

**Out of the Deep**  
(Psalm 130)  
by  
Henry Purcell

SATB and Accompaniment  
Lent, General

This is an abbreviated version of the verse anthem *Out of the Deep* by Henry Purcell (1659–1695). The original alternates sections for chorus with more florid sections for solo voices, singing in combination or alone. My arrangement here omits the sections for solo voices.

The first of the three choral sections is an appeal to God. The soprano line rises in minor "out of the deep" from a middle C to an octave above, ending in a dotted-rhythm that to me suggests a sob. Purcell has the altos repeat the rhythm in measure 9, and the sopranos in measure 10.

The second section asserts God's mercy. Purcell sets the three occurrences of "mercy" with gentle suspensions and tender harmonies. He introduces the Psalm's pivotal word "therefore" resolutely, with the anthem's first major chord. In measures 7 through 8, soprano and base rejoice in God's graciousness with a skipping rhythmic interplay.

With a decisive shift to C major, the final section summons Israel to trust in God's mercy. For the climactic words "with him is plenteous redemption" (measures 43–47) Purcell composes a remarkably plenteous musical phrase. It progresses from D major to G major, E minor, B major, through a diminished chord to C major, D-seven, and again B major, resolving with a fresh and delightful cadence into E major. Then the anthem returns to C major and concludes with straightforward declaration of God's redeeming mercy.

My metronome markings in brackets are merely suggestive.

Albert Blackwell  
April 18, 2012

# Out of the Deep

(Psalm 130)

Henry Purcell (1659–1695)  
Adapted by Albert Blackwell

Psalm 130:1-4 [♩ = 78]

Soprano  
Alto  
Bass

Out of the deep have I call - ed to thee, — O — Lord.  
Lord,  
Lord,

Acc.

5

S  
A  
B

Hear my voice. ———— Out of the  
hear, Lord, hear. Out of the deep ———— have I call -  
hear, Lord, hear. Out of the deep have I call -

5

9

S deep have I call - ed to thee, — O — Lord. Lord, hear, Lord,

A - ed to thee, — O — Lord Hear my voice. —

B - ed to thee, O Lord. Lord, hear, Lord,

The musical score for measures 9-11 features three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The Soprano part begins with a melodic line that descends and then ascends. The Alto and Bass parts provide harmonic support with sustained notes and moving lines. The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand.

12

S hear, Lord, hear, Lord, hear, O hear my voice.

A — Lord, hear, Lord, hear, O hear my voice.

B hear, hear my voice, — Lord, hear, O hear my voice.

12

The musical score for measures 12-14 continues the vocal and piano parts. The Soprano part has a more active melodic line with some rests. The Alto and Bass parts continue their harmonic support. The piano accompaniment maintains its rhythmic and melodic structure, providing a steady accompaniment for the vocalists.

[♩ = 98]

Soprano  
 Alto  
 Tenor  
 Bass

For there is mer - cy, is mer - cy with thee; there - fore,

Acc.

[♩ = 98]

S  
 A  
 T  
 B

there - fore shalt thou be gra - cious. For there is mer - cy, is

there - fore shalt thou be gra - cious. For there is mer - cy, is

there - fore shalt thou be gra - cious. For there is mer - cy, is

there - fore shalt thou be gra - cious. For there is mer - cy, is

Acc.

11

S mer - cy with thee; there - fore shalt thou, shalt thou — be

A mer - cy with thee; there - fore — shalt thou, shalt thou be

T mer - cy with thee; there - fore — shalt — thou, shalt thou — be

B mer - cy with thee; there - fore shalt thou, shalt thou — be

0.

16

S gra - cious; there - fore shalt thou, shalt thou be gra - cious.

A gra - cious; there - fore shalt thou be — gra - cious, shalt thou — be gra - cious.

T gra - cious; there - fore shalt thou be gra - cious, shalt thou be gra - cious.

B gra - cious. there - fore shalt thou — be gra - cious.

0.

[♩ = 122]

22

S O Is - ra - el, O Is - ra - el, trust in the

A O Is - ra - el, O Is - ra - el, trust in the

T 8 O Is - ra - el, O Is - ra - el, trust in the

B O Is - ra - el, O Is - ra - el, trust in the

[♩ = 122]

22

27

S Lord; for with the

A Lord; for with the Lord there is

T 8 Lord; for with the Lord there is mer - cy, is

B Lord; for with the Lord there is mer - cy, is mer -

27

32

S Lord there is mer - cy. O Is - ra - el, trust in the Lord;

A mer - cy, is mer - cy. O Is - ra - el, trust in the Lord;

T<sup>8</sup> mer - cy, is mer - cy. O Is - re - el, trust in the Lord;

B - - - - cy. O Is - ra - el, trust in the Lord;

38

S for with the Lord there is mer - cy, is mer - cy, and with

A For with the Lord there is mer - cy, and with

T<sup>8</sup> for with the Lord there is mer - cy, is mer - - - - cy, and with

B for with the Lord there is mer - cy, is mer - - - - cy, and with

44

S him is plen - teous, is plen - teous re - demp - tion, and with him is

A him is plen - teous, is plen - teous re - demp - tion, and with him — is

T<sup>8</sup> him is plen - teous, is plen - teous re - demp - tion, and with him is

B him is plen - teous, is plen - teous re - demp - tion, and with him is



50

S plen - teous, is plen - teous re - demp - tion, with him is plen - teous re - demp - tion.

A plen - teous, is plen - teous re - demp - tion, with him is plen - teous re - demp - tion.

T<sup>8</sup> plen - teous, is plen - teous re - demp - tion, with him is plen - demp - tion.

B plen - teous, is plen - teous re - demp - tion, with him is plen - teous re - demp - tion.

