



WHERE SHALL THE LOVER REST

Marmion - Canto Third, No. 10 (Song)

Sir Walter Scott

set to music by

C. Hubert H. Parry

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

FULL SCORE



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Cover Image: "Liama and the Soldier" by John William Waterhouse, 1905



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

Marmion

Canto Third, No. 10 (Song) - 1808

Where shall the lover rest,
Whom the fates sever,
From the true maiden's breast,
Parted for ever?
Where, through groves deep and high,
Sounds the far billow,
Where early violets die,
Under the willow.

Eleu loro.
Soft shall be his pillow.

There, through the summer day,
Cool streams are laving,
There, while the tempests sway,
Scarce boughs are waving;
There, thy rest shalt thou take,
Parted for ever,
Never again to wake,
Never, O never!

Eleu loro.
Never, O never!

Where shall the traitor rest,
He the deceiver,
Who could win maiden's breast,
Ruin, and leave her?
In the lost battle,
Borne down by the flying,
Where mingles war's rattle,
With groans of the dying,

Eleu loro.
There shall he be lying.

Her wing shall the eagle flap
O'er the false-hearted,
His warm blood the wolf shall lap,
Ere life be parted,
Shame and dishonor sit
By his grave ever;
Blessing shall hallow it,
Never, O never!

Eleu loro.
Never, O never!

SIR WALTER SCOTT
1771- 1832

WHERE SHALL THE LOVER REST

Text

Music

Sir Walter Scott
1808

C. Hubert H. Parry
1899

Moderato

The musical score is for the piece 'Where Shall the Lover Rest' by C. Hubert H. Parry, based on the text by Sir Walter Scott. The score is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The instrumentation includes Flute 1, Oboe 1, Clarinet in B-flat 1, Bassoon 1, Horn in E-flat 1, Trumpet in B-flat 1, Timpani, Soprano, Violin I, Violin II, Viola, Cello, and Contrabass. The score is divided into two systems, labeled '1' and '2' at the bottom. The first system (measures 1-4) features a piano introduction with the Clarinet, Bassoon, and Horn in E-flat playing a melody starting on a half rest, followed by a quarter note. The Viola, Cello, and Contrabass provide a harmonic accompaniment starting on a half rest, followed by a quarter note. The second system (measures 5-8) continues the melody and accompaniment. Dynamics include piano (*p*), *pizz.* (pizzicato), *cresc.* (crescendo), *poco cresc.* (poco crescendo), and mezzo-forte (*mf*).

1

2

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. E♭ 1
2

Tpt. B♭ 1
2

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. *dim.*

cresc. *dim.*

cresc. *dim.*

p

Where shall the lov - er rest

dim. *p*

dim. *p*

dim. *p*

3 4 5

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. E♭ 1/2

Tpt. B♭ 1/2

S

cresc. *cresc.*

Whom the fates sev - er From his true mai - den breast Part - ed for - ev - er?

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. *cresc.* *p* *p* *p*

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn. E♭ 1/2
Tpt. B♭ 1/2

S *p* *dim.*
Where through groves deep and high sounds the far bil-low, Where ear-ly vio-lets lie

Vln. I *pizz.* *p*
Vln. II *pizz.* *p*
Vla. *pizz.*
Vc. *pizz.*
Cb. *pizz.*

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn. E \flat 1/2

Tpt. B \flat 1/2

S

un - der the wil - low E - leu lo - ro

Vln. I

Vln. II

Vla.

Vc.

Cb.

12 13 14

A

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn. E♭ 1/2
Tpt. B♭ 1/2
S
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
p
espress.
p
soft
arco con sord.
arco con sord.
arco
arco

shall be his pil - low.

3

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn. E \flat 1/2

Tpt. B \flat 1/2

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

12 pizz. 12

There through the sum - mer day

divisi

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn. E♭ 1/2
Tpt. B♭ 1/2
S
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc.
Cool streams are lav - ing; There, while the tem - pest sway Scarce boughs are wav - ing;

12 12 12 12
1st Cello
2nd Cello

Detailed description: This is a page of a musical score for orchestra and voice, covering measures 21, 22, and 23. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/2 time signature. The instruments listed on the left are Flute 1/2, Oboe 1/2, Bass Clarinet 1/2, Bassoon 1/2, Horn in E-flat 1/2, Trumpet in B-flat 1/2, Soprano (S), Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The vocal line (Soprano) has lyrics: "Cool streams are lav - ing; There, while the tem - pest sway Scarce boughs are wav - ing;". The word "cresc." is written above the vocal line in measure 22. The strings (Violins I and II, Viola, Violoncello, and Contrabass) have various rhythmic patterns, with the Violoncello part marked with "12" in measures 21 and 22. The 1st and 2nd Cello parts are also indicated.

rit.

