

# DE PROFUNDIS

(Psalm CXXX)

for Soprano Solo, 12 part Chorus and Orchestra by

## C. Hubert H. Parry

Composed for the Three Choirs Festival (Hereford) - September 10, 1891

**VOCAL SCORE** 



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The "renaissance" in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi.

Should questions arise in the use of these editions, the composers' autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey Editor

Professor of Music University of Minnesota - School of Music Minneapolis, Minnesota USA

### **Source Information**

Autograph Manuscript: Vocal Score: Royal College of Music Library Oxford University, Bodleian Music Section, Weston Library Manuscript Transcription & Score Preparation

Shulbrede Priory - Copy provided by Ms. Laura Ponsonby in 2014 Novello Octavo Edition No. 8149 Ass't. Librarian - michael.mullen@rcm.ac.uk Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk David Fielding - dhcfielding@charter.net

#### Reference Material and Software

Notation Software: Finale v. 26 Audio Software: Garritan Personal Orchestra 5 Graphic Software: Adobe Photoshop CS5

Document Software: Adobe In Design CS5 Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

Though virtually unknown by today's choral musicians, *De Profundis* is an exceptional work. Parry biographer Jeremy Dibble describes that in *De Profundis*, the composer "... conceived a most ambitious canvas for twelve-part chorus, soprano solo, and orchestra. (The work)... is particularly impressive in the dexterous manipulation of the twelve parts which vary from three choirs (a4) in the first section, double choir (a6) in the second, and full choir (a12) together with the soloist in the third. Parry's sense of harmonic rhythm is masterly... the sheer sound and texture of the choirs opening passage (which builds on the polyphony of *Blest Pair*) is Parry at his most awesome and visionary."

Further praise for the work came from Ralph Vaughan Williams. In a letter to Sir Adrian Boult in early April 1948, he wrote the following regarding programming for the upcoming celebration marking the 100th anniversary of Parry's birth:

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2nd April, 1948
The White Gates,
Dorking.
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Dear Adrian:

It seems to me to be a scandal that during the Parry celebrations his finest work, "De Profundis", should not be done.

I wrote to Atkins of Worcester about it. He says it is beyond them. Obviously it is a job for the B.B.C.. Please insist on its being done, and soon.

Yrs RVW (R. Vaughan Williams).

Notwithstanding Vaughan Williams' "insistence", interest in performing Parry's music, particularly his larger, less often performed works, was limited at best, as indicated in this excerpt from the February 1948 "The Musical Times": But the fact has to be faced that for as long as most people can remember his music has suffered almost total neglect. Moreover the approach of his hundredth birthday seems to have been viewed by the country's musical societies with marked indifference, a statement which (to save heartburnings) must as once be brought into proper relation with what is actually going on. We have had notice of several Parry celebrations during February and March. The most conspicuous are to take place at University centres, where one expects to find alertness and enterprise and a detached willingness to do the right thing while the outer world ignores it. A few choral societies are venturing as far as the 'Pied Piper' and 'Ode on St. Ceclia's Day' - it may be only that lack of resources prohibits a larger work. No doubt there are a number of Blest Pairs; but further performance of a much-performed work scarcely qualifies as a centenary observance. What constitutes general indifference is the fact that as far as any information has reached us the main choral forces of the country, even under the instigation of a centenary, have decided not the risk a single work from those named below. The presentation of the list enables us to pay at least visual tribute to Parry's impressive output.

1880	Gloucester	Prometheus Unbound
1883	Gloucester	The Glories of Our Blood and State
1888	Birmingham	Judith
1889	Leeds	Ode on St. Cecilia's Day
1890	Norwich	L'Allegro ed it Penseroso
1891	Hereford	De Profundis
1892	Gloucester	Job
1894	Birmingham	King Saul
1898	Gloucester	A Song of Darkness and Light
1901	Royal College of Music	Ode to Music
1903	Royal Choral Society	War and Peace
1903	Hereford	Voces Clamantium
1904	Gloucester	The Love that casteth out Fear

<sup>&</sup>lt;sup>1</sup> "Hubert Parry - His Life and Music" by Jeremy Dibble, Clarendon Press, Oxford UK, ©1992, pp. 290-291

