

DE PROFUNDIS

(Psalm CXXX)

for Soprano Solo, 12 part Chorus and Orchestra

(1891)

C. Hubert H. Parry

Bassoon 1

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



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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

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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

Bassoon 1

DE PROFUNDIS

C. HUBERT H. PARRY

Movement I - De profundis clamavi ad te Domine

Andante

8

p

14

cresc.

20

A

26

B

4

ff

p

35

Moderato

10

pp

50

cresc.

f

Bassoon 1

57

p *cresc.*

62

cresc. *f*

67

cresc. *f*

C

f *f*

D

77

f

83

f

88

f

Bassoon 1

93

ff *mf* *p*

E

98

103

p

107

F

Soprano Solo

Do - mi-ne, Do - mi-ne, quis, quis,

124

G

Horn

p

133

mf

140

3 **2** **14**

Bassoon 1

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Bassoon 1

Movement II - Sustinuit anima mea in verbo ejus

Allegro energico

Musical staff 1: Bassoon 1, measures 158-165. Starts with a forte (*f*) dynamic and a triplet of eighth notes.

Musical staff 2: Bassoon 1, measures 166-172. Includes a boxed 'A' above the staff.

Musical staff 3: Bassoon 1, measures 173-179. Includes a boxed 'B' above the staff and a hairpin crescendo.

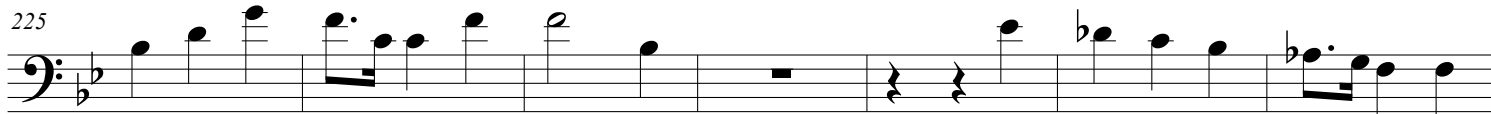
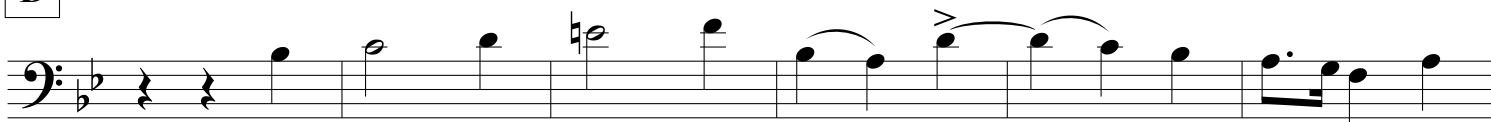
Musical staff 4: Bassoon 1, measures 180-186.

Musical staff 5: Bassoon 1, measures 187-193.

Musical staff 6: Bassoon 1, measures 194-206. Includes a boxed 'C' above the staff, a measure rest for 11 measures, and a mezzo-forte (*mf*) dynamic.

Musical staff 7: Bassoon 1, measures 211-218. Includes a triplet of eighth notes and a measure rest for 3 measures.

Bassoon 1

D

Allargando

E**F**

Bassoon 1

267

Musical staff for measures 267-270. The key signature has two flats (B-flat and E-flat). The staff contains a series of eighth and quarter notes with various accidentals (flats and naturals). There are some rests in the later measures.

G

Musical staff for measures 271-274. Measure 271 starts with a *ff* dynamic. The staff contains quarter and eighth notes, including a measure with a tenuto mark over a note.

281

H

Musical staff for measures 275-280. The staff contains quarter and eighth notes with various accidentals and rests.

288

Musical staff for measures 281-287. The staff contains quarter and eighth notes with various accidentals. Dynamics include *p* and *cresc.*

295

Musical staff for measures 288-294. The staff contains quarter and eighth notes with various accidentals. Dynamics include *cresc.* and *f*.

