

DE PROFUNDIS

(Psalm CXXX)

for Soprano Solo, 12 part Chorus and Orchestra

(1891)

C. Hubert H. Parry

Violin II

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

Violin II

DE PROFUNDIS

C. HUBERT H. PARRY

Movement I - De profundis clamavi ad te Domine

Andante

Bassoon 1

8
1-8 *p*

15 *p* Divisi Unis. *cresc. poco a poco*

20 **A**

24

28 *ff* *dim.*

32 **B** *f* *p* 6 35-40

41 *p* 3 44-46

Violin II

Moderato

5

47-51

mf *cresc.* *f*

55

pp

59

pp

63

pp

67

2

70-71

C

3

D

75

2

76-77

ff

79

ff

Violin II

tranquillo sostenuto

106

p

110

Andante

114

mf *dim.* **F**

118

G
5
120-124
p

126

cresc.

130

poco cresc.

133

p *dim.*

138

p

Violin II

142

Musical notation for measures 142-145. Measure 142 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter and eighth notes. At measure 143, the time signature changes to 2/4. The piece concludes at measure 145 with a fermata over a half note.

146

Musical notation for measures 146-150. Measure 146 begins with a treble clef, a key signature of two sharps, and a common time signature. The melody features a series of eighth-note runs. At measure 149, the tempo is marked *rit.* and the dynamics are *p*. The piece ends at measure 150 with a fermata over a half note.

a tempo *rit.* *a tempo*

4

Musical notation for measures 150-153. Measure 150 starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is marked *a tempo* and *p*. It features a series of eighth-note runs. At measure 151, the tempo is marked *rit.* and the dynamics are *p*. At measure 152, the tempo is marked *a tempo* and the dynamics are *poco cresc.* leading to a *f* dynamic. At measure 153, the dynamics are *dim.* and *p*. The piece ends at measure 153 with a fermata over a half note.

Violin II

Movement II - Sustinuit anima mea in verbo ejus

Allegro energico

f

164

A

165-166

170

B

175

180

185

190

sf

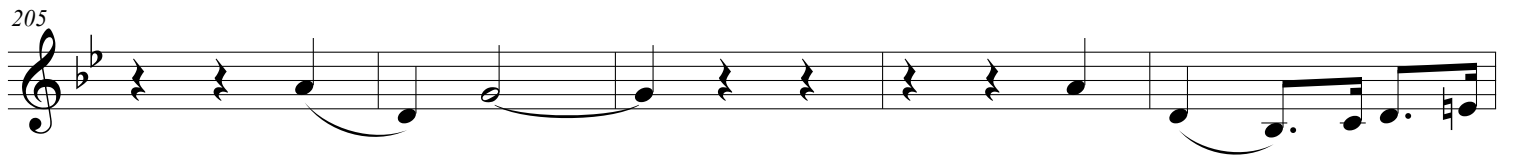
Detailed description of the musical score: The score is for Violin II, Movement II, titled "Sustinuit anima mea in verbo ejus". It is marked "Allegro energico". The music is in 3/4 time and B-flat major. The score begins at measure 164 with a dynamic marking of *f*. The first staff shows a melodic line starting with a dotted quarter note, followed by eighth and quarter notes. A second staff, starting at measure 164, features a double bar line with a "2" above it, indicating a second ending for measures 165-166. A box labeled "A" is placed above the staff at measure 165. The third staff, starting at measure 170, continues the melodic line with a slur over a half note and quarter notes. A box labeled "B" is placed above the staff at measure 175. The fourth staff, starting at measure 175, shows a melodic line with a slur over a half note and quarter notes. The fifth staff, starting at measure 180, continues the melodic line with a slur over a half note and quarter notes. The sixth staff, starting at measure 185, features a melodic line with a slur over a half note and quarter notes. The seventh staff, starting at measure 190, continues the melodic line with a slur over a half note and quarter notes. The score concludes with a dynamic marking of *sf* at the end of the final staff.

Violin II

C

Violin II

205



210



215

cresc.