## **DE PROFUNDIS**





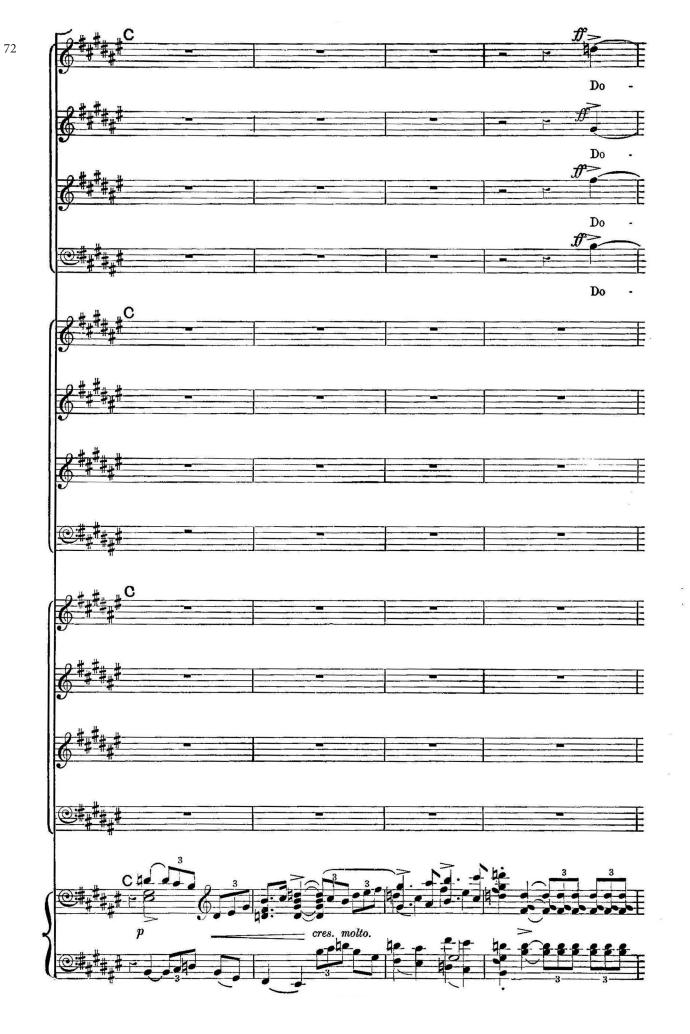




















84 ex - au di . . cem, ex - au ex - au - di vo - cem, di . . cem, ex V0 di . . au di vo cem, ex au ٧o cem, ex - au - di VO cem, ex - au di . . ex - au vo cem, . . . ex - au - di di . . vo - cem, cem, θX VO di au VO di . **v**0 cem, ex cem, 0X di, ex ex au di . . vo - cem, ex di . au - di cem, di di . . au V0 cem, ex ÝΟ cem, ex au











