

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

Harp

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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:* 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

1 2 3 4 5

10 19 8 8 11 14 10

1-10 11-29 30-37 38-45 46-56 57-70 71-80

6 7 8 9 10 11

12 9 12 10 9 15

81-92 93-101 102-113 114-123 124-132 133-147

12 13 14

12 4 24 2

148-159 160-163 164-187 188-189

Timpani *pp*

196

f

203 **Allegro moderato** ♩ = 72

15

mf

211

16 *cres. molto*

p

220

17

3

224-226

3

230

18 **Allargando.** **A tempo**

4

232-235

ff

4

Più moto.

242

249

19

20

ff sf 252-255 *sf* 257-260 *mf*

3

21

4

15

264-266

267-287

288-291

292-306

21

22

23

24

4

4

14

11

12

8

23

307-310

311-314

315-328

329-339

340-351

352-359

360-382

25

26

Allegro giusto. ♩ = 128

27

28

29

8

11

20

2

9

7

10

383-390

391-401

402-421

422-423

424-432

433-439

440-449

Harp

30 31 32 33 34 35

7 6 8 10 11 4 8

450-456 457-462 463-470 471-480 481-491 492-495 496-503

7 6 8 10 11 4 8

36 37 38

11 6 3 5 18 5 22

504-514 515-520 521-523 524-528 529-546 547-551 552-573

11 6 3 5 18 5 22

39 40 41

4 4 12 4 5 9

574-577 578-581 582-593 594-597 598-602 603-611

4 4 12 4 5 9

42 43 44 45

11 8 7 3 4 18

612-622 623-630 631-637 638-640 641-644 645-662

round, and calls His saints a round,

Soprano Solo *poco cresc.*

46

669

p

673

p

676

Allargando.

679

rit. colla voce.

47 A tempo

683

p

pp

dim.

687

3

19

692-710

19

Harp

48 49 50 51 52

4 6 7 5 8 7

711-714 715-720 722-728 729-733 734-741 742-748

53 54 55 56 57

7 10 10 9 8 10

749-755 756-765 766-775 776-784 785-792 793-802

58 59 60 61 62

6 5 11 6 3 12 6

803-808 809-813 814-824 825-830 831-833 834-845 846-851

Timpani *f cresc. molto*

63

854

Musical score for measures 854-857. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music is marked with a forte *f* dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Accents are placed above several notes in both hands.

Animando.

858

Musical score for measures 858-861. The tempo is marked **Animando.** The right hand contains several triplet figures, and the left hand continues with eighth-note accompaniment. A slur connects the end of measure 860 to the beginning of measure 861.

Animando con fuoco

64

rit.

862

Musical score for measures 862-872. The tempo is marked **Animando con fuoco**. The piece concludes with a *rit.* (ritardando) marking. The score includes a double bar line at measure 861, followed by a key signature change to two flats (B-flat, E-flat) and a time signature change to 3/4. The right hand has a triplet in measure 862, followed by rests. The left hand has a triplet in measure 862. A table below the staff indicates the following structure:

	3	5	
	865-867	868-872	
	3	5	

Allegro moderato.

874

874-876

f

Measures 874-876: Treble clef has a whole rest, then a series of eighth-note chords. Bass clef has a whole rest, then a series of eighth-note chords with accents.

877

877-879

Measures 877-879: Treble clef has eighth-note chords. Bass clef has eighth-note chords.

880

65

880-882

Measures 880-882: Treble clef has eighth-note chords. Bass clef has eighth-note chords. A box containing the number 65 is positioned above measure 881.

883

883-885

Measures 883-885: Treble clef has eighth-note chords. Bass clef has eighth-note chords.

886

6 6 6 6 6 6

889

6 6 6 6 6 6 rit. 6 6 6

892

6 6 6 6 6

66

Allargando.

895

Musical notation for measures 895-900. The system consists of two staves. The upper staff has a treble clef and contains sixteenth-note runs with sixteenth-note chords, marked with '6' and slurs. The lower staff has a bass clef and contains chords and sixteenth-note runs. The tempo marking 'Allargando.' is positioned above the first measure.

898

Musical notation for measures 898-903. The system consists of two staves. The upper staff has a treble clef and contains chords and sixteenth-note runs with slurs and '6' markings. The lower staff has a bass clef and contains chords and sixteenth-note runs. The tempo marking 'Allargando.' is positioned above the first measure.

901

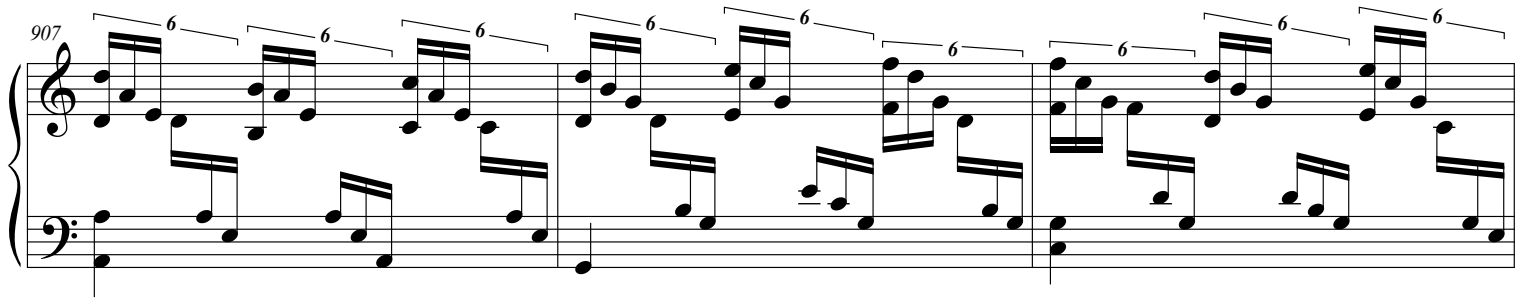
Musical notation for measures 901-906. The system consists of two staves. The upper staff has a treble clef and contains chords and sixteenth-note runs with slurs and '6' markings. The lower staff has a bass clef and contains chords and sixteenth-note runs. The tempo marking 'Allargando.' is positioned above the first measure.

