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

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

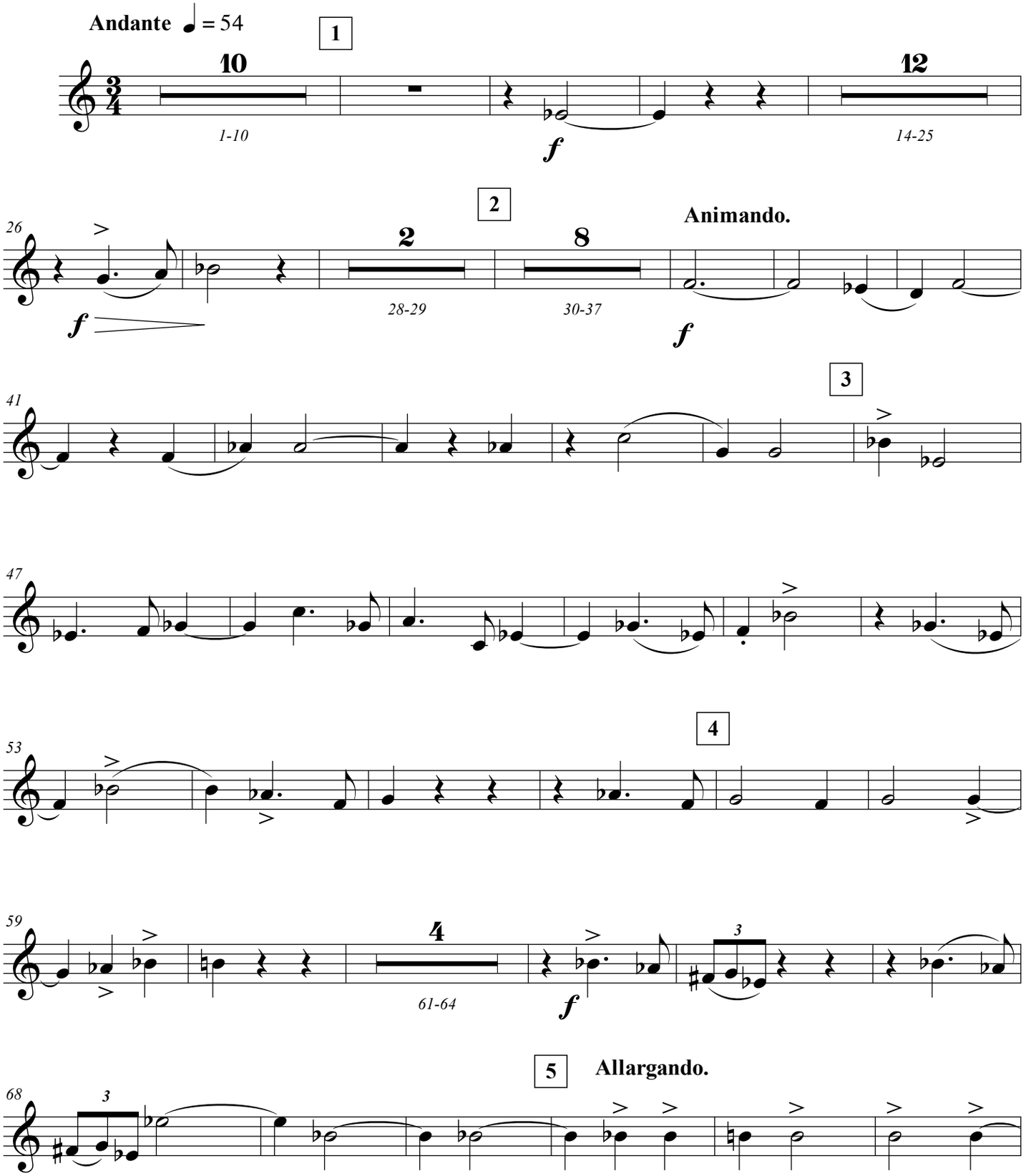
Autograph Manuscript:	Royal College of Music, London MS 4205
Vocal Score:	Novello Octavo Edition No. 8287
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

