



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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Cover Image: "Repentance of St. Peter" by Guido Reni, 1635



# ENGLISH HERITAGE

## MUSIC SERIES

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*

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### 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."<sup>1</sup>

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:

2nd April, 1948  
The White Gates,  
Dorking.

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

# DE PROFUNDIS

C. H. H. PARRY.

*Andantino.*

PIANO.

*p*

5

9

13

17

The musical score for 'De Profundis' by C. H. H. Parry is presented in five systems. The first system begins with the tempo marking 'Andantino.' and the dynamic 'p'. The second system is marked with a measure rest '5'. The third system is marked with a measure rest '9'. The fourth system is marked with measure rests '13' and '17', and includes dynamic markings 'p' and 'cres.'. The fifth system continues the piece with various musical notations including slurs and accents.

21

musical score for measures 21-24. The system includes a treble clef and a bass clef. The key signature has two flats. The music features complex rhythmic patterns with many beamed notes. A dynamic marking *cres. sempre.* is present in the first measure. A section marker 'A' is placed above the staff in the second measure. There are several accents (*v*) and slurs throughout the passage. The piece concludes with a forte (*f*) dynamic marking.

25

musical score for measures 25-28. The system includes a treble clef and a bass clef. The music continues with complex rhythmic patterns. A section marker 'A' is placed above the staff in the second measure. The piece concludes with a forte (*f*) dynamic marking.

29

musical score for measures 29-32. The system includes a treble clef and a bass clef. A dynamic marking *dim.* is present in the first measure. The music features complex rhythmic patterns with many beamed notes. The piece concludes with a forte (*f*) dynamic marking.

33

musical score for measures 33-37. The system includes a treble clef and a bass clef. A section marker 'B' is placed above the staff in the second measure. The music features complex rhythmic patterns with many beamed notes. The piece concludes with a forte (*f*) dynamic marking.

38

musical score for measures 38-41. The system includes a treble clef and a bass clef. The music features complex rhythmic patterns with many beamed notes. The piece concludes with a forte (*f*) dynamic marking.

42

musical score for measures 42-45. The system includes a treble clef and a bass clef. The music features complex rhythmic patterns with many beamed notes. The piece concludes with a forte (*f*) dynamic marking.

**SOPRANO.**

**ALTO.**  
De pro - fun - dis cla - ma - vi, de pro - fun - dis,

**TENOR.**  
De pro - fun - dis cla - ma - vi, . . . de pro -

**BASS.**  
De pro - fun - dis cla - ma - vi, . . . de pro -

**SOPRANO.**  
De pro -

**ALTO.**  
De pro - fun - dis cla - ma - vi, . . .

**TENOR.**  
De pro - fun - dis cla - ma - vi, . . .

**BASS.**  
De pro - fun - dis, de pro -

**SOPRANO.**

**ALTO.**  
De pro - fun - dis cla -

**TENOR.**  
De pro - fun - dis, de pro -

**BASS.**  
De pro - fun - dis cla - ma - vi, de pro - fun - dis

*p* *sempre cres.*

*mf cres.* *ff* *espress.*  
 De pro - fun - dis cla - ma - vi, cla - ma - vi ad  
*mf cres.* *ff* *espress.*  
 de pro - fun - dis cla - ma - vi, cla - ma - vi ad  
*f* *ff* *espress.*  
 - fun - dis cla - ma - vi, cla - ma - vi, cla - ma - vi ad  
*f* *ff*  
 - fun - dis cla - ma - vi,  
*ff* *espress.*  
 - fun - dis cla - ma - vi, cla - ma - vi, cla -  
*f* *ff* *espress.*  
 . . de pro - fun - dis cla - ma - vi, cla -  
*f* *ff* *espress.*  
 cla - ma - vi, cla -  
*f* *ff*  
 - fun - dis cla - ma - vi,  
*f* *ff*  
 De pro - fun - dis cla - ma - vi,  
*f* *ff*  
 - ma - vi, cla - ma - vi,  
*f* *ff*  
 - fun - dis cla - ma - vi,  
*f*  
 cla - ma - vi,  
*f* *p*





67

ma - vi, cla - ma - vi ad te Do - mi - ne:

ma - vi ad te, ad te Do - mi - ne:

ma - vi ad te, cla - ma - vi . . ad te Do - mi - ne:

ma - vi, cla - ma - vi ad te Do mi - ne:

cla - ma - vi ad te Do - mi - ne:

cla - ma - vi ad te, . . . ad te Do - mi - ne:

cla - ma - vi ad te, ad te Do - mi - ne:

cla - ma - vi ad te Do - mi - ne:

te, cla - ma - vi ad te Do - mi - ne:

te, ad te, ad te, ad te Do - mi - ne:

te, ad te Do - mi - ne:

cla - ma - vi ad te Do - mi - ne:

dim.

