

THE SOUL'S RANSOM.

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Lento.

p

dim.

dim. *p* *cresc.*

poco animando

allargando

Tempo primo

B

ff

p

cresc.

C

stringendo

poco rit.

mf

cresc.

D

tempo giusto

f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations and dynamics.

Meno mosso
dolce

Second system of musical notation, continuing the piece with a tempo change to 'Meno mosso' and a 'dolce' marking. It includes a piano (*p*) dynamic marking.

Third system of musical notation, featuring triplet markings (*3*) and a fermata over a measure.

poco cresc. *cresc.*

Fourth system of musical notation, including dynamic markings for 'poco cresc.' and 'cresc.'.

dim. *sempre dim.*

Fifth system of musical notation, including dynamic markings for 'dim.' and 'sempre dim.'.

pp *p* *dim.*

CHORUS.

F Soprano. *P*
Who can number the

Alto.

Tenor.

Bass. *pp*
Who can

F *Lento.*

pp

pp
sands of the sea, _____ the drops of rain, and the

pp
Who can number the sands of the sea, _____ the drops

pp
Who can number the sands of the sea, _____ the drops of

number the sands of the sea, _____ the drops of rain,

days ——— of e - ter - ni - ty?

— of rain, — and the days of e - ter - ni - ty?

rain, and the days of e - ter - ni - ty?

— and the days of e - ter - ni - ty?

The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand, with some chords and a fermata.

Who can find out the height of heaven, ——— the breadth of the

Who can find out the height ——— of

Who can find out the height ——— of heaven, ———

Who can find out the height of heaven, the

The piano accompaniment includes a triplet in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *mf*, *cresc*, *f*, and *dim.*

earth, and the deep, and wis - dom?
 heaven, the breadth of the earth, and the deep, and wis - dom?
 — the breadth of the earth, and the deep, and wis - dom?
 breadth of the earth, and the deep, and wis - dom?

pp
cresc.

H *animando* *ff*
 Wis - dom hath been cre -
ff
 Wis - dom hath been cre -
ff
 Wis - dom hath been cre -
ff
 Wis - dom hath been cre -

H *animando*
f *f*

cresc *ff*

- a - - - ted be-fore all things, and the un-der-

cresc *ff*

- a - - - ted be-fore all things, and the un-der-

cresc *ff*

- a - - - ted be-fore all things, and the un-der-

cresc *ff*

- a - - - ted be-fore all things, and the un-der-

f cresc *allargando*

- stand - ing of prudence from e-ver - last - - ing,

f cresc *allargando*

- stand - ing of prudence from e-ver - last - - ing,

f cresc *allargando*

- stand - ing of prudence from e-ver - last - - ing,

f cresc *allargando*

- stand - ing of prudence from e-ver - last - - ing,

f cresc *allargando*

- stand - ing of prudence from e-ver - last - - ing,

ff from e-ver - last - - - - ing. **K**

ff from e-ver - last - - - - ing.

ff from e-ver - last - - - - ing.

ff from e-ver - last - - - - ing.

ff **K** poco animando

cresc. largamente

Poco più animato.

f The word of the Lord most High is the four - -

Poco più animato.

The word of the Lord most High
- tain of wis - dom, the foun - - tain of

This system contains the first two systems of a musical score. The top system has a vocal line with lyrics: "The word of the Lord most High". The second system continues the vocal line with lyrics: "- tain of wis - dom, the foun - - tain of". Below the vocal lines is a piano accompaniment consisting of two staves. The piano part features a melodic line with triplets and a bass line with chords.

is the foun - - - tain of wis - dom, the
wis - dom, the foun - tain of wis - dom,
The word of the

This system contains the next two systems of the musical score. The top system has a vocal line with lyrics: "is the foun - - - tain of wis - dom, the". The second system continues the vocal line with lyrics: "wis - dom, the foun - tain of wis - dom,". Below the vocal lines is a piano accompaniment consisting of two staves. The piano part continues the melodic and harmonic accompaniment from the first system.

foun - - - tain, the foun - tain of
the foun - - tain of wis - dom, the
Lord most High _____ is the foun - - - tain of

cresc.

