



In Finem Psalmus David (Psalm 18)

For four solo voices (SATB)

*Words in Latin from the Liber Usualis
Music by Nigel Morgan*

This study score has been downloaded from the [website archive](#) of composer Nigel Morgan. The PDF file is solely for personal study, repertoire research or educational reference. It is not intended for use in public performance except in educational situations when an extract is required for illustration purposes.

Performance scores and parts are available from Tonality Systems Press in two formats: as standard printed and bound paper copies, and as PDF electronic masters carrying a special electronic license for an unlimited number of performances over an agreed period. For more information please e-mail [Tonality Systems Press](#).



In Finem Psalmus David (Psalm 18)

For four solo voices (SATB)

*Words in Latin from the Liber Usualis
Music by Nigel Morgan*

VATICAN CITY, January 30, 2002 -- Creation is an open book that speaks of God's beauty, John Paul II said during today's general audience when he meditated on Psalm 18.

1. The sun, with its increasing brilliance in the sky, the splendor of its light, and the beneficent warmth of its rays, has captivated humanity since the beginning. In many ways human beings have manifested their gratitude for this source of life and well-being, with an enthusiasm that often reaches the height of authentic poetry. The wonderful Psalm 19, the first part of which we have just proclaimed, is not only a prayer in the form of a hymn of extraordinary intensity; but is also a poetic song addressed to the sun and its shining on the face of the earth. In this way, the Psalmist joins a long list of singers of the ancient Near East, who exalted the day star that shines in the skies, which in their regions long dominates with its burning heat. It reminds us of the famous hymn to Aton, composed by Pharaoh Akhnaton in the 14th century B.C., and dedicated to the solar disc regarded as a divinity.

However, for the man of the Bible, there is a radical difference in regard to these solar hymns: The sun is not a god, but a creature at the service of the one God and Creator. Suffice it to remember the words of Genesis: "Then God said: Let there be lights in the dome of the sky, to separate day from night. Let them mark the fixed times, the days and the years. ... God made the two great lights, the greater one to govern the day, and the lesser one to govern the night. ...And God saw how good it was" (Genesis 1:14,16,18).

2. Before going over the verses of the Psalm chosen by the Liturgy, let us look at it as a whole. Psalm 18 is similar to a diptych. In the first part (verses 2-7), which today has become our prayer, we find a hymn to the Creator, whose mysterious grandeur is manifested in the sun and the moon. In the second part of the Psalm (verses 8-15), instead, we find a wise hymn to the Torah, namely, to the Law of God.

Both parts are suffused with a common theme: God illuminates the universe with the brilliance of the sun and illuminates humanity with the splendor of his Word contained in biblical Revelation. It is almost like a double sun: The first is a cosmic epiphany of the Creator; the second is a historical and free manifestation of the Savior God. It is not accidental that the Torah, the divine Word, is described with "solar" tones: "The commandment of the Lord is pure, enlightening the eyes" (verse 8).

About the music

This psalm setting for 4 solo voices was composed in 2002 for Astrid Kvalbein, Anine Kruse, Magnus R. Stavland and Kjetil Grøtting. These four singers from Det Norske Solistkor, Oslo, formed the solo quartet of *Schizophonia*, a large-scale choral and instrumental work co-commissioned by BBC Wales and the ILIOS Festival Norway.

The music was devised using the interaction of *Symbolic Composer*, the first vocal score by the composer to be created in its entirety using this computer environment. In this setting the pitch and tonality material has been formed from a symbolic rendering of the white-noise fractal. The following scale in different transpositions is the basis of the tonalities employed throughout the work.



In composing this work it was the intention from the outset that the music would be playable by instruments or a combination of instruments and voices, echoing the practice of Renaissance times. An instrumental version of this setting can be found in *Quatour des Timbres*.

Guide to Performance

This setting was originally conceived for recording only, to enable an intimate performance focused on achieving clarity of verbal presentation. It was imagined as a musical meditation for a radio listener. If it is performed live in a concert auditorium or church it is important that something of this intimate private listening experience be reproduced using close microphone singing and sympathetic amplification and diffusion. Tempo, dynamics and articulation marked in the score should be considered as starting points, no more.