C

Do -

Do -

Do -

Do -

C

C

C

*p*

*cres. molto.*



ex - au - di, . . . ex - au - di, . . .

ex - au - di vo - cem

ex -

ex - au - di, . . . ex - au - di,

ex - au - di vo - cem

ex

ex - au - di, . . . ex - au - di . . .

ex - au - di vo - cem

ex

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of 12 systems. Each system includes a vocal line and a piano accompaniment line. The lyrics are: 'ex - au - di, . . . ex - au - di, . . .', 'ex - au - di vo - cem', 'ex -', 'ex - au - di, . . . ex - au - di,', 'ex - au - di vo - cem', 'ex', 'ex - au - di, . . . ex - au - di . . .', 'ex - au - di vo - cem', and 'ex'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand, often with slurs and accents. The vocal line is marked with a forte (ff) dynamic and includes accents and slurs.





di . . vo - cem, ex - au - di, ex - au - di, ex -  
 ex - au - di vo - cem, ex - au - di, ex - au - di,  
 ex - au - di, ex - au - di,  
 ex - au - di, ex - au - di . . vo - cem, ex - au - di . .  
 di, ex - au - di, ex - au - di, ex -  
 ex - au - di, ex - au - di . .  
 ex - au - di vo - cem, ex - au - di, ex -  
 au - di, ex - au - di . . vo - cem, ex - au - di . . vo - cem,  
 au - di, ex - au - di, ex - au - di, ex - au - di,  
 au - di, ex - au - di vo - cem, ex - au - di, ex -  
 ex - au - di, ex - au - di, ex - au - di vo - cem, . .  
 au - di, ex - au - di . . vo - cem, ex

au - di, ex - au - di, ex - au - di,  
ex - au - di, ex - au - di . . . vo - - cem,  
ex - au - di vo - cem, ex - au - di,  
vo - cem me - am, ex - au - di, ex - au - di,  
au - di vo - cem, ex - au - di,  
vo - cem, ex - au - di, ex -  
au - di vo - cem, ex - au - di, ex -  
ex - au - di . . . vo cem, ex - au - di,  
ex - au - di, ex - au - di,  
au - di, ex - au - di, ex - au - di,  
. . . ex - au - di, ex - au - di,  
au - di . . . vo - cem, ex - au - di, ex -

ex - au - di, ex - au - di, ex - au - di

ex - au - di, ex - au - di, ex - au - di

ex - au - di, ex - au - di, ex - au - di

ex - au - di . . vo - cem, ex - au - di

ex - au - di, ex - au - di

- au - di vo - cem, ex - au - di vo - cem, ex -

- au - di, ex - au - di, ex -

ex - au - di, ex - au - di vo - cem, ex -

- di, ex - au - di vo - cem, ex -

- di, ex - au - di, ex - au - di

- di, ex - au - di vo - cem, ex -

- au - di, ex - au - di, ex - au - di

au - di, ex - au - di, ex - au - di

di, ex - au - di . . .

vo - cem, ex - au - di

au - di, ex - au - di . . .

vo - cem, ex - au - di . . .

vo - cem, vo - cem, ex - au -

au - di, vo - cem, ex - au -

au - di, vo - cem, ex - au -

au - di, vo - cem, ex - au -

vo - cem, vo - cem, ex - au - di . . .

*mf* *dim.* *p*

Musical score for a vocal ensemble with piano accompaniment. The score is in G major and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "vo - cem me - am. di - vo - cem me - am. vo - cem me - am." The score includes dynamic markings such as "dim." and "p".