L *f*
The word of the Lord most High _____ is the foun - -
wis - dom, the foun - - tain, the foun - - -
foun - - tain of wis - dom, the word of the
wis - dom, the foun - - - - tain, the

L *ff*

- tain of wis - dom, the foun - tain of
 - tain of wis - dom, the foun - tain of
 Lord most High is the foun - tain of
 foun - tain of wis - dom; and her ways are e - ver -

wis-dom;
 wis-dom;
 wis-dom; and her ways are e - ver - last - ing com -
 - last - ing com-mand-ments, her ways are e - ver -

f her ways are e - ver - last -
 ways are e - ver - last -
 - mand-ments, her ways are e - ver - last - ing com -
 - last - ing com - mand - ments, her ways are e - ver -

ing com-mand-ments, **M**

ing com-mand-ments, *f* her ways are e - ver -

- mand-ments, her ways are e - ver - last - - -

- last - ing com - mand - ments, her ways are

M

Soprano I. *ff* her

Soprano II. *f* her ways are e - ver - last - - ing com-

- last - - ing com-mand-ments, are

- - - - - ing commandments,

e - ver - last - - - - - ing,

cresc.

ways are e - ver - last - - ing commandments, her
 - mandments, e - ver - last - - ing commandments, her
 e - ver - last - - ing, are e - ver - last-ing, her
 are e - ver - last - ing, her ways are e - ver - last-ing, her
 her ways are e - ver - last - -

molto rit.
 Sopr. I & II. *a tempo*

ways are e - ver - last - - ing com - mand-ments.
 ways are e - ver - last - - ing com - mand-ments. The
 ways are e - ver - last - ing commandments. The word of the
 - - ing, her ways are e - ver - last - ing com - mand-ments.

molto rit. *a tempo*

f
 The word of the Lord most High, the
 word of the Lord most High is the foun - - tain of
 Lord most High _____ is the foun - - - tain of
 The word of the Lord most High _____

word of the Lord most High, _____ the word of the Lord most High _____
 wis - dom, the foun - - - tain of wisdom, the word of the
 wis - dom, the foun - tain of wis - dom, the word of the Lord most
 _____ is the foun - - - tain of wis - dom, the

— is the foun - - tain of wis-dom, the foun - - tain of
 Lord is the foun - - tain of wis-dom, the foun - - tain of
 High is the foun - - tain of wis-dom, the foun - tain of
 word of the Lord most High is the fountain of wis-dom, the foun - tain of

P wis - dom; *f cresc.* and her ways are e - ver - last - - *rit. molto*
 wis - dom; *f cresc.* and her ways, her ways are e - ver - *rit. molto*
 wis - dom; *f cresc.* and her ways are e - ver - last - ing, her *rit. molto*
 wis - dom; *f cresc.* and her ways are e - ver - last - *rit. molto*
P *cresc.*

a tempo

- ing commandments.

- last - ing commandments.

ways are e-ver - last - ing commandments.

- ing commandments.

a tempo

f

cresc.

f

dim.

pp

Lento.

p

poco cresc.

If thou de-sire wis-dom keep the com-mand-ments,

p *poco cresc.*

If thou de-sire wis-dom keep the com-mand-ments,

p *poco cresc.*

If thou de-sire wis-dom keep the com-mand-ments,

p *poco cresc.*

If thou de-sire wis-dom keep the com-mand-ments,

Lento. *p* *poco cresc.*

cresc. *rit.* **R** a tempo

and the Lord shall give her un - to thee.

cresc. *rit.* a tempo

and the Lord shall give her un - to thee.

cresc. *rit.* a tempo

and the Lord shall give her un - to thee.

cresc. *rit.* **R** a tempo

dim. *p*

p

dim.

Segue

Allegro agitato.
Bass Solo.

f ad lib.

