

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

Contrabass

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

Matthew W. Mehaffey
Editor

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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

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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

11

 f dim. p

26

2 Poco più moto

 sf dim.

dim.

 p

Animando.

35

cresc.

3

43

50

4

56

3

 ff

61-63

64

 ff

3

5

Allargando.

71

80

6 **Tempo primo** 7

12

81-92

f

cresc.

98

ff

99

ff

100

ff

101

ff

102

ff

103

ff

104

ff

105

ff

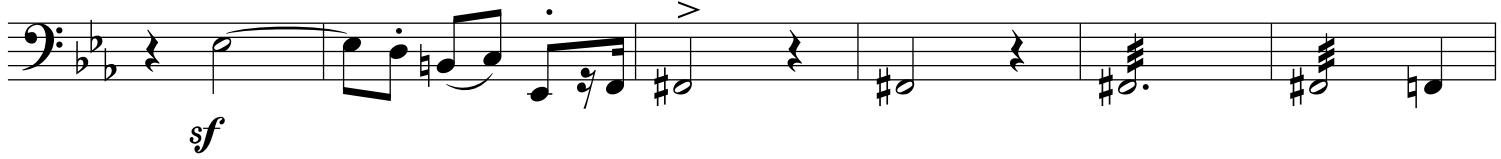
106

ff

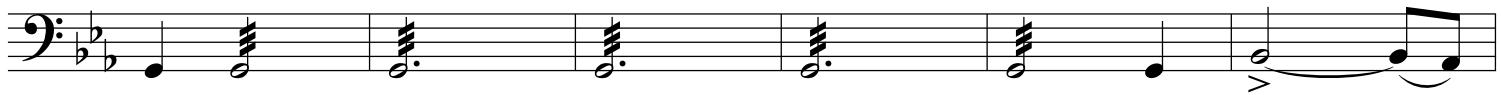
107-107

Contrabass

108

**9**

114



120



126



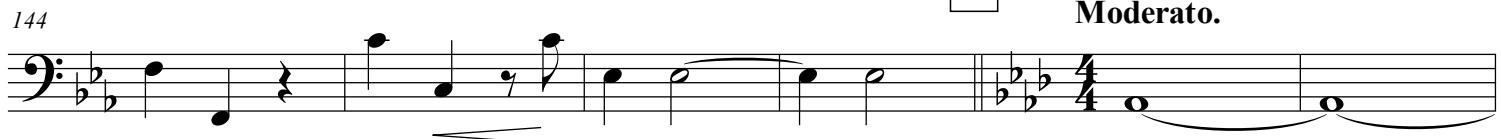
132



138



144



150



Contrabass

7

156 *sempre dim.*

13

162

p

168

174

180

186

dim.

14

pp

192

197-198

2

Contrabass

Allegro moderato $\text{♩} = 72$

199

199

mf

p

15

205

205

211

16

217

cres. molto

mf

dim.

223

mf

f

f

17

229

18 Allargando.

A tempo

235

241

ff

Più moto.

247

19

f

Musical score for orchestra, page 253, measure 20. The score consists of two staves. The top staff shows bassoon entries with grace notes and slurs. The bottom staff shows double bass entries with slurs and dynamic markings. Measure number 20 is indicated in a box above the staves.

10

259

2 pizz. **3** **21**

dim.

261-262 **p** 264-266

267-287

A tempo
Cello

2

pizz.

288-289

295 pizz.

301

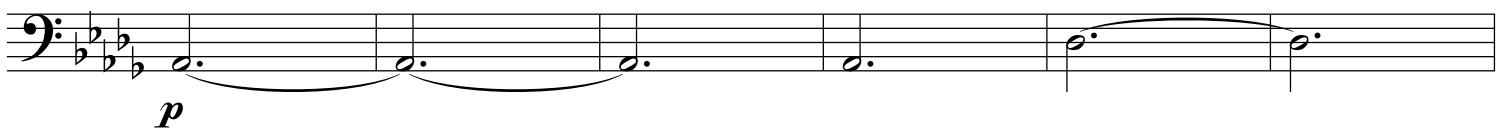
arco

Musical score for page 307, measure 21. The score consists of two staves. The top staff shows a bass clef, a common time signature, and a key signature of one sharp. It contains six notes: a quarter note followed by three eighth-note pairs. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It contains four notes: a dotted half note followed by a half note, then a dotted half note followed by a half note.