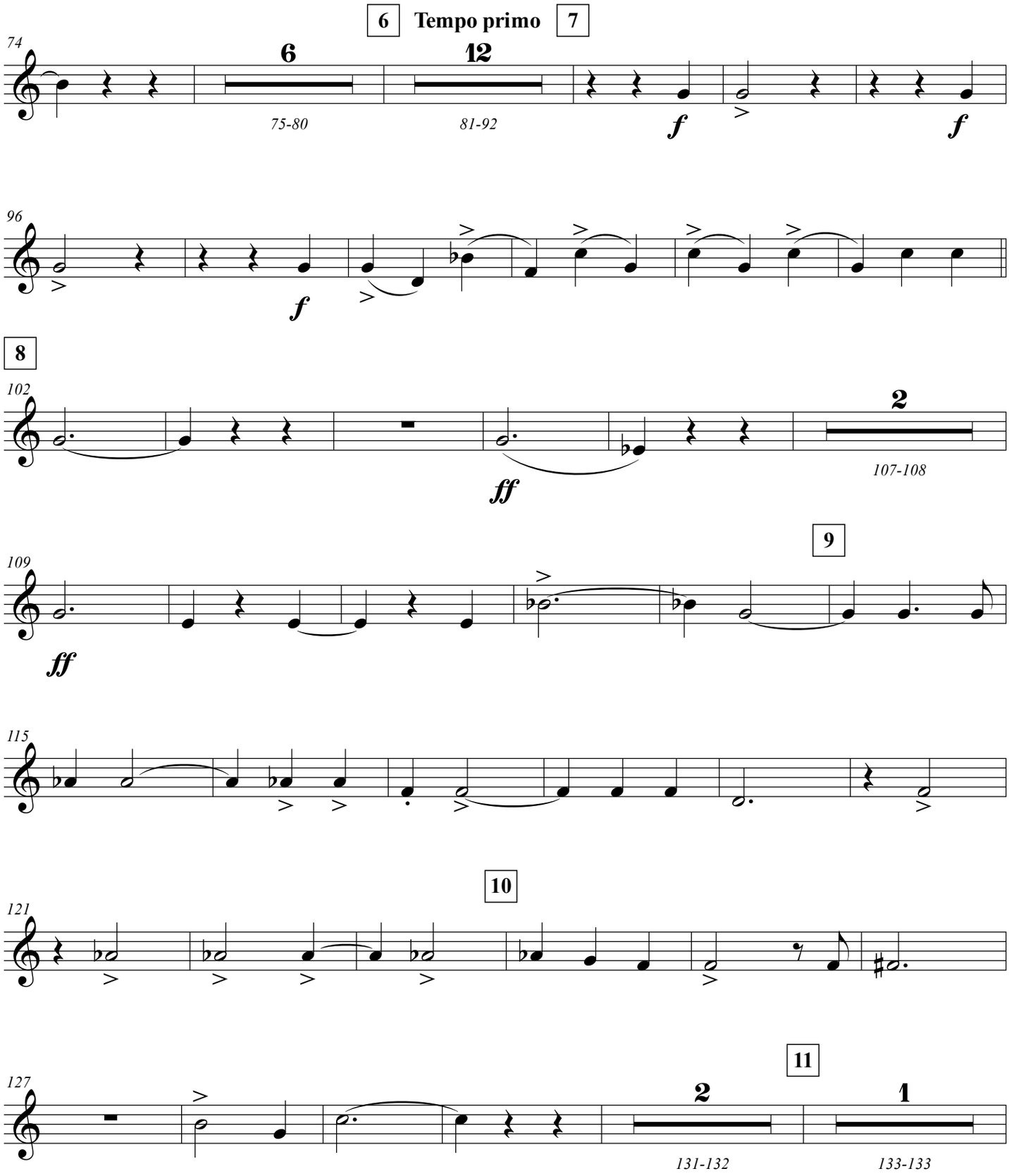
Reference Material and Software

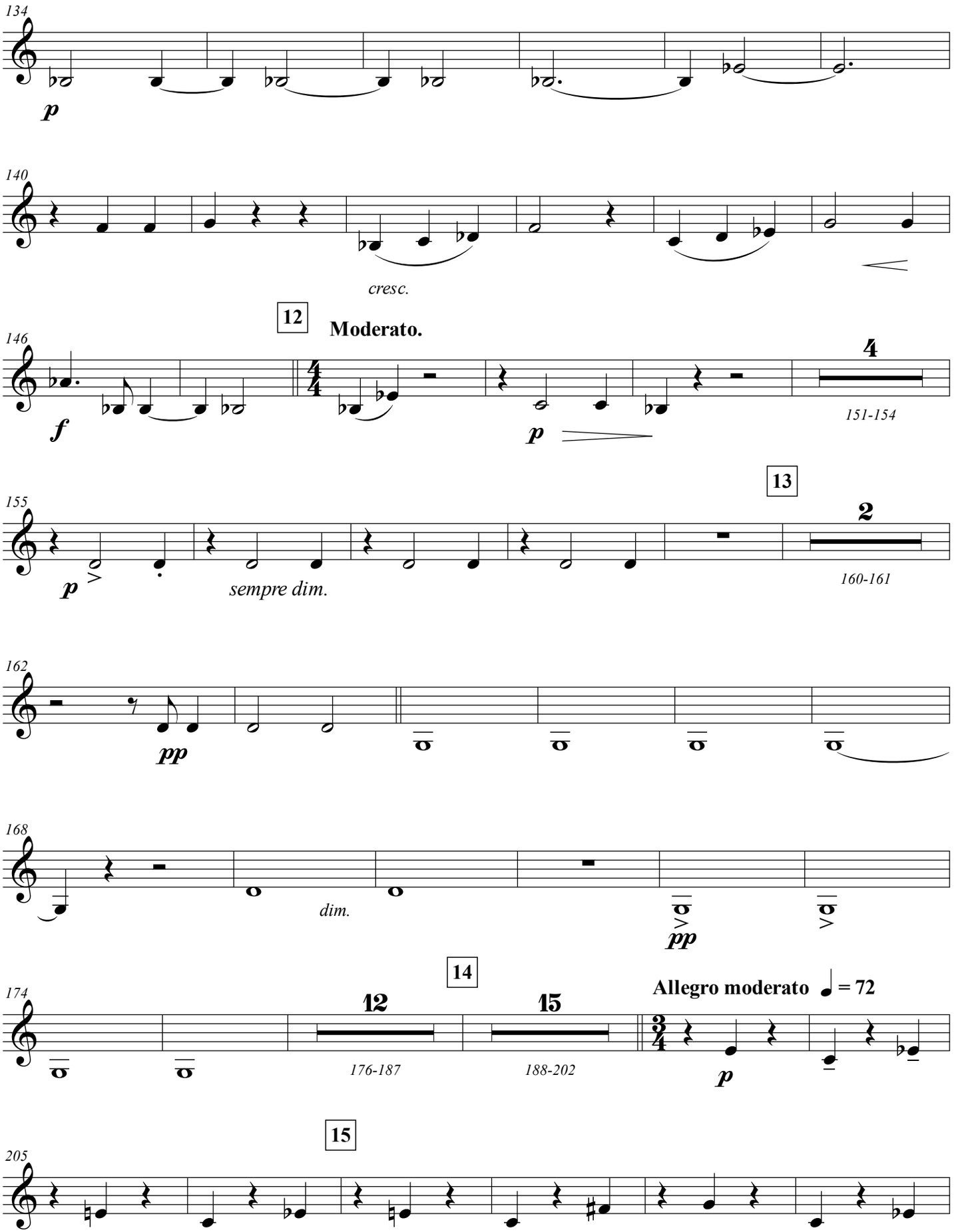
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