The score is organized into four systems, each with four staves. The first three systems contain the vocal parts, and the fourth system contains the piano accompaniment. The lyrics are distributed across the vocal staves as follows:

- System 1: "vo - cem me - am." (Soprano, Alto, Tenor, Bass)
- System 2: "di - vo - cem me - am." (Soprano, Alto, Tenor, Bass)
- System 3: "vo - cem me - am." (Soprano, Alto, Tenor, Bass)
- System 4: Piano accompaniment with dynamic markings "dim." and "p".

108

SOPRANO SOLO.

112

*p* *poco cres.*

Fi - ant au - res tu - æ in - ten - den - tes, in vo - - cem de - pre -

116

*dim.* *p*

ca - ti - o - nis me - æ. Si i - ni - qui - ta - tes

120

*mf*

ob - ser - va - ve - ris Do - mi - ne, Do - mi - ne, quis, quis, . . .

124

*p* *G*

quis sus - ti - ne - bit? Qui - a a - pud te . . . pro - pi - ti -

127

a - tio est, a - pud te . . . . . pre - pi - ti -

129

a - tio est, et prop - ter le - - gem tu - am sus -

*mf*

131

ti - nu-i te, prop - ter le - - gem tu - am, sus -

*f*

*cres.*

134

ti - nu - i te Do - mi - ne,

137

Fi - - ant au - res

*p* *tranquillo.*

*dim.* *p*

141

*cres.*

tu - æ in - ten - den - tes, in vo - - cem de - pre - ca - - ti - o - nis me - -

144

*f* *mf*

- æ; In vo - - cem, in vo - - cem, in

147

*dim.* *rit.*

vo - - - - - cem de - pre - ca - ti - o - nis me

150

*a tempo.* *p* *rit.*

- æ, in vo - - cem de - pre - ca - - ti - o - nis me - - - -

154

*a tempo. dolce.*

- æ.

*Allegro energico.*

159

164

1st SOPRANO. A

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

3rd SOPRANO.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st ALTO.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st TENOR.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

3rd TENOR.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st BASS.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

2nd SOPRANO. A

2nd ALTO.

3rd ALTO.

2nd TENOR.

2nd BASS.

3rd BASS.



ver - bo, in ver - - - bo e - jus, **B**

ver - bo, in ver - - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

in ver - bo, in ver - - - - bo e - jus, **B**

in ver - bo, in ver - - - - bo e - jus,

in ver - bo, in ver - bo, . . in ver - bo e - jus,

in ver - bo, sus - ti - nu - it in ver - bo e - jus,

in ver - bo, in ver - - - - bo e - jus,

in ver - bo, sus - ti - nu - it in ver - bo e - jus,

*sf* *sf*



- ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,

sus - ti - nu - it a - ni - ma  
 sus - ti - nu - it a - ni - ma  
 sus - ti - nu - it  
 sus - ti - nu - it  
 sus - ti - nu - it a - -  
 sus - ti - nu - it a - -

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

The image shows a musical score for voice and piano. It consists of three systems of staves. The first system has two vocal staves and four piano accompaniment staves. The second system has two vocal staves and four piano accompaniment staves. The third system has a grand piano staff. The lyrics 'spe - ra - - vit' are written under the vocal staves. The music is in a minor key and features a piano accompaniment with a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line is a simple melody with a long note on 'ra'.

*dolce.*  
*p* spe - ra - - vit

*dolce.*  
*p* spe - ra - - vit

*dolce.*  
*p* spe - ra - - vit

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

Musical score for a vocal piece with piano accompaniment. The score is in G minor and 3/4 time. It features three vocal staves and a piano accompaniment. The lyrics are: "a - ni - ma me - - a in Do - mi - no, spe - ra - vit". The piano part includes a prominent bass line with eighth-note patterns and chordal accompaniment.

