

WHERE SHALL THE LOVER REST

SET TO MUSIC FOR

Soprano solo and Orchestra

by

C. Hubert H. Parry

Cello II

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



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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

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Editor

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Source Information

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4203
<i>Vocal Score:</i>	Novello English Lyrics First Set, No. 3 (1895)
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

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

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C. HUBERT H. PARRY

Moderato

Staff 1: Bass clef, 4/4 time signature. Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃. Dynamics: *p*, *poco cresc.*, *mf*, *dim.*

Staff 2: Bass clef. Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄. Dynamics: *p*, *cresc.*, *p*.

Staff 3: Bass clef. Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄. Includes *pizz.*, *arco*, and a 2-measure rest marked 13-14. A boxed letter 'A' is present.

Staff 4: Bass clef. Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄. Includes a 12-measure rest.

Staff 5: Bass clef. Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄. Includes four 12-measure rests.

Staff 6: Bass clef. Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄. Includes *rit.*, *arco*, and a 2-measure rest marked 28-29.

Staff 7: Bass clef. Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄. Includes a boxed letter 'B', *più moto*, *mf*, and *cresc.*

37 C

Musical staff 37-41. Bass clef, key signature of two flats. Measure 37 starts with a quarter note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 38 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 39 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 40 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 41 has quarter notes D3, E3, F3, G3, A3, B3, C4. There are accents (>) over the notes in measures 39 and 40.

42 D *rit.*

Musical staff 42-46. Bass clef, key signature of two flats. Measure 42 has quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 43 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 44 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 45 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 46 has quarter notes D3, E3, F3, G3, A3, B3, C4. There are accents (>) over the notes in measures 45 and 46. The word "rit." is written above measure 45.

47 *Animando.*

Musical staff 47-51. Bass clef, key signature of two flats. Measure 47 has quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 48 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 49 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 50 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 51 has quarter notes D3, E3, F3, G3, A3, B3, C4. There are accents (>) over the notes in measures 47 and 48. The word "cresc." is written below measure 50, and "mf" is written below measure 51.

52 E *allargando*

Musical staff 52-56. Bass clef, key signature of two flats. Measure 52 has quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 53 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 54 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 55 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 56 has quarter notes D3, E3, F3, G3, A3, B3, C4. There are accents (>) over the notes in measures 55 and 56. The word "allargando" is written above measure 55.

57

Musical staff 57-61. Bass clef, key signature of two flats. Measure 57 has quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 58 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 59 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 60 has quarter notes D3, E3, F3, G3, A3, B3, C4. Measure 61 has quarter notes D3, E3, F3, G3, A3, B3, C4. There are accents (>) over the notes in measures 60 and 61. The dynamic markings "p" and "f" are written below measures 57 and 61 respectively.



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