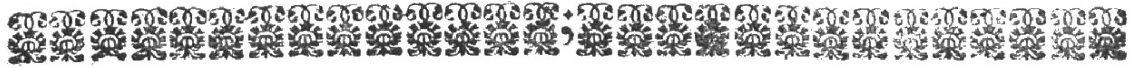


# DE PROFUNDIS

Vesperæ longiores ac breviores una cum litaniiis Lauretanis

Heinrich Ignaz von Biber

1644 - 1704



**D**   
E profundis clamavi ad te Domine Domine exaudi vocem meam

Violin 1

Violin 2

Viola 1

Viola 2

Soprano 1

Alto 1

Tenor 1 *Solo*  
De pro - fun - dis cla - ma - vi ad te Do - mi - ne,

Bass 1

Organ

6 #

Source: Edition Johann Baptist Mayr, Salzburg, 1693

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# Biber - De profundis

6

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

*Solo*

Fi - ant au - res tu - ae in - ten -

Do - mi - ne ex - au - - - di vo - cem me - am.

3 4 3      6 5 b 6      4 3

12

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

den - tes in vo - cem de - pre - ca - ti - o - nis me - - - am.

*Solo*

Si in - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne,

5 6 3      6 5      #6.      6  
3 4      4 #

Biber - De profundis

18

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

Qui - a a-pud te pro-pi - ti - a - ti - o est, et

Do - mi - ne quis sus - - - ti - ne - - - bit?

6 6 b 5 3 6 6 #

24

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

prop - ter le-gem tu - am sus - ti - nu - i te Do - mi - ne.

Sus - ti - ni - it a - ni - ma

# 6 6 6 6 5 # 6 7 6

# Biber - De profundis

30

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

me - a in ver - bo e - jus, spe - ra - vit a - ni - ma

# b b 6 5 4 3 6 b b 6 6

36

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

*Tutti* A cus - to - di - a ma - tu - ti - na

*Tutti* A cus - to - di - a ma - tu - ti - na

*Tutti* A cus - to - di - a ma - tu - ti - na

*Tutti* me - a in Do - mi - no. A cus - to - di - a ma - tu - ti - na

b # 4 # # 6 #

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42

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

us - que ad noc - tem, spe - ret Is - ra - el in Do - mi - no. *Solo*

us - que ad noc - tem, spe - ret Is - ra - el in Do - mi - no. *Solo* Qui - a

us - que ad noc - - - tem, spe - ret Is - ra - el in Do - mi - no. *Solo* Qui - a

us - que ad noc - tem, spe - ret Is - ra - el in Do - mi - no. Qui - a

6 # 6 4 3

48

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

a - pud Do - mi-num mi - se - ri - cor - di - a et co - pi - o - sa

a - pud Do - mi-num mi - se - ri - cor - di - a et co - pi -

a - pud Do - mi-num mi - se - ri - cor - di - a et co - pi - o - sa

6 6 5 6 # 6 6 5

Biber - De profundis

54

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

*Solo*

Et ip - se re - di - met Is - ra - el ex om - ni - bus

A 1

a - pud e - um re - demp - ti - o.

T 1

o - sa a - pud e - um re - demp - ti - o.

B 1

a - pud e - um re - demp - ti - o. Glo -

Org.

# 6 # 6 4 # # 6

60

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

in - i - qui - ta - ti - bus e - - - ius.

A 1

Si - cut e - rat in

T 1

ri - a Pa - - tri et Fi - li - o et Spi - ri - tu -

B 1

ri - a Pa - - tri et Fi - li - o et Spi - ri - tu -

Org.

b 6 # 6 4 #

Biber - De profundis

65

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

Et nunc et sem - - - per.

prin - ci - pi - bus et nunc et sem - - - per.

Et nunc et sem - - - per.

i Sanc - - - to.

7 6  
b 3

6

6 5

4 3

69

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

Et in sae-cu-lasae-cu - lo - rum, in sae-cu-lasae-cu -

Et in sae-cu-lasae-cu - lo - rum, in sae-cu-lasae-cu - lo - rum. Et in sae-cu-lasae-cu -

Et in sae-cu-lasae-cu - lo - rum, in sae - cu-la sae-cu - lo -

Et in sae-cu-lasae-cu - lo - rum, sae - cu - lo - rum.

6

# 6

#

6 #

Biber - De profundis

73

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

lo - rum. *Tutti* in sae - cu - la sae - cu - lo - - - rum. A -

lo - rum. *Et Tutti* A - - - - - men, a *Tutti* men. Et in

rum. A - - - - - men.

A - - - - - men, a - - - - - men. *Tutti* Et in sae - cu - la sae - cu - lo - - -

6 # 6 # 6 # b # 6

77

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

men. A - - - - - men,

sae - cu - la sae - cu - lo - rum, sae - cu - lo - - - rum. Et in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu -

Et in sae - cu - la sae - cu - lo - - - rum,

rum. A - men, a - - - - - men. A - - - - - men. A -

# b # 4 # 6 # 6 5



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81

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

men. Et in sae-cu-lasae-cu-lo-rum, sae-cu-lo-rum, in sae-cu-lasae-cu-lo-

lo-rum. A-men. Et in

sae-cu-lo-rum. A-men.

