

# A SONG OF DARKNESS AND LIGHT

AN ODE

by

Robert Bridges

SET TO MUSIC FOR

Soprano solo, Chorus and Orchestra

by

C. Hubert H. Parry

Trumpet 1 in B flat

Composed for the Three Choirs Festival (Gloucester) - September 15, 1898



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. 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 found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published 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 in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

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### Source Information

*Autograph Manuscript:*

Royal College of Music, London MS 4205

*Vocal Score:*

Novello Octavo Edition No. 8287

*Royal College of Music Library*

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

*Oxford University, Bodleian Music Section, Weston Library*

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

*Manuscript Transcription & Score Preparation*

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### Reference Material and Software

*Notation Software:* Finale v. 26    *Audio Software:* Garrigan Personal Orchestra 5    *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



# A SONG OF DARKNESS AND LIGHT

C. HUBERT H. PARRY

Andante  $\text{♩} = 54$

1

2

Horn 1

10 19 8 2

1-10 11-29 30-37 38-39

3

43

*f*

4

57

61-67

*f*

5 Allargando.

6

70

75-80 81-92

*f*

7

93-96

*f*

8

9

10

102

104-105 108-113 114-123 124-124

*f*

Trumpet 1 in B flat

125 *f* **2** 131-132

**11** **6** *mf* **5** *f* **12** Moderato.

**13** **11** **4** **24** **14** **15** Allegro moderato ♩ = 72  
Horn 1

**15** 206 *mf*

**16** 213 *mf* *cres. molto* *f*

**2** 220-221

**17** 228

**18** Allargando. A tempo *sf*

*Più moto.*

242

249

19

20

256

10 21 4 15 4 4

257-266 267-287 288-291 292-306 307-310 311-314

22 23 24 25 26

14 11 12 8 23 8 11

315-328 329-339 340-351 352-359 360-382 383-390 391-401

**Allegro giusto.** ♩ = 128

402

Horn 1

409

4

412-415

**Poco allargando.**

27 28

2 8 7

419-420 425-432 433-439

29 30

9 3

440-448 453-455

Trumpet 1 in B flat

31

456

32

462

33 *meno mosso*

468

34

481

*Allargando.*

487

35 *Animato.*

493

*Animando.*

7 3

497-503 504-506

36

513



Allargando.



A tempo

519

525

37

7

530-536

537

7

5

38

22

540-546

547-551

552-573

39

4

4

40

12

41

4

5

9

574-577

578-581

582-593

594-597

598-602

603-611

42

11

43

8

44

7

3

4

45

24

612-622

623-630

631-637

638-640

641-644

645-668

46

10

47

5

27

4

48

6

669-678

679-683

684-710

711-714

715-720

49

7

50

5

51

8

52

7

53

7

10

722-728

729-733

734-741

742-748

749-755

756-765

Trumpet 1 in B flat

54 Allegro moderato.

766 Horn 1

mf mf cresc.

772

cresc. 8 777-784

56 Tempo animato.

785-789

5

795

6 796-801 f

806

rit. 59

812

10 9 12 815-824 825-833 834-845

846-847

2 Horn 3 cresc. mf

853

63

859 **Animando.** **Animando con fuoco**

*f* *mf*

866

64

873 *rit.* **Allegro moderato.**

*mf* *f*

880

65

*f*

887 *rit.*

*f*

894

66 **Allargando.**

*mf*

901 **Allargando.**

*f* *mf* *cresc.*

908 *rit.* **Allargando.**

*f*

915



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PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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