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







spe - ra - - vit, spe - ra - - - .

spe - ra - - - vit, spe - ra - - - .

spe - ra - vit, spe - ra - - vit a - ni - ma

a - ni - ma, spe - ra - - vit, spe - ra - - vit

a - ni - ma, spe - ra - - vit, spe - ra - - vit

a - ni - ma me - a, spe - ra - - vit a - ni - ma,

- ra - - vit a - ni - ma, spe - ra - - vit, spe - ra - - vit

spe - ra - - vit, spe -

spe - ra - - vit, spe -

a - ni - ma, spe - ra - - vit, spe -

a - ni - ma me - a, spe - ra - - vit a - ni - ma,

a - ni - ma me - a, spe - ra - - vit a - ni - ma,

231

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

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

236

spe - ra . . . . .

spe - ra . . . . . vit . . . . .

spe - ra . . . . . vit . . . . . a - ni - ma

spe - ra . . . . . vit . . . . . a - ni - ma me - a in

spe - ra . . . . . vit . . . . . a - ni - ma me - a, . . . . .

spe - ra . . . . . vit . . . . . a - ni - ma me - a, . . . . .

spe - ra . . . . . vit .

spe - ra . . . . . vit, spe - ra . . . . .

spe - ra . . . . . vit, spe - ra . . . . .

spe -

spe - ra . . . . . vit . . . . . a - ni - ma me - a, . . . . .

spe - ra . . . . . vit . . . . . a - ni - ma me - a, . . . . .

spe - ra . . . . . vit . . . . . a - ni - ma me - a, . . . . .

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

*cres.* **F** **ff** **v**

me - - - a . . . . in Do - - - mi-no, spe - ra - - -

. . . Do - - - mi-no, in Do - - - mi-no, spe - ra - - -

ra - - - vit, spe - ra - vit in Do - mi - no, spe - ra - - -

ra - - - - vit, spe - ra - vit in Do-mi-no, spe - ra - - -

spe - ra - - vit, spe - ra - vit in Do-mi-no, spe - ra - - -

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

- - ni - ma me - a, spe - ra - vit a - ni-ma me - a, spe - ra -

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

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

spe - ra - vit a - ni - ma me - a, spe - ra -

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

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

**F** **ff** **v**



Do-mino, spe - ra - - vit a - ni - ma me - a in Do - .

Do-mino, spe - ra - - - vit a - ni - ma me - a in Do - .

Do-mino, spe - ra - - - - vit a - ni - ma me - a in Do - .

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

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

spe - ra - - - - vit a - ni - ma me - a in Do - -

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

- ra - vit a - ni - ma, a - ni - ma me - a in Do - .

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

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

me - a, spe - ra - - - - vit a - ni - ma me - a in Do - .

me - a, spe - ra - - - - vit a - ni - ma me - a in Do - .

*ff*



- ra - - - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit  
 - ra - - - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit  
 - ra - - - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit  
 - ra - vit a - ni-ma, spe - ra - vit a - ni-ma, spe -  
 - ra - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit  
 - ra - - - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit a -  
 spe - ra - vit a - ni-ma me - a, a - ni-ma me - -  
 spe - ra - vit a - ni-ma me - a, a - ni-ma me - a  
 spe - ra - vit a - ni-ma me - a, a - ni-ma me - a  
*ff* spe - ra - vit a - ni-ma me - a, a - ni-ma me - a  
*ff* spe - ra - vit a - ni-ma me - a, a - ni-ma me - a  
*ff* spe - ra - vit a - ni-ma me - a, a - ni-ma spe -  
*ff* spe - ra - vit a - ni-ma me - a, a - ni-ma me - -  
 Piano accompaniment with chords and melodic lines in the right and left hands.

a - ni - ma in Do - - mi - no. H  
 a - ni - ma in Do - - mi - no.  
 a - ni - ma in Do - - mi - no.  
 - ra - vit in Do - - mi - no.  
 in Do - - mi - no.  
 - ni - ma in Do - - mi - no.  
 - - a in Do - - mi - no. H  
 in Do - - mi - no.  
 in Do - - mi - no.  
 in Do - - mi - no.  
 - ra - vit in Do - - mi - no.  
 - - a in Do - - mi - no.  
 mf V  
*mf*







311 *Allegretto.*  
*p* *cres.*

314 **SOPRANO SOLO.** *p*  
 A - cus - to - di - a

317 ma - tu - ti - na us - que ad noe - tem, us - que ad

320 noc - tem, spe - ret Is - ra - el in Do - mi -

323 **A** *p* *cres.*  
 - no, spe - ret Is - ra - el, spe - ret Is - ra - el,

326

spe - ret Is - ra - el in Do - mi - no.