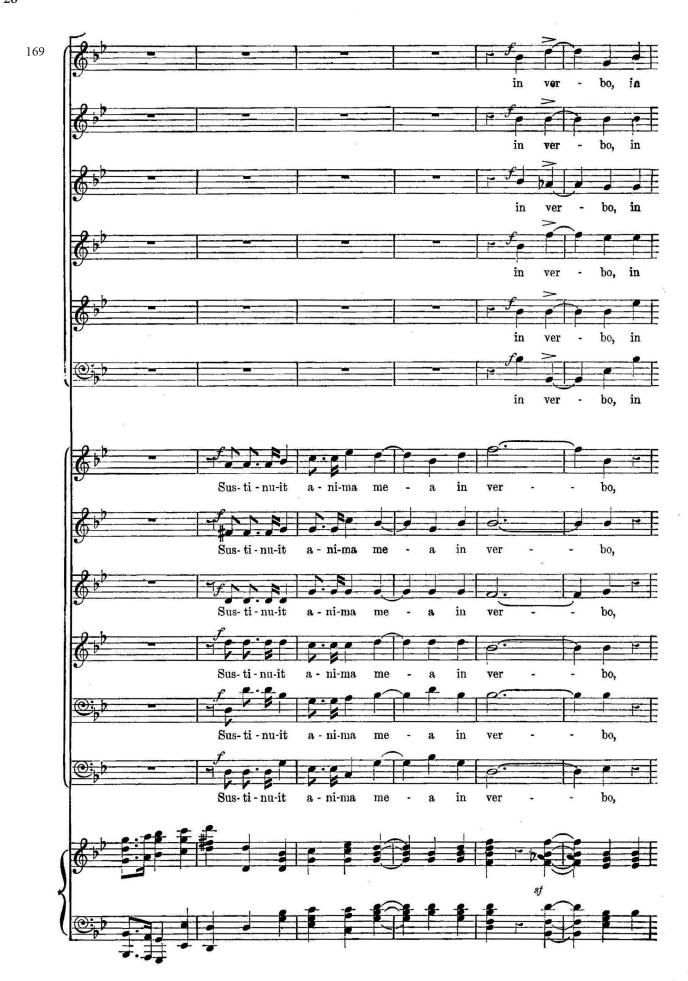












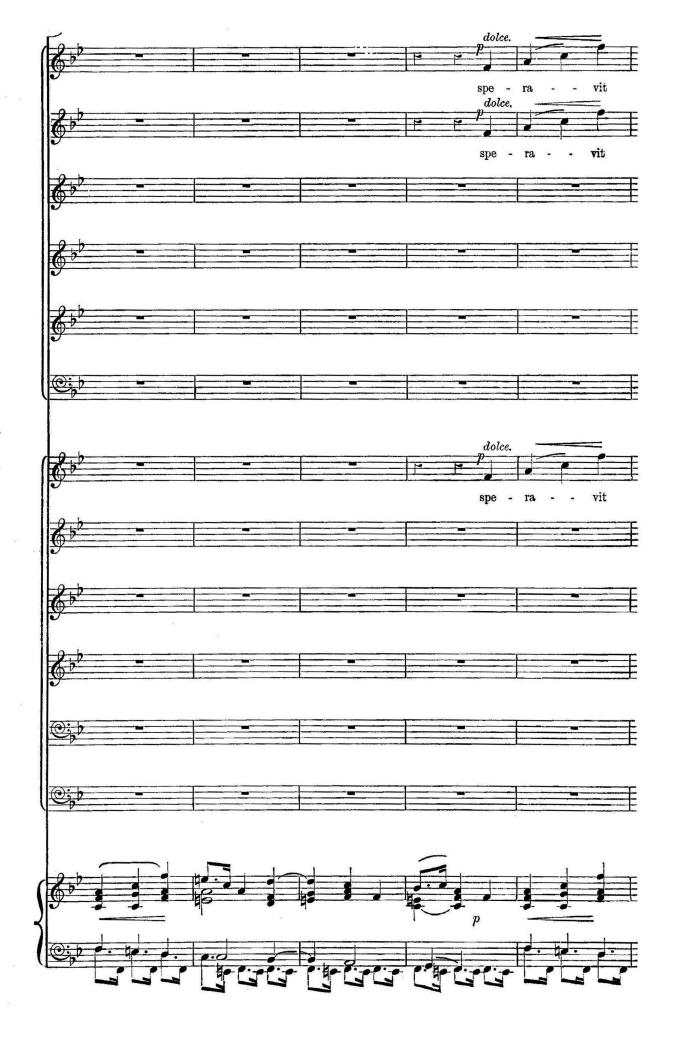








in bo . . . jus, ver in ver bo e jus, bo in e - jus, ver in bo e - jus, ver - jus, in ver bo e - jus, in . . . ver - bo > Cin - jus, - a in ver - bo, ver bo me in e - jus, ni - ma me ver me - a, e - jus, a - ni - ma me a inver - bo - ni - ma in ver - bo e - jus, me a ver - bo e - jus, ni - ma me in . . . jus, in me - a ver bo . . . e ni - ma





















