



THE SOLDIER'S TENT

ROUMANIAN FOLK-SONG

FROM

"The Bard of Dimbovitza"

SET TO MUSIC FOR BASS SOLO AND ORCHESTRA

BY

C. Hubert H. Parry

(1901)

FLUTE 2

COVER IMAGE

"Bonaparte Haranguing the Army before the Battle of the Pyramids"

by

Antoine-Jean Gros

1810



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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 Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

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Source Information

Full Score Manuscript
Vocal Score

Royal College of Music Library MS 4987
Novello, Ewer & Co. no. 11278 © 1901

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

Across the mountains the mist hath drawn
A cov'ring of bridal white;
The plains afar make lament, and mourn
That the flutt'ring veil of the mist-wreaths born
Hath hidden the mountains from sight.

The soldier lay smiling peacefully
Asleep in his tent on the sword,
The moon crept in and said: "Look at me,
A glance from thy sweetheart am I, for thee!"
But he answered: "I have my sword."

Then the rustling wind drew softly near,
Played round him with whispers light:
"I am the sighs of thy mother dear,
The sighs of thy mother am I, dost hear?"
But he answered: "I have the fight."

Then night sank down from the dark'ning sky
Round the sleeper, and murmured: "Rest,
Thy sweetheart's veil o'er thy face doth lie!"
But he answered: "No need of it have I,
For the banner doth cover me best."

By his tent the river, clear and wide,
Rolled onward its silver flood,
And said: "I am water, the cleansing tide
More blessed than aught in the world beside."
But he answered: "I have my blood."

Then Sleep drew near to his tent, and low
She whispered with soothing breath:
"I am Sleep, the healer of ev'ry woe,
The dearest treasure of man below."
But the soldier replied: "I have Death."

Across the mountains the mist hath drawn
A cov'ring of bridal white;
The plains afar make lament, and mourn
That the flutt'ring veil of the mist-wreaths born
Hath hidden the mountains from sight.

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Flute 2

The Soldier's Tent

From “The Bard of Dimbovitza” (Romanian Folk Songs)

C. Hubert H. Parry

Lento **10** **A** **4** **4** Allegro marziale **B** Ob. 1
 1-10 11-14 15-18
 20 **3** rit. **2** Tempo I **C** **4** **4**
 22-24 25-26 27-30 31-34
 35 rit. **D** Tranquillo **9** Animato **3** rit. **1**
 36-41 42-50 51-53
 Allegro marziale. **7** Allegretto tranquillo **9** rit. **1** **2** rit.
 56-62 63-71 74-75
 77 a tempo **1** poco rit. Più mosso **p**
 Ob. 1
 82 **2** **p** **1**
 83-84
E poco rit. **2** **3** Tempo animato **7** **f** cresc.
 89-90 91-93 95-101

104

rit. colla voce

sf *f*

109-110

molto rit. Slower

2 **13**

111-112 113-125

Lento
S. B.

But the sol - dier re - plied: I have Death."

Marziale sostenuto

131

F

f **3**

5 **17** **1**

133-137 138-154

Tempo I

rit

a tempo

3

Ob. 1

157-159

p



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PUBLISHING

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