Musical score for bassoon part 313-322. The score consists of two staves. The top staff starts with a bass clef, a key signature of one flat, and a tempo of 313. It contains six measures: a dotted half note, a half note, a quarter note tied to a eighth note, a measure with a bass clef and three flats containing a half note and a quarter note, a measure with a bass clef and two flats containing a half note and a quarter note, and a measure with a bass clef and one flat containing a half note and a quarter note. The bottom staff starts with a bass clef, a key signature of one flat, and a tempo of 320-322. It contains five measures: a dotted half note, a half note, a half note, and a half note, followed by a measure with a bass clef and one flat containing a half note and a quarter note. A dynamic marking 'mf' is placed below the first measure of the bottom staff, and a slur connects the first four measures of the bottom staff.

Contrabass

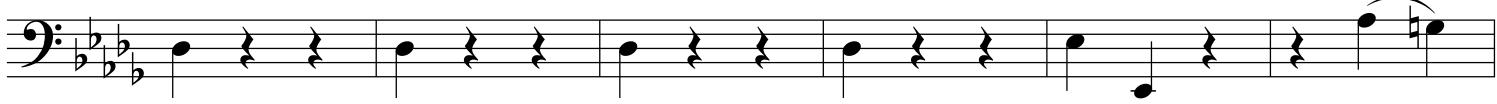
323

**22**

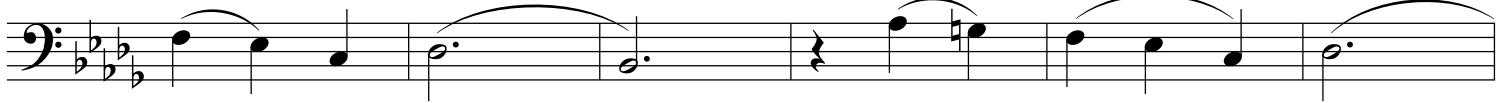
329 pizz.



335



341

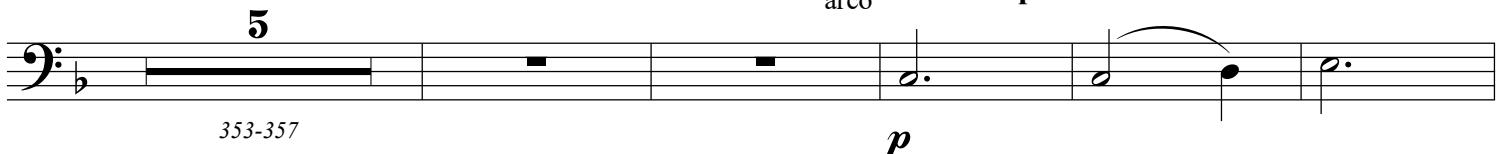


347

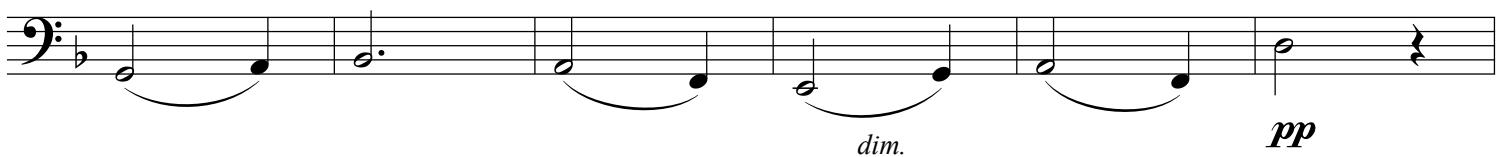
**24**

rit.

arco A tempo



363

**25** A tempo**14****2**

rit.



