vo - - cem . . .

de - pre - ca - ti - o - nis me - æ. *dim.*

de - pre - ca - ti - o - nis me - æ. *dim.*

de - pre - ca - ti - o - nis me - æ. *dim.*

de - pre - ca - ti - o - nis me - æ. *dim.*

dim. *p* *ff* *Hrs.*

ff

Si in - i - qui - ta - tes ob - ser - va - ver - is,

Si in - i - qui - ta - tes ob - ser - va - ver - is,

ff Si in - i - qui - ta - tes ob - ser - va - ver - is,

Si in - i - qui - ta - tes ob - ser - va - ver - is,

ff Tutti.

Ped. * Ped. *

si in - i - qui - ta - tes ob - ser - va - ver - is,

si in - i - qui - ta - tes ob - ser - va - ver - is,

si in - i - qui - ta - tes ob - ser - va - ver - is,

si in - i - qui - ta - tes ob - ser - va - ver - is,

Str. & Wind.

Ped. *dim* * Ped. * Ped. *

Do - mi - ne, quis sus - tin - e - bit? quis, quis sus - ti -

dim in u - en - do. *pp*

Do - mi - ne, quis sus - tin - e - bit? quis, quis sus - ti -

dim in u - en - do. *pp*

Do - mi - ne, quis sus - tin - e - bit? quis, quis sus - ti -

dim in u - en - do. *pp*

Do - mi - ne, quis sus - tin - e - bit? quis, quis sus - ti -

dim in u - en - do. *p*

Ped. * Ped. * Ped. * Ped. * Ped. *

e - - bit?
e - - bit?
e - - bit?
e - - bit?

Tempo 1mo. $\text{♩} = 56$.
C Adagio.

Str. *pp* Tutti *pp*
Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * *pp* Ped. * Ped. *

Ped. * *p* Str. & Hns. D

De pro - fun - dis cla - ma - vi ad Te,

Cl. *Hns.*

Do - mi - ne: Do - mi - ne, ex -

Do - mi - ne: Do - mi - ne, ex -

Do - mi - ne: Do - mi - ne, ex -

Do - mi - ne: Do - mi - ne, ex -

Str.

- au - - - di vo - cem me - am. . . .

- au - - - di vo - cem me - am. . . .

- au - - - di vo - cem me - am. . . .

- au - - - di vo - cem me - am. . . .

pp *pp* *pp Wind.*

Cello.

Larghetto. ♩ = 40.

p Hns. *Str. & Wind.* *cres.* *p Hns.*

This system shows the beginning of the piece. The piano part has a steady eighth-note accompaniment. The strings and winds enter with a melodic line that gradually increases in volume.

Vi. *Cl. & Fl.* *cres.* *Str. & Wind.* *p Str.*

The second system introduces the violin and clarinet/flute parts. The piano accompaniment continues with a consistent rhythmic pattern.

Wind. *cres.* *dim.* *p Str.*

The woodwinds take over the melodic line in this system, with the piano accompaniment providing harmonic support.

TENOR SOLO.

Qui - a a - pud Te . . . pro - pi - ti - a - ti - o

Ob. & Cl.

The tenor solo begins with the lyrics "Qui - a a - pud Te . . . pro - pi - ti - a - ti - o". The woodwinds provide accompaniment for the vocal line.

est, *Vi. Solo.* qui - a a - pud Te . . . pro - pi - ti - o

Ob. & Cl.

The violin solo section follows, with the lyrics "est, qui - a a - pud Te . . . pro - pi - ti - o". The violin plays a melodic line while the piano and woodwinds provide accompaniment.

p
 - a - ti - o est: et prop - ter le - gem Tu - am sus

fl.
p

- - tin - u - i Te, Do - mi - ne, prop - ter le - gem Tu - am, prop -

cres.

- - ter le - gem Tu - am sus - tin - u - i Te, Do - - mi -

dim.

A Bass SOLO.
 ne. *p fl.* Qui - a a - pud Te . . .

p Str.

TENOR SOLO. *p*
 pro - pi - ti - a - ti - o

. . . pro - pi - ti - a - ti - o est, qui - a

cl. Cello Solo. *fl. Solo.*

est : et prop-ter
 a - pud Te . . . pro - pi - ti - a - ti - o est : et

le - gem, le - gem Tu - am sus - tin - u -
 prop - ter le - gem Tu - am sus - tin - u - i Te, Do - mi - ne, prop -

Cello. *cres.*

- i Te, et prop - ter le - gem Tu - am sus -
 - ter le - gem Tu - am, prop - ter le - gem Tu - am sus -

- cen - do. *cres.*

B SOPRANO SOLO.

Sus - tin - ui Te an - i - ma me - a, in ver - bo
 - tin - u - i Te, Do - mi - ne.
 - tin - u - i Te, Do - mi - ne.

p *dim.* *Hrs.* *Ob.* *Basn.*

Un poco più Animato.

