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Out of the Depths

for mens' chorus (TTBB) *a cappella*

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Jonathan Santore

Performance Notes:

- 1) The unison sections in mm. 1 and 3 should feel like chant, with a slight rushing forward to the longer final note in these measures. This slight rushing forward should not happen in later statements of this material.
- 2) From m. 26 to the end of the piece, there should be no breaths except at rests, or where indicated by phrase marks. Stagger breathing during the sustained notes in mm. 33-35, 37-38, and 40-41.

Program Note

Richard Winfree was my best friend from the first day of first grade, when we met at our tiny little elementary school in a small town in east Tennessee – we were inseparable. For reasons I didn't understand then, we began to drift apart in middle school, and had been out of contact for several years when I found out that he died early in the AIDS epidemic.

I wish we'd still been close then. I wish that, growing up in that time and place, we could have found a way to talk about Richard being gay. I wish I could have done something. This piece is dedicated to his memory.

-- JCS

Out of the depths have I cried unto thee, O Lord.
Lord, hear my voice:
Let thine ears be attentive to the voice of my supplication.

If thou, Lord, shouldst mark iniquities, O Lord, who shall stand?
But there is salvation with thee:
my soul crieth out to thee.

I wait for the Lord, my soul doth wait, and in his word do I hope.
My soul waiteth for the Lord more than they that watch for the morning:
I say, more than they that watch for the morning.

-- Psalm 130:1-6, alt.

In memoriam Richard Winfree

Out of the Depths

(De profundis)

Jonathan Santore

Humbly; plaintively (♩ = c. 58) (♩ = c. 46)

mp

Tenor I
Out of the depths have I cried un - to thee, O Lord. Lord, hear my voice:

Tenor II
Out of the depths have I cried un - to thee, O Lord. Lord, hear my voice:

Baritone
Out of the depths have I cried un - to thee, O Lord. Lord, hear my voice:

Bass
Out of the depths have I cried un - to thee, O Lord. Lord, hear my voice:

(for rehearsal only)

T I
Out of the depths have I cried un - to thee, O Lord. Lord, hear my voice:

T II
Out of the depths have I cried un - to thee, O Lord. Lord, hear my voice:

Bari
Out of the depths have I cried un - to thee, O Lord. Lord, hear my voice:

Bass
Out of the depths have I cried un - to thee, O Lord. Lord, hear my voice:

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(♩ = 58) *mf* rall. ----- (♩ = 126) ----- *p* With vigor

mf *mf* *mf* *mf* *p* *mf*

dim. ----- dim. ----- *p* ----- *mf*

T I Let thine ears be at - ten - tive to the voice of my sup - pli - ca - tion.

T II Let thine ears be at - ten - tive to the voice of my sup - pli - ca - tion. If

Bari Let thine ears be at - ten - tive to the voice of my sup - pli - ca - tion.

Bass Let thine ears be at - ten - tive to the voice of my sup - pli - ca - tion.

Let thine ears be at - ten - tive to the voice of my sup - pli - ca - tion.

T I

T II thou, Lord, shouldst mark in - i - qui - ties, O Lord, who shall stand? Who, O Lord,

Bari

Bass

rit.-----

The musical score consists of five staves. The first four staves are for voices: T I (Tenor I), T II (Tenor II), Bari (Baritone), and Bass. The fifth staff is for the piano, split into two parts. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/4. The score is divided into two measures. The first measure is marked with a piano (*p*) dynamic and contains triplet eighth notes. The lyrics for the first measure are: T I: "Out of the depths have I cried un - to thee, O Lord."; T II: "Out of the depths, O Lord."; Bari: "Out of the depths, O Lord."; Bass: "Out of the depths, O Lord." The second measure is marked with a pianissimo (*pp*) dynamic and contains a half note followed by a quarter note. The lyrics for the second measure are: T I: "Lord, hear my voice."; T II: "Lord, hear my voice."; Bari: "Lord, hear my voice."; Bass: "Lord, hear my voice." A large diagonal watermark "REVIEW COPY ONLY DO NOT DUPLICATE" is overlaid on the piano part.