



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)

FULL SCORE

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 sward,
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 blessèd 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.

INSTRUMENTATION

2 Flutes	4 Horns in F	Timpani
2 Oboes	2 Trumpets in D	Strings
2 Clarinets in B flat	2 Trombones	
2 Bassoons	Bass Trombone	

Performance Time
9 minutes

The Soldier's Tent

From "The Bard of Dimbovitza" (Roumanian Folk Song)

C. Hubert H. Parry

Lento

Flute 1.2

Oboe 1.2

Clarinet in Bb 1.2

Bassoon 1.2

Horn in F 1.2

Horn in F 3.4

Trumpet in D 1.2

Trombone 1.2

Bass Trombone

Timpani

Solo Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

1 2 3 4 5

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$ 1. 2

Bsn. 1.2

Hn in F 1.2

Hn in F 3. 4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

pp

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$ 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

1. >

pp

2.

1. *pp*

2. *pp*

pp

pizz.

arco

pp

pp

A

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$ 1. 2

Bsn 1. 2

Hn in F 1. 2

Hn in F 3. 4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

A

Vln I

Vln II

Vla

Vc.

D. B.

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$ 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

cresc.

1.

2.

f

sf

mf

dim.

1.

2.

mf

a 2

pp

arco

3

cresc.

cresc.

cresc.

cresc.

12

13

14

Allegro marziale

B

Fl. 1.2

Ob. 1.2 *a 2* *f*

Cl. in B♭ $\frac{1}{2}$ *f*

Bsn. 1.2 *f* *mf* *a 2* *f*

Hn in F 1.2 *f* *mf* *f*

Hn in F 3.4 *f* *mf* *f*

Tpt in D 1.2 *mf* *a 2* *mf* *cresc.*

Tbn. 1.2 *mf* *a 2* *mf*

B. Tbn.

Timp.

S. B.

Allegro marziale

B

Vln I *pizz.* *f* *cresc.*

Vln II *pizz.* *f* *cresc.*

Vla *pizz.* *mf* *f* *cresc.*

Vc. *pizz.* *f* *mf* *arco* *cresc.*

D. B. *pizz.* *f* *mf* *arco* *cresc.*

15 16 17 18 19

Fl. 1.2 *a 2* *f*

Ob. 1.2 *a 2* *cresc.* *dim.* *dim.*

Cl. in B $\flat$ 1 2

Bsn. 1.2 *a 2* *p* *pp*

Hn in F 1 2 *mf* *dim.* *dim.* *dim.* *pp*

Hn in F 3 4 *mf* *dim.* *dim.* *dim.*

Tpt in D 1.2 *a 2* *dim.*

Tbn. 1 2 1. *dim.* *a 2* *p*

B. Tbn.

Timp.

S. B.

Vln I *dim.* *sempre dim.*

Vln II *dim.* *sempre dim.*

Vla *dim.* *sempre dim.*

Vc. *dim.* *pizz.*

D. B. *dim.*

20 21 22 23 24

rit. Tempo I

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$ 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

1. *sempre dim.*

2.

8

tr

pp

A - cross the moun - tains the mist hath drawn a cov - 'ring of bri - dal white ; The

rit. Tempo I

Vln I

Vln II

Vla

Vc.

D. B.

p

dim.

pp

arco

p

pp

25 26 27 28 29

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$ 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

C

pp

espressivo

p

pp

mf

mp

mf

mf

arco

mf

mf

plains a - far make la - ment, and mourn that the flut - t'ring veil of the white mist born.

C

30 31 32 33 34

rit.....

Fl. 1 2

Ob. 1.2

Cl. in B $\flat$ 1.2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

— hath hid - den the moun - tains from sight.....

rit.....

Vln I

Vln II

Vla

Vc.

D. B.

p

pp

espressivo

p

pp

p

pp

p

pp

pizz.

pizz.

pizz.

arco

Fl. 1 2

Ob. 1.2

Cl. in B $\flat$ 1 2

Bsn. 1.2

Hn in F 1.2

Hn in F 3 4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

38

39

Fl. 1 2

Ob. 1.2

Cl. in B $\flat$ 1 2

Bsn. 1.2

Hn in F 1 2

Hn in F 3 4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

1.

p

1. >

p

arco

dim.

D Tranquillo

Fl. 1 2

Ob. 1.2

Cl. in B $\flat$ 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

The sol - dier lay smil-ing peace - ful - ly a - sleep in his tent on the sward, _____

D Tranquillo

Vln I *p dolce*

Vln II *p*

Vla *p arco*

Vc. *p*

D. B. *pizz.*

p

42 43 44 45 46

1. *p* Animato

Fl. 1 2

Ob. 1.2 *a 2* *f*

Cl. in B $\flat$ 1 2

Bsn. 1 2 *mf* *f*

Hn in F 1 2 *mf*

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B. *cresc.*

— The moon crept in and said: "Look at me, a glance from thy sweet - heart am I, for thee!"