ALTO SOLO. jus :
spe - ra - vit an - i - ma me - - a . . . in Do - mi -

spe - - ra - - vit an - - i - ma

Un poco più Animato.

Str. *p* *VI.*

no, . . . spe - ra - vit an - - i - ma

spe - ra - vit an - i - ma me - - a . . . in Do - mi -

me - - a in Do - - - mi -

spe - ra - vit an - i - ma me - - a . . . in Do - mi -

me - - a in Do - - - mi - no, . . .

no, . . . spe - ra - vit an - - i - ma me - - -

no, . . . spe - ra - - - vit,

no,
spe - ra - vit an - i - ma me - a
a, spe - ra - vit in Do - mi
spe - ra - vit an - i - ma me - a in Do - mi -
spe - ra - vit an - i - ma me - a in Do - mi -
a in Do - mi - no,
no,
no, spe - ra - vit an - i - ma me - a,
no, in Do - mi - no,
spe - ra - vit an - i - ma me - a in Do - mi -
spe - ra - vit an - i - ma me - a,

The musical score is arranged in three systems, each containing vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The piano accompaniment features a prominent left-hand bass line with frequent sixteenth-note patterns and a right-hand part with chords and melodic lines. The vocal parts consist of a soprano and an alto line, with lyrics written below the notes.

spe-ra-vit an-i-ma me-a, . . .

spe-ra-vit an-i-ma me-a . . . in Do-mi-no, . . . in

no, spe-ra-vit, spe-ra-vit an-i-ma

spe-ra-vit an-i-ma me-a in

Ob.

Hns. *cres.*

f spe-ra-vit an-i-ma me-a, an-i-ma me-a in Do-mi-

Do-mi-no, . . . spe-ra-vit an-i-ma, an-i-ma me-a,

me-a, spe-ra-vit an-i-ma, an-i-ma me-a,

Do-mi-no, . . . spe-ra-vit an-i-ma, an-i-ma me-a,

cres. *f Wind.*

dim. *rit.* *C Tempo lmo.*

no. Qui-a a-pud Te . . .

dim. *rit.* *p* spe-ra-vit in . . . Do-mi-no. Qui-a a-pud Te

dim. *rit.* *p* spe-ra-vit in Do-mi-no. Qui-a a-pud Te

dim. *rit.* *p* spe-ra-vit in Do-mi-no. Qui-a a-pud Te

f *dim.* *rit.* *p Tutti.*

pro pi-ti-a-ti-o est, qui-a

pro - pi - ti - a - ti - o est, . . . qui - a

pro - pi - ti - a - ti - o est, . . . qui - a

pro - pi - ti - a - ti - o est, . . . qui - a

a-pud Te . . . pro-pi-ti-a-ti-o est: et

a - pud Te pro - pi - ti - a - ti - o est : . . .

a - pud Te pro - pi - ti - a - ti - o est : . . .

a - pud Te pro - pi - ti - a - ti - o est : . . .

prop-ter le-gem Tu-am sus-tin-u-i Te, Do-mi-ne, prop-

et prop-ter le-gem Tu-am

et prop-ter le-gem

et prop-ter le-gem Tu-am sus-tin-u-i Te,

- - ter le - gem Tu - am, prop - ter le - gem Tu - am sus -
 sus - - tin - u - i Te, sus - - tin - u - i Te, sus -
 Tu - - au sus - tin - u - i Te, Do - mi - ne, sus -
 Do - mi - ne, prop - ter le - gem Tu - am sus - tin - u - i, sus -
 - - tin - u - i Te, Do - mi - ne,
 - - tin - u - i Te, Do - mi - ne,
 - - tin - u - i Te, Do - mi - ne, qui - a a - pud
 - - tin - u - i Te, Do - mi - ne,
 Qui - a a - pud Te pro - pi - ti - a - ti - o
 Qui - a a - pud Te, . . a - pud Te pro - pi - ti - a - ti - o
 Te pro - pi - ti - a - ti - o est, pro - pi - ti - a - ti - o
 Qui - a a - pud Te pro - pi - ti - a - ti - o

cres *cen - do.*
dim. *p*
dim. *p*
dim. *p*
dim. *p*
dim. *p*
p *Str.* *Wind sustain.*
p
p
p

est, et prop-ter le-gem Tu - am sus - tin - u - i Te, Do - mi -

est, et prop-ter le-gem Tu - am sus - tin - u - i Te, Do - mi -

est, et prop-ter le-gem Tu - am sus - tin - u - i Te, Do - mi -

est, et prop-ter le-gem Tu - am sus - tin - u - i Te, Do - mi -

Fl. & Ob.

ne...

ne...

ne...

ne...

Fl. Solo.

p Str.

cl.

vi.

Solo.

Ped.

pp

Ped.

Ped.

No. 8.

CHORUS.—“A CUSTODIA MATUTINA.”

