

# 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 2

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/>



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 ♩ = 54

1

2

Animando.

10 19 8

1-10 11-29 30-37

Oboe 1

41

*f*

3

55

3

61

5

62-66

5 Allargando.

9 12 5

72-80 81-92 93-97

101

3 6

103-105 *sf* 3 3 108-113

9 10

114-120

126 11

131-132 133-147

12 **Moderato.** 13

148-158 Horn 1

164 10

167-176  $p$

179 4

184-187  $pp$

14 9

188-196

200

202 **Allegro moderato**  $\text{♩} = 72$  15

203-206 207-216  $4$

16 *cres. molto* 17 18 **Allargando. A tempo**

*f* 3 220-228 229-235 236-237

241

244 *Più moto.*

*ff*

249 19

254 20

*f* *ff* 257-258

261 *p* **Andante.** **A tempo** Hom 1

*p* 263-266

267-287 *cresc.*

291

299 21

*p* 301-306 307-310 311-314 315-328

22 Oboe 1 23

6  
329-334

8 6  
341-348 353-358  
*p*

359 24 A tempo 25 26 Clarinet 1  
361-382 383-390 391-393

Allegro giusto. ♩ = 12

396  
*p*

403  
*f*

408 4  
412-415

416

419



Poco allargando.

421 27

424-425

426 28

429-432 433-437 *f*

439 29

439-444

445 30

445-450

451 31

454-455 *ff*

458 32

458-460

466 33 *meno mosso*

*sf* 472-475

476

*f* *cresc.*

Musical staff 476-485 in B-flat major, featuring a series of eighth-note runs with slurs and dynamic markings.

34

486-490

Musical staff 486-490, marked with a box containing the number 34 and a fermata at the end.

491

Allargando.

35

Animato.

Musical staff 491-506, marked with a box containing the number 35, and tempo markings 'Allargando.' and 'Animato.'

Animando.

6

3

497-502

507-509

Musical staff 497-509, marked with a box containing the number 6 and tempo marking 'Animando.'

511

36

*ff*

Musical staff 511-516, marked with a box containing the number 36 and dynamic marking '*ff*'.

517

Allargando.

Musical staff 517-521, marked with tempo marking 'Allargando.'

522

A tempo

37

6

529-534

Musical staff 522-534, marked with a box containing the number 37, tempo marking 'A tempo', and a fermata at the end.

535

*f*

Musical staff 535-540, marked with dynamic marking '*f*' and featuring triplet markings.

38

Andante.

538

3 3 3 3

7 5 22

540-546 547-551 552-573

39

Clarinet 1

4 12 3

578-581 582-593 594-596

40 41

Animando.

Più moto. Animato.

5 4

598-602 608-611

*p*

42

8 8 7

612-619 623-630 631-637

43 44

Poco meno mosso.

Tempo primo

3 4 3

638-640 641-644 645-647

45

Soprano Solo

In joy - and bless - ing crowned, —

652

11 10

658-668 669-678

*p*

46

Allargando. rit. colla voce.

2 24

679-680 685-708

*mf* *pp*

47

A tempo

710

4 6 7 5

711-714 715-720 722-728 729-733

48 49 50

**51** **52** **Poco animando.**

*dim.*

**2** **4** **6**

734-735 738-741 742-747

*p*

**53** **Tempo primo** **A tempo** **54** **Allegro moderato.**

**6** **3** **6** **8**

750-755 756-758 760-765 766-773

*p*

**55** **Meno mosso.**

**8**

774 777-784

*f*

**56** **Tempo animato.** **57**

**3** **5**

785-787 788-792

**58**

**5**

798 804-808

**59**

**60** **Allargando.**

**11** **4**

814-824 825-828

*f* *ff*

**61** **Poco animato.**

**5**

832 834-838

*f*

842 62

847-850 *p* 4

Detailed description: Musical staff 842-850. Starts with a treble clef and a key signature of three flats. The music features a melodic line with slurs and ties. A dynamic marking of *p* (piano) is present. A rehearsal mark '62' is in a box at the end of the staff. A measure rest for 4 measures is indicated at the end.

851 63

855-862 *f* 8

Detailed description: Musical staff 851-862. Starts with a treble clef and a key signature of three flats. The music features a melodic line with slurs and ties. A dynamic marking of *f* (forte) is present. A hairpin crescendo is shown. A rehearsal mark '63' is in a box at the end of the staff. A measure rest for 8 measures is indicated at the end.

863 64

**Animando con fuoco**

865-866 2

Detailed description: Musical staff 863-866. Starts with a treble clef and a key signature of three flats. The music features a melodic line with slurs and ties. A dynamic marking of *f* (forte) is present. A rehearsal mark '64' is in a box at the end of the staff. A measure rest for 2 measures is indicated at the end.

870 rit. Allegro moderato.

871-872 2 *mf* *f*

Detailed description: Musical staff 870-872. Starts with a treble clef and a key signature of three flats. The music features a melodic line with slurs and ties. A dynamic marking of *mf* (mezzo-forte) is present. A rehearsal mark '64' is in a box at the end of the staff. A measure rest for 2 measures is indicated at the end. The tempo changes from *rit.* to *Allegro moderato.*

877 65

Detailed description: Musical staff 877-882. Starts with a treble clef and a key signature of three flats. The music features a melodic line with slurs and ties. A hairpin crescendo is shown. A rehearsal mark '65' is in a box at the end of the staff.

883

Detailed description: Musical staff 883-888. Starts with a treble clef and a key signature of three flats. The music features a melodic line with slurs and ties.

890 66

*rit.* **Allargando.**

896-898 *ff* 3

Detailed description: Musical staff 890-898. Starts with a treble clef and a key signature of three flats. The music features a melodic line with slurs and ties. A dynamic marking of *ff* (fortissimo) is present. A rehearsal mark '66' is in a box at the end of the staff. A measure rest for 3 measures is indicated at the end. The tempo changes from *rit.* to *Allargando.*

899

Musical notation for measures 899-902. Measure 899: quarter rest, eighth note G4, quarter note A4 with accent, eighth note G4, quarter note F4. Measure 900: quarter note E4, quarter rest. Measure 901: quarter rest, eighth note G4, quarter note A4 with accent, quarter note Bb4 with accent. Measure 902: quarter rest, quarter note Bb4 with accent.

903

**Allargando.**

5

*rit.*

905-909

Musical notation for measures 903-909. Measure 903: quarter note G4, quarter rest, quarter rest. Measure 904: quarter note A4, quarter rest, quarter rest. Measure 905-909: a five-measure rest. Measure 906: quarter note G4 with accent, quarter note A4 with accent, quarter note Bb4 with accent. Measure 907: quarter note A4 with accent, quarter note G4 with accent. Measure 908: quarter note F4 with accent, quarter note E4 with accent. Measure 909: quarter note D4 with accent.

913

**Allargando.**

*sf*

3

Musical notation for measures 913-916. Measure 913: quarter note G4, quarter note A4, quarter note Bb4. Measure 914: quarter note A4, quarter note G4, quarter note F4. Measure 915: quarter note E4, quarter note D4, quarter note C4. Measure 916: quarter note Bb4, quarter note A4, quarter note G4.





**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

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

Catalog Number

1.8/03