Allargando.

904

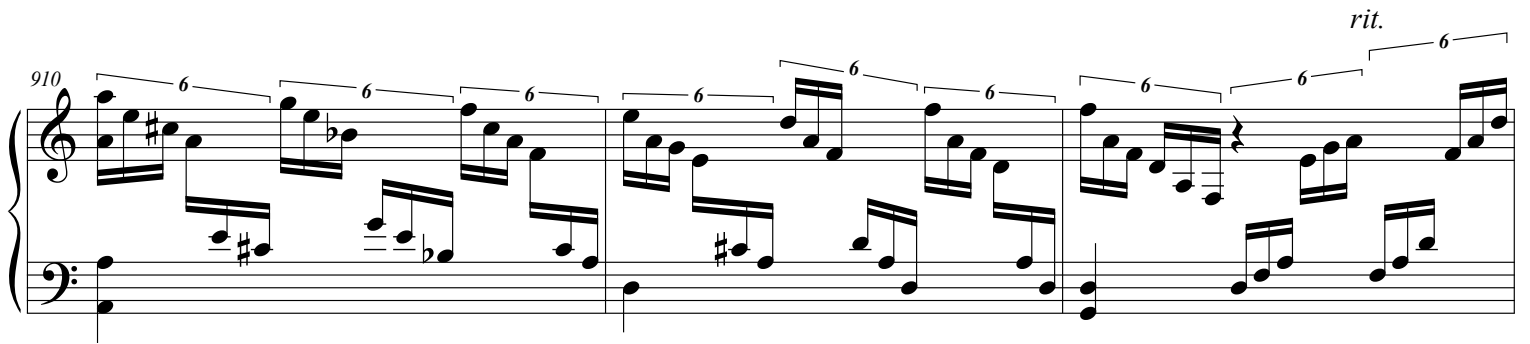
Musical notation for measures 904-909. The system consists of two staves. The upper staff has a treble clef and contains chords and sixteenth-note runs with slurs and '6' markings. The lower staff has a bass clef and contains chords and sixteenth-note runs. The tempo marking 'Allargando.' is positioned above the first measure.

907



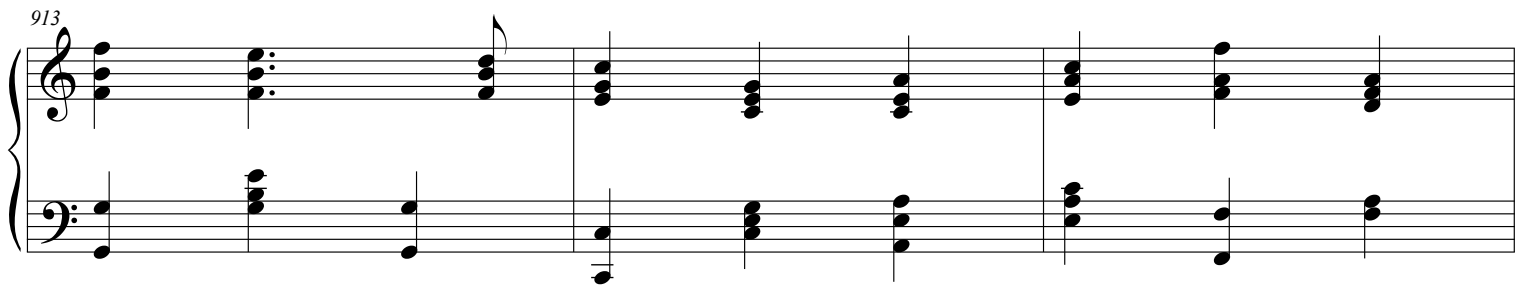
910

rit.

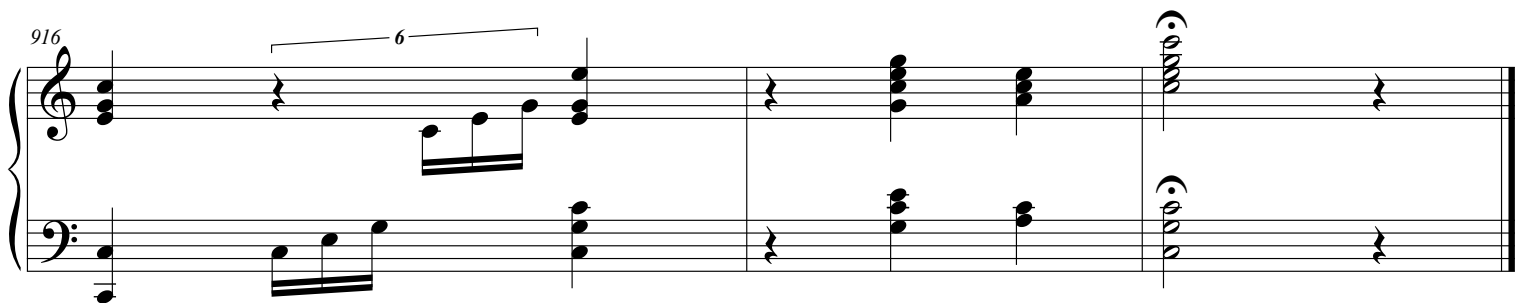


Allargando.

913



916





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