



WHITHER ?

Words By
Henry Wadsworth Longfellow

Three-Part Song for Female Voices with Piano Accompaniment
by
Hamish MacCunn

COVER IMAGE

"Mountain Brook"

by

Albert Bierstadt

1863



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

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 Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

Professor of Music

*University of Minnesota - School of Music
Minneapolis, Minnesota USA*

Source Information

Full Score Manuscript
Vocal Score

n.a.
Novello and Company, Ltd. © 1914
The Musical Times - Vol. 57, No. 875 - Jan. 1916

Royal College of Music Library
Manuscript Transcription & Score Preparation

Ass’t. Librarian - library@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

WHITHER ?

A Poem by Henry Wadsworth Longfellow

I heard a brooklet gushing
From its rocky fountain near,
Down into the valley rushing,
So fresh and wondrous clear.
I know not what came o'er me,
Nor who the counsel gave;
But I must hasten downward,
All with my pilgrim-stave;
Downward, and ever farther,
And ever the brook beside;
And ever fresher murmured,
And ever clearer, the tide.
Is this the way I was going?
Whither, O brooklet, say I
Thou hast, with thy soft murmur,
Murmured my senses away.
What do I say of a murmur?
That can no murmur be;
'Tis the water-nymphs, that are singing
Their roundelays under me.
Let them sing, my friend, let them murmur,
And wander merrily near;
The wheels of a mill are going
In every brooklet clear.

Whither ?

Three-Part Song for Female Voices with Pianoforte Accompaniment

Henry Wadsworth Longfellow

Hamish MacCunn

Allegretto animato ; grazioso.

mf

Soprano 1

I heard a brook - let gush - ing From its

Soprano 2

I heard a brook - let gush - ing From its

Alto

I heard a brook - let gush - ing From its

Piano

p *cresc.* *mf*

5

S. 1

rock - y fount - let near, Down in - to the val - ley rish - ing, So

S. 2

rock - y fount - let near, Down in - to the val - ley rush - ing, So

A.

rock - y fount - let near, Down in - to the val - ley rush - ing, So

Pno

5

9

S. 1 *cresc.*
fresh and won - drous clear. I know not what came o'er me, Nor

S. 2 *cresc.*
fresh and won - drous clear. I know not what came o'er me, Nor

A. *cresc.*
fresh and won - drous clear. I know not what came o'er me, Nor

Pno *cresc.*

9

13

S. 1 *p*
who the coun - sel gave ; But I must hast - en down - ward, All

S. 2 *p*
who the coun - sel gave ; But I must hast - en down - ward, All

A. *p*
who the coun - sel gave ; But I must hast - en down - ward, All

Pno *p*

13

17

S. 1 *cresc.* *f*
with my pil - grim stave ; But I must hast - en down - ward, All with _____

S. 2 *cresc.* *f*
with my pil - grim stave ; But I must hast - en down - ward, All with _____

A. *cresc.* *f*
with my pil - grim stave ; I _____ must hast - en down - ward, All with _____

Pno *cresc.* *f*

17

22

S. 1 *poco rall* *a tempo* *f*
— my pil - grim stave ; Down - wards, and ev - er

S. 2 *poco rall* *a tempo* *f*
— my pil - grim stave ; Down - wards, and ev - er

A. *poco rall* *a tempo* *f*
— my pil - grim stave ; Down - wards, and ev - er

Pno *poco rall* *a tempo* *f*

22

26

S. 1
far - ther, And ev - er the brook be - side; And ev - er fresh - er—

S. 2
far - ther, And ev - er the brook be - side; And ev - er fresh - er—

A.
far - ther, And ev - er the brook be - side; And ev - er fresh - er—

Pno
sf *f*

26

30

S. 1
cresc. mur - mur'd, And ev - er clear - er the tide. *f* Agitato. Is this the way I was

S. 2
cresc. mur - mur'd, And ev - er clear - er the tide. *f* Is this the way I was

A.
cresc. mur - mur'd, And ev - er clear - er the tide. *f* Is this the way I was

Pno
cresc. *f* Agitato.

30

34

S. 1 *ff* *f dim.* *p*
go - ing ? Whi - ther, O brook - let, say ! Thou hast, with

S. 2 *ff* *f dim.* *p*
go - ing ? Whi - ther, O brook - let, say ! Thou hast, with

A. *ff* *f dim.* *p*
go - ing ? Whi - ther, O brook - let, say ! Thou hast, with

Pno *sf* *ff* *fff* *f dim.*

34

39

S. 1 *dim.* *cresc.* *f*
thy soft mur - mur, Mur - mur'd my sen - ses a - way.

S. 2 *dim.* *cresc.* *f*
thy soft mur - mur, Mur - mur'd my sen - ses a - way.

A. *dim.* *cresc.* *f*
thy soft mur - mur, Mur - mur'd my sen - ses a - way.

Pno *p* *dim.* *cresc.* *f*

39

Red.

45 *dim. e rall. Tempo I* ***p***

S. 1 What do I say of a

S. 2 What do I say of a

A. What do I say of a

Pno *f* *dim. e rall. Tempo I* ***p***

45 (Leo.)

50 *cresc.*

S. 1 mur - mur ? That can no mur - mur be ; 'Tis the wa - ter - nymphs are

S. 2 mur - mur ? That can no mur - mur be ; 'Tis the wa - ter - nymphs are

A. mur - mur ? That can no mur - mur be ; 'Tis the wa - ter - nymphs are

Pno *cresc.*

50

54

S. 1 *cresc.*
sing - ing Their roun - de - lays un - der me. Let them sing, my friend, let them

S. 2 *cresc.*
sing - ing Their roun - de - lays un - der me. Let them sing, my friend, let them

A. *cresc.*
sing - ing Their roun - de - lays un - der me. Let them sing, my friend, let them

Pno *cresc.*

54

58

S. 1 *f*
mur - mur And wan - der mer - ri - ly near; The wheels of a mill are

S. 2 *f*
mur - mur And wan - der mer - ri - ly near; The wheels of a mill are

A. *f*
mur - mur And wan - der mer - ri - ly near; The wheels of a mill are

Pno

58

62

poco rall. *ff*

S. 1
go - ing In ev - 'ry brook - let clear, The wheels of a mill are go - ing In

S. 2
go - ing In ev - 'ry brook - let clear, The wheels of a mill are go - ing In

A.
go - ing In ev - 'ry brook - let clear, The wheels of a mill are go - ing In

Pno

62

67

rall. a tempo accel.

S. 1
ev - - - - 'ry brook - let clear.

S. 2
ev - - - - 'ry brook - let clear.

A.
ev - - - - 'ry brook - let clear.

Pno

67



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

31.02/02