Allegretto. $\text{♩} = 80.$

The score consists of five systems. The first system is for piano and strings, with a tempo of *Allegretto* and a quarter note equal to 80 beats. The piano part features a complex texture with many sixteenth notes and rests, marked with *p* and *p Tutti*. The string part includes parts for *Str. Fl. Ob. & Bsn.* and *Hns.*, with dynamics *p* and *cres.*. Pedal marks are indicated with asterisks. The second system continues the piano and string parts. The third system shows the piano part with a *cres.* marking and a *Ped.* mark. The fourth system features a vocal line with lyrics *cen . . . do . . . f* and a ** Ped.* mark. The fifth system includes staves for *SOPRANO.*, *ALTO.*, *TENOR.*, and *BASS.*, which are mostly empty, and a piano part with *fpp* and *Timp.* markings.

pp
A cus - -

pp
A cus - to - di - a ma - tu - ti - na us - que ad

pp *Besn.* *α*

to - di - a ma - - tu - ti - na us - que ad

A cus - -

noc - tem, us - que ad noc - tem, a cus - -

Str. *Wind sustain.*

Ped. *

p
A cus - -

noc - tem, us - que ad noc - tem, a cus - -

to - di - a ma - - tu - ti - na us - que ad

to - di - a ma - tu - ti - na us - - -

Ped. * *Ped.* * *Ped.* * *Ped.* *

to - di - a ma - tu - ti - na us - que ad
 to - di - a ma - tu - ti - na us -
 noc - tem, us - que ad noc - tem, us
 que ad noc - tem, us

Ped. * *Ped.* * *Ped.* *

noc - tem, us - que ad noc - tem,
 que ad noc - tem,
 que ad noc - tem,
 que ad noc - tem,

cres spe - ret, spe - ret Is - ra - el in Do - mi - no, *cen* spe - ret,
cres spe - ret, spe - ret Is - ra - el in Do - mi - no, *cen* spe - ret,
cres spe - ret, spe - ret Is - ra - el in Do - mi - no, *cen* spe - ret,
cres spe - ret, spe - ret Is - ra - el in Do - mi - no, *cen* spe - ret,

p *cres* *cen*

do *molto*

spe - ret Is - ra - el in Do - mi - no, spe - ret

spe - ret Is - ra - el in Do - mi - no, spe - ret

spe - ret Is - ra - el in Do - mi - no, spe - ret

spe - ret Is - ra - el in Do - mi - no, spe - ret

do *molto*

A *ff*

Is - ra - el in Do - mi - no, spe - ret,

Is - ra - el in Do - mi - no, spe - ret,

Is - ra - el in Do - mi - no, spe - ret,

Is - ra - el in Do - mi - no, spe - ret,

A *ff Tutti.*

ff spe - ret, *ff* spe - ret Is - ra -

ff spe - ret, *ff* spe - ret Is - ra -

ff spe - ret, *ff* spe - ret Is - ra -

ff spe - ret, *ff* spe - ret Is - ra -

The image displays a musical score for Gounod's "De Profundis." It is organized into three systems, each with four vocal staves and a grand staff for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "el in Do - mi - no, . . . spe" and "ret Is - ra - el in Do - mi - no." The piano accompaniment features a prominent left-hand bass line with a steady eighth-note rhythm and a right-hand part with chords and melodic lines. The score concludes with a double bar line and a common time signature (C).

B *Allegro.*

Qui - a a - pud

B *Allegro.* ♩ = 120.

p Str. Cl. & Bsn. *p Str.*

Do - mi - num . . mi - se - ri - cor - di - a, et co - pi - o - sa

Cl.
Bsn. & Hns. sustain.

Qui - a a - pud Do - mi - num . .
a - pud E - um red - emp - ti - o, . . a - pud Do - mi -

Cello.

Detailed description: This is a page of a musical score for Gounod's 'De Profundis'. It features a vocal line and a piano accompaniment. The score is in G major (one sharp) and common time. The tempo is marked 'Allegro' with a metronome marking of 120. The piano part includes parts for strings, clarinet, bassoon, and cello. The vocal line has lyrics in Latin. The score is divided into systems, with the piano accompaniment shown in grand staff notation.

mi - se - ri - cor - di - a, et co - pi - o - sa a - pud E - um
 - num mi - se - ri - cor - di - a,

Ob.

Qui - a a - pud Do - mi - num . . . mi - se - ri -
 red - emp - ti - o, . . . a - pud Do - mi - num mi - se - ri -
 A - pud Do - mi - num mi - se - ri -
 A - pud Do - mi - num mi - se - ri -

cor - di - a, et co - pi - o - sa a - pud E - um red - emp - ti -
 cor - di - a,
 cor - di - a, et
 cor - di - a,

Cl. *Ob.*

o . . . et co - pi - o - sa

co - pi - o - sa a - pud E - um red - emp - ti - o . . .

a - pud E - um red - emp - ti - o .

p A - cus - to - di - a

Viola. *p* 3 3 3

p A - cus -

ma - tu - ti - - na us - que ad noc - - tem,

cl.

to - di - a ma - tu - ti - - na us - que ad
a - cus - to - di - a ma - tu - ti -

Fl.

