

# DE PROFUNDIS

(Psalm CXXX)

for Soprano Solo, 12 part Chorus and Orchestra

(1891)

C. Hubert H. Parry

Bassoon 2

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 2

# DE PROFUNDIS

C. HUBERT H. PARRY

## Movement I - De profundis clamavi ad te Domine

Andante

8  
1-8 *p*

5  
14-18

23

28 *ff*

**A**

**B** 13  
34-46

Bassoon 2

Moderato

4

47-50 *f*

54 *p*

61 *cresc.* *f*

67 *f* C

73 *f* *f*

77 *f* 2

84 *f*

# Bassoon 2

89

*ff*

95

**E**

*mf* *p*

101

*p*

Andante

**F** **G**

5 4 8 Bass Clarinet

108-112 113-116 117-124 *pp*

127

130-134

135

*mf*

138

141-143 145-158

**Bassoon 2**

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Bassoon 2

Movement II - Sustinuit anima mea in verbo ejus

**Allegro energico**

*f*

166

**A**

173

**B**

181

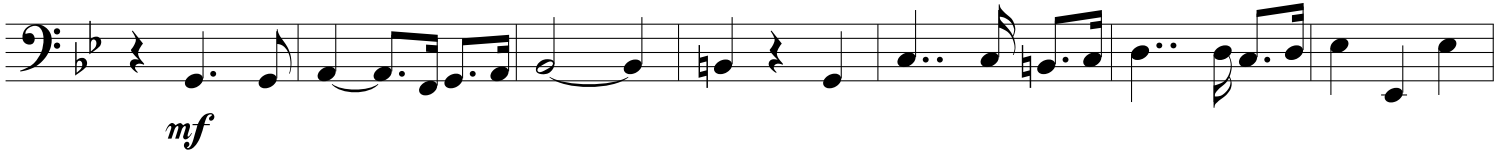
188

**C**

**13**

## Bassoon 2

209



D

216



224



Allargando

E

231



239



247



F

255



263



## Bassoon 2

G

270

Musical notation for Bassoon 2, measures 270-278. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, followed by quarter notes G2, F2, E2, D2, and a quarter rest. The next measure has a quarter note C2, followed by eighth notes B1, A1, G1, F1, E1, D1, C1, and a quarter rest. The final measure has a quarter note B1, followed by a triplet of eighth notes A1, G1, F1, and a quarter rest. The dynamic marking *ff* is placed below the staff.

H

279

Musical notation for Bassoon 2, measures 279-287. The staff is in bass clef with a key signature of two flats. It begins with a quarter note G2, followed by a quarter rest, quarter notes F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, and a quarter rest. The next measure has a quarter note B1, followed by quarter notes A1, G1, F1, E1, D1, C1, and a quarter rest. The final measure has a quarter note G1, followed by a quarter rest, quarter notes F1, E1, D1, and a quarter rest.

288

Musical notation for Bassoon 2, measures 288-292. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, followed by a half note F2, quarter notes E2, D2, C2, and a quarter rest. The next measure has a quarter note B1, followed by quarter notes A1, G1, F1, and a quarter rest. The final measure has a quarter note E1, followed by a quarter rest, quarter notes D1, C1, and a quarter rest. The dynamic marking *p* is placed below the staff.

293

Musical notation for Bassoon 2, measures 293-299. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, and a quarter rest. The next measure has a quarter note B1, followed by quarter notes A1, G1, F1, E1, D1, C1, and a quarter rest. The final measure has a quarter note G1, followed by quarter notes F1, E1, D1, and a quarter rest. The dynamic marking *cresc.* is placed below the staff.

300

Musical notation for Bassoon 2, measures 300-307. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, followed by a half note F2, quarter notes E2, D2, C2, and a quarter rest. The next measure has a quarter note B1, followed by a quarter rest, quarter notes A1, G1, F1, and a quarter rest. The final measure has a quarter note E1, followed by a quarter rest, quarter notes D1, C1, and a quarter rest. The dynamic marking *f* is placed below the staff. A fermata is placed over the quarter note B1 in the second measure. The dynamic marking *p* is placed below the staff. The final measure has a quarter note G1, followed by a quarter rest, quarter notes F1, E1, D1, and a quarter rest. The dynamic marking *p* is placed below the staff.

**Bassoon 2**

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## Bassoon 2

## Movement III - A custodia matutina usque ad noctem

Allegretto.

8  
311-318 *mp* < *cresc.*

A 3 4 B  
324-326 *p* 328-331 *p* < >

4  
333-336 *p* < > *p* *cresc.* < >

C 3  
341-343 *mf* < > < > < > < >

348  
*mf* *cresc.* 2  
351-352

353  
*f* *p* D 3  
357-359

360  
*f* 4 *p* 8  
362-365 369-376

**Bassoon 1**

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## Bassoon 2

## Movement IV - Apud Dominum misericordia / Et ipse redimet Israel

**Andantino** **10** **6** **Allegro moderato.**

396

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

406 **f**

411

415 **B**

420

**C** **1**

## Bassoon 2

429

*f*

433

438

D

442

447

E

*sf*

456

*allargando* *a tempo*

461



### Bassoon 2

**F** *Animato*

465

**G**

471

**H**

477

484

490

*rit.*

495



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PUBLISHING

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