



MY LOVE

PART SONG FOR MEN'S CHORUS

OP. 33, NO 2

THE TEXT BY

LANGDON ELWYN MITCHELL

THE MUSIC BY

HORATIO PARKER

(1893)

VOCAL SCORE

COVER IMAGE

Virgin with Golden Hair

[1895]

by

Sir Frederic Leighton

(British Victorian painter, 1830 - 1896)



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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

Editor

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Source Information

Autograph Manuscript:
Vocal Score:

U.S. Library of Congress - Call No. M1590.P - Control No. 2008560870
G. Schirmer Octavo Choruses for Men's Voices - 10756 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

My Love

Langdon Elwyn Mitchell

Horatio W. Parker

Moderato

p

Tenor I

Tenor II

Bass I

Bass II

Rehearsal Only

p

p

p

p

cresc.

f

p

gold - en is she ev - 'ry - where,

And my love's my gold - en care.

For she is

gold - en is she ev - - 'ry - where,

And my love's my gold - en care.

For

gold - en is she ev - - 'ry - where, And my love's

my gold - en care.

For

gold - en is she ev - - 'ry - where, And my love's

my gold - en care.

For

cresc.

f

p

9

like the gold - en wheat, Or like the sun - flow'r - gold - en sweet; Or like the

she is like the gold - en wheat, Or like the sun - flow'r - gold - en sweet; Or like the

she is like the gold - en wheat, Or like the sun - flow'r - gold - en sweet; Or like the

she is like the gold - en wheat, Or like the sun - flow'r - gold - en sweet; Or like the

13

sun in heav'n that shines, Or like a thou - sand gold - en mines.

sun in heav'n that shines, Or like a thou - sand gold - en mines.

sun in heav'n that shines, Or like a thou - sand gold - en mines.

sun in heav'n that shines, Or like a thou - sand gold - en mines.

17 *ppp*

Nor would I change my gold - en sweet, For gold - en mines or gold - en wheat,

ppp

Nor would I change my gold - en sweet, For gold - en mines or gold - en wheat,

ppp

Nor would I change my gold - en sweet, For gold - en mines or gold - en wheat,

ppp

Nor would I change my gold - en sweet, For gold - en mines or gold - en wheat,

21 *f* *ff*

Nor for the great and glo - rious sun, No ! nor for aught he shines up - on No, no, —

f *ff*

Nor for the great and glo - rious sun, No ! nor for aught he shines up - on, No,

f *ff*

Nor for the great and glo - rious sun, No ! nor for aught he shines up - on, No,

f *ff*

Nor for the great and glo - rious sun, No ! nor for aught he shines up - on, No,

25

— nor for aught_____ he shines_____ up - on.

no, nor for aught_____ he shines_____ up - on.

no, nor for aught,_____ for aught_ he___ shines up - on.

no, nor for aught, for___ aught_ he___ shines up - - on.

no, nor for aught, for___ aught_ he___ shines up - - on.



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