Hns.

A - cus - to - di - a ma - tu - ti - -
noc - - tem, spe - - ret Is - ra - el
na

p

Cl.

Hns.

na us - que ad noc - tem, spe - ret
in Do - mi - no, spe - - ret Is - ra -

p *cres*

cres

cres

cres

Ob.

cres

cen do.
 ma - tu - ti - na us - que ad noc - tem,
 cen do.
 Is - ra - el in Do - mi - no,
 cen do.
 in Do - mi - no,
 cen do.
 el in Do - mi - no,
 cen do. *f*

spe - ret, spe - ret Is - ra - el in Do - mi - no,
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
f Tutti.

pp
 a cus - to - di - a ma - tu - ti - na us - que ad
 a cus - to - di - a ma - tu - ti - na us - que ad
 a cus - to - di - a ma - tu - ti - na us - que ad
 a cus - to - di - a ma - tu - ti - na us - que ad
f pp Str. Wini sustain.

cres
 noc - tem, us - que ad noc - tem,
cres
 noc - tem, us - que ad noc - tem,
cres
 noc - tem, us - que ad noc - tem,
cres
 noc - tem, us - que ad noc - tem,
cres

cen *do* *mol*
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
cen *do* *mol*
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
cen *do* *mol*
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
cen *do* *mol*
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
cen *do* *mol*

to. *f*
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
to. *f*
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
to. *f*
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
to. *f*
 spe - ret, spe - ret Is - ra - el in Do - mi - no,
to. *f*

spe - ret Is - - ra - el in Do - -

spe - ret Is - - ra - el in Do - -

spe - ret Is - - ra - el in Do - -

spe - ret Is - - ra - el in Do - -

f Trombe.

mi - no, a cus - to - di - a ma - tu -

mi - no, a cus - to - di - a ma - tu -

mi - no, a cus - to - di - a ma - tu -

mi - no, a cus - to - di - a ma - tu -

p Str. & Bsn.

Bassi.

ti - na us - que ad noc - tem, spe - ret Is - ra -

ti - na us - que ad noc - tem, spe - ret Is - ra -

ti - na us - que ad noc - tem, spe - ret Is - ra -

ti - na us - que ad noc - tem, spe - ret Is - ra -

Hns. sustain.

Ped.

el, . . spe - ret Is - ra - el, . . spe . .

el, . . spe - ret Is - ra - el, . . spe . .

el, . . spe - ret Is - ra - el, . . spe . .

el, . . spe - ret Is - ra - el, . . spe . .

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

* *Ped.* * *Ped.* * *Ped.* *Timp.*

ret . . . in Do - mi - no.

ret . . . in Do - mi - no.

ret . . . in Do - mi - no.

ret . . . in Do - mi - no.

ret . . . in Do - mi - no.

Str. & Wind. *pp* *cres.*

* *Ped.*

cen - do. *molto.*

f Tutti. *f Str. pizz.* *f*

* *f*

No. 4.

RECIT. AND CHORUS.—“ET IPSE REDIMET ISRAEL.”

Maestoso. ♩ = 76.

ff Tromboni. *ff Tutti & Organ.*

ff Tromboni.

ff Tutti & Organ.

Ped. *

Ped. *

BARITONE. RECIT.

Et Ip - se . . red - im - et Is - ra - el . . . ex om - ni - bus .

Str. fp *fp* *fp*

. . . in - i - qui - ta - ti - bus e - jus, Ip - se red - im - et

fp *fp*

Is - ra - el ex om - ni - bus . . . in - i - qui - ta - ti - bus

fp *fp*

e - jus.

ff Tutti.

Allegro maestoso.
SOPRANO.

ALTO.

TENOR.

f BASS.

Allegro maestoso. ♩ = 120.

f

Bassi & Bsn.

Viola & Cl.

Et Ip - se
 - el . . . ex om - ni - bus in - i - qui - ta - ti - bus e - jus,
 - el . . . ex om - ni - bus in - i - qui - ta - ti - bus e - jus,
Fl. & Ob.

red - im - et Is - - ra - el . . . ex om - ni - bus in - i - qui -
 red - im - et Is - - ra - el . . . ex om - ni - bus in - i - qui -
 red - im - et Is - - ra - el . . . ex om - ni - bus in - i - qui -

Et Ip - se red - im - et Is - - ra - el . . . ex
 - ta - ti - bus e - jus, red - im - et Is - - ra - el . . . ex
 - ta - ti - bus e - jus, red - im - et Is - - ra - el . . . ex
 - ta - ti - bus e - jus, red - im - et Is - - ra - el . . . ex
Str. & Wind.

