

JMM1101

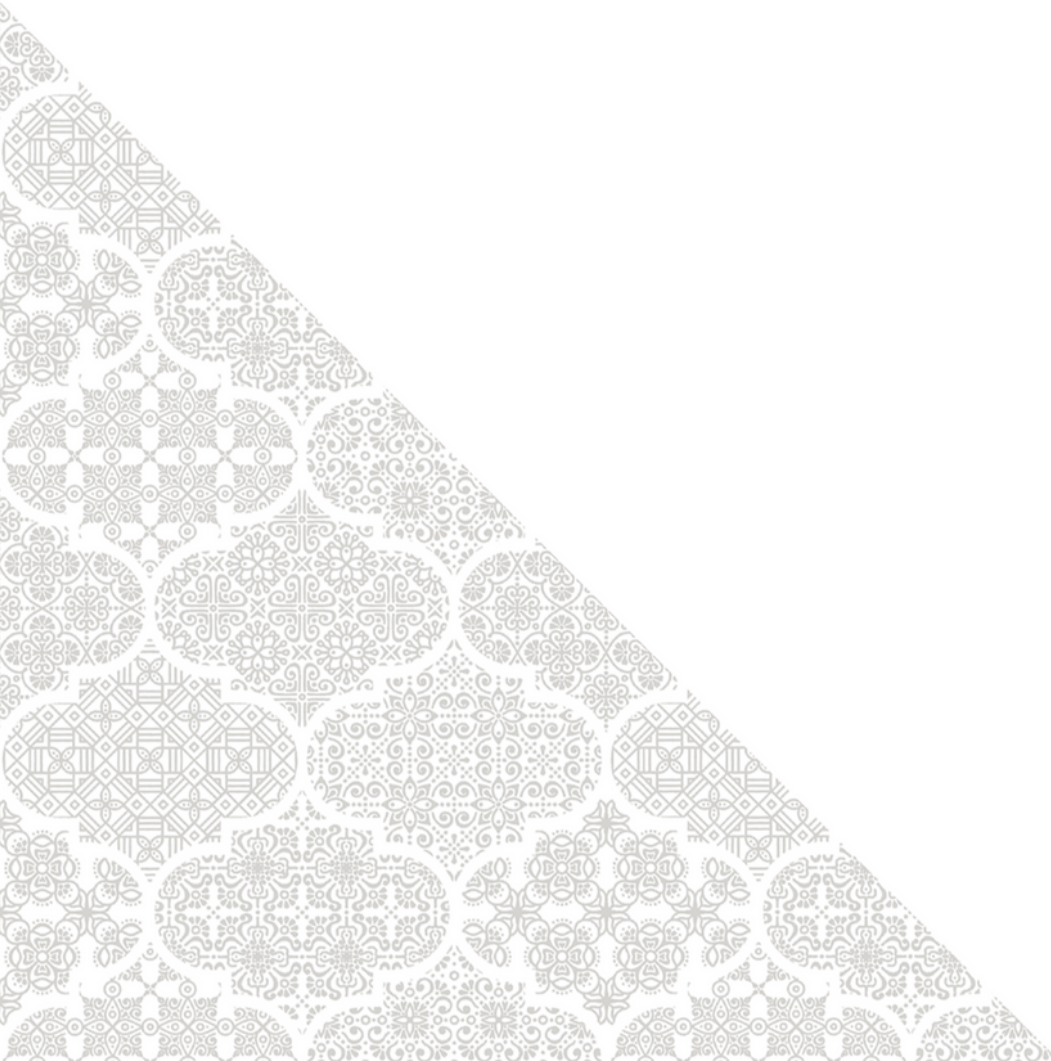
J M MacPherson

The Heart's Cry

(De Profundis)

SATB *divisi*, a cappella

MUZIKSEA



The Heart's Cry

- I. Out of the depths I cried to
- II. But you did not answer

The text of Psalm 130, or at least the first half of it, has always resonated with me in its deep and human expression of desperation and hopelessness. It is, as I would call it, "The Heart's Cry", the most sincere and deepest exclamation from the depths of one's being. As such, the music is dissonant to the extreme in an expression of raw human emotion. Indeed, there are several "cries" of anguish and desperation in the first movement. However, as I wrote the music, I could not reconcile the second half of the text regarding forgiveness and finding strength in the word of the Christian god with the first. It was, for me, a cheap resolution to the hopelessness of the first half of the text. At this point, I came across a poem by English author C.S. Lewis, known for his "The Chronicles of Narnia" and for being a huge proponent of Christianity. The poem, taking its title from the first two words of the Psalm 130 in Latin "De Profundis", was written before his conversion to Anglicanism and as such retains a deeply Humanist tone that, while criticising the Christian god, hoped for a better, a more loving god that had genuine interest in human affairs.

The first movement, with its dissonant and decadent harmonies, lends heavily from the style of the sacred motets of the late Renaissance in its style of polyphony, remaining very much a "Catholic" composition. However, its sentiments are less than sacred. The dissonance is a reflection of the despair and hopelessness of one who, filled with guilt and riddled with anxiety, cries out to the Christian god. However, the psalmist knows full well that their wrongs would never stand up to judgement, and thus pleads to be heard and have mercy shown to them. It is an expression of deep sorrow, guilt and desperation. The movement, after reaching a climax, ends in a whisper of "Domine... Domine?", asking if anyone is even there to listen to their cry.

The second movement, composed as a set of chants in the Franco-Roman style, continues the sentiments of the first movement, but now finding that their prayers were not only unheard but laughed at. The chants are passed between the men and women, almost always in unison. Two solo lines, sung by a Tenor and Soprano respectively, acknowledge the terrible power that god possesses but refuse to bow before him, claiming that "this frail bruised being is above" him. The movement ends with a reference to the first movement, the choir echoing a quiet "De Profundis" that closes the work.