Hear ye this, O ye—

f

peo - - ple; give ear — all ye in-

S

- hab-i-tants of the world! My mouth shall speak — of

poco meno mosso

mf

wisdom; My heart shall muse — of under - standing.

mf

rit.

p rit.

Maestoso.

p

I will incline mine ear — to a par-a-ble: I will o - -

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *pp* (pianissimo) in the piano part.

Lentissimo. $\text{♩} = 54.$

- pen my dark saying — upon the harp. They that trust in their

The second system continues the vocal and piano parts. The tempo is marked *Lentissimo* with a quarter note equal to 54 beats. Dynamics include *mf* (mezzo-forte) in the vocal line and *p* (piano) in the piano part.

wealth, and boast themselves in the multitude of their riches;

The third system continues the vocal and piano parts. Dynamics include *cresc.* (crescendo) in both the vocal and piano parts.

none — of them can redeem his bro-ther, nor make a - greement un-to God for

The fourth system concludes the vocal and piano parts. Dynamics include *f dim.* (forte decrescendo) in the vocal line and *mf* (mezzo-forte) in the piano part.

p *dim.*

him: that he should live al- way— and not see corruption, and not

Allegro. stringendo *agitato*

see cor - - ruption. The fool and brutish

f cresc.

shall perish to-ge-ther,

T

and leave their wealth for others;

f

He shall carry nothing a-way ——— with him when he

allargando

di-eth, neither shall his pomp ——— fol - low

poco rit. *f*

him.

f dim. *sempre dim.*

Lento. *mf ad lib.*

Man that is in honour, and understandeth not,

p *dim.*

rit. *mf* **Vivace.**

is like the beasts that perish.

pp rit. *f sf*

Moderato maestoso.

f *p rit.* *P*

CHORUS.

Soprano. *W* *P*

Alto. *P*

Tenor. *P*

Bass. *P*

We

look for light, but be - hold darkness; for brightness, but be -

look for light, but be - hold darkness; for brightness, but be -

look for light, but be - hold darkness; for brightness, but be -

look for light, but be - hold darkness; for brightness, but be -

p

- hold ob - scu-ri-ty. We grope for the

- hold ob - scu-ri-ty. We grope for the

- hold ob - scu-ri-ty. We grope for the

- hold ob - scu-ri-ty. We grope for the

p *mf*

p *mf*

p *mf*

p *mf*

p *poco cresc.*

cresc. *p* *rit.*

wall like the blind, yea we grope as they that

cresc. *p* *rit.*

wall like the blind, yea we grope as they that

cresc. *p* *rit.*

wall like the blind, yea we grope as they that

cresc. *p* *rit.*

wall like the blind, yea we grope as they that

cresc. *dim.* *rit.*

X a tempo

have no eyes.

have no eyes.

a tempo

have no eyes.

have no eyes. *p* We

X a tempo

p *cresc.*
 We stum-ble at noon - -
 We stum-ble at noon - day as in the
p
 We stum-ble at noon - day as in the twi-light
 stum-ble at noon - day — as in the twi-light we

dim.
 - - day as — in the twi-light; — at noon-day as
dim. *dim.*
 twi-light; we stum-ble — at noon-day as
dim.
 as in the twi-light; we stum-ble at noon-day
dim.
 stum-ble at noon-day as in the twi - - light; as

Y poco animando.

in the twi-light; a-mong those that are

in the twi-light; a-mong those that are

as in the twi-light; a-mong those that are

in the twi-light; a-mong those that are

poco animando.

cresc.

a tempo

lus - - - ty we are

lus - - - ty we are

lus - - - ty we are

lus - - - ty we are

a tempo

f *p*

Z

as dead men.
as dead men.
as dead men.
as dead men.

This block contains four vocal staves. Each staff has the lyrics "as dead men." written below it. The music is in a minor key and features a melodic line with some rests.

mf cresc. *sf*

This block shows the piano accompaniment for the first system. It features a flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *mf cresc.* and *sf*.

dim. *dim. sempre*

This block shows the piano accompaniment for the second system. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. Dynamics include *dim.* and *dim. sempre*.