BARITONE SOLO. *f*

Red - im - et

om - ni - bus in - i - qui - ta - ti - bus e - jus.

om - ni - bus in - i - qui - ta - ti - bus e - jus.

om - ni - bus in - i - qui - ta - ti - bus e - jus.

om - ni - bus in - i - qui - ta - ti - bus e - jus.

*Fl. Ob. Cl.
Bsn. & Hns.*

f

Is - ra - el, red - im - et Is - ra - el

ff Red - im - et Is - ra - el,

ff Red - im - et Is - ra - el,

ff Red - im - et Is - ra - el,

ff Red - im - et Is - ra - el,

ff Red - im - et Is - ra - el,

Str. Tromboni & Organ.

*Fl. Ob. Cl.
Bsn. & Hns.*

ex om - ni - bus in - i - qui - ta - ti - bus

red - im - et Is - ra - el

red - im - et Is - ra - el

red - im - et Is - ra - el

red - im - et Is - ra - el

Str. Tromboni & Organ.

Wind.

e - jus, ex

ex om - ni - bus in - i - qui - ta - ti - bus e - jus,

ex om - ni - bus in - i - qui - ta - ti - bus e - jus,

ex om - ni - bus in - i - qui - ta - ti - bus e - jus,

ex om - ni - bus in - i - qui - ta - ti - bus e - jus,

Str. Tromboni & Organ.

Wind.

om - ni - bus in - i - qui - ta - ti - bus e - jus,
 ex om - ni - bus
 ex om - ni - bus
 ex om - ni - bus
 ex om - ni - bus

*Str. Wind
& Org.*

red - im - et Is - ra - el,
 in - i - qui - ta - ti - bus e - jus,
 in - i - qui - ta - ti - bus e - jus,
 in - i - qui - ta - ti - bus e - jus,
 in - i - qui - ta - ti - bus e - jus,

p

red - im - et Is - ra - el,

red - im - et Is - ra - el, red - im - et

red - im - et Is - ra - el, red - im - et

red - im - et Is - ra - el, red - im - et

red - im - et Is - ra - el, red - im - et

f *p*

A

ff Is - - ra - el . . . ex om - - ni - bus in - i - qui -

ff Is - - ra - el . . . ex om - - ni - bus in - i - qui -

ff Is - - ra - el . . . ex om - - ni - bus in - i - qui -

ff Is - - ra - el . . . ex om - - ni - bus in - i - qui -

A *ff* Tutti & Organ.

3 3

ta - ti - bus e - - - jus, . .
 ta - ti - bus e - - - jus, . .
 ta - ti - bus e - - - jus, . .
 ta - ti - bus e - - - jus, . . et Ip - se red - im - et
 et Ip - se
 et Ip - se red - im - et, Ip - se
 et Ip - se red - im - et Is - ra - el, Ip - se red - im - et
 Is - - ra - el, Ip - se red - im - et Is - ra - el, Is - - ra -
 red - im - et Is - ra - el . . ex om - ni - bus in - i - qui -
 red - im - et Is - ra - el . . ex om - ni - bus in - i - qui -
 red - im - et Is - ra - el . . ex
 el, . . Is - ra - el . . ex

Musical score for Gounod's "De Profundis." The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin. The score is divided into three systems. The first system contains the first four vocal staves and the piano accompaniment. The second system contains the next four vocal staves and piano accompaniment. The third system contains the final four vocal staves and piano accompaniment. The piano accompaniment features a prominent bass line with a steady rhythm and chordal accompaniment in the right hand. The vocal parts are written in a style typical of 19th-century French oratorios, with long phrases and expressive markings like *f* (forte).

- ta - ti - bus e - jus, ex om - ni - bus in - i - qui - ta - ti - bus
 - ta - ti - bus e - jus, ex om - ni - bus in - i - qui - ta - ti - bus
 om - ni - bus in - i - qui - ta - ti - bus e - jus, red - im - et
 om - ni - bus in - i - qui - ta - ti - bus e - jus, red - im - et

B
 e - jus, red - im - et Is - ra - el . . . ex om - ni - bus
 e - jus, red - im - et Is - ra - el . . . ex om - ni - bus
 Ip - se red - im - et Is - ra - el . . . ex om - ni - bus
 Ip - se red - im - et Is - ra - el . . . ex om - ni - bus

B
 in - i - qui - ta - ti - bus
 in - i - qui - ta - ti - bus
 in - i - qui - ta - ti - bus
 in - i - qui - ta - ti - bus

e - - - jus, Ip - - - se red - - im -
 e - - - jus, Ip - - - se red - - im -
 e - - - jus, Ip - - - se red - - im -
 e - - - jus, Ip - - - se red - - im -

Trombe.

- et, red - - im - et Is - - - ra -
 - et, red - - im - et Is - - - ra -
 - et, red - - im - et Is - - - ra -
 - et, red - - im - et Is - - - ra -

C Adagio.

