

DE PROFUNDIS

(Psalm CXXX)

for Soprano Solo, 12 part Chorus and Orchestra

(1891)

C. Hubert H. Parry

Bass Trombone

Premiered at the Hereford Music Festival (Three Choirs Festival), September 10, 1891



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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

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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

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garrigan 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

Bass Trombone

DE PROFUNDIS

C. HUBERT H. PARRY

Movement I - De profundis clamavi ad te Domine

Andante

Horn

17
1-17

A

mf *f sempre dim.*

B

29 *p* 13 34-46

Moderato

C

D

Bassoon

25 6 9 47-71 72-77 78-86

89 *mf*

E

93 12 96-107

F

G

5 4 8 19 14 108-112 113-116 117-124 125-143 145-158

Bass Trombone

Movement II - Sustinuit anima mea in verbo ejus

Allegro energico

f

A

2 2

164-165 170-171

172 *f*

B

4 *mf*

179-182

C D

193 23 4 *Horn 1* *mf*

195-217 218-221

Allargando

E

Bass Trombone

240

f

246

f

F

252

f

257

p

2

261-262

263

G

270

p

3

276

p

282

Horn 1

p

8

286-293

299

mf

p

5

301-305

Bass Trombone**Movement III - A custodia matutina usque ad noctem****TACET**

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Bass Trombone

Movement IV - Apud Dominum misericordia / Et ipse redimet Israel

Andantino **Allegro moderato.** **A**

10 **7** **5** **5** **11**

377-386 387-393 394-398 400-404 405-415

B **C** **D** *Trumpet 1*

9 **15** **7**

416-424 425-439 440-446

E *allargando* *a tempo*

450 **4** **2**

mf 452-455 *p* 458-459

460 *p*

F *Animato*

ff **2** *cresc.* *ff*

468-469

G

473

H

479 **2**

483-484

Bass Trombone

486

Musical staff for measures 486-491. The staff is in bass clef with a key signature of one sharp (F#). The music consists of a sequence of notes: a dotted quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, a dotted quarter note, a quarter note, a quarter note, a quarter note, and a half note. A *cresc.* marking is placed below the first measure.

492

Musical staff for measures 492-496. The staff is in bass clef with a key signature of one sharp (F#). The music consists of a sequence of notes: a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A *f* marking is placed below the first measure. There are accents (>) above the notes in measures 494, 495, and 496.

497

Musical staff for measures 497-500. The staff is in bass clef with a key signature of one sharp (F#). The music consists of a sequence of notes: a half note, a quarter note, a quarter note, a quarter note, and a half note. A *rit.* marking is placed above the first measure, and a *ff* marking is placed below the first measure. A slur covers the first four notes, and another slur covers the last two notes.



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