A SONG OF DARKNESS AND LIGHT

C. HUBERT H. PARRY




6
Tempo primo
7
74
6
12
75-80
81-92
f
f
96
f
8
102
2
107-108
ff
9
109
ff
115
10
121
11
127
2
1
131-132
133-133


134
p
140
cresc.
12
Moderato.
146
f
p
4
151-154
155
p
sempre dim.
13
2
160-161
162
pp
168
dim.
pp
14
174
12
176-187
15
188-202
Allegro moderato ♩ = 72
p
15
205

211

cresc.

16

cres. molto

217

mf

223

17

229

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

235

3

241

Più moto.

sf

19

247

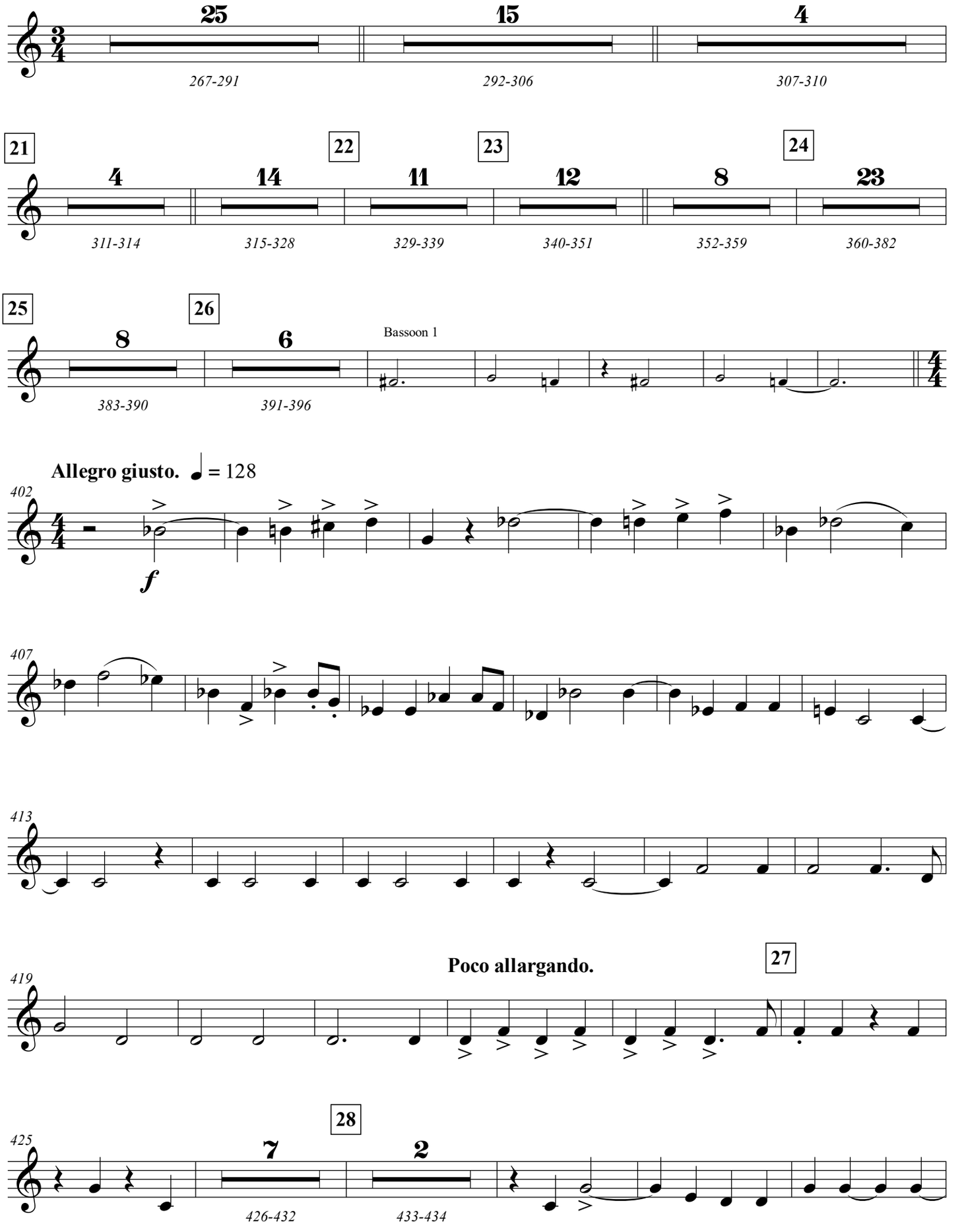
cresc.