- el . . . ex om - ni - bus . . . in - i - qui - ta - ti - bus . .
 - el . . . ex om - ni - bus . . . in - i - qui - ta - ti - bus . .
 - el . . . ex om - ni - bus . . . in - i - qui - ta - ti - bus . .
 - el . . . ex om - ni - bus . . . in - i - qui - ta - ti - bus . .

C Adagio.

Trombe.

Ped. * *Ped.* * *Ped.* *

e - - jus. . . . A - - men, A - - men,
 e - - jus. . . . A - - men, A - - men,
 e - - jus. . . . A - - men, A - - men,
 e - - jus. . . . A - - men, A - - men,
 Ped. *

A - - men, A - - - men. . .
 A - - - men. . .
 A - - - men. . .
 A - - - men. . .
 A - - - men. . .
 A - - - men. . .
 Sva. . . .
 Ped. *

NOVELLO'S PARISH CHOIR BOOK.

Te Deum Laudamus.

(For Chant, Unison, and Gregorian Settings, see separate sections.)

288. ADLAM, FRANK, in E flat 4d.	248. *GOSS, JOHN, in F 3d.	25. NUNN, J. H., in F 1½d.
652. §ALCOCK, W. G., in B flat 4d.	274. *GOSS, JOHN, in A 3d.	11. OUSELEY, F., in F 3d.
5. ALLEN, G., in D 3d.	340. §GOSS, JOHN, in D (<i>Thanksgiving</i>) 6d.	119. *OUSELEY, F., in D 3d.
14. ARMES, PHILIP, in G 3d.	729. GRAY, ALAN, in G 4d.	728. POINTER, JOHN, in B flat 3d.
16. ARNOLD, G. B., in C 3d.	10. HAKING, R., in C 1½d.	778. PULLEIN, JOHN, in B flat 3d.
877. ARNOTT, A. D., in F 8d.	504. HALL, E. VINE, in D 3d.	722. READ, F. J., in D 3d.
411. ATTWATER, J. P., in B flat 4d.	693. HALL, E. V., in G (<i>Congregational</i>) 3d.	33. REAY, S., in F 3d.
163. BAKER, A. S., in C 4d.	693B. Do. Melody only 1d.	882. RUSDALE, (<i>Festal</i>) 6d.
35. BARRETT, E. R., in E flat 3d.	572. HOPKINS, E. J., in A 6d.	834. ROSS, W. G., in A 3d.
743. BENNETT, GEORGE, J., in E flat .. 4d.	15. *HOPKINS, J. L., in G 3d.	627. SELBY, B. L., in G 4d.
18. BEST, W. T., in C 3d.	378. HUNTLEY, G. F., in E flat 4d.	409. SHAW, J., in G 3d.
546. §BLAIR, HUGH, in D (<i>Festival</i>) .. 6d.	44. HUTCHINSON, T., in E flat 1½d.	32. §SMART, HENRY, in F 3d.
786. BLAIR, HUGH, in E flat 3d.	750. IRELAND, JOHN, in F 3d.	375. SMITH, BOYTON, in E flat 4d.
724. BOOTH, JOSIAH, in D 4d.	29. IRONS, H. S., in G 3d.	388. SOMERVELL, A., in F 3d.
346. §BREWER, A. H., in B flat 3d.	726. KERTON, HAYDN, in B flat 3d.	19. *STAINER, J., in C 3d.
588. §BREWER, A. H., in E flat 4d.	647. KEMPTON, THOMAS, in B flat .. 4d.	136. STAINER, J., in G (<i>Congregational</i>) 3d.
145. BROWN, A. H., in A 3d.	680. KING, CHARLES, in C 4d.	273. STEANE, BRUCE, in F 3d.
842. §BULLIVANT, G., in E flat (<i>Festival</i>) 4d.	552. KING, OLIVER, in D (<i>with Jubilate</i>) 6d.	1. STEGGALL, C., in A 2d.
754. BUTTON, H. ELLIOT, in E flat .. 3d.	131. LANE, E. BURRITT, in F 3d.	696. STEGGALL, C., in F (<i>Congregational</i>) 2d.
9. CALKIN, J. B., in D 3d.	684. LEE, E. MARKHAM, in C 3d.	24. STEPHENS, C. E., in C 3d.
798. CAMBRIDGE, F., in B flat 3d.	447. LEMARE, E. H., in F 4d.	21. STEWART, R. P., in G 3d.
12. CLARKE, J. HAMILTON, in F 1½d.	449. §LEMARE, E. H., in E flat 6d.	2. *SULLIVAN, ARTHUR, in D 1½d.
730. COBB, G. F., in G 3d.	27. LITTLETON, ALFRED H., in E flat 1½d.	474. THORNE, E. H., in G (<i>with Jubilate</i>) 6d.
416. COLRIDGE-TAYLOR, S., in F 4d.	151. LUTKIN, P. C., in C 4d.	23. TILLEARD, J., in F 1½d.
860. COULDREY, H. R., in D 3d.	17. MACFARREN, WALTER, in C 3d.	73. TILLEARD, J., in G (<i>Festival</i>) .. 1½d.
751. CUMMINGS, W. H., in D 3d.	228. MACPHERSON, CHARLES, in F 4d.	66. TOOP, AUG., in D 4d.
679. DAWRE, R., in F (<i>Festal form</i>) .. 4d.	758. MACPHERSON, CHARLES, in E flat 4d.	144. TOZER, FERRIS, in D 3d.
26. DYKES, J. B., in F 1½d.	153. MACPHERSON, STEWART, in E flat 4d.	617. TOZER, FERRIS, in F 2d.
31. ELLIOTT, J. W., in F 3d.	83. *MARCHANT, ARTHUR W., in E flat 3d.	805. TOZER, FERRIS, in E flat 3d.
49. ELLIOTT, J. W., in D 3d.	362. §MARTIN, GEORGE C., in A 6d.	41. TRIMNELL, T. T., in D (<i>Festival</i>) .. 3d.
672. FARRANT, R., in G minor 3d.	659. MARTIN, GEORGE C., in C 8d.	109. WALMSLEY, T. F., in C 3d.
40. FISHER, ARTHUR E., in D 3d.	578. MATTHEWS, T. R., in G 1½d.	708. WAREING, HERBERT W., in G 4d.
63. FISHER, ARTHUR E., in A 4d.	579. MATTHEWS, T. R., in E 1½d.	589. WARREN, R. H., in E flat 4d.
472. FORD, E., in F 3d.	39. MILLER, C. E., in D 3d.	45. §WESTBURY, G. H., in A 3d.
392. FOSTER, MYLES B., in C 4d.	262. MONK, M. J., in G 4d.	43. WEST, JOHN E., in B flat 3d.
35. GADSBY, H., in E flat 3d.	13. MONK, W. H., in A 4d.	70. §WEST, JOHN E., in G 3d.
207. GALE, C. R., in F 4d.	34. MORLEY, T., in F 3d.	558. WILLIAMS, C. LEE, in A 6d.
6. *GARRETT, G. M., in F 3d.	807. MOSENTHAL, J. (<i>with Jubilate</i>) in E 6d.	780. WOLSTENHOLME, W., in A flat .. 3d.
439. GERMAN, J. E., in F 6d.	614. NAYLOR, E. W., in A 4d.	37. *WOODWARD, H. H., in E flat .. 3d.

