

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

Violin I

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



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

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.

Matthew W. Mehaffey

Editor

Professor of Music

University of Minnesota - School of Music

Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 4205

Novello Octavo Edition No. 8287

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

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

David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan 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 A tempo

10

15

Cello 1

1-10 11-25 *sf* *dim.* *dim.*

2 *Poco più moto*

p *p* *cresc.* *Animando.*

59 *cresc.* *ff* 3 3 3 3

64 *ff*

5 Allargando.

69

74 *sf* *f*

6 Tempo primo 7

80 12 81-92 *f*

95 *cresc.*

8

100 *ff* 3 3 3

105 *ff* 3 3 1 109-109

9

110

Musical staff 110-114: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains five measures of music. Measures 110-113 feature eighth-note patterns with accents (>) and slurs. Measure 114 continues the pattern with a dotted quarter note.

115

Musical staff 115-118: Treble clef, key signature of three flats. The staff contains four measures of music. Measures 115-117 continue the eighth-note patterns with accents and slurs. Measure 118 features a quarter note with a slur.

119

Musical staff 119-123: Treble clef, key signature of three flats. The staff contains five measures of music. Measures 119-122 feature eighth-note patterns with accents and slurs. Measure 123 features a quarter note with a slur.

10

124

Musical staff 124-129: Treble clef, key signature of three flats. The staff contains six measures of music. Measures 124-125 feature eighth-note patterns with accents and slurs. Measure 126 has a whole rest. Measure 127 has a half rest. Measure 128 has a quarter note with a slur. Measure 129 has a quarter note with a slur. Dynamics include *f* and hairpins.

11

130

Musical staff 130-134: Treble clef, key signature of three flats. The staff contains five measures of music. Measures 130-131 have whole rests. Measure 132 has a quarter note with a slur. Measure 133 has a quarter note with a slur. Measure 134 has a quarter note with a slur. Dynamics include *mf* and hairpins.

135

Musical staff 135-139: Treble clef, key signature of three flats. The staff contains five measures of music. Measures 135-136 feature eighth-note patterns with accents and slurs. Measure 137 has a quarter note with a slur. Measure 138 has a quarter note with a slur. Measure 139 has a quarter note with a slur. Dynamics include hairpins.

140

Musical staff 140-144: Treble clef, key signature of three flats. The staff contains five measures of music. Measures 140-141 feature eighth-note patterns with accents and slurs. Measure 142 has a quarter note with a slur. Measure 143 has a quarter note with a slur. Measure 144 has a quarter note with a slur. Dynamics include *f* and hairpins.

12

Moderato.

145

Musical staff 145-149: Treble clef, key signature of three flats. The staff contains five measures of music. Measures 145-146 feature eighth-note patterns with accents and slurs. Measure 147 has a quarter note with a slur. Measure 148 has a quarter note with a slur. Measure 149 has a quarter note with a slur. Dynamics include *f* and hairpins. The staff ends with a double bar line and a 4/4 time signature.

196 pizz. *f* *f* *mf*

202 arco **Allegro moderato** ♩ = 72 *mp*

15 207

212

16 217 *cres. molto* *p* *mf*

222

17 227 *f cresc.*

231

18 Allargando.

235

3 3 *ff* 3

A tempo

238

240

242

244

Più moto.

246

3 *sf*

248

ff 3

19

250

252

254

20

256

258

dim.

260

p sempre dim.

262

sempre dim.

264

p

Andante.

10

pizz.

arco

8

p

268-277

280-287

A tempo

Poco più animato.

4

288-291

p

296

301

cresc.

306

310

21

divisi

agitato

unis.

f

315

p cresc.

320-322

323 *p*

326 22

332

338 23

343 *cresc.*

348 *p*

353

rit. 24 *A tempo*

358-359 *mf* *dim.*

364

> p

2

369-370

p sf

375

p

rit. colla voce

25

A tempo

4

383-386

p

388

rit.

26

A tempo

mf p

393

dim.

397

3

399-401

3

Allegro giusto. ♩ = 128

402 *f* *f*

406

410

414

418

Poco allargando.

421

27

424

427

430

28

433

436

29

438

442

445

448

30

450

31

454

458

Musical staff 1: Treble clef, key signature of two flats. Measures 458-461. Includes accents and slurs.

32

462

Musical staff 2: Treble clef, key signature of two flats. Measures 462-465. Includes slurs and accents.

466

Musical staff 3: Treble clef, key signature of two flats. Measures 466-469. Includes slurs and accents.

33

meno mosso

470

Musical staff 4: Treble clef, key signature of two flats. Measures 470-473. Includes slurs and accents.

474

Musical staff 5: Treble clef, key signature of two flats. Measures 474-477. Includes slurs and accents.

mf cresc.

478

Musical staff 6: Treble clef, key signature of two flats. Measures 478-481. Includes slurs and accents.

34

sf

482

Musical staff 7: Treble clef, key signature of two flats. Measures 482-485. Includes slurs and accents.

sf

485

Musical staff 8: Treble clef, key signature of two flats. Measures 485-488. Includes slurs and accents.

488

Musical staff 9: Treble clef, key signature of two flats. Measures 488-491. Includes slurs and accents.

Allargando.

491

35 Animato.

494

497

500

Animando.

503

506

509

511

513 36

Musical staff 513-517. The staff begins with a treble clef and a key signature of two flats. It contains a series of sixteenth-note runs. A box containing the number 36 is positioned above the staff. The staff concludes with a fermata over a whole note chord.

518 **Allargando.**

Musical staff 518-521. The staff continues with a series of chords, some with fermatas. The tempo marking "Allargando." is placed above the staff.

A tempo

522

Musical staff 522-525. The tempo marking "A tempo" is placed above the staff. The staff contains a series of chords and eighth-note patterns.

