



REST

FOR SOLO VOICE & PIANO

THE MUSIC BY

HORATIO PARKER

(1914)

VOCAL SCORE

COVER IMAGE

Mother and Children

1879

William-Adolphe Bouguereau

(French painter, 1849 - 1905)



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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.

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Source Information

Autograph Manuscript:
Vocal Score:

United States Library of Congress, A.P. Schmidt Co. Archives, box 201, folder 21
Arthur P. Schmidt no. 8192-1890

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

Rest

Horatio W. Parker

Andante moderato

p

How—

Andante moderato

5

sweet, how pass - ing sweet, Rest ev - en here to— see, To

9

cresc.

rest my soul at Je - sus' feet, So near, my Lord to— Thee. At

25 *dim.*

Thou dost hear the ra - ven's call, And Thou dost care for me.

29 *pp*

Night

33

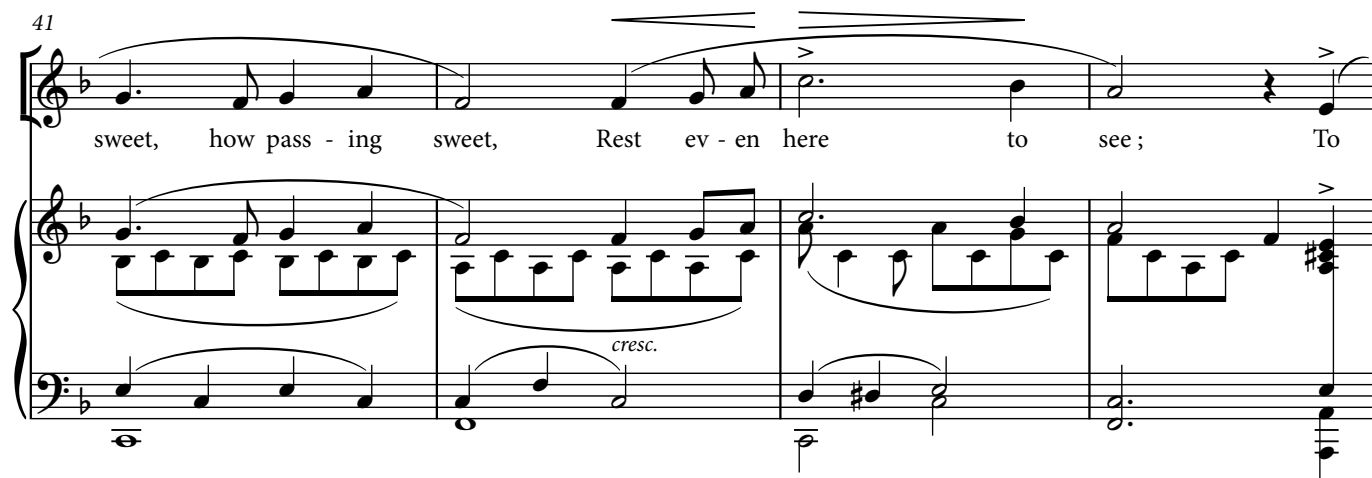
falls with sha - dows deep, With Thee I calm - ly rest; Thou

37 *cresc.*



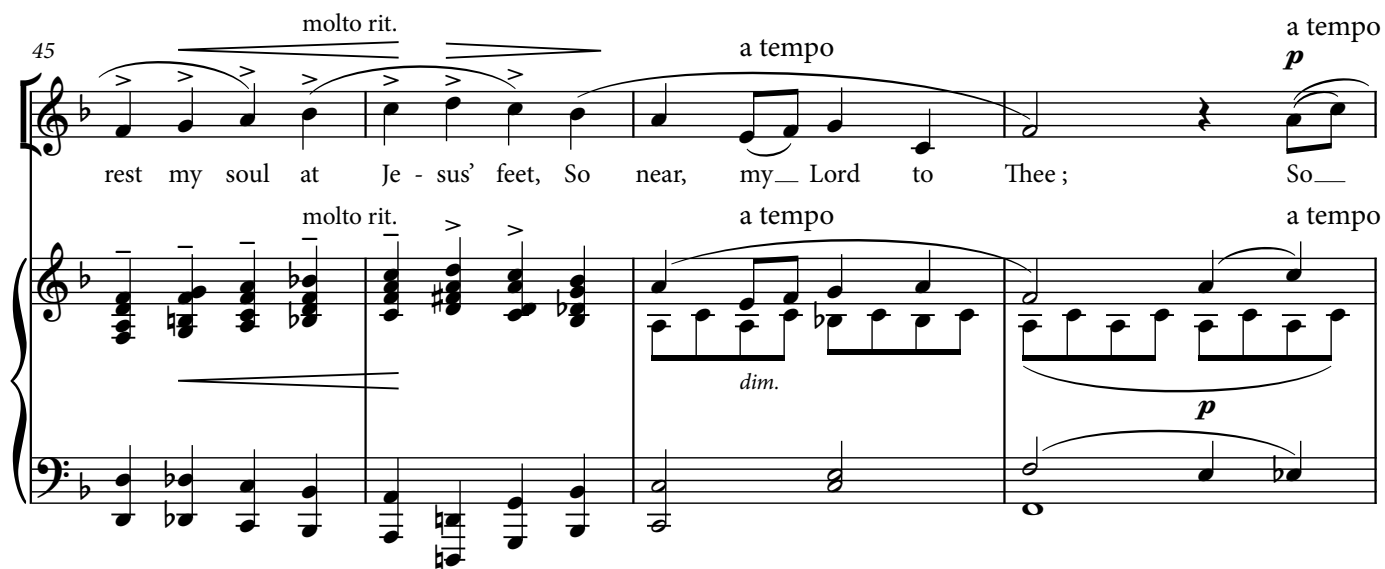
giv - est Thy be - lov - ed sleep, Close nes - tled to Thy breast. How

41



sweet, how pass - ing sweet, Rest ev - en here to see ; To

45 *molto rit.* *a tempo* *a tempo* *p*



rest my soul at Je - sus' feet, So near, my Lord to Thee ; So

molto rit. *a tempo* *a tempo* *dim.* *p*

49

p

near, my Lord, to Thee ; to Thee.

pp

The musical score consists of a voice part and a piano accompaniment. The voice part is written in a single treble clef staff with a key signature of one flat (B-flat). It begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The score ends with a double bar line and a repeat sign.



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