



LONG SINCE IN EGYPT'S
PLENTEOUS LAND

from the Oratorio *Judith*, Act I, Scene ii, "The Children"

by

C. Hubert H. Parry

VOCAL SCORE



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Cover Image: "Charity" by William-Adolphe Bouguereau, 1878



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

Act I, Scene II. - The Children

In the Palace of the King. Meshullemeth and the King's Children

Children

O mother, tell us once again
The story of our people:
How God brought Israel forth
From Egypt's bonds of old,
And led them to this land.

Meshullemeth

My children, He is Israel's God no more!
His courts are desolate and still,
His altars are profaned;
His people seek Him not.

Children

Yet are there some that still serve Him,
And trust in His love and mercy,
And, if we entreat Him, will He not pardon
For the sake of our fathers, whom He so loved.

Meshullemeth

Alas! my children, great cause hath He for anger.
His temples have they defiled;
His word have they contemned;
The deeds that He did for them have they forgotten,
And requited His love with scorn.

Yet once again will I tell to you the old familiar story,
So, when I pass away,
Ye too shall tell unto your children
The lovingkindness of our God.

BALLAD

Long since in Egypt's plenteous land
Our fathers were oppressed;
But God, whose chosen folk they were,
Smote those who long enslaved them there,
And all their woes redressed.

The Red Sea stayed them not at all,
Nor depths of liquid green;
On either hand a mighty wall
Of waters clear rose high at His call,
And they passed through between.

In deserts wild they wandered long,
They sinned and went astray;
But yet His arm to help was strong,
He pardoned them, though they did wrong,
And brought them on their way.

At last to this good land they came,
With fruitful plenty blest;
Here glorious men won endless fame,
Here God made holy Zion's name,
And here He gave them rest.

Children

O may we ne'er forget what He hath done,
Nor prove unmidful of His love,
That, like the constant sun,
On Israel hath shone,
And sent down blessings from above.

SCENE II.—THE CHILDREN.

DIALOGUE.

Andante sostenuto.

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano introduction with dynamics *p*, *cres.*, and *f*.

6

Musical notation for measures 6-10. The piano accompaniment continues with a steady rhythmic pattern.

11

Musical notation for measures 11-15. Dynamics include *f* and *dim.*

16

Musical notation for measures 16-20. Dynamics include *cres.*

21

Musical notation for measures 21-25. Dynamics include *dim.* and *p.*

26

Musical notation for measures 26-30. Dynamics include *rit.* and a section marked *A*. The piece concludes with a double bar line and repeat sign.

32 *pp*

37 *CHILD.* *p*

O mo-ther, tell us once a - gain, The sto - ry of our

42

peo - ple, How God brought Is-rael forth from E-gypt's bonds of old, And

47 *poco rit.* **B**

led them to this land!

MESHULLEMETH.

poco rit. **B** *a tempo.*

My chil-dren, He is Is-rael's God no

52

more; His courts are des - o-late, and still His al - tars are pro -

CHILD.

Yet are there

- faned; His peo-ple seek Him not.

57

some that still serve Him, And trust in His love and mer-cy, And if we en-

63

- treat Him, will He not par-don, for the sake of our fa-thers, whom He so

68

loved.

A-las! my chil-dren, great cause hath He for an-ger.

74

79

ad lib.

His tem - ples have they de - fil - ed,

Agitato.

mf cres.

85

f

His word have they con - tem - ned, The deeds that He

91

rit. *f* **D**

did for them have they for - got - ten, And re - qui - ted His love with scorn.

Agitato.

rit. *f*

97

p

p *sf* *dim.* *dim.*

103

p

Yet

109

once a - gain .. will I tell to you . . The old fa - mi - liar

115

sto - ry, So, when I pass .. a - way, . . . Ye ..

p *poco cres.*

121

.. too shall tell un - to your chil - dren .. The lov - - ing - -

127

- kind - - ness . . . of our God.

133

E

Allegretto semplice.

Long since in E - gypt's plen - teous land, Our fa - thers were op -

Allegretto semplice. ♩ = about 112.

139 *p*

poco cres.

- pressed; But God, whose cho - sen folk they were, Smote those who long en -

144 *poco cres.*

dim. rit.

- slaved them there, And all their woes re - dressed, and all their woes re

148 *dim. rit.*

a tempo.

- dressed. The Red Sea

152 *a tempo. dim.*

stayed them not at all, Nor depths of li - quid green; On

157

161 *cres.*

ei - ther hand a migh - ty wall Of wa - ters clear rose high at His call, And

165 *dim.* H

they passed through be - tween, and they passed through be - tween ;

f *p*

169 *p*

In de - serts

173

wild they wandered long, They sinned, and went a - stray ; But yet His arm to

178

help was strong, He par - doned them tho' they did wrong, And brought them on their way, and

183

K

brought them on their way.

187

At last to this good land they came, With

191

fruit-ful plen-ty blest; Here glo-rious men won end-less fame, Here God made ho-ly

196

Zi-on's name, And here He gave them rest, and here He gave them

CHILDREN. (TWO BOYS.)

Oh, may we ne'er for-get . . . what He hath done, Nor prove un-

Oh, may we ne'er for-get what He hath done, Nor prove un-

rest. Oh, may we ne'er for-get what He hath done, . . . Nor be un-

200

poco rit. *a tempo.*

205

- mind - ful of his love, That, like . . . the con - stant sun, On Is - ra - el hath

- mind - ful of his love, That, like the con - stant sun, On Is - ra - el hath

- mind - ful of his love, That, like the con - stant sun, On Is - ra - el hath

210

dim. e rit.
shone, And sent down bless - ings . . from a - bove.

dim. e rit.
shone, And sent down bless - ings from a - bove.

dim. e rit.
shone, With bless - ings from a - bove.

p

215

pp



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PUBLISHING

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