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn. E \flat 1/2

Tpt. B \flat 1/2

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

p

senza sord.

senza sord.

p

dim. e rit.

There thou thy rest shalt take Part - ed for ev - er, Nev - er a - gain to wake

24

25

26

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. E♭ 1/2

Tpt. B♭ 1/2

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

pp

p

pizz.

pizz.

pizz.

pizz.

Nev - er, O nev - er! E - leu lo - ro

The musical score is arranged in a standard orchestral layout. At the top, the woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, and Horns in E-flat and Trumpets in B-flat. The vocal soloist (S) is positioned below the woodwinds. The string section at the bottom consists of Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three flats and a 4/4 time signature. The vocal line features the lyrics "Nev - - - er O nev - er." with a long note on "O" spanning across measures. The string parts are marked "arco" and include triplets in the Viola part. Dynamics such as *p* (piano) and *p* (piano) are used throughout the score.

30

31

32

B

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn. E \flat 1/2

Tpt. B \flat 1/2

Timp.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

più moto

mf

pizz.

arco

Where shall the trai - tor rest,

mf

mf

mf

mf

mf

mf

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn. E \flat 1/2

Tpt. B \flat 1/2

Timp.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

mf

cresc.

f

He — the de - cei - ver, Who could win mai - den's breast Ru - in, and leave her?

C

Fl. 1/2 *f*

Ob. 1/2 *f*

B♭ Cl. 1/2

Bsn. 1/2 *mf*

Hn. E♭ 1/2 *mf*

Tpt. B♭ 1/2

S *p*
In the lost bat-tle, Borne down by the fly-ing Where ming-les wars rat-tle

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

8^{va} loco *mf*

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn. E \flat 1/2

Tpt. B \flat 1/2

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

mp

mf

mp

mp

With groans of the dy - ing: E - leu lo - ro

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. E♭ 1/2

Tpt. B♭ 1/2

S

O'er — the false heart - ed this warm blood the wolf shall lap Ere life be part-ed

cresc. *poco*

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn. E \flat 1/2

Tpt. B \flat 1/2

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

Shame and dis-hon-our sit By his grave ev-er Bless-ing shall hal-low it

3

3

E *allargando*

Fl. 1/2 *f*
 Ob. 1/2 *f*
 B \flat Cl. 1/2 *mf*
 Bsn. 1/2 *mf*
 Hn. E \flat 1/2 *mf*
 Tpt. B \flat 1/2 *mf*
 S *f*
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Nev - er, O nev - er E - leu lo - ro,

This musical score page contains measures 60, 61, and 62. The instruments and parts are arranged as follows:

- Fl. 1 & 2:** Flute parts, both in treble clef.
- Ob. 1 & 2:** Oboe parts, both in treble clef.
- B♭ Cl. 1 & 2:** Bass Clarinet parts, both in treble clef.
- Bsn. 1 & 2:** Bassoon parts, both in bass clef.
- Hn. E♭ 1 & 2:** Horn parts in E-flat, both in treble clef.
- Tpt. B♭ 1 & 2:** Trumpet parts in B-flat, both in treble clef.
- S:** Vocal soloist part in treble clef.
- Vln. I & II:** Violin parts, both in treble clef.
- Vla.:** Viola part in alto clef.
- Vc.:** Violoncello part in bass clef.
- Cb.:** Contrabass part in bass clef.

The score is in a key signature of two flats (B-flat major or F minor) and a common time signature. Measure 60 begins with a dynamic of *f*. Measures 61 and 62 feature a *cresc.* (crescendo) marking and a *f* dynamic. The Vln. I and II parts include a triplet of eighth notes in measure 62. The vocal part (S) is silent in all three measures.



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