

DE PROFUNDIS

(Psalm CXXX)

for Soprano Solo, 12 part Chorus and Orchestra

(1891)

C. Hubert H. Parry

Oboe 2

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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*

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 - library@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:* 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

Oboe 2

DE PROFUNDIS

C. HUBERT H. PARRY

Movement I - De profundis clamavi ad te Domine

Andante

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-5. Dynamics: *p*. Accents on notes in measures 1, 3, 5.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 6-11. Dynamics: *p*. Measure 11 has a fermata and a '2' above it. Measure 10-11 is marked below.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 12-20. Dynamics: *p*, *f*. Measure 14-20 has a fermata and a '7' above it.

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 21-26. Dynamics: *f*. A box labeled 'A' is at the start.

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 27-31. Dynamics: *dim.*

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 32-37. Dynamics: *f*. A box labeled 'B' is above measure 34. 'Bass Clarinet' is written above measure 34. Measure 34-37 has a fermata and a '4' above it.

Oboe 2

40

p

Musical staff 40-44 in G minor. Measure 40 starts with a quarter rest, followed by a half note G4, quarter notes A4 and Bb4, and a half note C5. Measure 41 has a whole rest. Measure 42 has a quarter rest, followed by quarter notes Bb4 and A4, and a half note G4. Measure 43 has a quarter rest, followed by quarter notes F4 and E4, and a half note D4. Measure 44 has a quarter rest, followed by quarter notes C4 and B3, and a half note A3.

45

Moderato

48-51

mf

Musical staff 45-49 in G minor. Measure 45 has a half note G4, quarter notes A4 and Bb4, and a half note C5. Measure 46 has a half note Bb4, quarter notes A4 and G4, and a half note F4. Measure 47 has a half note E4, quarter notes D4 and C4, and a half note B3. Measure 48 has a whole rest. Measure 49 has a whole rest.

53

56-61

f

Musical staff 53-57 in G major. Measure 53 has a half note G4, quarter notes A4 and B4, and a half note C5. Measure 54 has a half note B4, quarter notes A4 and G4, and a half note F4. Measure 55 has a half note E4, quarter notes D4 and C4, and a half note B3. Measure 56 has a whole rest. Measure 57 has a whole rest.

63

Musical staff 63-67 in G major. Measure 63 has a half note G4, quarter notes A4 and B4, and a half note C5. Measure 64 has a half note B4, quarter notes A4 and G4, and a half note F4. Measure 65 has a half note E4, quarter notes D4 and C4, and a half note B3. Measure 66 has a half note A3, quarter notes G3 and F3, and a half note E3. Measure 67 has a half note D3, quarter notes C3 and B2, and a half note A2.

68

C

mf

Musical staff 68-72 in G major. Measure 68 has a whole rest. Measure 69 has a whole rest. Measure 70 has a quarter rest, followed by quarter notes G4 and A4, and a half note B4. Measure 71 has a quarter rest, followed by quarter notes C5 and B4, and a half note A4. Measure 72 has a whole rest.

73

sf *sf* *ff* *sf*

Musical staff 73-76 in G major. Measure 73 has a quarter rest, followed by quarter notes G4 and A4, and a half note B4. Measure 74 has a quarter rest, followed by quarter notes C5 and B4, and a half note A4. Measure 75 has a quarter rest, followed by quarter notes G4 and A4, and a half note B4. Measure 76 has a quarter rest, followed by quarter notes C5 and B4, and a half note A4.

77

D

79-80

ff

Musical staff 77-81 in G major. Measure 77 has a half note G4, quarter notes A4 and B4, and a half note C5. Measure 78 has a half note B4, quarter notes A4 and G4, and a half note F4. Measure 79 has a whole rest. Measure 80 has a whole rest. Measure 81 has a quarter rest, followed by quarter notes G4 and A4, and a half note B4.

Oboe 2

82

87

92

E

13
100-112

Andante

F

G

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

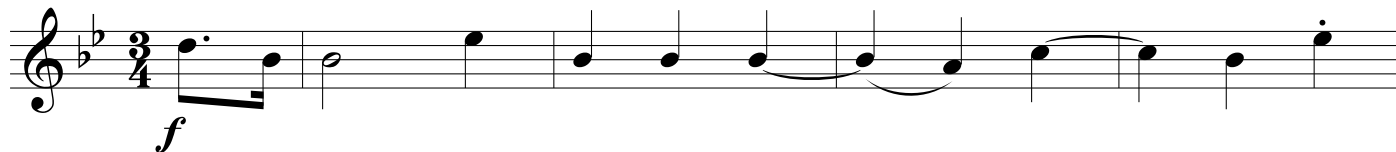
Oboe 2

Page Intentionally Left Blank

Oboe 2

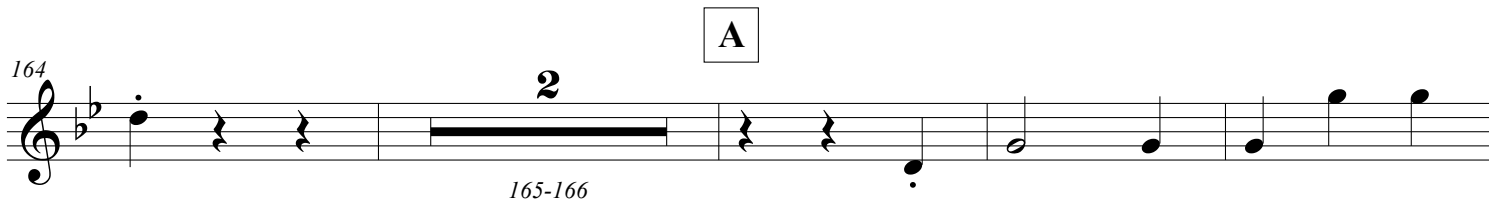
Movement II - Sustinuit anima mea in verbo ejus