AA

p

This block shows the piano accompaniment for the third system. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamic is *p*.

dim. *pp*

This block shows the piano accompaniment for the fourth system. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. Dynamics include *dim.* and *pp*.

Lento.
Soprano Solo.

p ad lib.

Why are ye so fear-ful, O ye of lit-tle faith?

rit. a tempo

BB *pp*

Bless-ed are ye poor, bless-

espressivo a tempo

rit. a tempo

- ed, bless - ed, for yours

pp

dim. - - *pp*

is the king-dom of heaven, yours is the king-dom of

p rit.

dim.

CC

heaven.

CHORUS.

It is the spir - it that

p

pp

It is the spir - it that quickeneth,

pp

It is the spir - it, it is the

pp

It is the spir - it,

CC *a tempo tranquillo*

poco cresc.

cresc. *f*

quickeneth, the spir - it, it is the spir - it that

it is the spir - it that quickeneth, it is the spir - it that

spir - it, *mf* *cresc.* it is the spir - it that quickeneth, — the spir - it

cresc. it is the spir - it that quickeneth, it is the spir - it that

f *mf* *DD*

quick-eneth, the flesh pro-fit-eth no-thing.

quick-eneth, the flesh pro-fit-eth no-thing.

quick-eneth, the flesh pro-fit-eth no-thing.

quick-eneth, the flesh pro-fit-eth no-thing.

quick-eneth, the flesh pro-fit-eth no-thing.

f *dim.* *mf* *p* *DD*

Soprano Solo. *p*

Bless - - ed are ye that hun - -

- ger, *mf* bless - - - - - ed, bless-

- ed, *pp* for ye, ye shall be filled,

p **EE**
for ye shall be filled.
Soprano.
Alto.
Tenor. *p*
Bass. Man liv-eth not by

CHORUS.

mf cresc.

Man liveth not by bread a-lone, but by

mf cresc.

Man liv-eth not by bread alone, by bread a-lone, but by ev-'ry word—

cresc.

bread alone, man _____ liveth not by bread a-lone, but by

mf cresc.

Man liv-eth not by bread a-lone, _____ but by

cresc.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a 4/4 time signature. The lyrics are: "Man liveth not by bread a-lone, but by bread alone, man _____ liveth not by bread a-lone, but by Man liv-eth not by bread a-lone, _____ but by". The piano accompaniment features a steady bass line and chords that support the vocal melody. Dynamics include *mf cresc.* and *cresc.*

f.

ev-'ry word that pro-ceed-eth out___ of the

f.

— that pro-ceed-eth out of the

f.

ev-'ry word that pro-ceed-eth out of the mouth _____

f.

ev-'ry word that pro-ceed-eth out of the

p.

p.

The second system of the musical score continues the vocal and piano parts. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "ev-'ry word that pro-ceed-eth out___ of the — that pro-ceed-eth out of the ev-'ry word that pro-ceed-eth out of the mouth _____ ev-'ry word that pro-ceed-eth out of the". The piano accompaniment features a steady bass line and chords that support the vocal melody. Dynamics include *f.* and *p.*

Soprano Solo.

poco rit.

mf

Bless - -

FF

pp mouth of God.

pp mouth of God.

pp mouth of God.

pp mouth of God.

FF

poco rit.

pp dim.

a tempo

f cresc.

- ed are ye, when men revile you and per - secute you,

a tempo

cresc.

f

mf dim.

bless - ed, bless - ed,

p cresc.

for great — is your re - ward in heaven, great

rit. **GG** a tempo

is your re - ward in heaven.

CHORUS.

Soprano.

Alto. *pp*

Tenor. It is the spir - it

Bass. *pp*

GG a tempo

pp colla voce *R.H.*

It is the

mf

It is the spir - it — that beareth wit - ness —

— that beareth wit - ness, — *mf* the spir - it that

It is the spir - it that beareth

spir - it — that beareth wit - ness, the spir - it, the