



IT WAS A LOVER & HIS LASS

FOR SOLO VOICE, VIOLIN & PIANO

THE MUSIC BY

HORATIO PARKER

(Christmas 1915)

VOCAL SCORE

COVER IMAGE

THE LOVERS

1855

William Powell Frith

(English painter, 1819 - 1909)



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ENGLISH HERITAGE

MUSIC SERIES

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:

Yale University, Gilmore Music Library, MSS 32, Series I, Sub-Series I.C

Research & Score Preparation

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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

It Was a Lover and His Lass

William Shakespeare

Horatio Parker

Con brio

Solo Violin

Soprano I

Soprano II

Piano

f

f

It was a lov - er and his lass, _____

It was a lov - er and his lass, _____

8

With a hey, and a hey no - ni - no, _____ That

and a ho, and a hey no - ni - no, _____ That

8

f

13

p

o'er the green corn - field did pass, _____

o'er the green corn - field did pass, _____

13



18

p

In the spring - time, _____ the on - ly pret - ty

In the spring - time, the on - ly pret - ty

18

23

ring time, when birds do sing, Hey ding a ding, ding; Sweet

ring time, when birds do sing, Hey ding a ding, ding; Sweet

23

f

f



29

con sordino

p

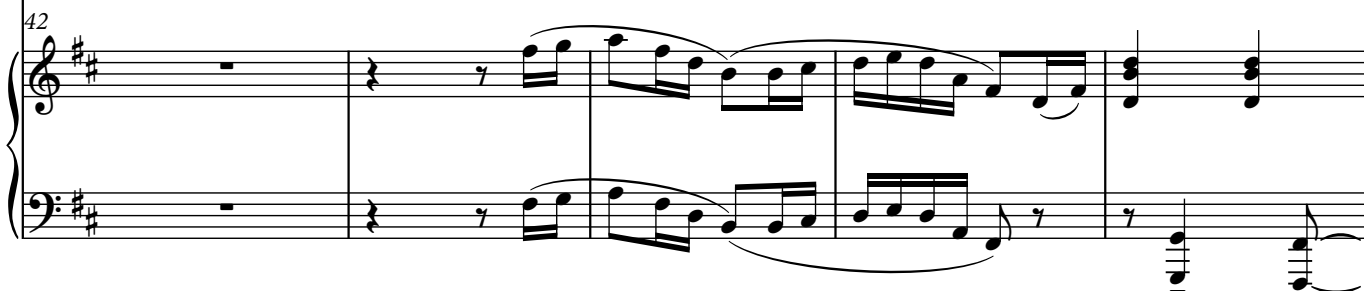
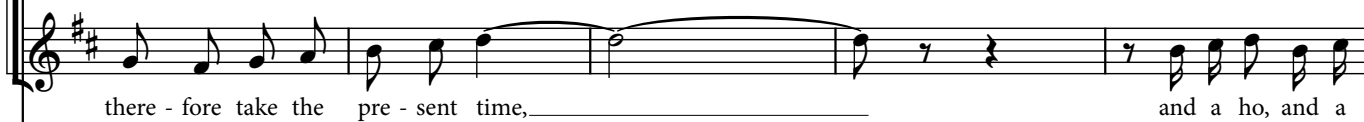
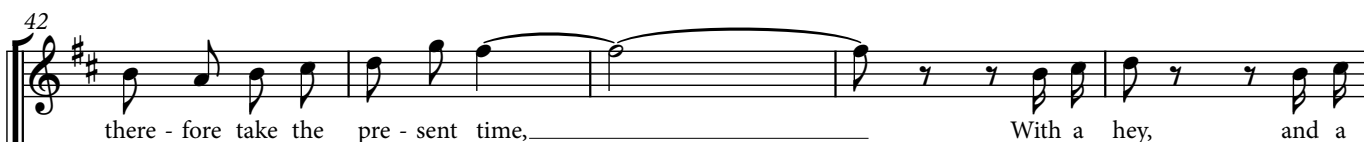
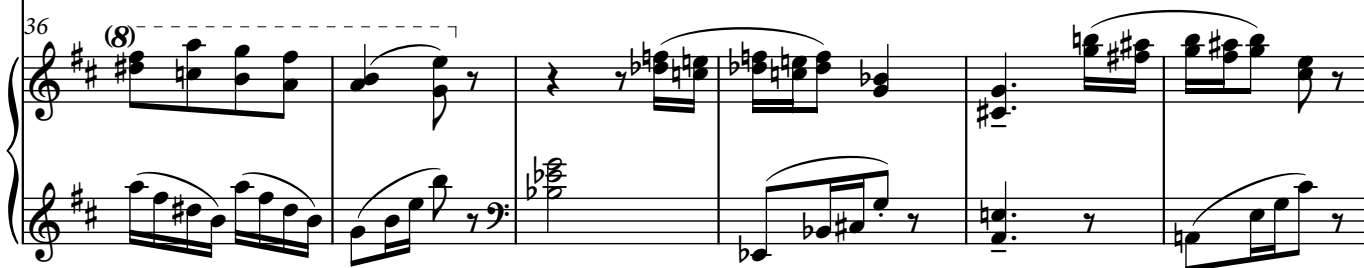
lov - ers love the spring.

lov - ers love the spring.

29

8va

dim.



47

senza sordino

pizz.

f

f

hey_ no - ni - no, with a hey, and a ho, and a hey no - ni - no For love is crown - èd

f

hey_ no - ni - no, with a hey, and a ho, and a hey no - ni - no. For love is crown - èd

47

51

arco

f

p

with the prime In the spring - time

with the prime In the spring - time

51

p

56

In the spring - time, When

In the spring - time, in the spring - time, the on - ly pret - ty ring time, When

56



61

p *cresc.*

p *cresc.*

birds do sing, hey ding a ding, ding; With a hey, and a ho,

p *cresc.*

birds do sing, hey ding a ding, ding; With a hey, and a ho, and a hey no - ni

61

66

and a hey no - ni - no, Ah! sweet

- no, Sweet lov - ers. sweet lov - ers, sweet

66



72

lov - ers love the spring.

lov - ers love the spring.

72



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PUBLISHING

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