



Arthur C. Benson's

ODE TO MUSIC



Set to Music
by

C. Hubert H. Parry

Composed for the
opening of the new Concert Hall at the Royal College of Music
June 13, 1901

FULL SCORE



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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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 4192

Novello Octavo Edition No. 11230

Michael Mullen, Ass’t. Librarian - michael.mullen@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

ODE TO MUSIC

1.

Soul of the world !
 Spirit of slumbrous things, what-e'er thou art,
 Who dreamest smiling, with bright pinions furled !
 Deep, deep, beyond the noise of street and mart,
 In forest spaces, or in pastures wide,
 Where the hot noonday weaves a breathless spell,
 Along the unfrequented river-side,
 Amid the cool smell of the weedy stream,
 Of sight and scent thou dreamest well, —
 But music is thine earliest and thy latest Dream !

2.

O far-off Time !
 Ere sound was tamed by gracious mastery,
 Faint fugue of wakening birds at matin prime,
 Or mid-day booming of the laden bee,
 Bass of the plunging stream, or, softly stirr'd,
 The crawling seas's monotonous undertone,
 Or windy lowing of the forest herd,
 Thin pipe of dancing flies at shut of day,
 Winds in wild places making moan, —
 These were the songs of earth, in artless disarray.

3.

O march of years !
 The simple days are dead, the rich tides roll,
 And we the inheritors of toil and tears
 Utter the ampler message of the soul.
 How clear the subtle proem ! Murmuring sweet
 The soft wood whispers; on the silence leap
 The shivering strings, with motion fairy-fleet,
 Soul-shattering trumpets, lending fire and glow,
 The mighty organ wakes from sleep,
 And rolls his thund'rous diapasons, loud and low.

4.

Behold us met !
 In no light fancy, no inglorious mirth,
 But strong to labour, striving well to set
 The crown of song upon the brow of earth.
 Music, be this thy temple hourly blest,
 Of sweet and serious law the abiding-place;
 Bid us be patient ! Bid us love the best !
 Climb, softly climb, to summits still untrod,
 Spirit of sweetness, spirit of grace,
 Voice of the soul, soft echo of the mind of God !

Arthur Christopher Benson



Established in 1883 in the present building of the Royal College of Organists, the Royal College of Music was by 1887 seeking a larger site and early in that year was informally offered one on the west side of Exhibition Road, on behalf of the 1851 Exhibition Commissioners. As the City and Guilds Institute had done, the College hankered after a location in Queen's Gate, but would probably have gone to Exhibition Road if late in that year an ironmaster from Leeds, Samson Fox, had not offered the Prince of Wales, as patron of the College, £30,000 towards its new building. The Director of the College, Sir George Grove, had the architect J. J. Stevenson prepare drawings in May: a theatre on the plan of Bayreuth was contemplated, but for want of space the Conservatoire at Brussels was taken as a model instead.

By February 1889 the College had been told it would have to have its design approved by a consultant architect of the Commissioners, and to spend more than £30,000 on the building. There seems to have been some pressure from the Commissioners for prompt action by the College if it wanted to accept the offer of the site. Partly to save time and partly (no doubt) to be more certain of the Commissioners' approval the College abandoned the architectural competition and appointed the experienced (Sir) A. W. Blomfield in March to provide the design for submission to Alfred Waterhouse as the Commissioners' adviser. Blomfield himself, however, later said simply that he had been chosen on the recommendation of the Prince of Wales.

The foundation stone was laid in July 1890, when Fox's Leeds Forge brass band provided some music (and, in the recollection of a student, 'nearly blew the marquee away'). The contractor was John Thompson of Peterborough, whose estimated price was £41,096. Blomfield thought the total cost, including his own fees, would be £47,000. The formal opening by the Prince of Wales was on 2 May 1894.