329

Qui - a a - pud Do - mi - num mi - se - ri - cor - - - di -

332

**B**  
- a, a - pud Do - mi - num mi - se - ri - cor - - -

335

- - - di - a, a - pud Do - mi - num mi - se - ri -

338

- cor - di - a, . . . mi - se ri - cor - - di - a,

**C**

342

et

345

co - pi - o - sa a - pud e - - um re - demp - ti - o,

*cres.*

349

et co - pi - o - sa, co -

*p* *cres.*

353

pi - o - sa re - demp - ti -

*dim.*

357

*mf* *cres.*

360

a - pud Do - mi - num mi - se - ri - cor - di - a, a - pud  
 Do - mi - num mi - se - ri - cor - di - a, ... et

363

co - pi - o - sa a - pud e - um re -

366

- demp - ti - o. ...

370

373

Segue.

*Andantino.*  
1st SOPRANO. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd SOPRANO. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd SOPRANO. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et

1st ALTO. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd ALTO. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd ALTO. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

1st TENOR. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd TENOR. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd TENOR. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

1st BASS. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et

2nd BASS. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et

3rd BASS. *pp* *poco cres.*

A - pud Do - mi-num mi - se - ri - cor - di - a, et

*Andantino.*  
*pp* *cres.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

387

394

398

Vocal Score incorrectly repeats measure 400 as measure 401. Parry's manuscript does not include this measure. It has been deleted from the vocal score to align the vocal score with the full score.

401

405

**A ALL SOPRANOS.**  
Et ip . . se re - di-met Is-ra - el, ex om - ni - bus i - ni - - qui -

**ALL ALTOS.**  
Et ip . . se re -

405

408

ta - ti - bus e - jus, ex om - ni - bus, . . . i - ni - qui - ta  
 - - di - met Is - ra - el, ex om - ni - bus, i - ni - qui - ta

ALL TENORS.  
 Et ip - se re -

411

ti - bus,  
 - - - ti - bus, ex om - ni - bus i - ni - qui - ta - ti -  
 - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus,  
 ALL BASSES.  
 Et ip - se re - dimet Is - ra - el, ex om -

414

1st & 3rd ALTOS.  
 - bus, re - di - met Is - ra - el, re - di - met Is - ra -  
 2nd ALTO.  
 - bus, re - di - met Is - ra - el, re - di - met Is -  
 ex om - ni - bus i - ni - qui - ta - ti -  
 - ni - bus, i - ni - qui - ta - ti - bus e - jus, et

1st & 3rd SOPRANO.

**B** *f*

re - di - met Is - ra - el, ex om - ni - bus i -  
 - el, ex om - ni - bus i - ni - qui - ta - -  
 - - ra - el, ex om - ni - bus i - ni - qui - ta - - ti - bus  
 - bus,  
 ip - se re - di - met Is - ra - el, re - di - met

416 *f*

*f marcato.*  
 2nd SOPRANO. *f*

- ni - qui - ta ti - bus e - jus,  
 ex om - ni - bus i - ni - qui - ta - ti -  
 - - - - - ti - bus e - jus, et ip - se re - di - met,  
 e - jus, et ip - se re - di - met Is - ra - el, ex om -  
 et ip - se re - di - met, Is - ra - el, et  
 Is - ra - el, et ip - se re - di - met Is - ra - el,

418

bus, . . . ex om - ni - bus i - ni - qui - ta - ti - bus, i - ni - qui - ta -  
 et ip - se re - di - met,  
 ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus . . . i - ni - qui -  
 ip - se re - di - met Is - ra - el, et ip - se re -  
 et ip - se re - di - met

421

1st & 3rd SOPRANOS.  
 C *f* *marcato.*

ex om - ni - bus i - ni - qui - ta - ti -  
 ti - bus e - jus,  
 et ip - se re - di - met Is - ra - el, ex om -  
 ta - ti - bus, et ip - se re - di - met,  
 di - met Is - ra - el, et ip - se re -  
 Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e -

424

427

- bus, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus,  
et ip - se re - dimet,  
- ni - bus i - ni - qui - ta - ti - bus, et ip - se  
ex om - ni - bus i -  
- dimet Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus,  
- jus, et ip - se re -

