

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

Contrabassoon

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

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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 ♩ = 54

1

2

Bassoon 1

10 19 8 4

1-10 11-29 30-37 38-41

Musical staff with rests and bar numbers. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. It contains four measures of rests, each with a number above it: 10, 19, 8, and 4. Below the staff are the corresponding bar ranges: 1-10, 11-29, 30-37, and 38-41.

3

44

ff

Musical staff starting at measure 44. It contains several measures of music with accents (>) and a dynamic marking of *ff* (fortissimo).

4

52

Musical staff starting at measure 52. It contains several measures of music.

59

3 5

61-63 66-70

f

Musical staff starting at measure 59. It contains measures with rests and dynamics. Above the staff are the numbers 3 and 5. Below the staff are the bar ranges 61-63 and 66-70. A dynamic marking of *f* (forte) is present.

5

Allargando.

71

6 12 2

75-80 81-92 93-94

ff

Musical staff starting at measure 71. It contains measures with notes and dynamics. Above the staff are the numbers 6, 12, and 2. Below the staff are the bar ranges 75-80, 81-92, and 93-94. A dynamic marking of *ff* (fortissimo) is present. The tempo marking *Allargando.* is above the staff.

8

96

4

98-101

Musical staff starting at measure 96. It contains measures with notes and rests. Above the staff is the number 4. Below the staff is the bar range 98-101.

106

ff

Musical staff starting at measure 106. It contains measures with notes and dynamics. A dynamic marking of *ff* (fortissimo) is present.

9

114

120-123

10

124

f <math><</math> 126-127

11

12

Moderato.

13

133-145 149-159 160-163

14

164-187 188-198 Bassoon 1

Allegro moderato ♩ = 72

15

203

203 *p*

16

211

cres. molto

211 *cres. molto*

219

219 *mf* *cresc.* *mf*

17

225

225 *mf*

18 Allargando.

A tempo

233

233 *ff*

Più moto.

240

240 *Più moto.*

19

247

247

20

252

252 *dim.*

259 **6** **21** **4**

p 261-266 267-287 288-291

15 **4** **4** **14** **11**

292-306 307-310 311-314 315-328 329-339

23 **12** **8** **24** **23** **25** **8** **26** **11**

340-351 352-359 360-382 383-390 391-401

Allegro giusto. ♩ = 128

Bassoon 1

12

402-413

Poco allargando.

419 **27** **28** **9** **7**

424-432 433-439

29 Bassoon 1 **4**

440-443

449 **30** **4**

453-456

31

457

32

464

33

meno mosso

34

470

484

Allargando.

490

35

Animato.

495

Animando.

501

507

513 36

$\leq ff$

519 Allargando. A tempo

526 37

f

538 38 39

540-546 547-551 552-573 574-577

40 41 42

578-581 582-593 594-597 598-602 603-611 612-622

43 44 45 46

623-630 631-637 638-640 641-644 645-668 669-678

47 48 49

679-683 684-710 711-714 715-720 722-728

50 51 52 53

729-733 734-741 742-748 749-755 756-765

54

55

56

Tempo animato.

Bassoon 1

766-775 776-784

10 9

789

>>>> *pesante*

57

794

800

58

806

rit.

59

812

dim.

817

p

60 61 62 63

2 6 3 12 8 4

823-824 825-830 831-833 834-845 846-853 854-857

858 Bassoon 1 **Animando.**

865-867

64 **Animando con fuoco** *rit.* **Allegro moderato.**

868-871

878 **65**

886 *rit.*

ff

894 **66** **Allargando.**

901 **Allargando.**

908 *rit.* **Allargando.**



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PUBLISHING

ehms.lib.umn.edu

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