247 vit. ni - ma ni - ma me Do-mi-no, Do - mi-no, a - ni-ma me - a in in in . . me - a, a-ni-ma me - a in Do - mi -no, spe -- mi-no, spe - ra - vit Do a - ni-ma, spe - ra - vit a - ni-ma, spe spe - ra vit a - ni-ma, spe - ra vit, vit, spe - ra - vit, a - ni-ma spe - ra vit, spe - ra vit a-ni-ma me - a, spe - ra vit, vit spe - ra vit, spe - ra vit, vit spe - ra spe - ra - vit, vit, vit, spe - ra spe - ra vit spe - ra vit, spe - ra vit spe - ra vit, spe - ra







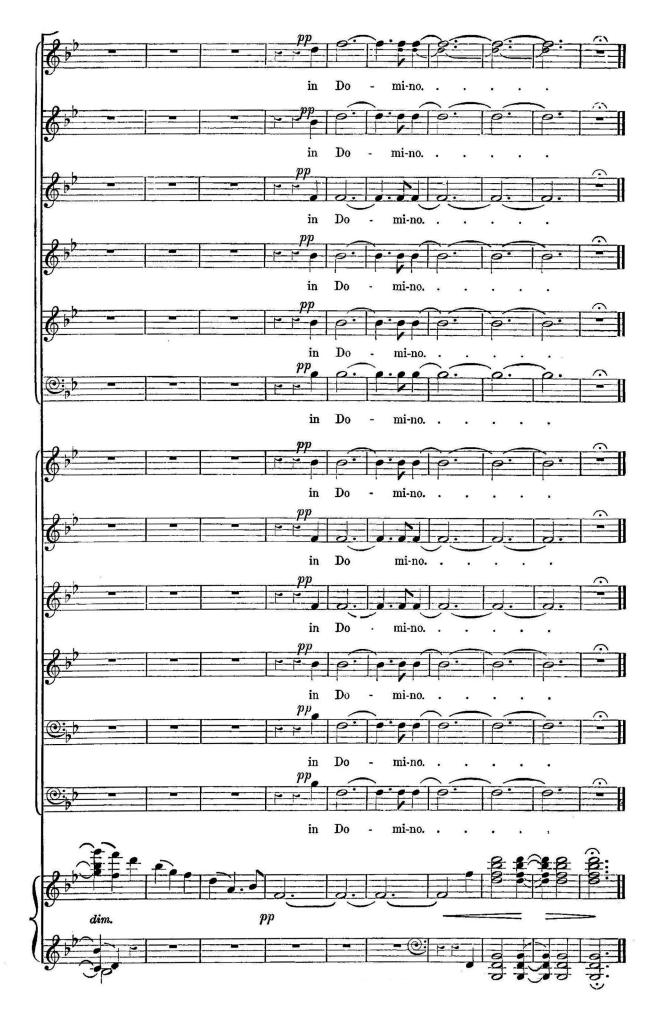










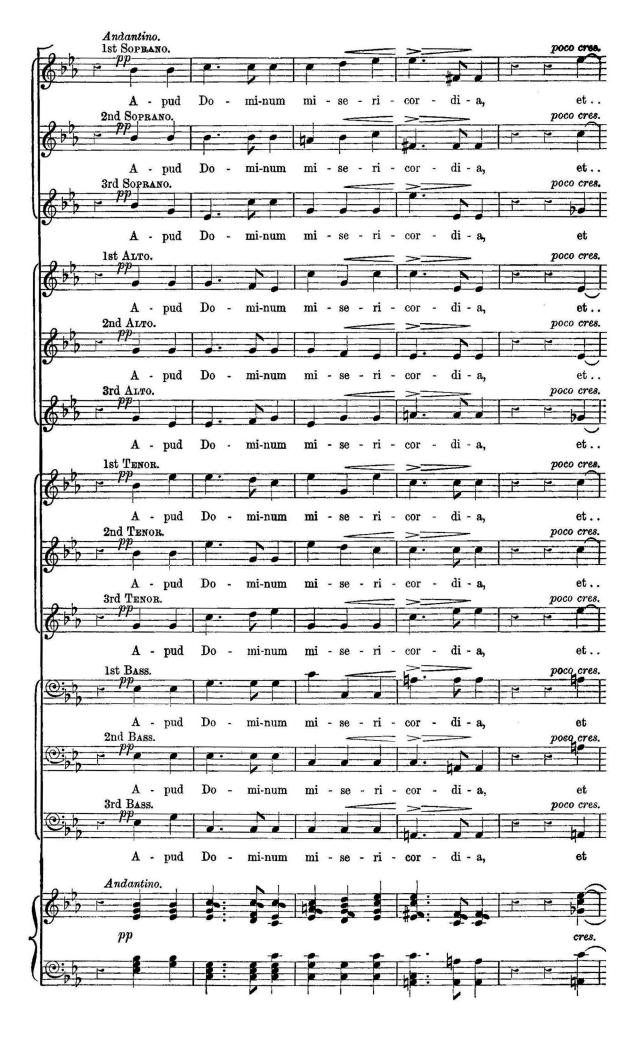










































459 re - di-met Is ra - el, Is - ra-el, di- met ip se Is - ra-el, di-met se ip re cres. Is - ra-el, re di- met ip Is - ra-el, - di-met ip se re cres.