

# 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

Horn 4 in F

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Andante ♩ = 54

1

10 12

1-10 14-25

*f*

26 2 8 Animando.

*f* 28-29 30-37 *f*

41 47 3

53 59 64 4

59 64 68 74 80 86 *f* 4

5 Allargando.

68 74 80 86 92 3

6 Tempo primo 7

74

6 12

75-80 81-92

*f* *f*

Detailed description: This staff contains measures 74 through 80. It begins with a treble clef and a key signature of one flat. Measures 75-80 are marked with a '6' and a bracket. Measures 81-92 are marked with a '12' and a bracket. The piece is in 'Tempo primo'. The dynamic is *f* (forte). There are accents (>) on the notes in measures 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, and 92.

96

*f*

Detailed description: This staff contains measures 96 through 101. It begins with a treble clef and a key signature of one flat. The dynamic is *f* (forte). There are accents (>) on the notes in measures 96, 97, 98, 99, 100, and 101.

8

102

*ff*

107-108

2

Detailed description: This staff contains measures 102 through 108. It begins with a treble clef and a key signature of one flat. The dynamic is *ff* (fortissimo). There are accents (>) on the notes in measures 102, 103, 104, 105, 106, 107, and 108. A bracket labeled '2' spans measures 107 and 108.

9

109

*ff*

Detailed description: This staff contains measures 109 through 114. It begins with a treble clef and a key signature of one flat. The dynamic is *ff* (fortissimo). There are accents (>) on the notes in measures 109, 110, 111, 112, 113, and 114.

115

Detailed description: This staff contains measures 115 through 120. It begins with a treble clef and a key signature of one flat. There are accents (>) on the notes in measures 115, 116, 117, 118, 119, and 120.

10

121

Detailed description: This staff contains measures 121 through 126. It begins with a treble clef and a key signature of one flat. There are accents (>) on the notes in measures 121, 122, 123, 124, 125, and 126.

11

127

2 1

131-132 133-133

Detailed description: This staff contains measures 127 through 133. It begins with a treble clef and a key signature of one flat. The dynamic is *f* (forte). There are accents (>) on the notes in measures 127, 128, 129, 130, 131, 132, and 133. A bracket labeled '2' spans measures 131 and 132. A bracket labeled '1' spans measure 133.

134

*p*

Musical staff 134-139: Treble clef, key signature of one flat. Measures 134-139 contain a melodic line with slurs and ties. Dynamics include *p*.

140

*cresc.*

Musical staff 140-145: Treble clef, key signature of one flat. Measures 140-145 contain a melodic line with slurs and ties. Dynamics include *cresc.* and a hairpin crescendo.

146

**12** **Moderato.**

*f* *p*

151-154

Musical staff 146-154: Treble clef, key signature of one flat. Measure 146 starts with *f*. Measure 147 has a 4/4 time signature change. Measures 151-154 are marked with a box '12' and 'Moderato.'. Dynamics include *f* and *p*. A hairpin crescendo is shown between measures 146 and 154.

155

**13**

*p* *sempre dim.*

160-161

Musical staff 155-161: Treble clef, key signature of one flat. Measures 155-161 contain a melodic line with slurs and ties. Dynamics include *p* and *sempre dim.*. A hairpin decrescendo is shown. Measures 160-161 are marked with a box '13' and a '2' above a bar line.

162

*pp*

Musical staff 162-167: Treble clef, key signature of one flat. Measures 162-167 contain a melodic line with slurs and ties. Dynamics include *pp*.

168

*dim.* *pp*

Musical staff 168-173: Treble clef, key signature of one flat. Measures 168-173 contain a melodic line with slurs and ties. Dynamics include *dim.* and *pp*. A hairpin decrescendo is shown.

174

**14** **15** **Allegro moderato** ♩ = 72

176-187 188-202 *p*

Musical staff 174-204: Treble clef, key signature of one flat. Measures 174-204 contain a melodic line with slurs and ties. Dynamics include *p*. Measures 176-187 and 188-202 are marked with boxes '14' and '15' respectively. The tempo marking 'Allegro moderato' with a quarter note equal to 72 is present. A 3/4 time signature change occurs at measure 174.

205

**15**

Musical staff 205-210: Treble clef, key signature of one flat. Measures 205-210 contain a melodic line with slurs and ties. A box '15' is placed above the staff.

