

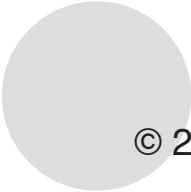


Exaudi, Deus

Psalm 61

for six-part vocals

Stefan Klaverdal



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first performed by Vox Scaniensis / Peter Wallin
1 july 2004 Stenbrohult

About the piece

This piece is composed for six solo voices. However it is possible to do it in a choir, but then it needs to be clear whether or not one wishes to do the unmeasured parts as tactus (following a conductor), or more freely. Both are options.

It is also perfectly possible to use different choreographing when performing. The piece is frequently using a double choir-setup, changing from s-mz-t and a-bar-b to womens and mens choir. The music gains from being performed visually.

Also the lyrics is from psalms, no. 61, and regarding desperation and hope. Please consider the translation supplied here before singing the piece.

Rules for notation

In this piece, there are two different layers of the usage of rhythms:

"In tempo" - normally notated music, following normal rules.

"Unmeasured" - rhythmically free. Sing freely.

Special signs and symbols in unmeasured parts

In these sections all notes are supposed to be performed rhythmically free and independent of any pulses and other parts.

The only synchronization that is supposed to happen is the notes directly after a barline, when the notes directly after should start at the same time in all parts.

● = short note

○ = long note

♪ = very short note, or ornament

’ = phrase ending or very short rest

◡ = rest (if not placed above a note, then it is a normal fermata)

The lyrics

Psalm 61 (60) Nova Vulgata Bibliorum Sacrorum Editio

2

Exaudi, Deus, deprecationem meam,
intende orationi meae.

3

A finibus terrae ad te clamavi,
dum anxietur cor meum.
In petram inaccessam mihi deduc me!

4

Quia factus es spes mea,
turris fortitudinis a facie inimici.

5

Inhabitabo in tabernaculo tuo in saecula,
protegar in velamento alarum tuarum,

6

quoniam tu, Deus meus, exaudisti vota mea,
dedisti hereditatem timentium nomen tuum.

Psalm 61 from 21st century King James Version (revised verse numbers by composer)

2

*Hear my cry, O God;
attend unto my prayer.*

3

*From the end of the earth will I cry unto Thee
when my heart is overwhelmed;
lead me to the rock that is higher than I.*

4

*For Thou hast been a shelter for me
and a strong tower from the enemy.*

5

*I will abide in Thy tabernacle for ever;
I will trust in the refuge of Thy wings. Selah*

6

*For Thou, O God, hast heard my vows;
Thou hast given me the heritage of those that fear Thy name.*

Exaudi, Deus

Psalalm 61

Stefan Klaverdal

exclamatory
in tempo ♩ = 90

Soprano

Ex - au - di, Ex - au -

Mezzo-Soprano

Ex - au - di, Ex - au -

Alto

Ex - au - di,

Tenor

Ex - au -

Baritone

Ex - au - di,

Bass

Ex - au - di,

The musical score is written for six voices: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'exclamatory in tempo' with a quarter note equal to 90 beats per minute. The dynamics range from mezzo-forte (mf) to forte (f). The lyrics are 'Ex - au - di, Ex - au -'.

6

Sop. *ff*
di, Ex - au - di, De - us, de - pre - ca - ti - o - nem me - am, —

Mezzo *ff*
di, Ex - - au - di, De - - - us, — de - pre - ca - ti - o -

Alto *f* *ff*
Ex - au - di, Ex - au - di, Ex - au - di, De - us,

T *ff*
di, Ex - - - au - di, De - us, de - pre - ca - ti -

Bar. *f* *ff*
Ex - au - di, Ex - au - di, De - - - - us,

Bs. *f* *ff*
Ex - au - di, Ex - au - di, De - us,

12

Sop. *fff*
Ex - - au - di, — Ex - au - di, De - us,

Mezzo *fff* *mp*
nem me - am, — Ex - au - di, De - us, me -

Alto *f* *mp*
de - - pre - ca - ti - o - nem — de - pre - ca - ti - o - nem

T *fff*
o - nem me - am, — Ex - au - di, De - us,

Bar. *f* *mp*
de - pre - ca - ti - o - nem me - am, de - pre - ca - ti - o - nem

Bs. *f* *mp*
de - pre - ca - ti - o - nem me - am, de - pre - ca - ti - o - nem

18 *mp* *pp* *pp* *pp*

Sop. me - - - am, in - ten - de o - ra - ti - o -

Mezzo - - - - am, in - ten - - - de in - ten - de o - ra - ti - o -

Alto me - - - am, in - ten - de o - - - ra - ti - o - ni

T 8 me - - - am,

Bar. me - - - am,

Bs. me - - - - am,

submissively

24 with anxiety

Sop. ni me - ae. ad te cla - ma

Mezzo ni me - ae. me - ae. me - ae. ad te cla - ma -

Alto me - - - ae. me - ae. me - ae. ad te

T ad te cla - ma - vi,

Bar. A fi - ni-bus ter - rae ad te

Bs. ad te

unmeasured

29

Sop. *mf* vi,

Mezzo *mf* vi, cor me - - - um.