\_ Is - ra-el, re - di-met ip Is - ra-el, - di- met ip Is - ra-el, ip se re - di-met - di- met cres.\_ Is - ra - el, - di- met ip Is - ra - el, ip re - di-met se Is - ra-el, ip se re - di- met Is - ra-el, re ip se di- met











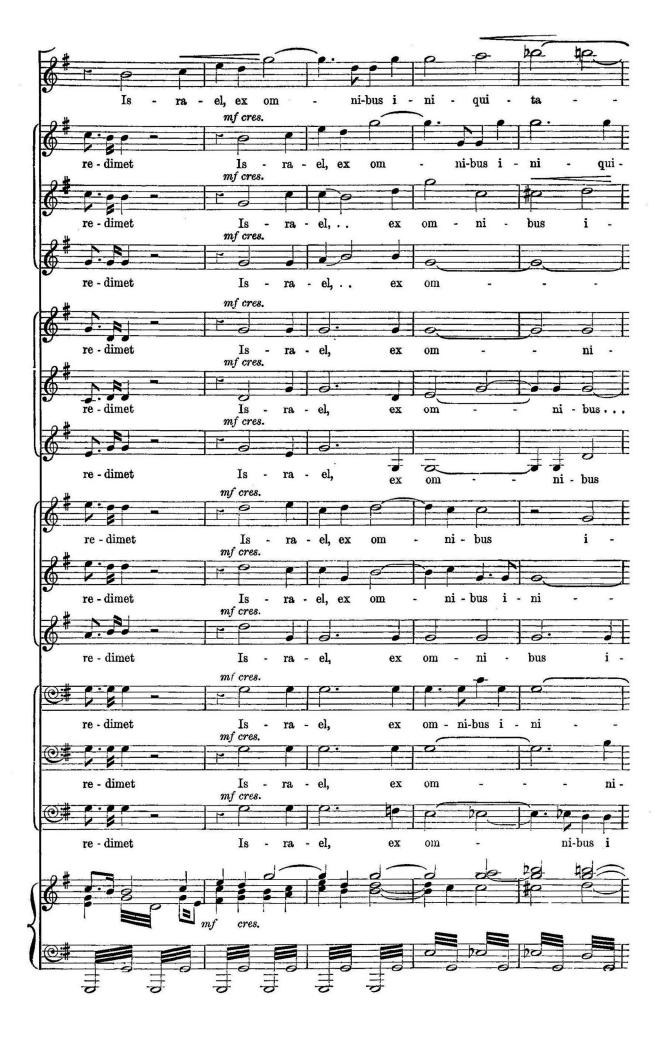








H mf cres. re - di-met ip ti-bus e ip jus, se ni - qui ni - qui ti-bus e ip jus, se ni - qui - ta ti-bus e jus, ip i - ni - qui - ta - ti-bus e - jus, ip i - ni - qui - ta - ti-bus e - jus, qui - ta ti-bus e jus, ip se jus, ip i - ni - qui - ta - ti-bus e - jus, ip ni - qui - ta ti-bus e - jus, ip ni - qui - ta - ti-bus jus, ip ip jus, qui ti-bus e ni ta - ti-bus e ip qui jus, se









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