



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

VOCAL SCORE

COVER IMAGE

Portrait of a Young Girl

Émile Auguste Hublin

1872



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Cover Image: "Saint Thomas of Villanueva Giving Alms to the Poor" by Bartolomé Esteban Murillo, 1678



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.

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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

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Reference Material and Software

Notation Software: Dorico Pro 6.2.30.6245

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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

SOPRANO SOLO

Moderato, energico.

Piano accompaniment for measures 1-3. The music is in 4/4 time with a key signature of two sharps (F# and C#). It features a strong, rhythmic accompaniment with dynamic markings of *f* and *cresc.*

Piano accompaniment for measures 4-6. The music continues with dynamic markings of *ff*, *dim.*, and *p*. A *rit.* (ritardando) marking is present at the end of measure 6.

Measures 7-9. The Soprano Solo part begins with a *mf* dynamic. The piano accompaniment includes markings for *p a tempo*, *dim.*, *p*, *mf*, and *cresc.*. The lyrics are: "The people that walk-ed in dark-ness a tempo".

Measures 10-12. The Soprano Solo part includes markings for *f*, *allargando*, *a tempo*, and *mf*. The piano accompaniment includes markings for *f* and *p*. The lyrics are: "have seen a great light: And they that dwell in the".

Measures 13-15. The Soprano Solo part includes markings for *dim.*, *cresc.*, *allargando*, and *a tempo*. The piano accompaniment includes markings for *dim.*, *cresc.*, and *f*. The lyrics are: "shadow of death, up-on them hath the light shined. a tempo".

16

f *dim.*

19 *meno mosso* *p*

They shall not hun-ger nor thirst a - ny more ——— nor shall the heat of the

p

22 *mf cresc.*

sun smite them: For he that hath mer - cy on them shall

cresc.

25 *cresc.*

lead them, He that hath mer - cy on them shall lead ——— them, He shall

cresc.

29

dolce

lead them, shall lead — them, By the wa - ters of comfort shall he

32

p **WW**

guide them, shall he guide — them.

p **WW** *p*

36

mf cresc.

poco cresc. **animando** *cresc.* Sing —

41

f

O heavens, sing — O heavens —

f cresc.

45

And be joy - ful O earth ——— Break forth into singing,

mf

50

cresc. break forth in - to sing - ing animando break forth ——— break forth ———

54

— break forth into singing O moun - - - tains.

P cresc.

mf cresc.

58

Lento.

ff p

63

mf

The Lord hath

cresc. *dim.* *dim.*

66

com - - fort-ed his peo - ple, And hath com -

p *dim.*

69

dim. *rit. ad lib.*

- pas - - sion, com-pas - sion upon his af - flict - ed.

p *rit.* *a tempo* *R.H.*

73

pp *p*

CHORUS

Moderato, tranquillo.

77

82

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

See now, ye that love the

See now,

87

light, Ye shall not in dark - ness stray.

ye that love the light, Ye shall not in dark -

See now, ye that love the light,

See now, ye that love the light, Ye shall not in

92

XX

p

See now, ye that look for the

- ness stray. See now,

Ye shall not in dark - ness stray.

dark - ness stray.

97

poco cresc.

right, Ye shall not faint, ye

poco cresc.

ye that look for the right, Ye shall not faint,

poco cresc.

See now, ye that look for the right,

p See now, ye that look for the right, *mf* Ye shall not

poco cresc.

102

shall not faint by the way.

ye shall not faint by the way.

Ye shall not faint by the way.

faint by the way.

p

cresc.

Detailed description: This page contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The first staff has a dynamic marking of *p*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A *cresc.* marking is placed above the piano part.

107

Più mosso.

Truth will not die, In

Truth will not die, In

Truth will not die, In

Truth will not die, In

Più mosso.

dim.

p

Detailed description: This page contains four vocal staves and a piano accompaniment. The tempo is marked *Più mosso.* The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A *dim.* marking is placed above the piano part, and a *p* marking is placed below it.

113

cresc. **f** **XXX**

ev - 'ry soul of man it lives _____

cresc. **f** **XXX**

ev - 'ry soul of man it lives _____

cresc. **f** **XXX**

ev - 'ry soul of man it lives _____

cresc. **f** **XXX**

ev - 'ry soul of man it lives _____

119

mf **f**

The spir - it can - not lie!

mf **f**

The spir - it can - not lie!

mf **f**

The spir - it can - not lie!

mf **f**

The spir - it can - not lie!

124

YY *mf*

To each — and all the choice it

To each — and all the choice it

To each — and all the choice it

To each — and all the choice it

cresc.

129

gives, ————— To *f*

gives, ————— To *f*

gives, ————— To *f*

gives, ————— To *f*

sf *cresc.*

ward_ the ran-somed soul from stain, _____ And make it

ward_ the ran-somed soul from stain, _____ And make it

ward_____ the ran-somed soul from stain, And

ward_____ the ran-somed soul_ from stain, And

poco cresc.

cresc.

wor - - - thy to at - tain _____

cresc.

wor - - - thy to at - tain _____

make it wor - - - thy to _____ at-tain

make it wor - thy, wor - thy to _____ at-tain

cresc.

160

f To flaw-less har- - mo - ny, di - vine - - ly

f To flaw- - less har - mo - ny, di - vine - ly

f To flaw - - less har - mo - ny, di - vine - ly

f To flaw- - less har - - mo - ny, di - vine - ly

poco - - a - - poco

167

Maestoso energico.

pure _____ With that which

pure _____ With that which

pure _____ With that which

pure _____ With that which

poco rit. *f* *Maestoso energico.*

173

was, and is, and shall for e-vermore en - dure,

was, and is, and shall for e-vermore en - dure,

was, and is, and shall for e-vermore en - dure,

was, and is, and shall for e-vermore en - dure,

178

and shall for e-vermore en - dure.

and shall for e-vermore en - dure.

and shall for e-vermore en - dure.

and shall for e-vermore en - dure.

and shall for e-vermore en - dure.

184

rit.

L.H.



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