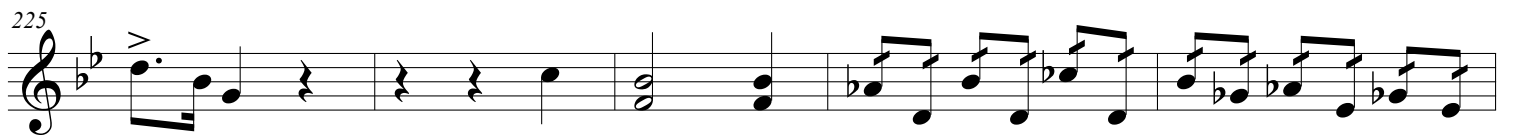
D



220




225



Allargando

E

230



235



240



Violin II

244 Divisi Unis.

249

254 F

259 *p*

264

269 3

271-273

Violin II

G

ff *ff*

H

282

287

dim. *p*

292

poco cresc. *cresc.*

297

f

5

Viola

302-306

Divisi

p

Violin II

Page Intentionally Left Blank

Violin II

Movement III - A custodia matutina usque ad noctem

Allegretto.

311 *p* *cresc.*

315 *f* *p* 2 317-318

320 *p* A

324 *p*

328 2 B 330-331

333 *espress.*

337 pizz. arco *p* *f*

Violin II

C

Musical staff 1: Treble clef, key signature of three flats. The staff contains a series of eighth notes with rests, followed by a sixteenth-note triplet. The dynamic marking *mf* is placed below the first measure. A hairpin crescendo symbol is positioned below the final measure of this staff.

Musical staff 2: Treble clef, key signature of three flats. It begins with a triplet of eighth notes, indicated by a '3' above the staff and the measure numbers '345-347' below. The dynamic marking *mf* is below the first measure, *f* is below the fifth measure, and *p* is below the eighth measure. A hairpin crescendo symbol is below the final measure.

Musical staff 3: Treble clef, key signature of three flats. The measure number '351' is at the start. The staff contains eighth notes with rests, followed by a sixteenth-note triplet. The dynamic marking *f* is below the fifth measure. A hairpin crescendo symbol is below the final measure.

D

Musical staff 4: Treble clef, key signature of three flats. The measure number '355' is at the start. The staff contains eighth notes with rests, followed by a sixteenth-note triplet. The dynamic marking *p* is below the first measure. A hairpin crescendo symbol is below the final measure.

Musical staff 5: Treble clef, key signature of three flats. The measure number '359' is at the start. The staff contains eighth notes with rests, followed by a sixteenth-note triplet. The dynamic marking *p* is below the fifth measure, and *cresc.* is below the eighth measure. A hairpin crescendo symbol is below the final measure.

Musical staff 6: Treble clef, key signature of three flats. The measure number '363' is at the start. The staff contains eighth notes with rests, followed by a sixteenth-note triplet. The dynamic marking *cresc.* is below the fifth measure. A hairpin crescendo symbol is below the final measure.

Musical staff 7: Treble clef, key signature of three flats. The measure number '367' is at the start. The staff contains eighth notes with rests, followed by a sixteenth-note triplet. The dynamic marking *p* is below the fifth measure, and *dim.* is below the eighth measure. A hairpin crescendo symbol is below the final measure.

Musical staff 8: Treble clef, key signature of three flats. The measure number '371' is at the start. The staff contains eighth notes with rests, followed by a sixteenth-note triplet. The dynamic marking *pp* is below the final measure. A hairpin crescendo symbol is below the final measure.

372-375

Violin II

Page Intentionally Left Blank

Violin II

Movement IV - Apud Dominum misericordia / Et ipse redimet Israel

Andantino

Organ

10

377-386

Allegro moderato.

393

p *cresc.*

398

sf *sf*

403

poco rit. **A** *poco meno mosso*

407

411

415

B

2

417-418

Violin II

448

E *con fuoco*

ff

454 *allargando*

457 *a tempo*

mf *cresc.*

460 *mf*

462

464

F *Animato*

Violin II

470

G

478

H

486

490

495

Divisi Unis.

rit.

sf



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.5/03