

# De profundis

(psalm 130)

muz. Wolfgang Amadeus Mozart

**Sostenuto**

**SOPRAN**

**ALT**

**TENOR**

**BAS**

**ORGAN**

*p*

*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

De pro-fun - dis cla - ma-vi ad Te, Do - mi-ne,  
Do - mi-ne, ex-au-di vo-cem me - am; fi-ant au - res tu-ae in-ten -  
De pro-fun - dis cla - ma-vi ad Te, Do - mi-ne,  
Do - mi-ne, ex-au-di vo-cem me - am; fi-ant au - res tu-ae in-ten -  
De pro-fun - dis cla - ma-vi ad Te, Do - mi-ne,  
Do - mi-ne, ex-au-di vo-cem me - am; fi-ant au - res tu-ae in-ten -  
De pro-fun - dis cla - ma-vi ad Te, Do - mi-ne,  
Do - mi-ne, ex-au-di vo-cem me - am; fi-ant au - res tu-ae in-ten -



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<http://www.idn.org.pl/towmuz/biblioteka>

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A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part is in common time. The vocal parts sing in unison. The piano part provides harmonic support with chords and bass line. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes. The piano part features eighth-note chords and a steady bass line. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes. The piano part features eighth-note chords and a steady bass line. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes. The piano part features eighth-note chords and a steady bass line.

den - tes in vo - cem de-pre-ca-ti - o - nis me - ae. Si i - ni-qui - ta-tes ob-ser-va - ve-ris, Do-mi-ne, Do-mi-ne, quis

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den - tes in vo - cem de-pre-ca-ti - o - nis me - ae. Si i - ni-qui - ta-tes ob-ser-va - ve-ris, Do-mi-ne, Do-mi-ne, quis

den - tes in vo - cem de-pre-ca-ti - o - nis me - ae. Si i - ni-qui - ta-tes ob-ser-va - ve-ris Do-mi-ne, Do-mi-ne, quis

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a)

su-sti-ne - bit? Qui-a a-pud Te pro-pi-ti - a - ti - o est, et prop-ter le - gem tu - am su-sti-nu-i Te, Do - mi-ne.

su-sti-ne - bit? Qui-a a-pud Te pro-pi-ti - a - ti - o est, et prop-ter le - gem tu - am su-sti-nu-i Te, Do - mi-ne.

su-sti-ne - bit? Qui-a a-pud Te pro-pi-ti - a - ti - o est, et prop-ter le - gem tu - am su-sti-nu-i Te, Do - mi-ne.

su-sti-ne - bit? Qui-a a-pud Te pro-pi-ti - a - ti - o est, et prop-ter le - gem tu - am su-sti-nu-i Te, Do - mi-ne.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, key signature is B-flat major (two flats). The vocal parts sing in homophony, while the piano provides harmonic support. The vocal parts are divided into two groups: Soprano and Alto on the top two staves, and Tenor and Bass on the bottom two staves. The piano part is located at the bottom of the page.

The lyrics are as follows:

Su-sti-nu-it a - ni-ma me - a in ver-bo e - ius,  
spe-ra-vit a - ni-ma me - a in Do - mi-no.  
A-cu-sto-di - a ma-tu - ti -

Su-sti-nu-it a - ni-ma me - a in ver-bo e - ius,  
spe-ra-vit a - ni-ma me - a in Do - mi-no.  
A-cu-sto-di - a ma-tu - ti -

Su-sti-nu-it a - ni-ma me - a in ver-bo e - ius,  
spe-ra-vit a - ni-ma me - a in Do - mi-no.  
A-cu-sto-di - a ma-tu - ti -

Su-sti-nu-it a - ni-ma me - a in ver-bo e - ius,  
spe-ra-vit a - ni-ma me - a in Do - mi-no.  
A-cu-sto-di - a ma-tu - ti -

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b)

na us - que ad noc - tem,      spe - ret I - sra-el in      Do - mi - no.      Qui-a a-pud Do - mi-num mi - se - ri - cor - di - a  
 na us - que ad noc - tem,      spe - ret I - sra-el in      Do - mi - no.      Qui-a a-pud Do - mi-num mi - se - ri - cor - di - a  
 na us - que ad noc - tem,      spe - ret I - sra-el in      Do - mi - no.      Qui-a a-pud Do - mi-num mi - se - ri - cor - di - a  
 na us - que ad noc - tem,      spe - ret I - sra-el in      Do - mi - no.      Qui-a a-pud Do - mi-num mi - se - ri - cor - di - a

et co-pi-o - sa a-pud e - um re-demp-ti - o. Et ip-se re-di-met I - sra-el ex om-ni-bus i - ni - qui - ta - ti-bus e -

et co-pi-o - sa a-pud e - um re-demp-ti - o. Et ip-se re-di-met I - sra-el ex om-ni-bus i - ni - qui - ta - ti-bus e -

et co-pi-o - sa a-pud e - um re-demp-ti - o. Et ip-se re-di-met I - sra-el ex om-ni-bus i - ni - qui - ta - ti-bus e -

et co-pi-o - sa a-pud e - um re-demp-ti - o. Et ip-se re-di-met I - sra-el ex om-ni-bus i - ni - qui - ta - ti-bus e -

34 c)

**f**

-ius. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu-i Sanc - to, si - cut

**f**

-ius. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu-i Sanc - to, si - cut

**f**

ius. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu-i Sanc - to, si - cut

**f**

ius. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu-i Sanc - to, si - cut

**f**

The musical score consists of five staves. The top four staves represent four voices: soprano (C-clef), alto (C-clef), tenor (F-clef), and bass (F-clef). The bass staff includes lyrics in Latin. The piano accompaniment is on the bottom staff. Measure 34 begins with a forte dynamic (f). The vocal parts sing "Gloria Patri et Filio" followed by "et Spiritui Sancto, siccut". The piano part features eighth-note chords. Measures 35-38 show the same pattern, with the bass staff continuing the lyrics. The score is in common time, with a key signature of one flat.

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A musical score for four voices (SATB) and piano. The score consists of five systems of music. The top three systems feature soprano, alto, and tenor voices in treble clef, while the bass voice is in bass clef. The piano part is at the bottom. The vocal parts sing in Latin, with the bass part providing harmonic support. The music is in common time, with a key signature of one flat. Measure 40 begins with the soprano and alto voices singing 'e - rat in prin-ci - pi-o et nunc et sem - per' in eighth-note patterns. The tenor and bass voices enter with 'et in sae - cu-la' and 'sae - cu-lo - rum.' respectively. The bass voice concludes with 'A - men,' followed by a fermata. The piano part provides harmonic support throughout, with sustained notes and rhythmic patterns.

e - rat in prin-ci - pi-o et nunc et sem - per  
et in sae - cu-la sae - cu-lo - rum. A - men,

e - rat in prin-ci - pi-o et nunc et sem - per  
et in sae - cu-la sae - cu-lo - rum. A - men,

e - rat in prin-ci - pi-o et nunc et sem - per  
et in sae - cu-la sae - cu-lo - rum. A - men,

e - rat in prin-ci - pi-o et nunc et sem - per  
et in sae - cu-la sae - cu-lo - rum. A - men,

45 **p dolce**

a - men, a - men, a - men, a - men.

**p dolce**

a - men, a - men, a - men, a - men.

**p dolce**

a - men, a - men, a - men, a - men.

**p dolce**

a - men, a - men, a - men, a - men.

**p dolce**

a - men, a - men, a - men, a - men.

**p dolce**

a - men, a - men, a - men, a - men.