The hall at the rear was a temporary erection only, and in 1897 the College decided on a competition between three architects—W. J. Ansell, A. Blomfield Jackson and Sidney R. J. Smith—to provide a permanent building for a concert-hall-cum-theatre and an examination room. Sir Arthur Blomfield was indignant at his supersession and appealed to the Prince of Wales. In reply to the Prince's enquiries (Sir) Hubert Parry, the Director, explained that this was chiefly because of 'very lively disputes' in 1895 about Blomfield's charges. Also, the College wanted to employ specialists in concert-hall design. If not quite that, Sidney Smith was included on the strength of 'a remarkably successful Concert room' at the Cripplegate Institute, and it was his design that was chosen by the assessor, John Belcher, in 1898. It was built, with an examination room underneath, by G. H and A. Bywaters in 1899 and completed for opening in 1901. The organ is by J. W. Walker.

The dedication concert on June 13, 1901 featured the premiere of Hubert Parry's musical setting of Arthur C. Benson's 'Ode to Music' which was composed for the occasion. The Hall was extensively restored in 2008-2009, and in March 2009, following completion of the restoration, the Hall was renamed the "Amaryllis Fleming Concert Hall" in honor of the British cello player and teacher.

Andante moderato

Flute 1/2

Oboe 1/2

Clarinet in B \flat 1/2

Bassoon 1/2

Horn in F 1/2/3/4

Trumpet in B \flat 1/2

Trombone 1/2/3

Tuba

Timpani (G - B flat - D)

Harp

Organ

Soprano Solo

Soprano

Alto

Tenor

Bass

Andante moderato

Violin I

Violin II

Viola

Cello

Contrabass

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

cresc.

Change G to F

5 6 7 8

This musical score is for a symphony orchestra and vocal soloists. The instruments and parts are arranged as follows:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, 4, and Trumpets 1 & 2.
- Brass:** Trombones 1, 2, 3 and Tuba.
- Strings:** Violins I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Timpani (Timp.) and Harp (Hp.).
- Vocalists:** Soprano (S), Alto (A), Tenor (T), and Bass (B).
- Other:** Organ (Org.).

The score includes various musical notations such as dynamics (e.g., *cresc.*, *f*, *ff*), articulation (accents), and performance techniques (trills, triplets). The key signature is B-flat major, and the time signature is 4/4. The page is numbered 7 at the top right and contains measures 9 through 12 at the bottom.

A

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B \flat Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

dim.

p

pp

13 14 15 16

B

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

dim.

pizz.

arco

pesante

12 12

21 22 23 24 25

Spi - rit of slum - brous things, what - e'er thou art, Who dream - est smi - ling, with bright pin - ions furled!

Spi - rit of slum - brous things, what - e'er thou art, Who dream - est smi - ling, with bright pin - ions furled!

Spi - rit of slum - brous things, what - e'er thou art, Who dream - est smi - ling, with bright pin - ions furled!

Spi - rit of slum - brous things, what - e'er thou art, Who dream - est smi - ling, with pin - ions furled!

This musical score page contains parts for various instruments and voices across measures 26 to 30. The instruments include Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Harp, Organ, Violins I & II, Viola, Violoncello, and Contrabass. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score features dynamic markings such as *mf*, *p*, *cresc.*, and *f*. The vocal lines include the lyrics: "Deep, deep, — be - yond the noise of street and mart, In for - est spa - ces, or in pas - tures wide, —". The music is written in a key signature of two flats and changes time signatures from 2/4 to 4/4.

26

27

28

29

30

C

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

B♭ Tpt. 1 2

Trb. 1 2

Trb. 3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Where the hot noon-day weaves a breath-less spell A-long the un-fre-quen-ted ri-ver-side, A-mid the cool smell

Where the hot noon-day weaves a breath-less spell A-long than-fre-quen-ted ri-ver-side, A-mid the cool smell

Where the hot noon-day weaves a breath-less spell A-long than-fre-quen-ted ri-ver-side, A-mid the cool smell

wide, Where the hot noon-day weaves a breath-less spell A-long the un-fre-quen-ted ri-ver-side, A-mid the cool smell

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

p

dolce p

p

dim.

p

Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2
Trb. 1 2 3
Tuba
Timp.
Hp.
Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *cresc.* *f*
cresc.
cresc.
mf
cresc.
mf
cresc.
mf
cresc. molto *f*
cresc.
mf
cresc. molto
cresc. molto

of the weed - y stream, Of sight and scent thou dream - est
of the weed - y stream, Of sight and scent thou dream - est
of the weed - y stream, Of sight and scent thou dream - est
of the weed - y stream, Of sight and scent thou dream - est