5

302-306

Musical staff for measures 295-301. The staff contains quarter and eighth notes with various accidentals. Dynamics include *p*. There are two trapezoidal markings below the staff.

Bassoon 1

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Bassoon 1

Movement III - A custodia matutina usque ad noctem

Allegretto.

Bassoon 2

A

8
311-318 *mp* *cresc.*

3
324-326 *sf*

B
4
333-336 *p* *cresc.*

C
mf

347
mf cresc. 2
351-352 *f*

D
354
p 3
357-359 *f*

4
362-365 *p* 2
369-370

372
3
374-376

Bassoon 1

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Bassoon 1

Movement IV - Apud Dominum misericordia / Et ipse redimet Israel

Andantino

377-384 *mf* 387-389 *pp*

Allegro moderato.

391 *mf* 394-396 *pp*

398

403 *poco rit.* **A** *poco meno mosso* *f*

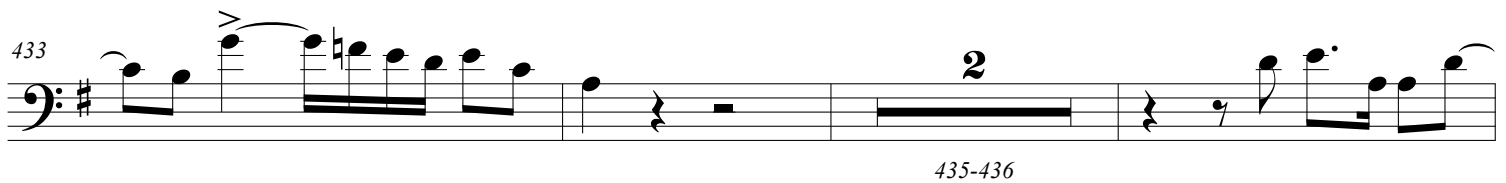
408 *f*

413 **B** *f*

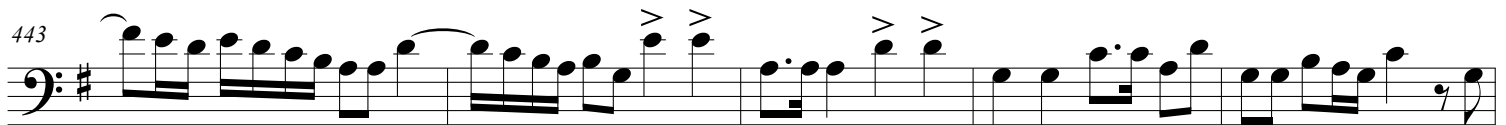
418 *f* 2 421-422

Bassoon 1

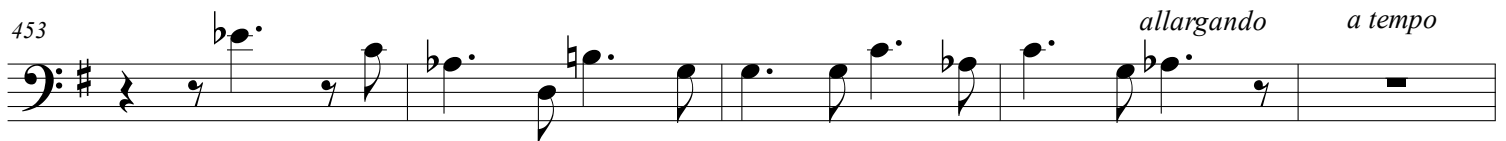
C



D



E



Bassoon 1

F

Animato

463

Musical staff for measures 463-467. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with slurs and accents.

468

Musical staff for measures 468-472. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with slurs and accents.

G

473

Musical staff for measures 473-477. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with slurs and accents.

H

478

Musical staff for measures 478-482. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with slurs and accents.

483

Musical staff for measures 483-487. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with slurs and accents.

cresc.

488

Musical staff for measures 488-493. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with slurs and accents.

494

Musical staff for measures 494-498. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with slurs and accents.

rit.



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