Alto *mf* dum an - xi - a - re - - - - tur

T

Bar.

Bs.

**with hope
in tempo**

30

Sop. *p* In pe - - - - tram *f* pe - - - - tram

Mezzo *p* In pe - - - - tram *f* pe - - - - tram

Alto *p* In pe - - - - tram *f* pe - - - - tram

T *p* pe - - - - tram *f* pe - - - - tram

Bar. *p* pe - - - - tram *f* pe - - - - tram in - ac -

Bs. *p* pe - - - - tram *f* pe - - - - tram

unmeasured

33

Sop.

Mezzo

Alto

T

Bar.

Bs.

ces - - - - sam _____

mf

Non dim!

mi - hi _____ de - - - - - duc _____

with hope
(non unis/irregular)

in tempo ♩ = 90

35

Sop.

Mezzo

Alto

T

Bar.

Bs.

p

Qui - - - a fac - - - - - tus es _____ spes _____

p

Qui - - - a fac - - - - - tus es _____ spes

p

Qui - - - a fac - - - - - tus es _____ spes _____

p

Qui - - - - - a fac - - - - - tus

p

Qui - - - - - a fac - - - - - tus

p

me!

rit.

37

mf *f*

Sop. me - a, tur - - - ris for - ti - tu-di - nis a fa - ci - e i - ni - mi - ci. —

mf *f*

Mezzo me - a, for - - - ti - tu - di - nis a fa - ci - e i - ni - mi - - - ci.

mf *f*

Alto me - a, a fa - ci - e i - ni - mi - ci. —

mf *f*

T tur - ris i - - - ni - mi - ci.

mf *f*

Bar. tur - - - ris for - ti - tu-di - nis i - - - ni - mi - ci.

mf *f*

Bs. tur - - - ris for - ti - tu-di - nis i - - - ni - mi - ci.

peacefully
in tempo

42

p

Sop. In - - - ha - bi - ta - - - bo

p

Mezzo In - - - ha - bi - ta - - - bo

p

Alto In - - - ha - bi - ta - - - bo

p

T In - - - ha - bi - ta - - - bo

p

Bar. In - - - ha - bi - ta - - - bo in —

p

Bs. In - - - ha - bi - ta - - - bo

1)
This bar may either be repeated any number of times, or perf. only once.
In any case it should be perf. in every singers' individual tempo.
If repeated, one may choose to continue in the next bar on cue
from the conductor, from any part of the bar.

Klaverdal: Exaudi, Deus / Psalm 61

45

Sop. in ta - ber - na - cu - lo tu - o in sae - cu - la,

Mezzo in ta - ber - na - cu - lo tu - o in sae - cu - la,

Alto in ta - ber - na - cu - lo tu - - o in sae - cu - la,

T in ta - ber - na - cu - lo tu - - o in sae - - cu - la,

Bar. - ta - ber - na - cu - lo tu - - o in sae - cu - la,

Bs. in ta - ber - na - cu - lo tu - - o in sae - cu - la,

50

with confidence *pp* *poco rit.*

Sop. pro - te - gar in ve - la - men - to a - la - rum

Mezzo *pp* pro - te - gar in ve - la - men - to a - la - rum

Alto *pp* pro - te - gar in ve - la - men - to a - la - rum

T *pp* a - la - rum tu - a - - -

Bar. *pp* a - la - rum tu - a - - -

Bs. *pp* a - la - rum tu - a - - -

submissively

in tempo ♩ = 60-70

56

Sop. *p* *3* De - us me - us, me - us,

Mezzo *p* De - us me - us,

Alto *pp* *3* quo - ni - - - am - - - quo - ni-am - - - tu, *p* ex - au -

T *p* *3* rum, De - us me - us, me - us,

Bar. *p* rum, De - us me - us,

Bs. *p* rum, De - us me - us,

63

Sop. *mp* *3* *p* ex - au - dis - ti vo - ta - - - me - a, *p* *3* de - di - sti

Mezzo *mp* *p* ex - au - dis - ti vo - ta - - - me - a, *p* de - - - di - sti

Alto *p* *mf* *3* - - - dis - ti de - - - di - sti

T *pp* *p* me - a, he -

Bar. *pp* *p* me - a, he -

Bs. *pp* *p* me - a, he -

70 *rit.*

Sop. *f* *p* *pp* *ppp*
 he - re-di - ta - tem ti - men - ti - um no - men tu - um. tu - um.

Mezzo *f* *p* *pp* *ppp*
 he - re-di - ta - tem ti - men - ti - um no - men tu - um. tu - um.

Alto *f* *p* *pp* *ppp*
 he - re-di - ta - tem ti - men - ti - um no - men tu - um. tu - um.

T *f* *pp* *ppp*
 re - di - ta - tem no - men tu - - - um. tu - um.

Bar. *f* *pp* *ppp*
 re - di - ta - tem no - men tu - - - um. tu - um.

Bs. *f* *pp* *ppp*
 re - di - ta - tem no - men tu - - - um. tu - um.