In Finem Psalmus David was commissioned for Canon Robert Gage on the 25th anniversary of his ordination.

In Finem Psalmus David

$\text{♩} = 90$ *spirituoso*

Soprano *f*
Cae - li glo - ri - - am De - i ma - nu - um e - jus

Alto *f*
Cae - li e - na - rrant glo - ri - am De - i et o - pe - ra ma - nu - um e - jus a - nun - ti - at

Baritone *f*
Cae - li glo - ri - - am De - i ma - nu - um e - jus

Bass *f*
Cae - li e - na - rrant glo - ri - am De - i et o - pe - ra ma - nu - um e - jus a - nun - ti - at

8

poco rall

A $\text{♩} = 80$ *meno mosso*

mf *mp* *p*
fir - ma - men - tum Di - es e - ruc tat ver - bum et nox noc - ti

mf *mp* *p*
fir - ma - men - tum Di - es di - e - i e - ruc tat ver - bum et nox noc - ti

mf *mp*
fir - ma - men - tum e - ruc tat ver - bum sci - en - ti - am.

mf *mp*
fir - ma - men - tum e - ruc tat ver - bum in - di - cat sci - en - ti - am.

14 *mp* *mf*

Non sunt lo-que-lae, ne-que ser-mo-nes, au-di-an-tur vo-ces e-o-rum. In om-

mp *mf en dehors*

Non sunt lo-que-lae, ne-que ser-mo-nes, au-di-an-tur vo-ces e-o-rum. In om-nem

mf

quo-rum non au-di-an-tur vo-ces e-o-rum. In om-nem

mf

quo-rum non au-di-an-tur vo-ces e-o-rum. In om-nem

21 *f*

-nem te-rram e-xi-vit so-nus e-o-rum et in fi-nes or-bis te-rrae vo-ces e-o-rum.

f

te-rram e-xi-vit so-nus e-o-rum et in fi-nes or-bis te-rrae vo-ces e-o-rum.

f

te-rram e-xi-vit so-nus e-o-rum et in fi-nes or-bis te-rrae vo-ces e-o-rum.

f

te-rram e-xi-vit. so-nus e-o-rum et in fi-nes or-bis te-rrae vo-ces e-o-rum.

29 **B** ♩ = 85 *piu mosso*
fp *mf*

In so - le su - um et ip - se tam - quam spon - sus pro - ce - dens de tha - la - mo

In so - le po - su - it ta - ber - na - cu - lum su - um

In so - le po - su - it ta - ber - na - cu - lum su - um

In so - le su - um et ip - se tam - quam spon - sus pro - ce - dens de tha - la - mo

36 *f* *mf*

su - o ut gi - gans ad cu - rren - dam vi - am su - am

su - o Ex - sul - ul - - ta - vit vi - am su - am a su - mmo

su - o ut gi - gans ad cu - rren - dam vi - am su - am a su - mmo

su - o Ex - sul - ul - - ta - vit vi - am su - am

e - gre - ssi - o e - jus Et o - ccur - sus e - jus us - que ad su - mmum e - jus nec est qui se
 cae - lo e - gre - ssi - o e - jus Et o - ccur - sus e - jus us - que ad su - mmum e - jus nec est qui se
 cae - lo e - gre - ssi - o e - jus Et o - ccur - sus e - jus nec est qui se
 e - gre - ssi - o e - jus Et o - ccur - sus e - jus nec est qui se

poco rall.
 = 80 *meno mosso*

ab - scon - dat a ca - lo - re e - jus. Lex Do - mi - ni con - ver - tens
 ab - scon - dat a ca - lo - re e - jus. Lex Do - mi - ni *mp* i - mma - cu - la - ta con - ver - tens
 ab - scon - dat a ca - lo - re e - jus. Lex Do - mi - ni con - ver - tens
 ab - scon - dat a ca - lo - re e - jus. Lex Do - mi - ni *mp* i - mma - cu - la - ta con - ver - tens