Allegro energico



164

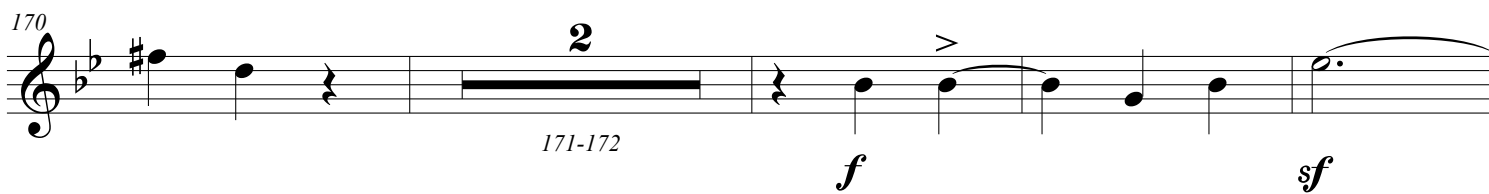
A



165-166

170

B

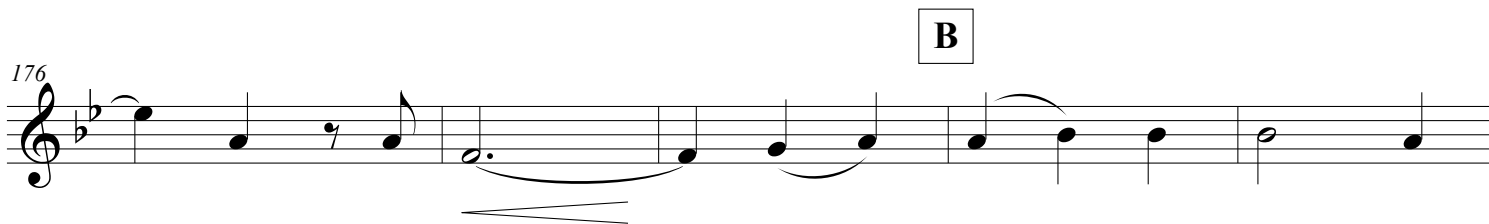


171-172

f sf

176

B

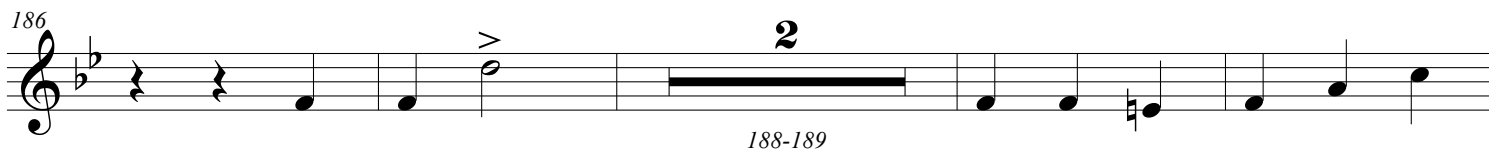


181



186

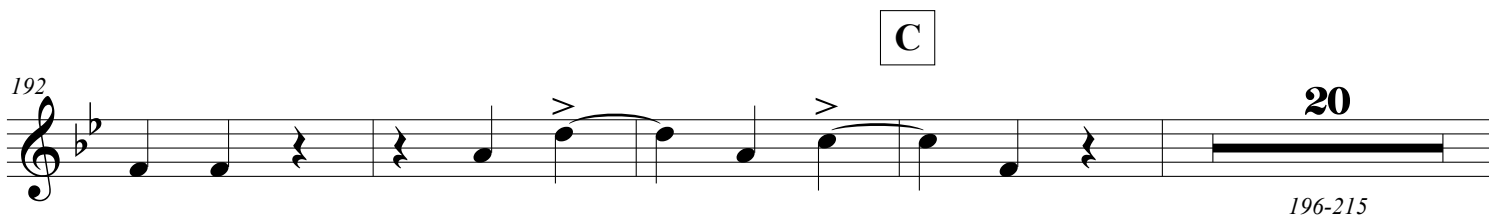
C



188-189

192

C



196-215

Oboe 2

D

216 *Horn 1*

f *cresc.*

224

230 **Allargando**

E

ff

239 **4**

241-244

245 *ff*

252

F

Oboe 2

262

mf

267

272

G

ff

277

ff

282

H

ff

Clarinet 1

5

287-291

p cresc.

300

5

302-306

f

307

p

Oboe 2

Movement III - A custodia matutina usque ad noctem

Allegretto.

A

Bass Clarinet

311-322

B

327

sf \triangleright *p*

333-336

p \triangleleft *p* *cresc.* \triangleleft

C

Clarinet 1

340

341-342

346

mf \triangleleft

350-354

D

Clarinet 1

355

mf \triangleleft

358-359

360

f

362-364

mf \triangleleft

367-376

Oboe 2

Movement IV - Apud Dominum misericordia / Et ipse redimet Israel

Andantino **10** **6** **Allegro moderato.**
Bass Clarinet

377-386 387-392

397 *f* *sf*

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

406

410

414 *f* **B** **2** 417-418

Oboe 2

419

423-424

C

ff

427

431

435

439

D

443

Oboe 2

447

<

E

allargando *a tempo*

455

459

F

Animato

463

4

467-470

Oboe 2

G

471

f *ff*

475

H

479

483

p *cresc.*

487

491

495

rit.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.5/03