211 *cresc.*

**16** *cres. molto*  
217 *mf*

223

**17**  
229

**18** *Allargando.* *A tempo*  
235

241 *Più moto.* *sf*

**19** *cresc.*

**20** *9*  
253 *258-266*

25 15 4

267-291 292-306 307-310

21 22 23 24

4 14 11 12 8 23

311-314 315-328 329-339 340-351 352-359 360-382

25 26

8 6

Bassoon 1

383-390 391-396

**Allegro giusto.** ♩ = 128

402

*f*

407

413

**Poco allargando.**

419

27

425

7 2

28

426-432 433-434



29

438

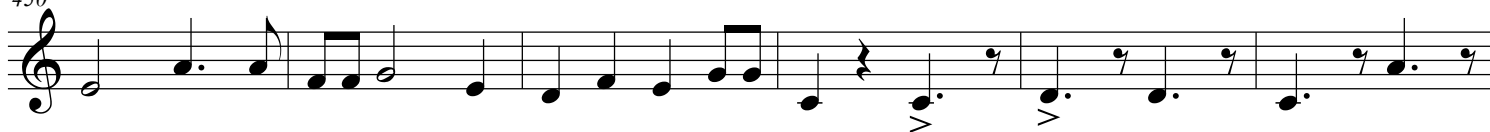


444



30

450



31

456



32

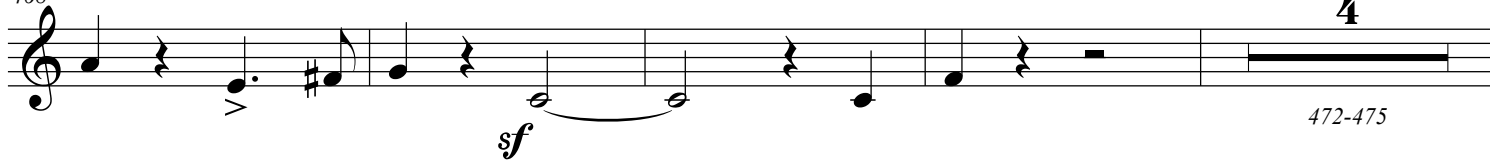
462



33

*meno mosso*

468



476 34

*sf*

Musical staff 476-482: Treble clef, key signature of one flat. Measures 476-482. Measure 476 has a whole rest. Measures 477-482 contain eighth and sixteenth notes with accents and a dynamic marking of *sf*. A hairpin crescendo is shown below the staff. A triplet of eighth notes is marked with a '3' above it in measure 482.

483

Musical staff 483-488: Treble clef, key signature of one flat. Measures 483-488. Measures 483-488 contain eighth and sixteenth notes with accents. A triplet of eighth notes is marked with a '3' above it in measure 485.

489 **Allargando.**

Musical staff 489-493: Treble clef, key signature of one flat. Measures 489-493. Measures 489-493 contain eighth and sixteenth notes with accents. Multiple triplets of eighth notes are marked with '3' above and below the notes.

494 35 **Animato.** **2** **Animando.** **5**

Musical staff 494-504: Treble clef, key signature of one flat. Measures 494-504. Measures 494-498 contain eighth notes with accents, marked with '3' below. Measures 497-498 are marked with a '2' above. Measures 500-504 contain eighth notes with accents, marked with a '5' above. The measure numbers 497-498 and 500-504 are written below the staff.

505

Musical staff 505-510: Treble clef, key signature of one flat. Measures 505-510. Measures 505-510 contain eighth notes with accents.

511 36

Musical staff 511-516: Treble clef, key signature of one flat. Measures 511-516. Measures 511-516 contain eighth notes with accents.

517 **Allargando.**

Musical staff 517-522: Treble clef, key signature of one flat. Measures 517-522. Measures 517-522 contain eighth notes with accents. A slur is present under measures 518-520.

523 **A tempo**

Musical staff 523-528: Treble clef, key signature of one flat. Measures 523-528. Measures 523-528 contain eighth notes with accents.

37

529

*sf*

535

7

540-546

38

5

22

39

8

40

12

547-551

552-573

574-581

582-593

41

**Animando.**

594

Horn 1

*cresc.*

*Più moto.*

*f*

601

42

10

4

602-611

612-615

618

43

8

44

7

3

620-622

623-630

631-637

638-640

45

4

3

Soprano Solo

1

641-644

645-647

653-653

In joy - and bless - ing crowned, \_\_\_\_

654

*pp* *mf*

660

*p* 7 5  
662-668 669-673

676

*cresc.* **Allargando.** *rit. colla voce.* 2  
679-680

683

47 27 48 49 Horn 1  
684-710 711-714 715-721

723

*pp*

728

*p* 50 51 2 4  
730-731 734-737

738

52 53 **Tempo primo** 8  
740-741 742-748 749-756 *cresc.*

759

*sempre dim.* 54 **Alllegro moderato.** 4  
762-765 *p*

768 *cresc.*

774 **55** *Meno mosso.* **56** *Tempo animato.*  
777-783

**57** **6** *f* **3** *f*  
786-791 793-795

799 **58** **3** **2**  
800-802 803-804

808 *rit.* **59**

814 *p*

**60** *cresc.* *Allargando.* **61** *Poco animato.*  
**5** **5** **2** **9**  
820-824 825-829 832-833 834-842

62

843

63

849

850-851

**Animando.**

856

**Animando con fuoco**

862

*mf*

64

868

*rit.*

**Allegro moderato.**

874

*mf* *f*

65

880

*rit.*

886

66

Allargando.

892

Musical staff 1: Treble clef, measures 892-897. Dynamics: *ff*, *mf*. Performance instruction: *Allargando.*

898

Musical staff 2: Treble clef, measures 898-904. Performance instruction: *Allargando.*

905

Musical staff 3: Treble clef, measures 905-912. Performance instruction: *rit.*

913

Allargando.

Musical staff 4: Treble clef, measures 913-918. Performance instruction: *Allargando.*



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PUBLISHING

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

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