430

et ip - se re - di - met,  
ex om - ni - bus i -  
re - di - met, et ip - se re - di - met  
ni - qui - ta - ti - bus,  
et ip - se re - di - met Is - ra -  
- di - met Is - ra - el, et ip - se re -

et ip - se  
 - ni - - qui - - ta - - ti - bus et ip - -  
 Is - ra - el, et ip - - se re - di - met  
 et ip - - se re - di - met  
 - el, et ip - - se re - - di - met Is - ra -  
 - - di - met Is - ra - el, et ip - se re - di - met,

432

re - di - met, et ip - se re - di - met, et ip - se  
 - se re - di - met Is - ra - el, et ip - -  
 Is - ra - el, et ip - - se re - di - met Is - ra - el,  
 Is - - ra - el, et ip - - - se.. re - di - met  
 - el, et ip - - se, et  
 et ip - se re - di - met, et ip - se re - di - met,

434

436

re - di-met Is - - ra - el, ex om - - ni - bus i -  
 - - se re - di-met Is - - - ra - el, et ip - - - se  
 et ip - - - se . . . re - - - di-met Is - ra - el, . . . ex  
 Is - ra - el, et ip - se re - di-met Is - ra - el, . . .  
 ip - - se re - di-met, ip - se re - di-met Is -  
 et ip - se re - - di - met Is - - ra - - el, ex

438

ni - qui - ta - - - - - ti - bus  
 re - di-met Is - ra - el, ex om - - ni - bus i - ni - qui - ta - ti -  
 om - ni - bus i - ni - qui - ta - - - ti - bus e -  
 ex om - ni - bus i - ni - - - qui - ta - - - ti  
 - - ra - el, ex om - ni - bus i - ni - qui - ta - ti -  
 om - ni - bus i - ni - qui - ta - - - - - ti

**D**

e - jus, et

- bus,

jus, et ip - - se re - - di-met Is - ra - el, .. ex

- bus, et ip - - se re - - di-met Is - ra - el, .. ex

- bus,

- bus, et ip - - se re - - di-met Is - ra - el, ex om - -

440

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

ex om - ni - bus

om - ni-bus i - ni - qui - ta - - - ti-bus, ex om - ni - bus i -

om - ni-bus i - ni - qui - ta - - - ti-bus,

**1st & 3rd TENOR.**

et ip - - se re - - di-met Is - ra - el, ex

**2nd TENOR.**

ex om - -

- - ni - bus i - ni - qui - ta - - - ti - bus e - jus,

442



Is - ra - el, ex om -  
 - ni - qui - ta - - - ti - bus, ex om - ni - bus i - ni - qui -  
 ex om - - ni - bus i - ni - qui - ta - - - ti - bus,  
 ip - se re - di - met Is - ra - el, et ip - se  
 et ip - - se, et ip - - se  
 ip - se re - di - met Is - ra - el, et ip - - se  
 et ip - se, et ip - se  
 re - di - met Is - ra - el, et ip - se  
 ip - se re - di - met Is - ra - el, et ip - - se,  
 - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, ex  
 - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, ex  
 - el, ex om - ni - bus i - ni - qui - ta - - - ti - bus e - -  
 Piano accompaniment

- - - - - ni - bus i - ni - qui - ta - - - ti - bus, i -  
 - ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus,  
 ex om - - ni - bus, ex om - ni - bus i -  
 re - di - met, ex om - ni - bus i - ni - - - qui - ta - ti - bus,  
 re - di - met Is - ra - el, ex om - ni - bus,  
 re - di - met Is - - ra - el  
 re - di - met, et ip - se re - di - met  
 re - di - met, et ip - se re - di - met  
 et ip - se, et ip - se re - di - met  
 om - ni - bus, i - ni - qui - ta - - - ti - bus e - jus, i -  
 om - ni - bus, i - ni - qui - ta - - - ti - bus e - jus, i -  
 - jus, et ip - se, et ip - se re - di - met Is - ra - el, ex

The musical score consists of 18 staves. The first 15 staves are vocal parts, and the last three are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin, and the music is written in a traditional style with various ornaments and phrasing marks.