Te Deum Laudamus (CHANT SETTINGS).

523. BARNBY, J. (<i>with other Canticles</i>) 4d.	693. HALL, E. VINE, in G (<i>Congregational</i>) 3d.	819. ROBERTS, J. V., in A 1½d.
443. BARTHOLOMEW (<i>nine Chants</i>) .. 1½d.	693B. Do. Melody only 1d.	120. ROBERTS, J. V., in B flat 1½d.
644. BUTTON, H. ELLIOT 1½d.	147. HAMILTON-GELL, in G 1½d.	821. ROBERTS, J. V., in E flat 1½d.
38. CARNALL, ARTHUR 3d.	22. HERBERT, E., in D 3d.	104. ROBERTS, J. V., in F 1½d.
308. CHIPP, E. T., in D 3d.	158. HOPKINS, E. J., in F 3d.	106. ROBERTS, J. V., in C 1½d.
311. CHIPP, E. T., in E flat 3d.	29. IRONS, H. S., in G 3d.	127. ROBERTS, J. V., in G 1½d.
312. CHIPP, E. T., in C 3d.	456. LITTLETON, A. H., in D 3d.	105. ROBERTS, J. V., in D 1½d.
880. DEANE, J. H., in E 2d.	17. MACFARREN, W., in C 3d.	83. *SMITH, BOYTON, in F 1½d.
881. DEANE, J. H., in G 2d.	164. MACPHERSON, G., in E flat 1½d.	188. SMITH, BOYTON, in E flat 3d.
371. EYRE, A. J., in D (<i>Quadruple</i>) .. 2d.	11. OUSELEY, F., in F 3d.	136. STAINER, J., in G (<i>Congregational</i>) 3d.
408. FIELD, J. T., in A 4d.	119. *OUSELEY, F., in D 3d.	413. STAINER, J., in A flat 3d.
516. GAUNTLETT, H. J., in G 3d.	231. PETTMAN, EDGAR, NO. 1 1½d.	86. SUMNER, in Eb (<i>Soprano voices</i>) .. 3d.
246. *GOSS, JOHN, in C 2d.	238. PETTMAN, EDGAR, NO. 2 1½d.	20. THORNE, E. H., in C 3d.
249. GOSS, JOHN, in D 3d.	42. PRATTEN, W., in E 3d.	294. TURLE, JAMES, in E flat 1½d.
10. HAKING, R., in C 1½d.	822. ROBERTS, J. V., in E 1½d.	51. VINCENT, C., in D 3d.

Te Deum Laudamus (UNISON SETTINGS).

