

# Long Since in Egypt's Plenteous Land

*from the Oratorio*

Judith or the Regeneration of Manasseh

Act I, Scene ii

SET TO MUSIC FOR

Contralto, 2 boy trebles and Orchestra

by

C. Hubert H. Parry

Contrabass

Premiered at the Birmingham Musical Festival - August 29, 1888



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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 4209, Vol. 1

Novello Octavo Edition No. 8023

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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

# Long Since in Egypt's Plenteous Land

C. HUBERT H. PARRY

Andante sostenuto

8  
1-8  
*p* *poco cresc.* *f* *dim.*

18 **A**  
*cresc.* 21-26 *pp*

34 **B** *a tempo*  
36-47 48-50 *p*

57 *p*

68 *poco animando*

**C** *ad lib.*  
82-84 87-88 *f*

90 *rit.* **D** *agitato*  
*f*

99 **6** *Contralto Solo*  
102-107  
Yet once a - gain \_\_\_ will I tell to you \_\_\_ The

113

old fa - mi - liar sto - ry, So, when I pass a - way,

120

*p* *cresc.* *cresc.*

**E**

**Allegretto semplice**

132

133-138 139-140 *p*

146

*poco rit.* **G** *a tempo*  
*mf*

154

*p* *poco cresc.*

162

*rit.* **H** *a tempo*  
*mf*

170

*dim.*

178

**K** *mf* 185-187

Contrabass

188

*mf* *cresc.* *cresc.*

This musical staff contains measures 188 through 195. It begins with a rest in measure 188, followed by a melodic line starting in measure 189. The dynamics are marked *mf* at the start, with two *cresc.* markings. There are also hairpins indicating a decrease and then an increase in volume. A double bar line is at the end of measure 195.

196

**L** *rit.* *poco rit.* *p*

This musical staff contains measures 196 through 200. It starts with a melodic line in measure 196. Above measure 197 is a box containing the letter 'L'. The dynamics are marked *rit.*, *poco rit.*, and *p*. A hairpin indicates a decrease in volume. A double bar line is at the end of measure 200.

12

1 2 3 1 2 3

201-212 *p* *pp*

This musical staff contains measures 201 through 212. It begins with a whole rest in measure 201, followed by a series of notes in measures 202-212. Above measures 202-211 are fingerings: 1, 2, 3, 1, 2, 3. The dynamics are marked *p* and *pp*. A double bar line is at the end of measure 212.





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