

OUT OF DEEP WATERS

PSALM FRAGMENTS for Baritone & Cello

1. Salvum Me Fac : Psalm 69 (with Cello)
2. Vesperale : Psalm Fragments (with cello)
3. Salvum Me Fac : (Version for Baritone Solo)

These settings of words from the Psalms grew from the Priest's scene in the Music-Drama "The Orford Merman" which I wrote in 1988. They should be performed in a free and recitative-like style. The version for Baritone solo is to give the singer a freedom to perform without the need for an instrument, and might be more suited for liturgical use.

I have used long ligatures in the cello part where the voice is reciting, or the music is unmetred; this shows the relative duration of long notes of flexible duration.

F o r A L A N L U F F

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1 SALVUM ME FAC psalm 69

Barit. $\overset{\vee}{\flat}$ $\overset{\vee}{\#} \overset{\vee}{\flat}$ $\overset{\vee}{\flat} \overset{\vee}{\flat}$ || $\overset{\vee}{\flat} \overset{\vee}{\flat}$ ||

ff SAL — VUM — ME — FAC

ff *f* *f* *mf* *f*

Cello (cello phrases swept along by vocal attacks)

mf *f* *p* PIZZ *f* ARCO

mf DE — US.

poco dim *sf*

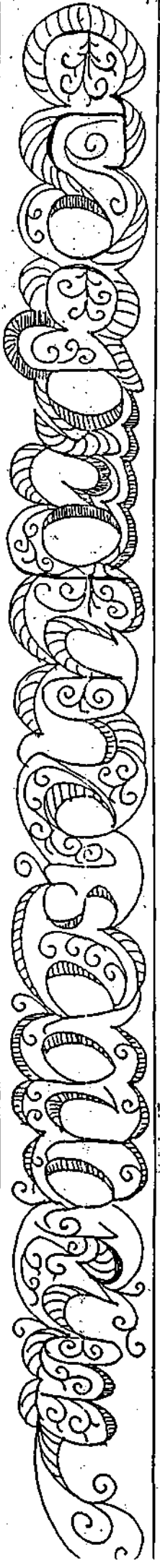
f I — stick fast — in the deep — mire; *ten*

f *mf*

(chant)

mp (non est sub-stan-ti-a) *mf* where no —

mf





ground is.

mp *mf* SOLO ten (o)

I am come in- to

mf+ *fz* *mp*

deep wa- ters;

mf *molto rit* SKL PONT NAT

Strong the floods run o-ver me.

mf *fz*

plaintive I am wea- ry of cry- ing;

mp *cresc* *mp*

cla—mans; *pp* my throat is dry,

pp constricted

CON SORD *p* *pp*

mp *mp* *p* *novib*

mp my sight — fail — eth me,

mp *no vibr.*

very slow

mf wait—ing — so long u — pon my — God.

mf *molto* *cresc* *molto* *sffz*

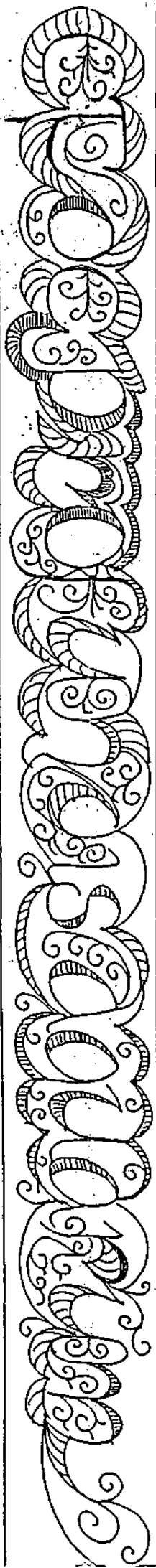
nat. *cresc* *molto*

More urgent, poco accel

mf They that ha — teth me with out cause,

mf *cresc* *RALL*

4 COL PARTE *mp* Mix PIZZ/ARCO ad lib. *C R E S C* *MOLTO* *f* *ARCO*





Subdued

are more than the hairs of my head.

NAT *p* *ten* *mp* SOLO

Subdued but intense (bitter)

I wept, and that was turn'd a-

SUL PONT *mp* *no vibr* NAT

-gainst me; They—that sit in the

mf *cresc* *cresc*

gates, speak

poco f *dim* *mp* *murmuring*

a—gainst me.

mp *ten* *NO VIBR* *5* SENZA SORD

Attacca

Take me out of the mire;

(angry)

EX-AU-DI-MI DO-MI-NE! that I sink not;

Come Prima

Hear me O God.

Subsiding

let me be de-li-ver'd from them that hate me,

molto legato

and out of the deep wa-ters.

