

Hear My Words, Ye People

for

Soprano & Bass soli, Chorus, Brass and Organ

by

C. Hubert H. Parry

Euphonium

Composed for the Festival of the Salisbury Diocesan Choral Association - May 10, 1894



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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 4303

Novello Octavo Anthem No. 442

Ass’t. Librarian - library@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

Reference Material and Software

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

Hear My Words, Ye People

C. HUBERT H. PARRY

Allegro moderato

Organ **15** Choir **28**

2-16 19-46

my words ye peo - ple

47 Choir Organ

be search-ed out

52

f *cresc.*

Allegro energico

59 Organ Bass Solo **30**

63-92

Clouds _____ and dark-ness are He

94 **12**

96-107

bow - ed the hea - vens, and came fly - ing up-on the wings_ of the

111 Organ *Sostenuto.*

wind. *f*

117

cresc.

123 **6** **28** Soprano Solo
 125-130 131-158
 He de-liv - er-ed the poor in his af-flic-tion,

27 *rit.* *a tempo* Organ
 161-187
 be - fore all na - tions.

191 **4**
 194-197

198

205 *f*

212 *pp* *mf*

218 *p* **4** **7**
 222-225 226-232

Allegro moderato.

233

Musical staff 233: Bass clef, key signature of two flats. The staff begins with two rests, followed by a series of eighth and quarter notes. A dynamic marking *f* is placed below the first note.

239

Musical staff 239: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes.

245

Musical staff 245: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes, ending with a half note. A dynamic marking *cresc.* is placed below the staff.

251

Musical staff 251: Bass clef, key signature of two flats. The staff begins with two rests, followed by a sequence of eighth and quarter notes.

257

Musical staff 257: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with slurs and a dynamic marking *mf* at the end.

263

Musical staff 263: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with slurs.

269

Musical staff 269: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with slurs and accents.

275

Musical staff 275: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with slurs and accents.

281

p *f* *p*

This system contains six measures of music. It begins with a half note G2, followed by two measures of rests. The fourth measure starts with a half note G2, marked *p*. The fifth measure contains a half note G2, marked *f*, with an accent (>) above it. The sixth measure contains a half note G2, marked *p*. The seventh measure contains a half note G2, marked *p*. The eighth measure contains a half note G2, marked *p*. The ninth measure contains a half note G2, marked *p*. The tenth measure contains a half note G2, marked *p*. The eleventh measure contains a half note G2, marked *p*. The twelfth measure contains a half note G2, marked *p*.

287

f *mf*

This system contains six measures of music. The first measure contains a half note G2, marked *f*. The second measure contains a half note G2, marked *f*. The third measure contains a half note G2, marked *f*. The fourth measure contains a half note G2, marked *f*. The fifth measure contains a half note G2, marked *f*. The sixth measure contains a half note G2, marked *f*. The seventh measure contains a half note G2, marked *f*. The eighth measure contains a half note G2, marked *f*. The ninth measure contains a half note G2, marked *f*. The tenth measure contains a half note G2, marked *f*. The eleventh measure contains a half note G2, marked *f*. The twelfth measure contains a half note G2, marked *f*.

293

rit.

ff

This system contains six measures of music. The first measure contains a half note G2, marked *ff*. The second measure contains a half note G2, marked *ff*. The third measure contains a half note G2, marked *ff*. The fourth measure contains a half note G2, marked *ff*. The fifth measure contains a half note G2, marked *ff*. The sixth measure contains a half note G2, marked *ff*. The seventh measure contains a half note G2, marked *ff*. The eighth measure contains a half note G2, marked *ff*. The ninth measure contains a half note G2, marked *ff*. The tenth measure contains a half note G2, marked *ff*. The eleventh measure contains a half note G2, marked *ff*. The twelfth measure contains a half note G2, marked *ff*.



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