55

mf *mp*

a - ni - mas sa - pi - - en - ti - am prae - stans par - vu - lis.

mf *mp*

a - ni - mas te - sti - mo - ni - ium Do - mi - ni fi - de - le, sa - pi - - en - ti - am prae - stans par - vu - lis.

mf *mp*

a - ni - mas te - sti - mo - ni - ium Do - mi - ni fi - de - le, sa - - - pi - en - ti - am prae - stans

mf *mp*

a - ni - mas te - sti - mo - ni - ium Do - mi - ni fi - de - le, sa - - - pi - en - ti - am prae - stans

61

mf *mp* *mf*

Ju - sti - ti - ae Do - mi - ni rec - tae, lae - ti - fi - can - tes cor - da prae - cep - tum Do - mi - ni lu - ci - dum;

mf *p*

Ju - sti - ti - ae Do - mi - ni rec - tae, lae - ti - fi - can - tes cor - da

mf *p* *mf*

Ju - sti - ti - ae Do - mi - ni rec - tae, lae - ti - fi - can - tes cor - da prae - cep - tum Do - mi - ni lu - ci - dum;

p *mf*

lae - ti - fi - can - tes cor - da prae - cep - tum Do - mi - ni lu - ci - dum;

66

cresc.

f

i - llu - mi - nans o - cu - los. Ti - mor Do - mi - ni sanc - tus, per - ma - nens in sae - cu - lum sae - cu - li
 i - llu - mi - nans o - cu - los. Ti - mor Do - mi - ni sanc - tus, per - ma - nens in sae - cu - lum sae - cu - li
 i - llu - mi - nans o - cu - los. Ti - mor Do - mi - ni sanc - tus, per - ma - nens in sae - cu - lum
 i - llu - mi - nans o - cu - los. Ti - mor Do - mi - ni sanc - tus, per - ma - nens in sae - cu - lum

71

D ♩ = 75 *intimo*

ju - di - ci - a Do - mi - ni ve - ra, ju - sti - fi - ca - ta in se - met ip - sa. De - lic - ta
 ju - di - ci - a Do - mi - ni ve - ra, ju - sti - fi - ca - ta in se - met ip - sa. De - lic - ta
 ju - di - ci - a Do - mi - ni ve - ra, ju - sti - fi - ca - ta in se - met ip - sa. De - lic - ta
 ju - di - ci - a Do - mi - ni ve - ra, ju - sti - fi - ca - ta in se - met ip - sa. De - lic - ta

76

ab o-ccul-tis me-is mun da me et ab a-li-e-nis ser-vo tu-o.

qu-is in-te-lli-get? ab o-ccul-tis me-is mun da me et ab a-li-e-nis par-ce ser-vo tu-o.

qu-is in-te-lli-get? ab o-ccul-tis me-is mun da me et ab a-li-e-nis

ab o-ccul-tis me-is mun da me par-ce ser-vo tu-o.

81

$\text{♩} = 80$

Si me-i non fu-e-rint do-mi-na-ti, tunc i-mma-cu-la-tus e-ro a de-lic-to ma-xi-mo.

tunc i-mma-cu-la-tus e-ro et e-mun-da-bor a de-lic-to ma-xi-mo.

tunc i-mma-cu-la-tus e-ro et e-mun-da-bor a de-lic-to ma-xi-mo.

Si me-i non fu-e-rint do-mi-na-ti, tunc i-mma-cu-la-tus e-ro

7

E

o - ris et me - di - ta - ti - o cor - dis

Et e - runt ut com - pla - ce - ant e - lo - qui - a o - ris me - i

Et e - runt ut com - pla - ce - ant e - lo - qui - a me - i me - i

Et e - runt ut com - pla - ce - ant e - lo - qui - a me - i et me - di - ta - ti - o cor - dis

F ♩ = 75 *meno mosso*

in con - spec - tu tu - o ad - ju - tor me - us, et re - demp - tor

in con - spec - tu tu - o ad - ju - tor me - us, et re - demp - tor

in con - spec - tu sem - per. Do - mi - ne me - us.

in con - spec - tu sem - per. Do - mi - ne me - us.