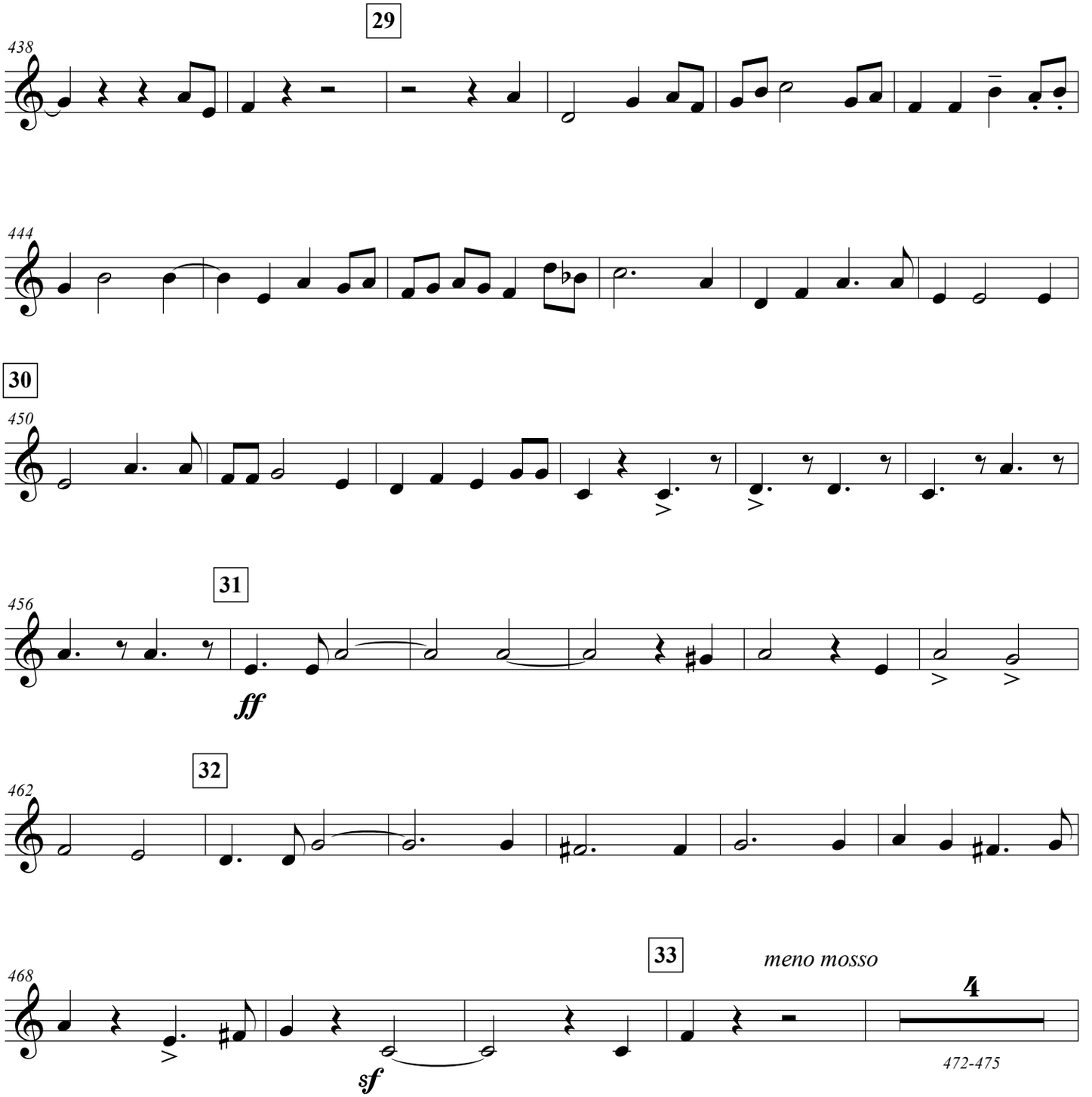
20

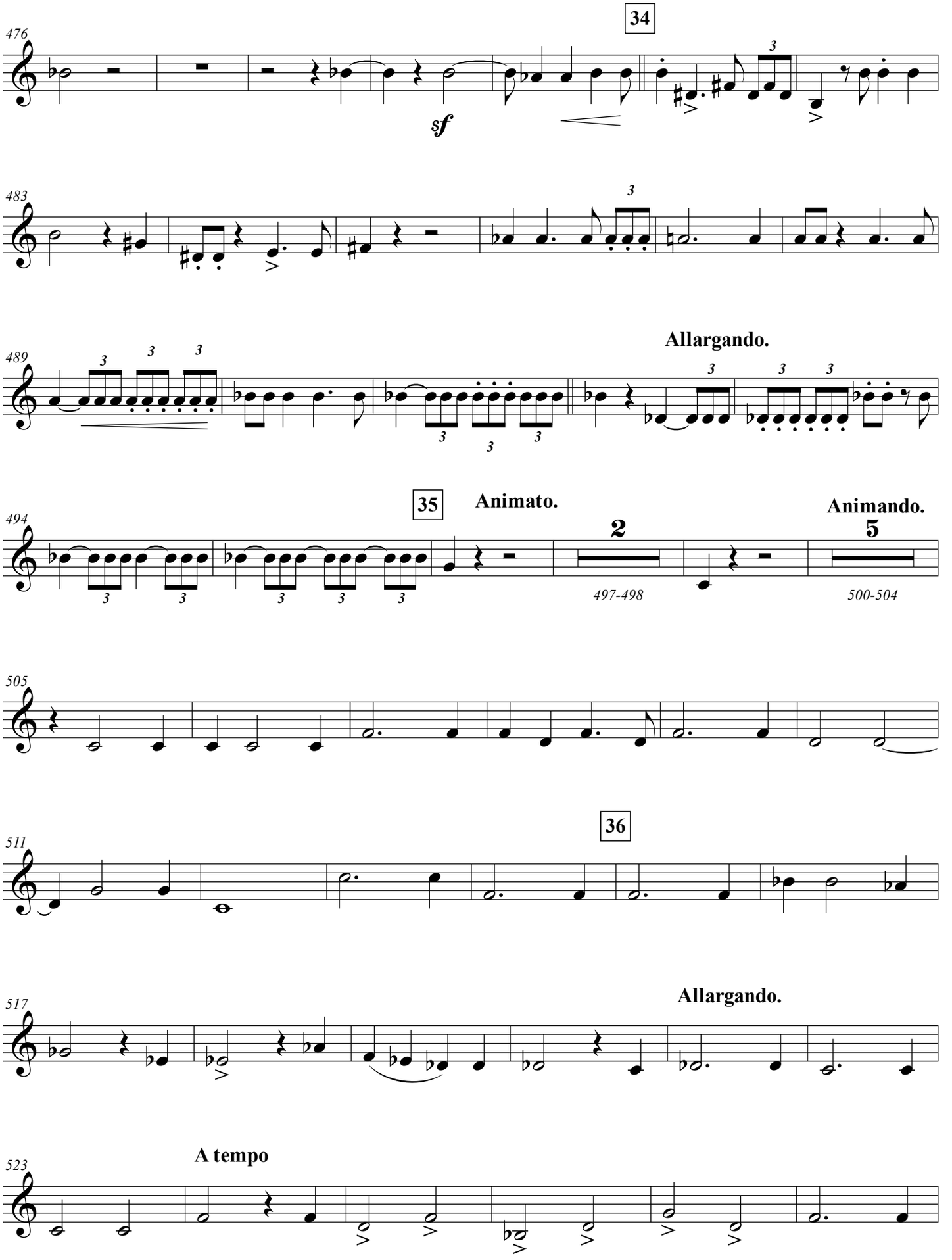
253

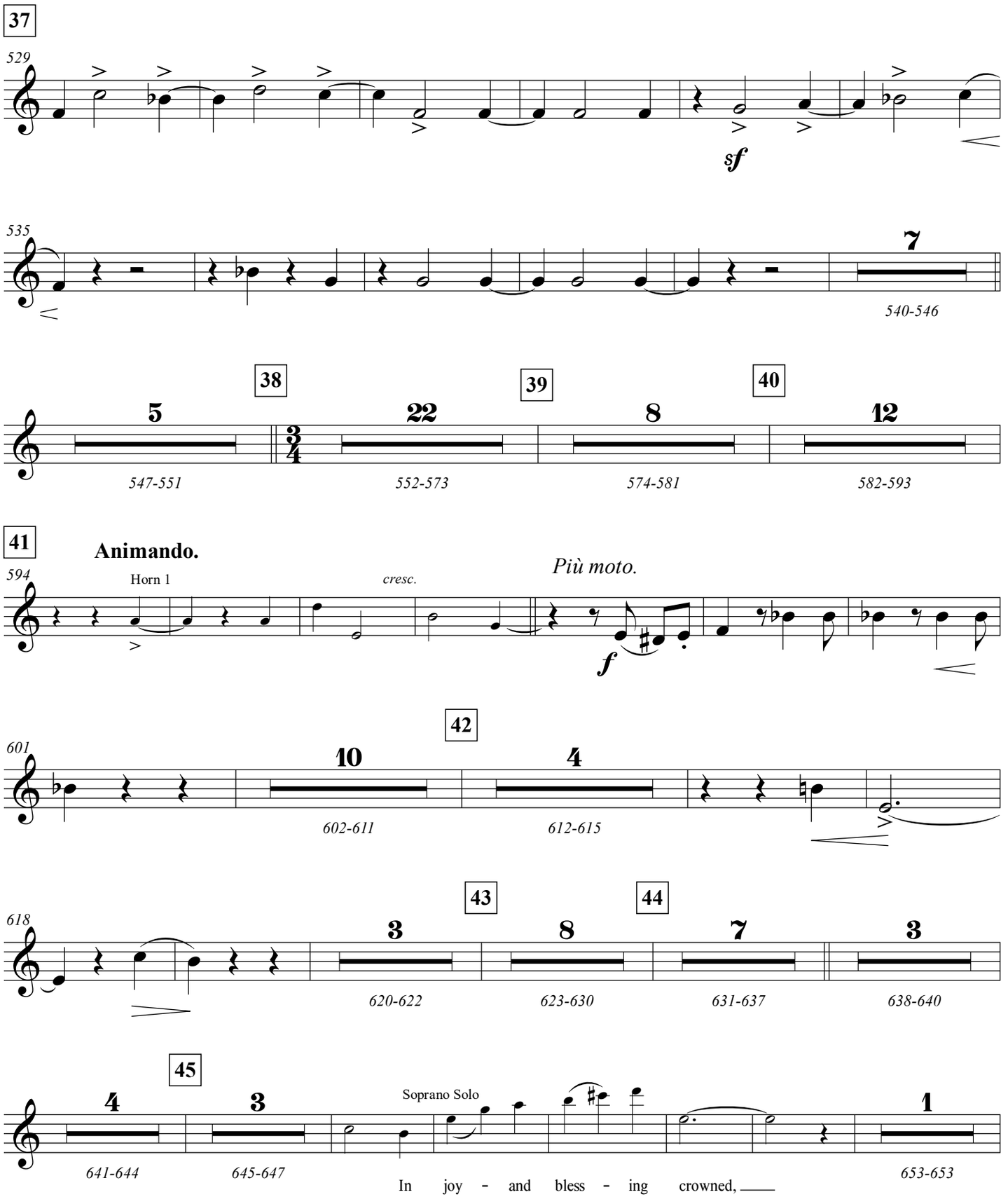
9