450

ni-qui-ta-ti-bus e-jus.  
 i-ni-qui-ta-ti-bus e-jus.  
 ni-qui-ta-ti-bus e-jus.  
 i-ni-qui-ta-ti-bus e-jus.  
 i-ni-qui-ta-ti-bus e-jus.  
 i-ni-qui-ta-ti-bus e-jus.  
 Is-ra-el i-ni-qui-ta-ti-bus.  
 i-ni-qui-ta-ti-bus e-jus.  
 i-ni-qui-ta-ti-bus e-jus.  
 ni-qui-ta-ti-bus e-jus.  
 ni-qui-ta-ti-bus e-jus.  
 om-ni-bus i-ni-qui-ta-ti-bus e-jus.

454





ex om - ni - bus . . . i - ni - qui -  
 Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus,  
 Is - ra - el, ex om - ni - bus i -  
 Is - ra - el, ex om - ni - bus i -  
 Is - ra - el, . . . et ip - se re - di - met,  
 Is - ra - el, ex om - ni - bus i - ni - qui -  
 Is - ra - el, ex om - ni - bus,  
 Is - ra - el, ex om - ni - bus i - ni - qui -  
 Is - ra - el, ex om - ni - bus i - ni - qui -  
 Is - ra - el, ex om - ni - bus . . . i - ni - qui - ta - ti - bus,  
 Is - ra - el, ex om - ni - bus . . . i - ni - qui -  
 Is - ra - el, ex om - ni - bus i -  
 Is - ra - el, ex om - ni - bus i -  
 Is - ra - el, ex om - ni - bus i - ni - qui -  
 Is - ra - el, ex om - ni - bus i - ni - qui -  
 Is - ra - el, ex om - ni - bus i - ni - qui -



*F Animato.*

- ni - qui - ta - ti - bus e - jus,

- - - ti - bus e - - - jus,

- ni - qui - ta - ti - bus e - jus, et ip - se re - di - met

i - ni - qui - ta - ti - bus e - jus, et ip - se re - di - met

- ni - qui - ta - ti - bus e - jus, et ip - se re - di - met

- qui - ta - - ti - bus e - jus, et ip - se

i - ni - qui - ta - ti - bus e - jus, et ip - se

*F Animato.*

- ta - ti - bus e - jus,

- ta - ti - bus e - jus,

i - ni - qui - ta - ti - bus e - jus,

e - jus, et ip - se re - di - met Is - ra - el, . .

et ip - se re - di - met Is - ra - el, . .

- ta - - ti - bus e - jus,

*F Animato.*



G

et ip - se re - di - met Is - ra - el, ex om - ni - bus i -  
 ip - se re - di - met Is - ra - el, Is - ra - el, ex om - ni - bus i -  
 ip - se re - di - met Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i -  
 et ip - se re - di - met Is - ra - el, ex om - ni - bus i -  
 Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i  
 Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i -  
 re - di - met Is - ra - el, . . . re - di - met Is - ra - el, ex om - ni - bus i -  
 et ip - se re - di - met Is - ra - el, ex om - ni - bus i -  
 et ip - se re - di - met Is - ra - el, ex om - ni - bus  
 ip - se re - di - met Is - ra - el, ex om - ni - bus  
 ip - se re - di - met Is - ra - el, ex om - ni - bus i -  
 . . . di - met, ip - se re - di - met Is - ra - el, ex om - ni - bus i -

G



H *mf cres.*

ip - se re - di - met

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

i - ni - qui - ta - ti - bus e - jus, ip - se

i - ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

H

ni - qui - ta - ti - bus e - jus, ip - se

i - ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

H

*p cres.*



- ti - bus e - - - - - jus.  
 - ta - - - - - ti - bus e - jus.  
 - ni - qui - ta - ti - bus . . . e - jus.  
 - ni - bus i - ni - qui - ta - ti - bus.  
 - bus i - ni - qui - ta - ti - bus.  
 i - ni - qui - ta - - - - ti - bus.  
 i - ni - qui - ta - ti - bus.  
 - ni - qui - ta - ti - bus e - - - jus.  
 - - - qui - ta - ti - bus e - - - jus.  
 - ni - qui - ta - ti - bus e - jus.  
 - - - qui - ta - ti - bus e - - - jus.  
 - bus i - ni - qui - ta - ti - bus e - jus.  
 - ni - qui - ta - ti - bus e - - - jus.  
*ff* *sempre allargando.*

*ff*  
 Coda





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