5. ALLEN, G., in D 3d.	765. HOPKINS, E. J., in B flat 3d.	28. REDHEAD, R., in D (<i>Congregational</i>) 3d.
3. *BARNBY, J., in D 3d.	8. MACFARREN, G. A., in G 3d.	497. SELBY, B. L., in D 3d.
4. *BARNBY, J., in B flat 3d.	579. MATTHEWS, T. R., in E 1½d.	136. STAINER, J., in G (<i>Congregational</i>) 3d.
9. CALKIN, J. B., in D 3d.	7. *MONK, E. G., in A 3d.	1. STEGGALL, C., in A 3d.
30. CHIPP, E. T., in D 3d.	437. NAYLOR, E. W., in E flat 3d.	696. STEGGALL, C., in F (<i>Congregational</i>) 2d.
267. GOSS, JOHN, in A 2d.	119. *OUSELEY, F., in D 3d.	24. STEPHENS, C. E., in C 3d.
10. HAKING, R., in C 1½d.	11. OUSELEY, F., in F 3d.	

Te Deum Laudamus (GREGORIAN TONES).

230. AMBROSIAN TE DEUM 3d.	237. STAINER, J. (<i>1st Series</i>) 2d.	282. STAINER, J. (<i>3rd Series</i>) 3d.
380. JORDAN, W. 1½d.	300. STAINER, J. (<i>2nd Series</i>) 3d.	255. STAINER, J. (<i>4th Series</i>) 3d.

§ Orchestral Parts may be had. Those marked thus * may be had in Tonic Sol-fa.

NOVELLO'S PARISH CHOIR BOOK.

Jubilate Deo.

(For Chant and Unison Settings, see separate sections.)

441. ARNOLD, G. B., in C 1½d.	275. *GOSS, JOHN, in A 2d.	628. SELBY, B. L., in G 3d.
879. ARNOTT, A. D., in F 4d.	75. HAMILTON-GELL, in E flat 1½d.	410. SHAW, J., in G 1½d.
745. BENNETT, GEORGE J., in E flat 3d.	573. HOPKINS, E. J., in A 3d.	389. *SOMERVELL, A., in F 3d.
347. BREWER, A. H., in B flat 1½d.	727. KRETON, HAYDN, in B flat 1½d.	303. STEANE, BRUCE, in F 3d.
602. BREWER, A. H., in E flat 3d.	648. KEMPTON, THOMAS, in B flat 3d.	698. STEGALL, C., in F (Congregational) 2d.
755. BUTTON, H. ELLIOT, in E flat 2d.	631. KING, CHARLES, in C 2d.	69. *SULLIVAN, A., in D (with Kyrie).. 3d.
731. COBB, G. F., in G 2d.	552. KING, OLIVER, in D (with Te Deum) 6d.	474. THORNE, E. H., in G (with Te Deum) 6d.
418. COLERIDGE-TAYLOR, S., in F 3d.	643. LUTKIN, P. C., in C 3d.	460. TILLEARD, J., in F (with Kyrie) .. 1½d.
752. CUMMINGS, W. H., in D 1½d.	229. MACPHERSON, C., in F 3d.	621. TOZER, FERRIS, in F 2d.
678. DAWRE, R., in F (Festal form) .. 3d.	444. MATTHEWS, T. R., in C 1½d.	120. WALMISLEY, T. F., in C 3d.
50. ELLIOTT, J. W., in D 3d.	807. MOSENTHAL, J. (with Te Deum) in E 6d.	709. WAREING, HERBERT W., in G 3d.
472A. FORD, E., in F 1½d.	615. NAYLOR, E. W., in A 3d.	558. WILLIAMS in A (with Te Deum) .. 6d.
393. FOSTER, MYLES B., in C 3d.	779. PULLEIN, JOHN, in B flat 2d.	781. WOLSTENHOLME, W., in A flat .. 3d.
208. GALE, C. R., in F 3d.	723. READ, F. J., in D 2d.	

Jubilate Deo (CHANT SETTINGS).

523. BARNBY, J. (with other Canticles) 4d.	313. CHIPP, E. T., in C 2d.	509. MACFARREN, W., in C (with Kyrie) 1½d.
310. CHIPP, E. T., in E flat 2d.	143. HAMILTON-GELL, in G 1½d.	295. TURLE, J. (with Kyrie), in E flat .. 1½d.

Jubilate Deo (UNISON SETTINGS).

441. ARNOLD, G. B., in C (Partly) .. 1½d.	245. GOSS, JOHN, in A 2d.	410. SHAW, J., in G (Partly) 1½d.
347. BREWER, A. H., in B flat (Partly) 1½d.	765. HOPKINS, E. J., in B flat 1½d.	693. STEGALL, C., in F (Partly) (Congregational) 2d.
755. BUTTON, H. ELLIOT, in E flat (Pily.) 2d.	444. MATTHEWS, T. R., in C 1½d.	

Benedictus.

(For Chant, Unison, and Gregorian Settings, see separate sections.)

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