



WHETHER MEN DO LAUGH OR WEEP

PART SONG

Words from An Elizabethan Song Book - attributed to John Campion

SET TO MUSIC BY

C. Hubert H. Parry

(1897)

VOCAL SCORE



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COVER IMAGE

“Merrymakers at Shrovetide” by Frans Hals, 1616-1617



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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

Full Score Manuscript

Vocal Score

Manuscript Transcription & Score Preparation

n.a.

Novello’s Part Song Book, Second Series No. 769

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Reference Material and Software

Notation Software: Dorico Pro 4.3.30.1132 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Whether men doe laugh or weepe,
Whether they doe wake or sleepe,
Whether they die yoong or olde,
Whether they feele heate or colde,
There is, underneath the sunne,
Nothing in true earnest done.

All our pride is but a jest;
None are worst, and none are best;
Griefe, and joy, and hope, and feare
Play their Pageants every where:
Vaine opinion all doth sway,
And the world is but a play

Powers above in cloudes doe sit,
Mocking our poore apish wit
That so lamely, with such state,
Their high glorie imitate:
No ill can be felt but paine,
And that happie men disdaine

Whether Men Do Laugh or Weep

Thomas Campion

C. Hubert H. Parry

Sardonico. Non troppo allegro.

p *poco cresc.*

Soprano
Wheth - er men do laugh or weep, Wheth - er they do wake or sleep, Wheth - er they die young or old,

p *poco cresc.*

Alto
Wheth - er men do laugh or weep, Wheth - er they do wake or sleep, Wheth - er they die young or old,

p *poco cresc.*

Tenor
Wheth - er men do laugh or weep, Wheth - er they do wake or sleep, Wheth - er they die young or old,

p *poco cresc.*

Bass
Wheth - er men do laugh or weep, Wheth - er they do wake or sleep, Wheth - er they die young or old,

p *poco cresc.*

Piano

cresc. *f* *p*

Wheth - er they feel hot or cold; There is un - der - neath the sun, noth - ing, noth - ing,

cresc. *f* *p*

Wheth - er they feel hot or cold; There is un - der - neath the sun, noth - ing, noth - ing,

cresc. *f* *p*

Wheth - er they feel hot or cold; There is un - der - neath the sun, noth - ing, noth - ing,

cresc. *f* *p*

Wheth - er they feel hot or cold; There is un - der - neath the sun, noth - ing, noth - ing,

cresc. *f* *p*

Wheth - er they feel hot or cold; There is un - der - neath the sun, noth - ing, noth - ing,

>

8

Noth - ing in true earn - est done, noth - ing, noth - ing in true earn - - - - - est done.

Noth - ing in true earn - est done, noth - ing, - noth - ing - in - true - earn - - - - - est done.

Noth - ing in true earn - est done, noth - ing, noth - ing in true earn - - - - - est done.

Noth - ing in true earn - est done, noth - ing, noth - ing in true earn - - - - - est done.

13

All our pride is but a jest, None are worst and none are best; Grief and joy and hope and fear,

All our pride is but a jest, None are worst and none are best; Grief and joy and hope and fear,

All our pride is but a jest, None are worst and none are best; Grief and joy and hope and fear,

All our pride is but a jest, None are worst and none are best; Grief and joy and hope and fear,

27

f *p* *cresc.*

clouds do sit, Mock - ing our poor ap - ish wit, That so lame - ly with such

f *p* *cresc.*

clouds to sit, Mock - ing our poor ap - ish wit, That so lame - ly with such

f *p* *cresc.*

clouds do sit, Mock - ing our poor ap - ish with, That so lame - ly with such

f *p* *cresc.*

clouds to sit, Mock - ing our poor ap - ish wit, That so lame - ly,

31

cresc. *p* *f* <

state Their high glo - - ry_ i - mi - tate. No ill can be felt but pain, no

cresc. *p* *f* <

state Their high glo - - - ry i - mi - tate. No ill can be felt but pain, no

cresc. *p* *f* <

state Their high glo - - - ry, i - mi - tate. No ill can be felt but pain, no

cresc. *p* *f* <

with such state Their high glo - - - - ry i - mi - tate. No ill can be felt but pain, no

36 *p* *Animato.* *p*

ill can be felt but pain! And that hap - py men, that
ill can be felt but pain, no ill but pain! And that hap - py men,
ill can be felt but pain, no ill but pain! And that hap - py men dis -
ill can be felt but pain, no ill but pain! And that hap - py men dis -

40 *cresc.*

hap - py men dis - dain, that hap - py men dis -
hap - py men dis - dain, that hap - py men dis - dain, dis -
- dain, that hap - py men dis - dain, that_
- dain, that hap - py men dis - dain, that hap - py men dis -

42

- dain, that *f* hap - py men dis - dain,
- dain, that hap - py men dis - dain, that_
hap - py men dis - dain, that hap - py men dis -
- dain, hap - py men dis - - dain, that hap - - py.

f

Detailed description: This block contains the musical notation for measures 42 and 43. It features four vocal staves and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "- dain, that hap - py men dis - dain,". The first vocal line starts with a fermata over the first measure. The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure.

44

that hap - py men dis - dain, that hap - py men dis - dain, that hap - py men dis -
hap - py men dis - dain, that hap - py men dis - dain, hap - py men dis -
- dain, dis - dain, that hap - py men dis - dain, that hap - py men dis -
hap - py men dis - dain, that hap - py men dis - dain, hap - py men dis -

f

Detailed description: This block contains the musical notation for measures 44 and 45. It features four vocal staves and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "that hap - py men dis - dain, that hap - py men dis - dain, that hap - py men dis - hap - py men dis - dain, that hap - py men dis - dain, hap - py men dis - dain, dis - dain, that hap - py men dis - dain, that hap - py men dis - hap - py men dis - dain, that hap - py men dis - dain, hap - py men dis -". The first vocal line starts with a fermata over the first measure. The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure.

47 *Allargando.* *ff* *Allargando.*

-dain, that hap - py men, hap - py men dis - dain, that hap - - py men dis - dain.

-dain, that hap - py men, hap - py men dis - dain, hap - py, hap - - py men dis - dain.

-dain, that hap - py men, hap - py men dis - dain, hap - py, hap - - py men dis - dain.

-dain, that hap - py men, hap - py men dis - dain, that hap - - py men dis - dain.



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