The Heart's Cry

I

"Out of the depths, I cried to you..."

Psalm 130

J.M.MacPherson

Adagio, ♩ = 40

SOPRANO

ALTO

TENOR

BASS

p De Pro-fun - dis cla - ma - vi Ad te do - mi - ne

p De Pro - fun - dis cla - ma - - - vi Ad te do - mi - ne

Meno mosso

S.

A.

T.

B.

p De Pro-fun-dis cla ma - vi Ad te do-mi-ne

mf sub p De Pro-fun-dis cla - ma - vi

mf sub p -vi Ad te do - mi - ne Ad te do - mi - ne Do-mi-ne ex - au-di

mf sub p Ad te do - mi - ne Ad - te do - mi - ne

mf sub p Ad te do - mi - ne Ad te do - mi - ne



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of this score is illegal

A tempo

10

S. Do - mi - ne ex - au di vo - ce me - am
Vo - ce me - am Do - mi - ne ex au - di vo - ce me - am Fi - ant au - res tu - ae in - ten -

A. Vo - ce me - am Do - mi - ne ex - au di vo - ce me - am Fi - ant au - res tu - ae in - ten -

T. ex - au di vo - ce me - am Fi - ant au - res tu ae in - ten

B. ex - au di vo - ce me - am

15

S. des in vo - cem de - pre - ca - ti - o - nis me - am

A. den - tes Do - mi - ne vo - cem me - am

T. den - tes Do - mi - ne vo - cem me - am

B. De pro - fun - dis cla - ma - vi me - am

Solo

18 S. si in - i - qui - ta - tes ov - ser - va - ve - ris

Tutti

A. in - ni - qui - ta - tes

T. in - ni - qui - ta - tes

B. Do - mi - ne

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35

fff

S. De pro - fun - dis cla ma - vi Do - - mi - ne
cla - ma - - - vi Do - mi - - - ne //

A. - - - - - vi Do - mi - - - ne //

T. - vi cla - ma - vi Do - mi - - - ne //

B. Do - - - mi - - - - ne Do - mi - - - - ne

Meno mosso

39

pp

S. Si Do - mi - ne quis sus - ti - ne - bit Do - mi - ne?

A. Si Do - mi - ne quis sus - ti - ne - bit Do - mi - ne?

T. Si Do - mi - ne quis sus - ti - ne - bit Do - mi - ne?

B. Si Do - mi - ne quis sus - ti - ne - bit Do - mi - ne?

II

"...but you did not answer."

C.S.Lewis

Poco Rubato

B1. Solo

p *mf* *p*

3 3 3 Tutti

Come_ let us curse our mas-ter ere_ we die for all our hopes_ in end-less ru-in lie the good is

f *mf*

dead let us curse God most high. Four thou-sand years of hope and toil and thought where-in

p

man la-boured up-ward and still wrought new worlds and bet-ter thou hast made as not_

Women

42

S. *p*

A. *p*

We built us joy - ful ci-ties strong and fair know-ledge we sought and ga-thered wis-dom rare and all this

We built us joy - ful ci-ties strong and fair know-ledge we sought and ga-thered wis-dom rare and all this

43

S. *p*

A. *p*

time you laughed up - on our care. and sud - den-ly the earth grew black with wrong our

time you laughed up - on our care. and sud - den-ly the earth grew black with wrong our

44

S. *p*

A. *p*

Men

hope was crushed and si-lenced was our song the heavens grew loud with weep-ing thou art strong.

hope was crushed and si-lenced was our song the heavens grew loud with weep-ing thou art strong.


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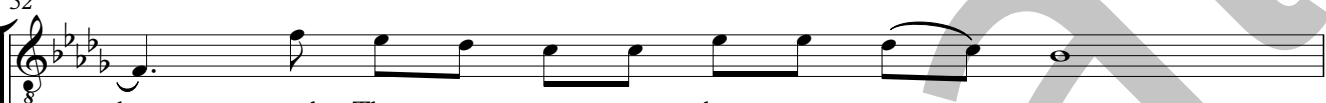
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51

T.  on - ly the far, spent e - chos of his song our dun-geons and deep cells__ can smite a -

B.  on - ly the far, spent e - chos of his song our dun-geons and deep cells__ can smite a -


52

T.  long and Thou art near - er thou art ve - ry strong


B.  long and Thou art near - er thou art ve - ry strong

a piacere
T1. Solo


53  O un - ni-ver - sal strength I know it well_____ it is but froth of fol - ly

54  to re - bel_____ for thou art Lord_____ and hath the keys of Hell.

a piacere
A1. Solo

55  Yet I will not bow down to thee nor love thee__ for look-ing in my own_

56  heart I can pro - - - - - ve thee,

57  and know this frail's brui - sed be - ing_____ is a - bove thee

58 **Tutti**

Our Love our hope_ our thirst-ing for_ the light our mer - cy and long seek - ing of

59

the light_____ shall we change these for thy re - lent - less might?

60

Laugh then and slay shat - ter all things of worth heap tor - ment on tor - ment_

61

— still for thy mirth Thou art not Lord while there are men on Earth

62 **rit.** - -
Women only

Thou art not God while there are men on

63 **Adagio, ♩ = 40**

S. Earth De Pro-fun-dis cla - ma - - vi

A. Earth De Pro - fun-dis cla - ma - - vi

T. De Pro-fun-dis cla - ma - - vi

B. De Pro - fun-dis cla - ma - - vi