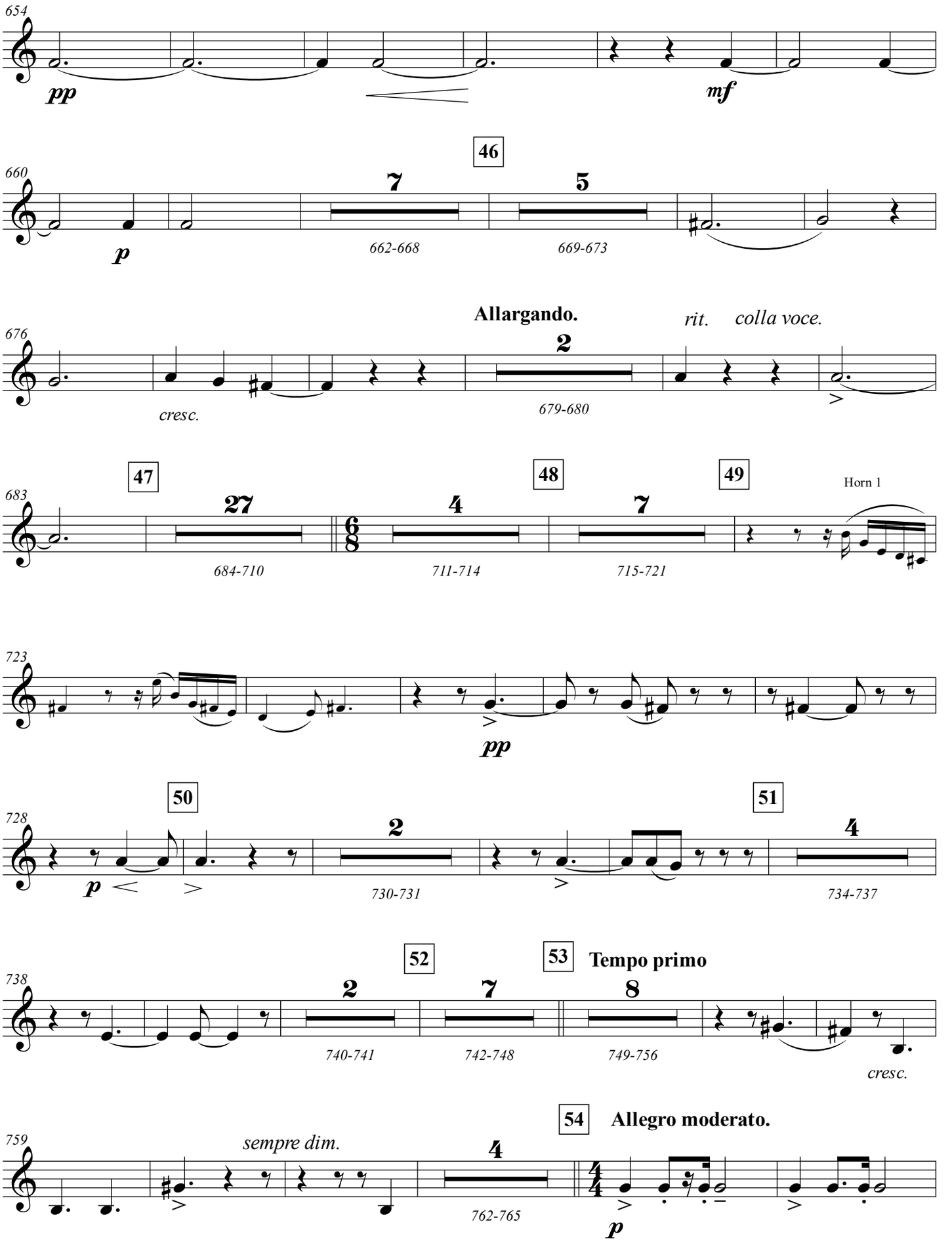
258-266

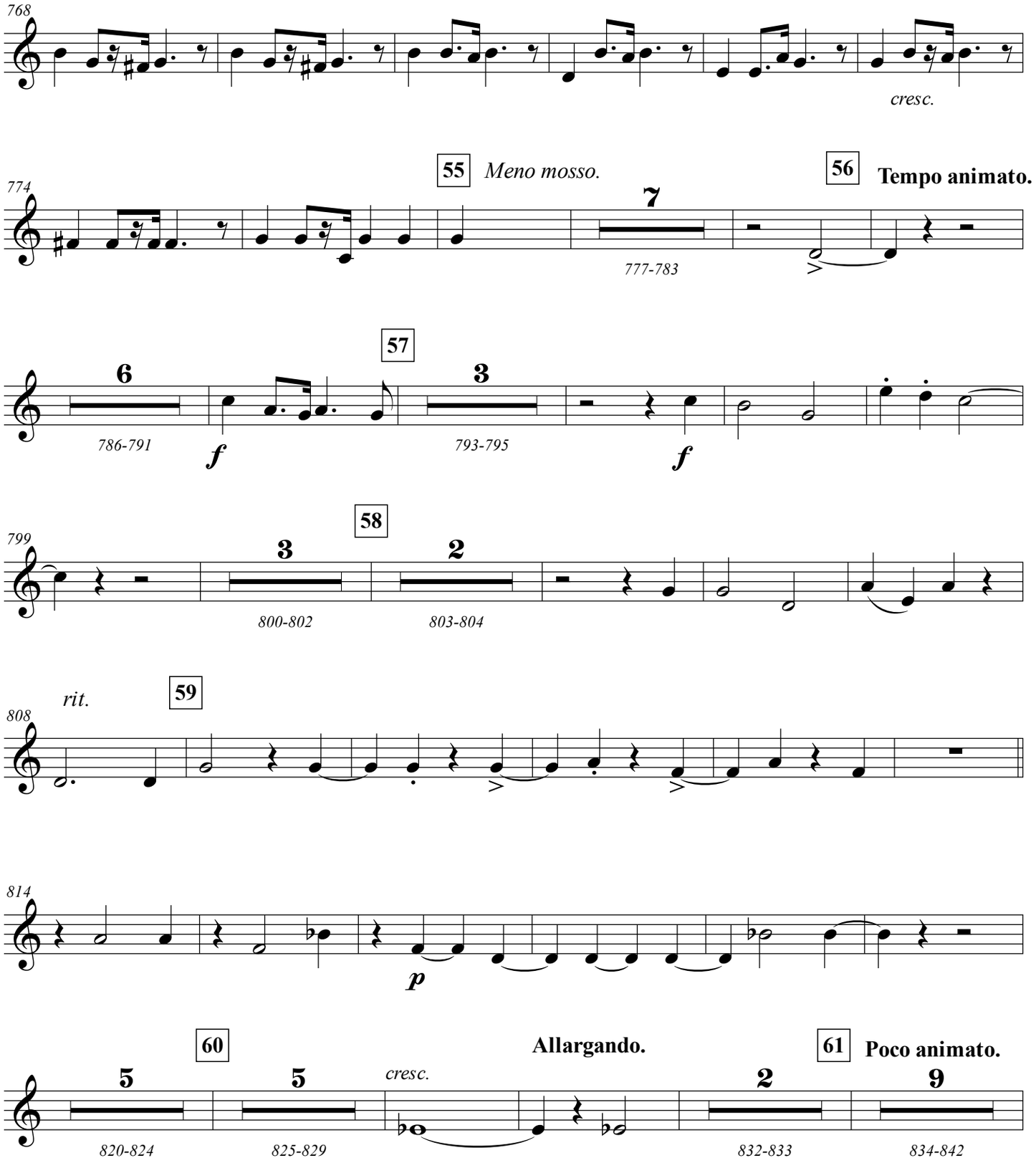

25
267-291
15
292-306
4
307-310
21
4
311-314
22
14
315-328
23
11
329-339
12
340-351
24
8
352-359
23
360-382
25
8
383-390
26
6
391-396
Bassoon 1
Allegro giusto. ♩ = 128
402
f
407
413
419
Poco allargando.
27
425
28
7
426-432
2
433-434