389 *dim.*

26 A tempo

395

Allegro giusto. $\text{♩} = 128$

3

399-401 *f*

403

409

414

420

Poco allargando. **27**

427

2

431-432

Contrabass

28

433

28

433

29

f

30

439

439

3

3

444

444

30

451

451

31

457

31

457

32

463

32

463

469

33

meno mosso

469

33

meno mosso

sf

475

cresc.

475

cresc.

Contrabass

13

34

481

487

Allargando.

35

Animato.

493

Animando.

499

506

Contrabass

513

36

517

Allargando.

523

A tempo

37

529

534

38

Andante.
pizz.

540-546 547-551

557

563

poco cresc.

Contrabass

15

569 arco pizz. pizz. dim. **39**

575 rit. arco A tempo

581 **40** pizz. dim.

587 arco cresc.

593 rit. Animando. > > . Più moto. **41**

cresc. cresc. f

599 > pizz. poco rit. Animato. arco

605 **42**

Contrabass

613

43

619

poco meno mosso.

625

44

Poco meno mosso.

631

rit.

2

p

636-637

Tempo primo

45

3

4

15

638-640 641-644 645-659

>

663

46

pizz.

669

arco

Allargando.

675

Contrabass

47

rit. colla voce.

2 A tempo

681

682-683

688

pp

Musical score for page 14, measures 694-697-710. The score consists of two staves. The top staff shows a bass clef, a key signature of one sharp, and a time signature of common time (indicated by 'C'). Measure 694 starts with a note followed by two eighth-note pairs. Measure 695 begins with a dotted half note followed by a sixteenth-note pair, a quarter note, and two eighth-note pairs. Measure 696 contains a single eighth-note pair. Measures 697-710 are indicated by a thick black bar. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time (indicated by 'C'). Measures 697-710 are also indicated by a thick black bar.

Contrabass

Lento expressivo.

711 pizz. arco pizz. arco 48 pizz. arco

p *mf* *mf*

719 pizz.

725

725

50

pp *mf* arco dim. pizz.

731

Musical score for page 731, measure 51. The score consists of two staves. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 51 begins with a dynamic of *mf*. The first six notes are played with an *arco* bowing technique. The measure concludes with a melodic line consisting of eighth and sixteenth notes.

737

Sostenuto.

52

Poco animando.

742 Poco animando. rit.

53

Tempo primo

755

molto rit. A tempo

moto rit. *A tempo*

755

cresc. *sempre dim.*

761

54 Allegro moderato.

pp p

767

cresc.

773

55 Meno mosso.

sempre cres.

779

rit.

cresc. cresc.

Contrabass

56

Tempo animato.

785

pesante

57

791

797

58

803

rit.

59

809

815

dim.

p

60

cresc.

mf

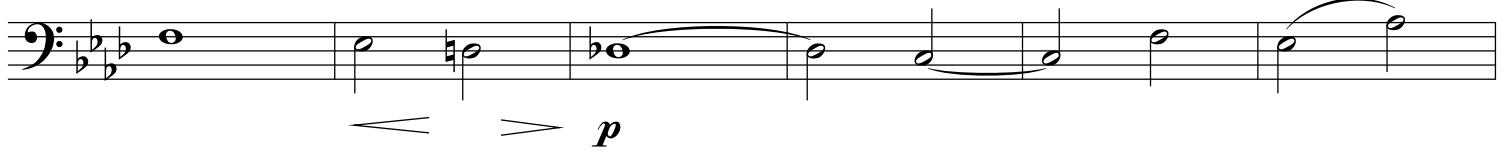
Allargando.

827

833

61**Poco animato.**

839



845

62*cresc.*

851

63*cresc. molto*

857

Animando.**Animando con fuoco**

865

64**1**

871-871



Contrabass

872

rit.

875

Allegro moderato.

881

65

887

rit.

893

66

Allargando.

899

Allargando.

905

912

rit.

Allargando.



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