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

6 5 6 3 # 3 b

85

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S 1

A 1

T 1

B 1

Org.

rum. A-men, a-men, a-men, a-men.

sae-cu-lasae-cu-lo-rum. A men, a-men, a-men, a-men.

Et in sae-cu-lasae-cu-lo-rum. A-men, a-men.

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

# 6 # 6 # b # b # 7 3 4 # b # b # 3

# Violin 1

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5

9

17

30

35

40

45

21

6

75

80

85

# Violin 2

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2

6

10

16

30

35

40

45

21

5

74

79

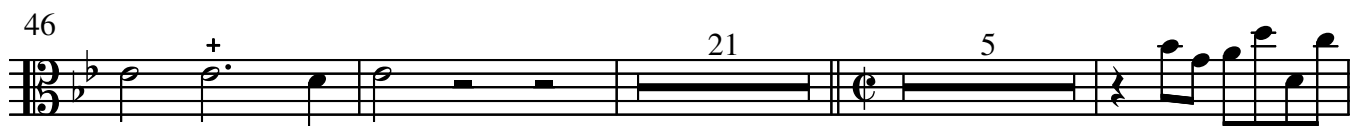
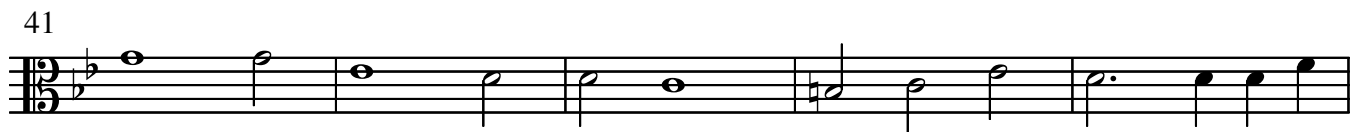
84

# Viola 1

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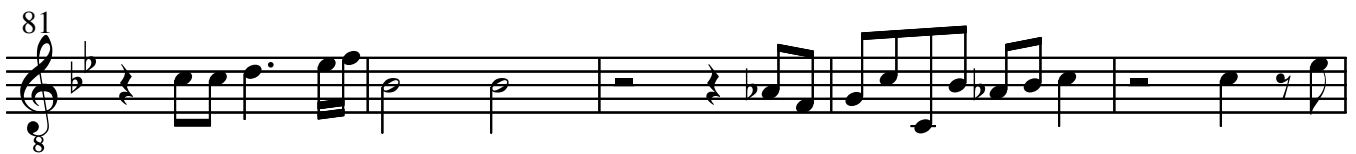
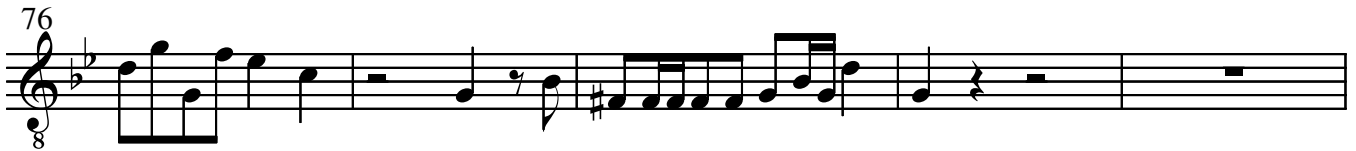
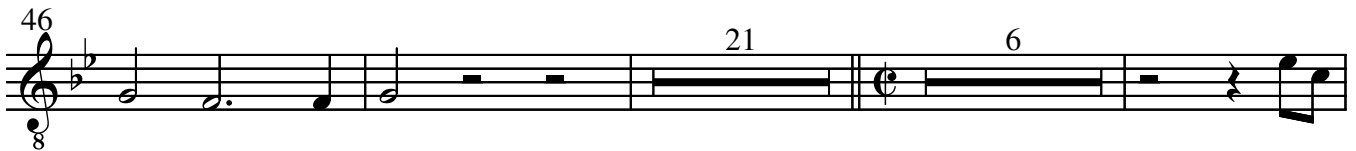


