

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

Flute 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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:* 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

1 **Andante** ♩ = 54 **A tempo** **2** *Poco più moto*

10 16 8

1-10 14-29 30-37

f < >

3 **Animando** 5

38-42 *f*

49

4 55

3

5 **Allargando.** 61

5 62-66

6 **7** 9 12

72-80 81-92

8 97

3 3

103 *sf* 6 108-113

9 7 10 114-120

126 2 11 15 131-132 133-147

12 Moderato. 11 Horn 1 13 148-158 pp

164 10 167-176 p

179 14 4 8 184-187 188-195 pp

196

200

202

Allegro moderato
♩ = 72

15

204-206 207-209

210

16

cres. molto

f **f**

5 7

212-216 220-226

227

17

cresc.

233

18

A tempo

2

236-237

241

244

Più moto.

ff

249 19

254 20

258 4

Andante. 21 **A tempo** Hom 1

293

301 **mf**

306 21 **sf**

313 22 **14** **6** Oboe 1

23

338

p

346

p

353

rit.

24

A tempo

360

mf < f

17

8

366-382

383-390

26

Clarinet 1

3

391-393

f

p

Allegro giusto. ♩ = 128

402

f

407

4

412-415

416

419

3 3 3

Poco allargando.

421

27 28

2 4 5 *f*

424-425 429-432 433-437

29

439

30

446

31

453

2 3 *ff*

454-455 458-460

32

462

33

468

meno mosso

4 *sf*

472-475

476

f *cresc.*

34

481

486-490

35

491

Allargando.

Animato.

Animando.

6

2

497-502

cresc.

507-508

509

ff

36

515

ff

Allargando.

521

A tempo

37

528

ff

2

533-534

f

538

3 3 3 3

540-546

7

547-551

5

552-573

38

Andante.

22

39

574

Clarinet 1

A tempo

3

40

581

12

582-593

41

Animando.

3

594-596

Più moto.

4

599-602

603

Animato.

p

4

608-611

5

612-616

42

617

43

44

624-630

7

631-637

7

638-640

3

Tempo primo

4

641-644

45

3

645-647

648 Soprano Solo

In joy - and bless - ing crowned, — *p*

46

11 3

658-668 669-671

678

Allargando. rit. colla voce. 47 A tempo 24

mf 685-708

709

48 49

4 6 5

711-714 715-720 722-726

pp

727

50 51

5 2

729-733 734-735

p dim.

52 Poco animando. 53 Tempo primo

4 6

738-741 742-747

A tempo

3 3 4

753-755 756-758 762-765

f p sempre dim.

54 Allegro moderato. 55 Meno mosso.

8 8

766-773 777-784

f

Animando.

858 *f*

Animando con fuoco

865-866 64 871-872

Allegro moderato.

873 *rit.* *mf* *f*

65

881

rit.

66

Allargando.

889 *ff*

Allargando.

904 *rit.* 905-906

Allargando.

913 *sf* 3 3



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PUBLISHING

ehms.lib.umn.edu

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