



THERE IS A LAND OF PURE DELIGHT

FOR SOLO VOICE & PIANO

THE TEXT BY
ISAAC WATTS
(1707)

THE MUSIC BY
HORATIO PARKER
(1890)

VOCAL SCORE

COVER IMAGE

Moses Viewing the Promised Land

1846

by

Frederic Edwin Church

(American landscape painter, 1826 - 1900)



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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 printed vocal scores should be consulted for clarification.

Matthew W. Mehaffey

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Source Information

Autograph Manuscript:
Vocal Score:

United States Library of Congress, A.P. Schmidt Co. Archives, box 201, folder 22
Arthur P. Schmidt no. 8325 -1890

Manuscript Transcription & Score Preparation

David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

There Is A Land of Pure Delight

Isaac Watts

Horatio W. Parker

Andantino

Andantino

p

5 *p*

There is a land of pure de - light, Where saints im - mor - tal reign ;

9

In - fi - nite day ex - cludes the night, And plea - sures ban - ish pain.

13 *f*

There ev - er - last - ing spring a - bides, And nev - er - fail - ing flow'rs;

f *dim.* *p*

17

Death, like a nar - row sea, di - vides This hea - ven - ly land from ours.

21 *mf*

Sweet fields be - yond the swell - ing flood Stand dress'd in liv - ing_

mf

25 *p*

green ; So, to the Jews, old Ca - naan stood, while Jor - dan roll'd be -

29 *f* *p*

tween, While Jor - dan roll'd be - tween. But tim - 'rous mor - tals

33

start and shrink To cross this nar - row sea, And lin - ger shiv - 'ring

37 *f* *più f*

on the brink, And fear to launch a - way, And

40

fear to launch a - way.

dim. *p*

44 *mf*

O could we make our doubts re - move, These

48

gloom - y doubts that rise, And see the Ca - naan that we love, With

52

un - be - cloud - ed eyes! Could we but climb where

55

Mo - ses stood, And view the land - scape o'er, Nor Jor - dan's stream, nor

59 *cresc.* *accel.*..... ***ff*** *rit.*..... Tempo I

Death's cold flood, Should fright us from that shore ; Nor Jor - dan's stream, nor

cresc. *accel.*..... ***ff*** *rit.*..... Tempo I

63 *sempre ff* *rit.*

Death's cold flood, Should fright us from _____ that shore !

rit. ***ff*** *rit.* *8va*



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