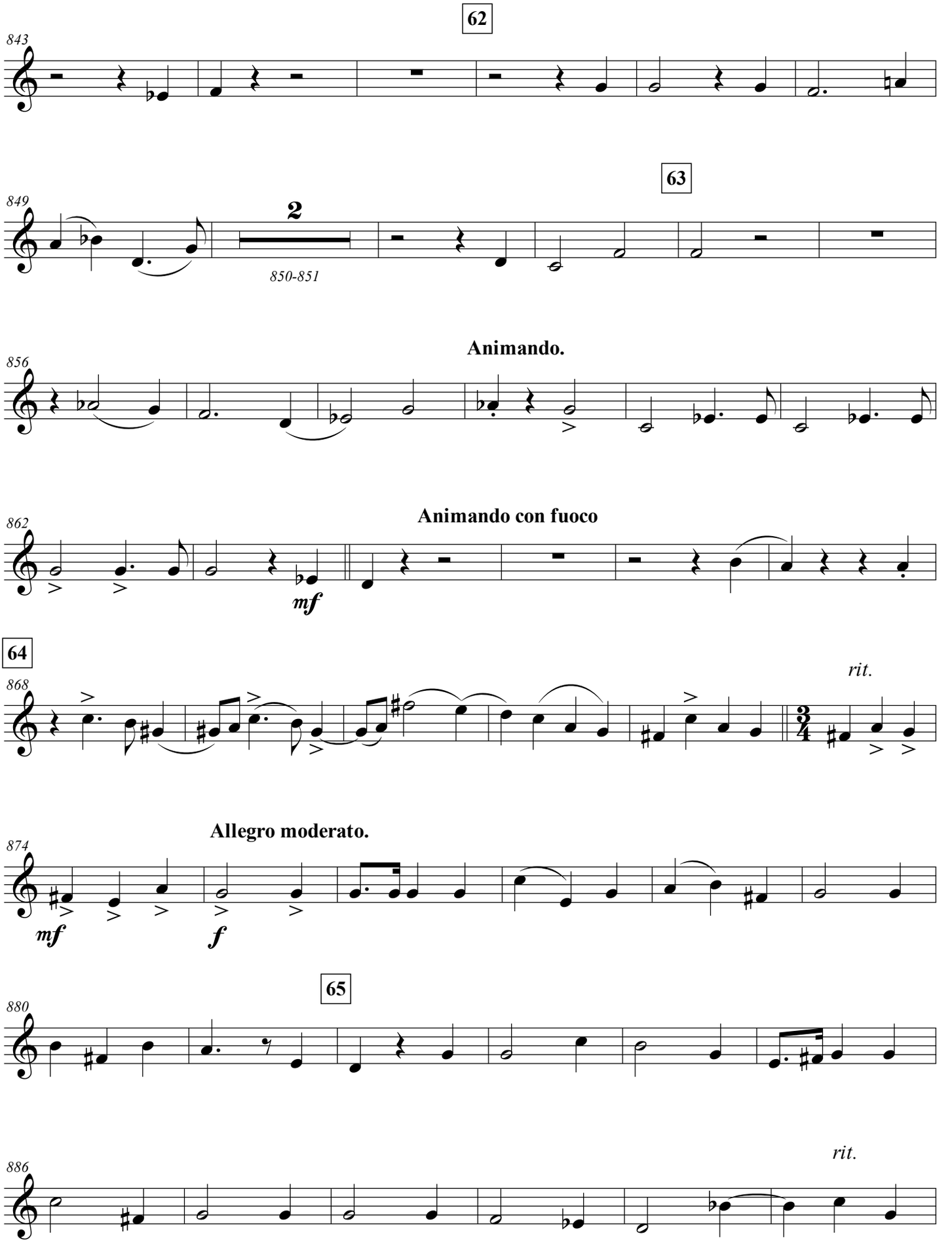

29
438
444
30
450
31
456
ff
32
462
33
meno mosso
468
4
sf
472-475

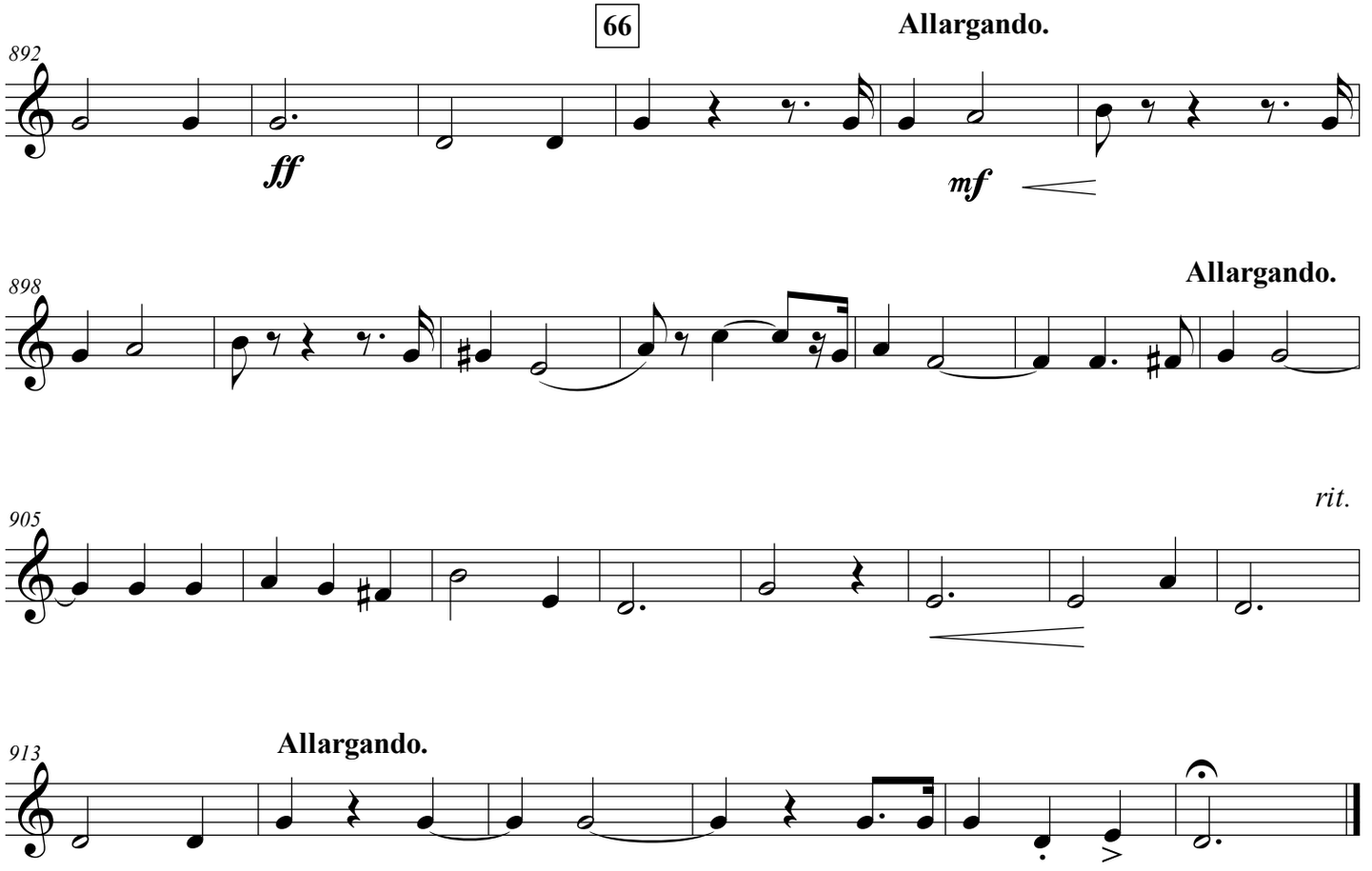

34
476
sf
483
Allargando.
489
35
Animato.
494
2
497-498
Animando.
5
500-504
505
36
511
Allargando.
517
A tempo
523


37
529
sf
535
7
540-546
38
39
40
5
22
8
12
547-551
552-573
574-581
582-593
41
Animando.
594
Horn 1
cresc.
Più moto.
f
42
601
10
4
602-611
612-615
43
44
618
3
8
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
46
660
7
5
p
662-668
669-673
Allargando.
rit.
colla voce.
676
2
cresc.
679-680
47
48
49
Horn 1
683
27
4
7
684-710
711-714
715-721
723
pp
50
51
728
2
4
p
730-731
734-737
52
53
Tempo primo
738
2
7
8
740-741
742-748
749-756
cresc.
54
Allegro moderato.
759
sempre dim.
4
762-765
p


768
cresc.
55
Meno mosso.
56
Tempo animated.
774
7
777-783
57
6
786-791
f
3
793-795
f
58
799
3
800-802
2
803-804
rit.
59
808
814
p
60
5
820-824
5
825-829
cresc.
Allargando.
61
Poco animato.
2
832-833
9
834-842


62
843
63
849
2
850-851
Animando.
856
Animando con fuoco
862
mf
64
868
rit.
Allegro moderato.
874
mf
f
65
880
886
rit.


66
Allargando.
892
ff
mf
Allargando.
898
rit.
905
Allargando.
913

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