# Viola 2

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# Basso Continuo

# DE PROFUNDIS

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6 #

6 3 4 3 6 5 b 6 4 3

11 5 6 3 6 5 3 4 4 #

16 6 6 b 5 3

21 6 6 # # 6

26 6 6 6 5 # 6 7 6 # b

31 b 6 4 3 6 b b 6 6

36 b # 4 # # 6

41 # 6 # 6

46 4 3 6 6 5 6

Transcriptie uit de originele uitgave door Johann Baptist Mayr te Salzburg, 1693

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51

# 6 6 5 # 6 #

56

6 4 # # 6 # b 6

61

# 6 4 # 7 6  
b 3

66

6 6 5 4 3 6 # 6

71

# 6 # 6 # # 6 # # b #

76

6 # b # 4 # # # 6 5

81

6 5 6 3 # 3 b # # 6

86

# b # b # # 7 3 4 # b # b # 3

# Organ

# DE PROFUNDIS

Vesperæ longiores ac breviores una cum litanis Lauretanis

Heinrich Ignaz von Biber

Musical notation for measures 1-6. The piece is in 3/4 time and B-flat major. The right hand plays a sustained chord of B-flat, D-flat, and F. The left hand plays a descending eighth-note scale: B-flat, A, G, F, E, D, C, B-flat. Measure 6 contains a whole note chord of B-flat, D-flat, and F.

Musical notation for measures 7-12. The right hand continues with the sustained chord. The left hand plays: measure 7 (B-flat, A, G), measure 8 (F, E, D), measure 9 (C, B-flat, A), measure 10 (G, F, E), measure 11 (D, C, B-flat), measure 12 (A, G, F). Fingerings: 3 4 3, 6 5 b 6, 4 3.

Musical notation for measures 13-18. The right hand continues with the sustained chord. The left hand plays: measure 13 (B-flat, A, G), measure 14 (F, E, D), measure 15 (C, B-flat, A), measure 16 (G, F, E), measure 17 (D, C, B-flat), measure 18 (A, G, F). Fingerings: 5 6 3 / 3 4, 6 5 / 4 #, 6, 6.

Musical notation for measures 19-24. The right hand continues with the sustained chord. The left hand plays: measure 19 (B-flat, A, G), measure 20 (F, E, D), measure 21 (C, B-flat, A), measure 22 (G, F, E), measure 23 (D, C, B-flat), measure 24 (A, G, F). Fingerings: 6 b 5, 3, 6, 6 #, # 6.

Musical notation for measures 25-30. The right hand continues with the sustained chord. The left hand plays: measure 25 (B-flat, A, G), measure 26 (F, E, D), measure 27 (C, B-flat, A), measure 28 (G, F, E), measure 29 (D, C, B-flat), measure 30 (A, G, F). Fingerings: 6, 6, 6 5 # / 5 4, 6 7 6, # b.

Transcriptie uit de originele uitgave door Johann Baptist Mayr te Salzburg, 1693



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31

Handwritten musical notation for measures 31-36. The bass clef contains notes with fingerings:  $\flat$  6,  $\flat$  5, 4 3, 6,  $\flat$ ,  $\flat$  6, 6,  $\flat$ , #.

37

Handwritten musical notation for measures 37-42. The bass clef contains notes with fingerings: 4 #, #, 6, #, 6.

43

Handwritten musical notation for measures 43-48. The bass clef contains notes with fingerings: #, 6, 4 3, 6.

49

Handwritten musical notation for measures 49-54. The bass clef contains notes with fingerings: 6 5 6, #, 6 6 5 #, 6.

55

Handwritten musical notation for measures 55-61. The bass clef contains notes with fingerings: #, 6 4 # #, 6,  $\flat$  6, #, 6.

62

Handwritten musical notation for measures 62-67. The bass clef contains notes with fingerings: 4 #,  $\flat$  7 6, 6, 6 4 3, 5.

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69

6 # 6 # 6 # 6 #

Detailed description: This system contains measures 69 through 73. The right hand (treble clef) has a whole rest in every measure. The left hand (bass clef) has a melodic line starting on a dotted quarter note, followed by eighth and quarter notes. The bass line includes accidentals: a natural sign under the first measure, a sharp sign under the second measure, and sharp signs under the notes in measures 3, 4, and 5.

74

6 # b # 6 # b # 4 # # 6 #

Detailed description: This system contains measures 74 through 79. The right hand (treble clef) has a whole rest in every measure. The left hand (bass clef) continues the melodic line with eighth and quarter notes. The bass line includes accidentals: sharp signs under the notes in measures 74, 75, and 76; a flat sign under the note in measure 77; sharp signs under the notes in measures 78 and 79; and a sharp sign under the first measure of the next system.

80

6 5 6 5 6 3 # 3 b

Detailed description: This system contains measures 80 through 84. The right hand (treble clef) has a whole rest in every measure. The left hand (bass clef) features a more active melodic line with eighth and quarter notes. The bass line includes accidentals: a sharp sign under the note in measure 82, and flat signs under the notes in measures 83 and 84.

85

# # 6 # b # b # 7 3 4 # b # b # 3

Detailed description: This system contains measures 85 through 89. The right hand (treble clef) has a whole rest in every measure. The left hand (bass clef) continues with eighth and quarter notes. The bass line includes accidentals: sharp signs under the notes in measures 85 and 86; a flat sign under the note in measure 87; sharp signs under the notes in measures 88 and 89; and a sharp sign under the first measure of the next system.