Animato

Vln I *f*

Vln II *cresc.* *f*

Vla *pp* *cresc.* *f*

Vc. *pizz.* *arco*

D. B. *arco* *f*

47 48 49 50 51 52

f *rit....* **Allegro marziale.**

Fl. 1 2

Ob. 1.2

Cl. in B $\flat$ 1 2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

But he an - swered :

f *rit....* **Allegro marziale.**

Vln I

Vln II

Vla

Vc.

D. B.

53 54 55 56 57

Fl. 1 2

Ob. 1.2 a 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in D 1 2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

f

mf

p

dim.

tr

arco

pizz.

"I have my sword."

58 59 60 61

Allegretto tranquillo

Fl. 1 2

Ob. 1.2

Cl. in B $\flat$ 1.2

Bsn 1 2

Hn in F 1 2

Hn in F 3.4

Tpt in D 1 2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

dim.

pp

tr

p

The rust - ling wind drew soft - ly near, _____ play'd round him with

pp

arco

pp

pp

62 63 64 65 66

1.

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in D 1 2

Tbn. 1 2

B. Tbn.

Timp.

S. B.

whis - pers light : "I am the sighs of thy moth - er dear, the sighs of thy moth - er am I, _____

Vln I

Vln II

Vla

Vc.

D. B.

pizz.

arco

mf

p

a 2

p

3. p

67 68 69 70 71

rit. rit.

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$ 1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in D 1 2

Tbn. 1 2

B. Tbn.

Trmp.

S. B.

— dost hear?" — But he an - swered : "I — have the

rit. pizz. rit.

Vln I

Vln II

Vla

Vc.

D. B.

72 73 74 75 76

The image shows a page of a musical score for 'The Soldier's Tent', page 19. The score is for a full orchestra and a solo voice (S. B.). The orchestration includes Flute (1, 2), Oboe (1, 2), Clarinet in B-flat (1, 2), Bassoon (1, 2), Horn in F (1, 2, 3, 4), Trumpet in D (1, 2), Trombone (1, 2), Baritone Trombone, Timpani, and Solo Bass. The score is in 4/4 time and features a key signature of two sharps (F# and C#). The tempo/mood markings 'rit.' (ritardando) appear at the beginning of measures 72 and 76. The dynamics range from piano (p) to fortissimo (f) and sforzando (sf). The Solo Bass part has lyrics: '— dost hear?" — But he an - swered : "I — have the'. The score is divided into measures 72 through 76, with measure numbers 72, 73, 74, 75, and 76 printed below the staves.

Più mosso

Fl. 1 2 *p*

Ob. 1.2 *a 2*

Cl. in B $\flat$ 1.2 *p*

Bsn 1 2 *p*

Hn in F 1 2

Hn in F 3 4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

The night sank down from the dark - 'ning sky round the sleep - er, and mur - mured :

Più mosso

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *p*

D. B. *p*

81 82 83 84

Fl. 1 2 *p*

Ob. 1 2

Cl. in B $\flat$ 1 2 *pp* a 2

Bsn. 1 2 *pp*

Hn in F 1 2 *p* *dim.* *mf* a 2

Hn in F 3 4 *mf*

Tpt in D 1 2

Tbn. 1 2

B. Tbn.

Timp.

S. B. "Rest, _____ Thy sweet - heart's veil o'er thy face doth lie !"

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp* *p*

D. B. *pp* *p*

85 86 87 88

E poco rit.

Fl. 1 2

Ob. 1.2

Cl. in B $\flat$ 1 2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

But he an - swer - ed : "No need of it have I, for the ban - ner doth cov - er me best."

E poco rit.

Vln I

Vln II

Vla

Vc.

D. B.

89 90 91 92 93

a 2

By his tent the ri - ver, clear_____ and wide, rolled on - ward its sil - ver

97

25

100

1. *f* *cresc.* *cresc.* *cresc.* *cresc.*

2. *f* *cresc.* *cresc.* *cresc.* *cresc.*

a 2 *mf* *mf* *mf*

S. B. *cresc.* *cresc.* *cresc.*

div. *f* *cresc.* *cresc.*

dim. *dim.* *dim.* *cresc.* *f* *cresc.*

cresc.

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$ 1 2

Bsn. 1 2

Hn in F 1.2

Hn in F 3 4

Tpt in D 1 2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I 1 2

Vln II

Vla

Vc.

D. B.

rit. colla voce

sf

f

div.

a 2

unis.

But he an - swered : "I have my

Fl. 1 2 a 2 molto rit.....

Ob. 1 2 f dim.

Cl. in Bb 1 2 f a 2

Bsn 1 2 f a 2

Hn in F 1.2 f

Hn in F 3.4 f

Tpt in D 1 2 f dim.

