



# WHERE SHALL THE LOVER REST

by

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

VOCAL 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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 Library 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  
Sir Walter Scott  
1808

Music  
C. Hubert H. Parry  
1899

Moderato

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The piano accompaniment begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking towards the end of the system.

The second system of music continues the piano accompaniment from the first system. It includes a decrescendo (*dim.*) marking and a piano (*p*) dynamic marking.

3

The third system of music includes the vocal line and piano accompaniment. The vocal line contains the lyrics: "Where shall the lov\_er rest Whom the fates sev\_er". The piano accompaniment includes a piano (*p*) dynamic marking, a crescendo (*cresc.*) marking, and a *poco cresc.* marking.

5

*cresc.*

From his true mai - den breast Part - ed for ev - er?

7

*p*

Where through groves deep and high sounds the far bil - low,

9

*dim.*

Where ear - ly vio - lets lie un - der the wil - low

*dim.*

11

*p*

E - len lo - - - ro

13



A

15 *p* soft..... shall be his

17 pil - low.

19 *p* There through the summer-day Cool streams are laving;

22 *cresc.* There, while the tempest sway Scarce boughs are waving; *p* There thou thy rest shalt take

25 *dim. e rit.*  
 Parted for e - ver, Ne - ver a - gain to wake Never, O ne - ver!

*rit.*

28 *p*  
 E - leu lo - - - ro Ne - - - -

*p*

31 *p*  
 - ver O..... ne - - ver.

33



**B**

*più moto*

Where shall the trai - tor rest, He the de - cei - ver,

35

*mf* *simile*

*cresc.*

Who could win mai - den's breast Ru - in, and leave her?

37

*cresc.* *f*

**C**

*p*

In..... the lost battle, Borne down by the fly-ing

39

*p* *cresc.*

Where ming - les wars rat - tle With groans of the dy - ing;

41

8

D

43

*mp* *f*

Eleu - lo - ro There.....shall he be lying. Her

47

wing shall the ea - gle flap O'er the false hearted this

49

*cresc.* *poco*

warm blood the wolf shall lap Ere life be part - ed

*cresc.*

51

*mf* *cresc.*

Shame and dis honour sit By his grave e - ver

*cresc.*



E

53

Blessing shall hal - low it Ne - ver, O ne - ver E - leu Io

56

- - ro, Ne - - - - - ver O.....

*Tempo I sostenuto*

59

ne - ver.

61



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PUBLISHING

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

Catalog Number

1.9/02