526 37

Musical staff 526-529. The staff contains eighth-note patterns with accents. A box containing the number 37 is positioned above the staff.

530

Musical staff 530-533. The staff contains eighth-note patterns with accents and triplets.

534

Musical staff 534-537. The staff contains eighth-note patterns with accents and triplets.

538

Musical staff 538-541. The staff contains eighth-note patterns with accents and triplets.

542 38 **Andante.**

4 **22**

Musical staff 542-545. The staff contains a series of chords. A box containing the number 38 is positioned above the staff. The tempo marking "Andante." is placed above the staff. The staff concludes with a fermata over a whole note chord.

39

4
574-577
p *cresc.* *pp*
A tempo
divisi

40

582
pp *p*
unis.

587

cresc. molto 3

41 Animando.

591

rit. *mf*
3

Più moto.

596

f

poco rit.

Animato.

601

sf *p* 2
604-605

606

42

612

618

43

poco meno mosso.

623

2

624-625

44

Poco meno mosso.

629

634

rit.

colla voce.

2

636-637

Tempo primo

640

45

645

650

pp

655

660

3 3 3 3 3 3

665

1
3 3 3 3 3 3 3 3 3 3 3 3

cresc. *cresc.*

46

669

mf

674

p *cresc.*

679

Allargando. *rit. colla voce.*

2

682-683

A tempo

47

appassionato

684

f *cresc.* *p* *p*

690

p

695

dim.

700

f *p* *dim. molto*

705

4 **6/8** *p*

707-710

48

713

p *pp* *pp*

49

718-720

3

50

725-726

2 *p* *dim.*

730 51 **3**
 731-733 *mf*

736 *dim.*

Sostenuto.

52 **Poco animando.**

740 *mf*

rit.

744

53 **Più lento.**

A tempo

748 **6** *pp* 750-755

sempre dim.

757 *cresc. molto* *f dim.* *p*

54 **Allegro moderato.**

10

762 766-775

55 *Meno mosso.*

776 *mf* *f*

780 *cresc.* *rit.* *cresc. molto*

56 *Tempo animato.*

784 *f*

788

57

792 *divisi* *unis.*

796

58

800

804

rit. 59

808

Musical staff 808-811: Treble clef, key signature of three flats. Measure 808 starts with a *rit.* marking. A box containing the number 59 is positioned above the staff. The staff contains eighth and sixteenth notes with various articulations like accents and slurs.

812

Musical staff 812-814: Treble clef, key signature of three flats. Measure 812 begins with a double bar line. The staff contains eighth and sixteenth notes with slurs and accents.

815

dim.

Musical staff 815-817: Treble clef, key signature of three flats. Measure 815 begins with a double bar line. The staff contains sixteenth-note patterns with slurs. A *dim.* marking is placed below the staff.

818

mf

4

821-824

Musical staff 818-824: Treble clef, key signature of three flats. Measure 818 begins with a double bar line. The staff contains quarter notes with slurs. A *mf* marking is below the staff. A fermata is placed over measures 821-824, with the number 4 written above it.

60

825

Musical staff 825-826: Treble clef, key signature of three flats. Measure 825 begins with a double bar line. The staff contains eighth-note patterns with slurs.

827

cresc. molto

Musical staff 827-828: Treble clef, key signature of three flats. Measure 827 begins with a double bar line. The staff contains eighth-note patterns with slurs. A *cresc. molto* marking is placed above the staff.

829

Musical staff 829-830: Treble clef, key signature of three flats. Measure 829 begins with a double bar line. The staff contains eighth-note patterns with slurs.

Allargando.

831

61

1

834-834

Musical staff 831-834: Treble clef, key signature of three flats. Measure 831 begins with a double bar line. The staff contains quarter notes with slurs. An *Allargando.* marking is placed above the staff. A box containing the number 61 is positioned above the staff. A fermata is placed over measure 834, with the number 1 written above it.

Poco ar

835 *mf*

Musical staff 835-838: Treble clef, key signature of three flats (B-flat major/C minor), 4/4 time. Measures 835-838. Dynamics: *mf*. Features a melodic line with slurs and accents.

839 *dim.*

Musical staff 839-842: Treble clef, key signature of three flats. Measures 839-842. Dynamics: *dim.*. Features a melodic line with slurs and accents.

843 *cresc.* **62** *p*

Musical staff 843-846: Treble clef, key signature of three flats. Measures 843-846. Dynamics: *cresc.* to *p*. Measure 845 is boxed with the number 62. Features a melodic line with slurs and accents.

847

Musical staff 847-850: Treble clef, key signature of three flats. Measures 847-850. Features a melodic line with slurs and accents.

851 *cresc. molto* **63** *f*

Musical staff 851-854: Treble clef, key signature of three flats. Measures 851-854. Dynamics: *cresc. molto* to *f*. Measure 853 is boxed with the number 63. Features a melodic line with slurs and accents.

855

Musical staff 855-858: Treble clef, key signature of three flats. Measures 855-858. Features a melodic line with slurs and accents.

Animando.

859 *cresc. molto*

Musical staff 859-862: Treble clef, key signature of three flats. Measures 859-862. Dynamics: *cresc. molto*. Features a melodic line with slurs and accents.

Animando con fuoco

863 *sf*

Musical staff 863-866: Treble clef, key signature of three flats. Measures 863-866. Dynamics: *sf*. Features a melodic line with slurs and accents.

867 64

871 *rit.*

875 **Allegro moderato.**

879 65 *divisi*

883

887 *cresc.*

891 *rit.*

66 unis. **Allargando.**

895 *mf*

899

903 **Allargando.**
3 *mf* *sempre cres.*

906

909

911 *rit.* **Allargando.**

915 *sf* 3 3



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.8/03