

# WHERE SHALL THE LOVER REST

SET TO MUSIC FOR

Soprano solo and Orchestra

by

C. Hubert H. Parry

Cello I

Orchestra arrangement of Song no. 3, Set 1 of "English Lyrics" premiered April 27, 1899



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# ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. 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 found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published 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 in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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**

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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*

Royal College of Music, London MS 4203

Novello English Lyrics First Set, No. 3 (1895)

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## Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan 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

# WHERE SHALL THE LOVER REST

C. HUBERT H. PARRY

Moderato

*p* *poco cresc.* *mf* *dim.* *p*

5

*cresc.* *p* pizz.

10

*p* arco **A** 13-14

16

12 12

21

12 12 12 12 1st Cello

26

*rit.* *pizz.* arco

31

**B** *più moto* *mf*

36

C

36 *cresc.*

Musical staff 36-40: Bass clef, key signature of two flats. Measures 36-40. Measure 36: quarter note G2, quarter rest. Measure 37: quarter note G2, quarter rest. Measure 38: quarter note A2, quarter note B2. Measure 39: quarter note C3, quarter note D3. Measure 40: quarter note E3, quarter note F3. Accents (>) are placed over the notes in measures 39 and 40.

41

41

Musical staff 41-45: Bass clef, key signature of two flats. Measures 41-45. Measure 41: quarter note G2, quarter note A2. Measure 42: quarter note B2, quarter note C3. Measure 43: quarter note D3, quarter note E3. Measure 44: quarter note F3, quarter note G3. Measure 45: quarter note A3, quarter note B3. A fermata is placed over the notes in measure 45.

D

46 *rit.* *Animando.*

Musical staff 46-48: Bass clef, key signature of two flats. Measures 46-48. Measure 46: quarter note G2, quarter note A2. Measure 47: quarter note B2, quarter note C3. Measure 48: quarter note D3, quarter note E3. Accents (>) are placed over the notes in measures 47 and 48.

49

49 *cresc.* *mf*

Musical staff 49-52: Bass clef, key signature of two flats. Measures 49-52. Measure 49: quarter note G2, quarter note A2. Measure 50: quarter note B2, quarter note C3. Measure 51: quarter note D3, quarter note E3. Measure 52: quarter note F3, quarter note G3. A fermata is placed over the notes in measure 52.

E

53

53 *allargando* *p*

Musical staff 53-58: Bass clef, key signature of two flats. Measures 53-58. Measure 53: quarter note G2, quarter note A2. Measure 54: quarter note B2, quarter note C3. Measure 55: quarter note D3, quarter note E3. Measure 56: quarter note F3, quarter note G3. Measure 57: quarter note A3, quarter note B3. Measure 58: quarter note C4, quarter note D4. A fermata is placed over the notes in measure 58.

59

59 *f* *f*

Musical staff 59-64: Bass clef, key signature of two flats. Measures 59-64. Measure 59: quarter note G2, quarter note A2. Measure 60: quarter note B2, quarter note C3. Measure 61: quarter note D3, quarter note E3. Measure 62: quarter note F3, quarter note G3. Measure 63: quarter note A3, quarter note B3. Measure 64: quarter note C4, quarter note D4. A fermata is placed over the notes in measure 64.



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PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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