2 VESPERALE

$\text{♩} = 74$

4 *p* I will lay me down in peace and take my

4 *p* (sounds)

mp *p*

calm

6 rest; I will lay-me down and

4 *mp* *mf*

take-my rest take-my rest in peace

mp *p* *mp*

RECIT, Freely

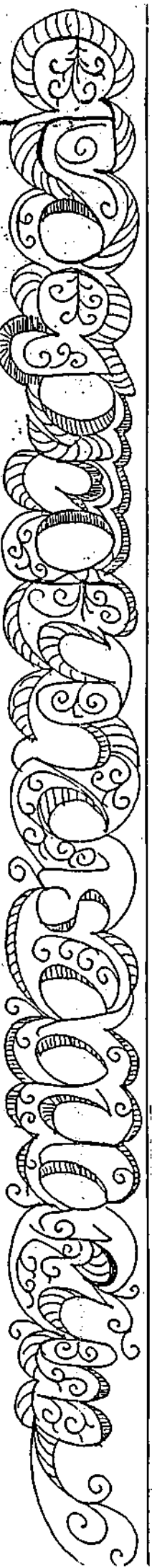
mp I am pour'd out *cresc* like

p *mf* *mf* *mp*

mf wa-ter, pour'd out ten

mp *mf*

ad lib



Tempo lmo

9
8
mp is e ven
mf

Molto accel.... Rall..... Breathless
e-ven like mel-ting wax. Hold thee still;
mf cresc f PIZZ dim ARCO

3 4 hold thee still; hold thee still;
mp punto dell'arco PIZZ ARCO

11 12 16 5
16 16 8
mf a-bide mp a-
PIZZ ARCO

6 8 bide; patient-ly a-bide
PIZZ ARCO CON SORD 9

Gentle, mysterious

3/4 *mp* Yea, *mf* yea, the dark-ness, 5/4 dark-ness

mp *mf* *mf* 3=4 *mp*

Misterioso

mp is — 3/4 no — 5/4 dark-ness 6/8 but the

mp *dim* *mf*

SUL PONT *p* NAT S.P. NAT *mf*

night is as clear as the day; as clear — as the

cresc *mp*

Getting Stronger

4/4 day. 3/4 The dark-ness

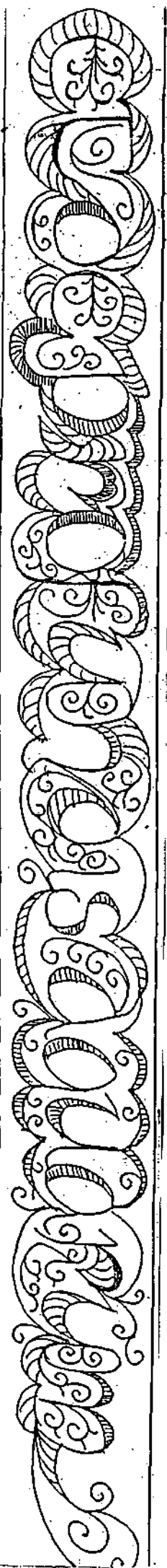
mf

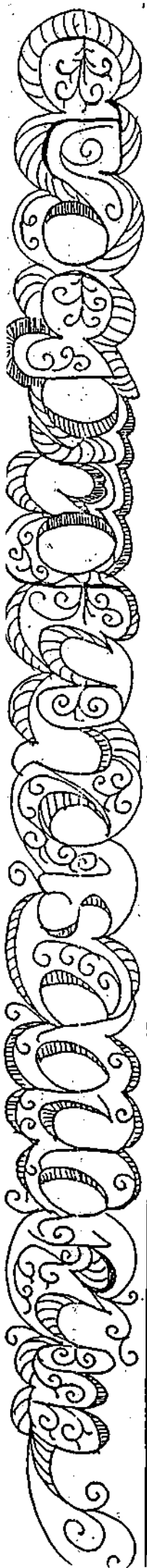
Sustained

cresc and the Light are as one to

fz *dim* *fz*

SENZA SORD





Allegro

thee; are as one.

mp *dim* mp

7 Solo, ad lib

16 mp

6 8 12

16 16 16

mf

Attacca

I my-self, I my-self will

f *cresc* ff f

RALL Adagio

a-wake, a-wake right ear-ly

mf f

legato Tempo lmo

though ye have Olain a-mong the pots, yet shall ye

mf

3 be as the wings of a dove:

mf

6 cover'd with sil-ver wings, and her

mp NAT P pp trem

6 fea- thers like gold. a- wake- a-

mf NAT Strong f

wake, lute and sharp; sing a

PIZZ # +STRUM PIZZ

new song, sing a new song.

ARCO sfz f