Tbn. 1.2

B. Tbn.

Timp.

S. B. blood."

Vln I unis. ff molto rit.....

Vln II ff

Vla f dim. pizz. dim.

Vc. dim. pizz.

D. B. dim. pizz.

108 109 110 111

Slower

This musical score page contains measures 112 through 116. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in D 1 & 2, Trombone 1 & 2, Baritone Trombone, Timpani, Soprano Bass, Violin I, Violin II, Viola, Violoncello 1 & 2, and Double Bass.

Measure 112: The Bassoon 1 & 2 part begins with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Soprano Bass part has a whole rest.

Measure 113: The Soprano Bass part begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Violin I part begins with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Viola part begins with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Violoncello 1 part begins with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Violoncello 2 part begins with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Double Bass part begins with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*.

Measure 114: The Soprano Bass part continues with a half note D2, a quarter note C2, and a quarter note B1, all marked *p*. The Violin I part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Viola part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Violoncello 1 part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Violoncello 2 part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Double Bass part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*.

Measure 115: The Soprano Bass part continues with a half note D2, a quarter note C2, and a quarter note B1, all marked *p*. The Violin I part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Viola part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Violoncello 1 part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Violoncello 2 part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Double Bass part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*.

Measure 116: The Soprano Bass part continues with a half note D2, a quarter note C2, and a quarter note B1, all marked *p*. The Violin I part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Viola part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*. The Violoncello 1 part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Violoncello 2 part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *p*. The Double Bass part continues with a melodic line starting on a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2, all marked *pp*.

Lyrics: Then Sleep drew near to his tent, and low She

Lento

Marziale sostenuto

Fl. 1.2

Ob. 1
2

Cl. in B $\flat$ 1
2

Bsn. 1.2

Hn in F 1
2

Hn in F 3
4

Tpt in D 1
2

Tbn. 1.2

B. Tbn.

Timp.

S. B.
trea - sure of man be - low." But the sol - dier re - plied : I ___ have Death." ___

Vln I

Vln II

Vla

1
2.3
Vc.

4
D. B.

div. 1.2.3.

unis.

124 125 126 127 128 129

134

Tempo I

Tempo I

[illegible]

135

136

137

138

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

1.

2.

mp

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$ 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in D 1 2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

2. *pp*

p

1.

2.

pizz.

arco

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1.2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

1. *p*

molto cresc.

molto cresc.

cresc.

mf

1. a 2

cresc.

mf

2.

arco *pizz.*

cresc.

cresc.

Fl. 1. 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1. 2

Hn in F 3 4

Tpt in D 1 2

Tbn. 1. 2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

pp

p

a 2

p

pp

arco

arco

arco

A - cross the moun - tains the mist hath drawn a cov - 'ring of bri - dal white; The

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$ 1
2

Bsn. 1
2

Hn in F 1.2

Hn in F 3.4

Tpt in D 1
2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

p *espressivo*

1. *p*

2. *p*

p

mf *dim.*

p *espressivo*

a 2

1. *p*

2. *mf* *dim.*

3. *p*

cresc.

plains a - far make la - ment, and mourn that the flutt - 'ring veil of the mist - wreaths born

pp

mf *dim.*

pp

mf *dim.*

pp *pizz.*

arco

pp *pizz.*

arco

pp *pizz.*

pp

150 151 152 153 154

rit..... a tempo

Fl. 1.2

Ob. 1
2

Cl. in B $\flat$ 1
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in D 1
2

Tbn. 1.2

B. Tbn.

Timp.

S. B. *pp*

— hath hid - den the moun - tains from sight.

rit..... a tempo

Vln I

Vln II

Vla

Vc.

D. B. arco

pp

pizz.

p

pizz.

Fl. 1.2

Ob. 1
2

Cl. in Bb 1.
2

Bsn 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in D 1
2

Tbn. 1.2

B. Tbn.

Timp.

S. B.

Vln I

Vln II

Vla

Vc.

D. B.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

cresc.

poco cresc.

158

159

Detailed description of the musical score: The score is for a piece titled 'The Soldier's Tent'. It consists of two measures, 158 and 159. The instrumentation includes woodwinds (Flute 1.2, Oboe 1.2, Clarinet in Bb 1.2, Bassoon 1.2), brass (Horn in F 1.2, Horn in F 3.4, Trumpet in D 1.2, Trombone 1.2, Baritone Trombone), percussion (Tympani, Snare Drum), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). In measure 158, the Clarinet in Bb and Bassoon play a melodic line with a first ending bracket. The Horn in F 1.2 plays a rhythmic pattern. The other instruments are mostly silent. In measure 159, the melodic line continues in the Clarinet in Bb and Bassoon. The Horn in F 1.2 continues its rhythmic pattern. The strings enter with various textures and dynamics, including 'poco cresc.' and 'cresc.' markings. The Snare Drum and Tympani are also present.

164



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