



SOLO & FINAL CHORUS

from *The Soul's Ransom - A Psalm of the Poor*

by

C. Hubert H. Parry

Composed for the Three Choirs Festival (Hereford) - September 12, 1906

CONTRABASSOON

COVER IMAGE

Portrait of a Young Girl

Émile Auguste Hublin

1872



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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
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

Bodleian Libraries, Oxford University MS. Mus. C. 116
Novello Original Octavo Edition No. 12373
Jonathan Frank, Ass't. Librarian - jonathan.frank@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: Dorico Pro 6.2.30.6245

Graphic Software: Affinity Pixel

Document Software: Affinity Layout

Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

The People That Walked in Darkness

The people that walked in darkness, have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined.

Isaiah 9:2

They shall not hunger nor thirst; neither shall the heat nor sun smite them: for he that hath mercy on them shall lead them, even by the springs of water shall he guide them.

Isaiah 49:10

Sing, O heavens; and be joyful, O earth; and break forth into singing, O mountains: for the LORD hath comforted his people, and will have mercy upon his afflicted.

Isaiah 49:13

See Now, Ye That Love the Light

See now, ye that love the light,
Ye shall not in darkness stray.
See now, ye that look for the right,
Ye shall not faint by the way.
Truth will not die,
In every soul of man it lives ;
The Spirit cannot lie !
To each and all the choice it gives
To rate the tempting world aright
And to esteem it light ;
To ward the ransomed soul from stain,
And make it worthy to attain
To flawless harmony, divinely pure,
With that which was, and is, and shall for evermore endure.

C. Hubert H. Parry

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SOPRANO SOLO & FINAL CHORUS

from
The Soul's Ransom - A Psalm for the Poor

Old Testament - Isaiah & C.H.H. Parry

C. Hubert H. Parry

Musical score for Contrabassoon, featuring tempo markings and rehearsal marks.

Rehearsal Mark XX: Moderato energico (5 measures, 1-5), rit. (2 measures, 7-8), a tempo (1 measure), allargando (3 measures, 11-13), allargando (1 measure).

Rehearsal Mark WW: a tempo (2 measures, 17-18), Meno mosso (14 measures, 20-33), rit. (2 measures, 35-36), Animando (23 measures, 37-59).

Rehearsal Mark XX: Lento (10 measures, 60-69), rit. (1 measure), a tempo (3 measures, 71-73), Moderato tranquillo (3 measures, 74-76), Moderato tranquillo (18 measures, 77-94).

Rehearsal Mark XXX: Più mosso (10 measures, 95-104), Più mosso (4 measures, 105-108), Più mosso (2 measures, 109-110), Bsn 1 8va (8 measures, 111-118).

Rehearsal Mark YY: f (116 measures), f (122-124), f (125-127).


Rehearsal Mark YY: allargando (3 measures, 122-124), a tempo (3 measures, 125-127).

