



THREE WORDS

PART SONG FOR MEN'S CHORUS

OP. 33, NO 1

THE TEXT BY

WILLIAM BARCLAY DUNHAM

THE MUSIC BY

HORATIO PARKER

(1893)

VOCAL SCORE

COVER IMAGE

“Il Bacio” (The Kiss)

[1910]

by

Silvio Allason

(Italian landscape painter, 1845 - 1912)



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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:

U.S. Library of Congress - Call No. M1590.P - Control No. 2008560871
G. Schirmer Octavo Choruses for Men's Voices - 10757 C [1893]

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

Three Words

William Barclay Dunham

Horatio W. Parker

Adagietto

p

Tenor I
Two vers - es are too man - y dear, To say how fond - ly I a - dore you; For

p

Tenor II
Two vers - es are too man - y dear, To say how fond - ly I a - dore you; For

p

Bass I
Two vers - es are too man - y dear, To say how fond - ly I a - dore you; For

p

Bass II
Two vers - es are too man - y dear, To say how fond - ly I a - dore you;

Rehearsal Only

5

just three words tell quite as clear When set in se - quence true be - fore you. *p espress. marcato*

just three words tell quite as clear When set in se - quence true be - fore you. They are: "I *pp*

just three words tell quite as clear When set in se - quence true be - fore you. "I

But just three words tell quite as clear when set be - fore you.

marcato
p espress.

9 *pp* *cresc.*

They are: "I love you!" They are: "I love you, I love you!" but, ma belle, I

love you!" They are: "I love you, I love you, I love you!" but, ma belle, I

love you, I love you, They are: "I love you, I love you!" but, ma belle, I

pp *cresc.*

They are: "I love you, They are: "I love you, I love you!" but, ma belle, I

pp *cresc.*

15 *ff*

vow by ev - ry - thing a - bove you, A mil - lion words could nev - er tell The

ff vow by ev - 'ry - thing a - bove you, A mil - lion words could nev - er tell The

ff vow by ev - 'ry - thing a - bove you A mil - lion words could nev - er tell The

ff vow by ev - 'ry - thing a - bove you A mil - lion words could nev - er tell The

19

sfz man - y rea - sons *why* I love you, *pp* "I love you." *p* Two vers - es are too

sfz man - y rea - sons *why* I love you, *pp* "I love you." *p* Two vers - es are too

sfz man - y rea - sons *why* I love you, *p* The man - y rea - sons *why* I love you. *p* Two vers - es are too

sfz man - y rea - sons *why* I love you, *pp* "I love you." *p* Two vers - es are too

24

man - y, dear, And yet re - peat - ed words may show you Of oth - er loves, both

man - y, dear, And yet re - peat - ed words may show you Of oth - er loves, both

man - y, dear, And yet re - peat - ed words may show you Of oth - er loves, both

man - y, dear, And yet re - peat - ed words may show you Of oth - er

28

far and near The best and bright - est falls be - low you. *pp* Once more: "I

far and near The best and bright - est falls be - low you. *p espress. marcato* Once more: "I love you!"

far and near The best and bright - est falls be - low you. *pp* "I love you, I

loves, both far and near, though all be - low you. *pp* Once more: "I

p espress. marcato *pp*

32

love you!" Once more: "I love you, I love you, love you sweet." Oh! *cresc.*

Once more; "I love you, I love you, I love you, love you sweet." Oh! *cresc.*

love you!" Once more: "I love you, I love you, love you sweet." Oh! *cresc.*

love you!" Once more: "I love you, I love you, love you sweet." Oh! *cresc.*

cresc.

37 *ff*

let these ear - nest ac - cents move you, And to life's end my heart shall beat In

ff

let these ear - nest ac - cents move you, And to life's end my heart shall beat In

ff

let these ear - nest ac - cents move you, And to life's end my heart shall beat In

ff

let these ear - nest ac - cents move you, And to life's end my heart shall beat in

41 *sfz*

ech - o glad "I love you, love you, I love you."

sfz

ech - o glad "I love you, love you, I love you."

sfz

ech - o glad "I love you, love you," In ech - o glad "I love you, love you."

sfz

ech - o glad "I love you, love you, I love you."

pp

pp

pp



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