



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)

VOLONCELLO

COVER IMAGE

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

by

Antoine-Jean Gros

1810



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 Future™

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

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.

PAGE INTENTIONALLY LEFT BLANK

Violoncello

The Soldier's Tent

From "The Bard of Dimbovitza" (Romanian Folk Songs)

C. Hubert H. Parry

Lento

2

pp

pizz.

pp

7

pp

11 **A**

poco cresc.

Allegro marziale

15

f

pizz.

arco

mf

mf

cresc.

B

20

dim.

25 **rit.**

p

Tempo I

pp

30 **C**

mf

arco

mf

35 rit..... pizz.

The musical notation shows two measures. Measure 35 begins with a bass clef and a key signature of one flat (B-flat). It contains a half note G2, followed by two quarter rests, then a half note F2 tied to the next measure. A slur covers the tied notes. The tempo marking "rit....." is above the staff. Measure 36 starts with a whole rest, followed by eighth notes G2-A2-B2-C3, D3-E3-F3-G3, and A3-B3-C4. The instruction "pizz." is above the first eighth note. The final note is a quarter rest.

39  Musical score for the 39th measure of 'Tranquillo'. The measure is marked with a double bar line and a repeat sign. The key signature is one sharp (F#). The time signature is 6/8. The tempo is marked 'Tranquillo' and 'arco'. The dynamics are marked 'p' (piano) and '1' (first ending). The notation includes eighth and sixteenth notes, rests, and a repeat sign.

44

48 *arco* *Animato* **1**
V.S.

53 *f* *rit.* *Allegro marziale.* *f* *sf*

59 *f* *dim.* *pizz.* *arco* *pp* *Allegretto tranquillo*

64 *p* *pizz.* *arco* *p* *p*

70 *p* *rit.* *pizz.* *f*

75 *arco* *sf* *rit.* *a tempo* *dim.*

80 *poco rit.* *Più mosso* *p*

84 *pp* *p*

89 E poco rit. pizz. Tempo animato arco

The musical score for measures 89-92 is written on a single staff in bass clef. Measure 89 begins with a forte (*f*) dynamic and a whole rest. Measure 90 contains a half note G2, a quarter note F2, and a half note E2. Measure 91 contains a half note D2, a quarter note C2, and a half note B1. Measure 92 contains a half note A1, a quarter note G1, and a half note F1. The tempo marking 'poco rit.' is placed above the staff between measures 89 and 90. The 'pizz.' (pizzicato) marking is placed above the staff at the beginning of measure 92. The 'Tempo animato' marking is placed above the staff at the beginning of measure 93. The 'arco' (arco) marking is placed above the staff at the beginning of measure 94.

95

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together in groups of four. There are several slurs over the notes, indicating phrasing. The piece concludes with a double bar line and a mezzo-forte (*mf*) dynamic marking.

99



cresc. *dim.* *cresc.*

103

f *cresc.* rit. colla voce

108

molto rit.

pizz.

dim.

1

V.S.

113 Slower

p

p

pizz.

118

p

p

1

1

1

1

125 Lento Marziale sostenuto

p

p

1

1

1

1

127-128

f

f

f

f

unis.

f dim.

f dim.

f dim.

f dim.

F

Tempo I

135 pizz. 1



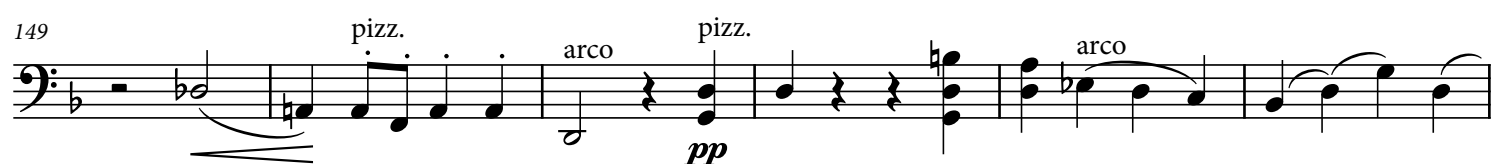
140



144 cresc. arco 1



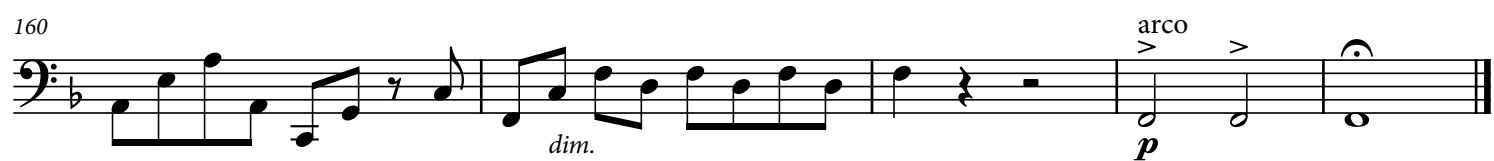
149 pizz. arco pizz. arco pp



155 rit... a tempo pizz.



160 dim. arco p





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

M LIBRARIES

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.22/03