

Plung'd in the confines of despair

Psalm 130, para. John Patrick

Henry Purcell (1659-1695)
ed. Raymond Nagem

The musical score is set in common time (C) and the key of B-flat major. It features four vocal parts and a continuo. The lyrics are: "Plung'd in the confines of despair, To God I cry'd, in the con-fines of des-pair, To God I cry'd, plung'd in the con-fines of des-pair, to". The score includes a variety of note values, rests, and ornaments. The continuo part includes figured bass notation such as 7, 6, 5, #3, and #6.

Source: British Library Add. MS 30930, f. 3r-4r. Spelling, punctuation, and capitalization standardized. Barring, beaming, slurring, and time signatures as in source. Dashed barlines editorial. Editorial accidentals in small type. Continuo figures original; editorial realization in small notes.

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7

plung'd_____ in the con-fines of des-pair, to God I
 con-fines of des-pair, to God I cry'd, to
 God I cry'd, to God I cry'd,_____

#3 b3 6/5 7 #7

10

cry'd,_____ I cry'd with fer - vent pray'r: O, O_____ lend to me a
 God I cry'd_____ with fer - vent pray'r:
 _____ to God I cry'd with fer - vent pray'r: O, O lend to me_____

3 b3

14

gra - cious ear, O, O lend to me a gra - cious
 O, O_____ lend to me, to me a gra - cious
 _____ a gra-cious ear, O, O_____ lend to me a gra-cious

17

ear, Not sunk so low, not sunk so low but thou ear, Not sunk so low, not sunk so low, so low but ear, Not sunk so low, not sunk so low, not sunk so low but

21

canst hear. thou canst hear. **Solus** thou canst hear. Shouldst thou a- gainst each e - - vil deed In strict se -

6
#4
2

25

-ver - i - ty proceed, Who would be a - ble to a - bide Thy cen - sure and be jus - ti -

7 6 3 b3 #6 5

28

- fied? But thou for - give - ness dost pro - claim, That men may turn

32

But thou for - give - ness dost pro - claim, That men may turn
 But thou for - give - ness dost pro - claim, That men may turn
 and fear thy name, but thou for - give - ness dost pro - claim, that men may turn

37

and fear thy name. To thy rich grace, O Lord, we
 and fear thy name. To thy rich grace, O Lord, we
 and fear thy name. To thy rich grace, O Lord, we

† Parallel fifths between Tenor I and bass in source

41

fly, And on thy prom-is-es re-ly, to thy rich grace, O Lord, we

fly, And on thy prom-is-es re-ly, to thy rich grace, O Lord, we

fly, And on thy prom-is-es re-ly, to thy rich grace, O Lord, we

46

(*tr*) [Solus]

fly, and on thy prom-is-es re-ly. My soul less

fly, and on thy prom-is-es re-ly.

fly, and on thy prom-is-es re-ly.

50

(*tr*)

brooks thy seeming stay, Than guards that wait the ap-proach of day. O, O

3 6
4
2

54

there-fore let the good and just In God a-lone re-pose their trust. The

The

The

57

frail-ty of our state he knows: His plen-teous mer-cy ev-er flows.

frail-ty of our state he knows: His plen-teous mer-cy ev-er flows. To hum-ble

frail-ty of our state he knows: His plen-teous mer-cy ev-er flows.

61

To hum-ble souls he gra-cious is,

souls he gra-cious is, to hum-ble souls he

To hum-ble souls he gra-cious is, to

65

to hum - ble souls he gra - cious is, to hum - ble
 gra - cious is, to hum - - - - ble souls he
 hum - ble souls, to hum - ble souls he gra - cious is, he

68

souls he gra - cious is, And par - dons what they have done a -
 gra - - - cious is, And par - dons what they have done a -
 gra - - - cious is, And par - dons what they've done a -

71

-miss, and par - dons, par - dons what they have done a - miss.
 -miss, and par - dons, par - dons what they have done a - miss.
 -miss, and par - dons, par - dons what they have done a - miss.