Rehearsal Mark YY: ff (128 measures), ff (129-130), ff (131-132), ff (133-134), ff (135-136), ff (137-138), ff (139-140), ff (141-142), ff (143-144), ff (145-146), ff (147-148), ff (149-150), ff (151-152), ff (153-154), ff (155-156), ff (157-158), ff (159-160), ff (161-162), ff (163-164), ff (165-166), ff (167-168), ff (169-170), ff (171-172), ff (173-174), ff (175-176), ff (177-178), ff (179-180), ff (181-182), ff (183-184), ff (185-186), ff (187-188), ff (189-190), ff (191-192), ff (193-194), ff (195-196), ff (197-198), ff (199-200), ff (201-202), ff (203-204), ff (205-206), ff (207-208), ff (209-210), ff (211-212), ff (213-214), ff (215-216), ff (217-218), ff (219-220), ff (221-222), ff (223-224), ff (225-226), ff (227-228), ff (229-230), ff (231-232), ff (233-234), ff (235-236), ff (237-238), ff (239-240), ff (241-242), ff (243-244), ff (245-246), ff (247-248), ff (249-250), ff (251-252), ff (253-254), ff (255-256), ff (257-258), ff (259-260), ff (261-262), ff (263-264), ff 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(1599-1600), ff (1601-1602), ff (1603-1604), ff (1605-1606), ff (1607-1608), ff (1609-1610), ff (1611-1612), ff (1613-1614), ff (1615-1616), ff (1617-1618), ff (1619-1620), ff (1621-1622), ff (1623-1624), ff (1625-1626), ff (1627-1628), ff (1629-1630), ff (1631-1632), ff (1633-1634), ff (1635-1636), ff (1637-1638), ff (1639-1640), ff (1641-1642), ff (1643-1644), ff (1645-1646), ff (1647-1648), ff (1649-1650), ff (1651-1652), ff (1653-1654), ff (1655-1656), ff (1657-1658), ff (1659-1660), ff (1661-1662), ff (1663-1664), ff (1665-1666), ff (1667-1668), ff (1669-1670), ff (1671-1672), ff (1673-1674), ff (1675-1676), ff (1677-1678), ff (1679-1680), ff (1681-1682), ff (1683-1684), ff (1685-1686), ff (1687-1688), ff (1689-1690), ff (1691-1692), ff (1693-1694), ff (1695-1696), ff (1697-1698), ff (1699-1700), ff (1701-1702), ff (1703-1704), ff (1705-1706), ff (1707-1708), ff (1709-1710), ff (1711-1712), ff (1713-1714), ff (1715-1716), ff (1717-1718), ff (1719-1720), ff (1721-1722), ff 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(1847-1848), ff (1849-1850), ff (1851-1852), ff (1853-1854), ff (1855-1856), ff (1857-1858), ff (1859-1860), ff (1861-1862), ff (1863-1864), ff (1865-1866), ff (1867-1868), ff (1869-1870), ff (1871-1872), ff (1873-1874), ff (1875-1876), ff (1877-1878), ff (1879-1880), ff (1881-1882), ff (1883-1884), ff (1885-1886), ff (1887-1888), ff (1889-1890), ff (1891-1892), ff (1893-1894), ff (1895-1896), ff (1897-1898), ff (1899-1900), ff (1901-1902), ff (1903-1904), ff (1905-1906), ff (1907-1908), ff (1909-1910), ff (1911-1912), ff (1913-1914), ff (1915-1916), ff (1917-1918), ff (1919-1920), ff (1921-1922), ff (1923-1924), ff (1925-1926), ff (1927-1928), ff (1929-1930), ff (1931-1932), ff (1933-1934), ff (1935-1936), ff (1937-1938), ff (1939-1940), ff (1941-1942), ff (1943-1944), ff (1945-1946), ff (1947-1948), ff (1949-1950), ff (1951-1952), ff (1953-1954), ff (1955-1956), ff (1957-1958), ff (1959-1960), ff (1961-1962), ff (1963-1964), ff (1965-1966), ff (1967-1968), ff (1969-1970), ff (1971-1972), ff (1973-1974), ff (1975-1976), ff (1977-1978), ff (1979-1980), ff (1981-1982), ff (1983-1984), ff (1985-1986), ff (1987-1988), ff (1989-1990), ff (1991-1992), ff (1993-1994), ff (1995-1996), ff (1997-1998), ff (1999-2000), ff (2001-2002), ff (2003-2004), ff (2005-2006), ff (2007-2008), ff (2009-2010), ff (2011-2012), ff (2013-2014), ff (2015-2016), ff (2017-2018), ff (2019-2020), ff (2021-2022), ff (2023-2024), ff (2025-2026), ff (2027-2028), ff (2029-2030), ff (2031-2032), ff (2033-2034), ff (2035-2036), ff (2037-2038), ff (2039-2040), ff (2041-2042), ff (2043-2044), ff (2045-2046), ff (2047-2048), ff (2049-2050), ff (2051-2052), ff (2053-2054), ff (2055-2056), ff (2057-2058), ff (2059-2060), ff (2061-2062), ff (2063-2064), ff (2065-2066), ff (2067-2068), ff (2069-2070), ff (2071-2072), ff (2073-2074), ff (2075-2076), ff (2077-2078), ff (2079-2080), ff (2081-2082), ff (2083-2084), ff (2085-2086), ff (2087-2088), ff (2089-2090), ff (2091-2092), ff (2093-2094), ff (2095-2096), ff (2097-2098), ff (2099-2100), ff (2101-2102), ff (2103-2104), ff (2105-2106), ff (2107-2108), ff (2109-2110), ff (2111-2112), ff (2113-2114), ff (2115-2116), ff (2117-2118), ff (2119-2120), ff (2121-2122), ff (2123-2124), ff (2125-2126), ff (2127-2128), ff (2129-2130), ff (2131-2132), ff (2133-2134), ff (2135-2136), ff (2137-2138), ff (2139-2140), ff (2141-2142), ff (2143-2144), ff (2145-2146), ff (2147-2148), ff (2149-2150), ff (2151-2152), ff (2153-2154), ff (2155-2156), ff (2157-2158), ff (2159-2160), ff (2161-2162), ff (2163-2164), ff (2165-2166), ff (2167-2168), ff (2169-2170), ff (2171-2172), ff (2173-2174), ff (2175-2176), ff (2177-2178), ff (2179-2180), ff (2181-2182), ff (2183-2184), ff (2185-2186), ff (2187-2188), ff (2189-2190), ff (2191-2192), ff (2193-2194), ff (2195-2196), ff (2197-2198), ff (2199-2200), ff (2201-2202), ff (2203-2204), ff (2205-2206), ff (2207-2208), ff (2209-2210), ff (2211-2212), ff (2213-2214), ff (2215-2216), ff (2217-2218), ff (2219-2220), ff (2221-2222), ff (2223-2224), ff (2225-2226

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a double bar line and a fermata, marked with the number '2' above it. The first measure is labeled '136-137' below it. The second measure is marked with a forte dynamic 'ff' below it. The third measure is marked with a piano dynamic 'pp' below it. The fourth measure is marked with a mezzo-forte dynamic 'mf' below it. The score includes a 'rit.' (ritardando) marking above the fourth measure and an 'a tempo' marking above the fifth measure. A box containing the letters 'ZZ' is placed above the fifth measure. The score ends with a double bar line and a fermata, marked with the number '1' above it.

[illegible][illegible]

170 poco rit. Maestoso energico



Bass clef, key signature of three flats (B-flat, E-flat, A-flat). The measure contains a half note G2, a quarter rest, a quarter note G2, a double bar line, a half note G2, a quarter rest, a quarter note G2, a quarter rest, and a quarter note G2.

175 rit.

Musical notation for measure 175, bass clef, B-flat key signature. The measure contains a half note B-flat, a quarter note A-flat, a half note G-flat, a quarter note F, a half note E-flat, a quarter note D-flat, a half note C, and a quarter note B-flat. A fermata is placed over the final B-flat, and a decrescendo hairpin is below the staff.

181 **1** a tempo rit.....

f



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