The score is for measures 41 through 45. It features a full orchestra and a vocal quartet. The orchestral parts include woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani), harp, and organ. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "well But Mu - sic, Mu - sic is thine ear - li - est and thy well But Mu - sic, but Mu - sic is thine ear - li - est and thy well But Mu - sic, Mu - sic is thine ear - li - est and thy well But Mu - sic, but Mu - sic is thine ear - li - est and thy". The score includes various dynamics such as *f*, *ff*, *mf*, *cresc.*, *dim.*, and *allargando*. The key signature has two flats, and the time signature is common time.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

B♭ Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Hp.

Org.

S

A

T

B

I
Vln.

II

Vla.

Vc.

Cb.

p

f

cresc.

cresc. molto

pp

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc. molto

cresc.

mf

cresc.

f

cresc.

ff

ff

ff

ff

lat - est Dream!

lat - est Dream!

and thy lat - est Dream!

lat - est Dream!

mf

cresc.

mf

cresc. molto

cresc.

f

cresc.

cresc.

ff

ff

ff

ff

D

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2

3 4

B♭ Tpt. 1 2

Trb. 1 2

3

Tuba

Timp.

Hp.

Org.

S

S

CAlt.

T

B

p

o far - off

SOLI

D

I

Vln. *dim.* *p*

II *dim.* *p*

Vla. con sord.

Vc. *p*

Cb.

a tempo *rit.*

Allegretto

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

B♭ Tpt. 1/2

Trb. 1/2

3

Tuba

Timp.

Hp.

Org.

S

S

CAlt.

T

B

p

Faint

Time! Ere sound was tamed by gra - cious mas - ter-y,

Allegretto

I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

poco cresc.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
fugue of wa - ken - ing birds at ma - tin prime

S

CAlt.

T
8
Or mid - day boom - ing of the

B
Or mid - day boom - ing of the

Vln. I

Vln. II

Vla.
pizz.

Vc.

Cb.
pizz.

E

Fl. 1/2 *f* *p*

Ob. 1/2 *f*

B♭ Cl. 1/2 *f* *p*

Bsn. 1/2 *f* *p*

Hn. 1/2 *p*

Hn. 3/4

B♭ Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Org.

S *p* or, hard - ly heard, The crawl -

S *mf* > of the plung - ing stream,

CAlt. *mf* > Bass of the plung - ing stream,

T *mf* > la - den bee,

B *p* la - den bee, or, hard - ly heard, The

E *pizz.* *p* *pizz.*

Vln. I *p*

Vln. II *p*

Vla. *arco* *p*

Vc. *f* *dim.* *pp*

Cb. *f* *arco* *dim.* *pp*

66 *f* 67 *dim.* 68 *pp* 69 70

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Hp.

Org.

S

S

CAlt.

T

B

I Vln.

II Vln.

Vla.

Vc.

Cb.

ing, crawl - - - ing - - - ing sea's mo - not - o - nous un - der -

crawl - - - ing, - - - crawl - - - - - ing sea's mo - not - o - nous un - der -

con sord. *p*

con sord. *p*

pp

pizz.

dim.

dim.

dim.

dim.

dim.

71 72 73 74 75

Fl. 1/2
 Ob. 1/2
 B♭ Cl. 1/2
 Bsn. 1/2
 Hn. 1/2, 3/4
 B♭ Tpt. 1/2
 Trb. 1/2, 3
 Tuba
 Timp.
 Hp.
 Org.
 S
 S
 CAlt.
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

tone,
 Or wind - y low - ing of the for - est herd,
 Or wind - y low - ing of the for - est herd,
 tone,
 arco
 p
 pizz.
 dim.
 dim.
 p

76 77 78 79 80

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Hp.

Org.

S

S

CAlt.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

dim.

p

3

p

pizz.

arco

Thin pipe of danc - ing flies at shut of day,

Thin pipe of danc - ing flies at shut of day,

81 82 83 84 85

Fl. 1 2

Ob. 1 2

B \flat Cl. 1 2

Bsn. 1 2

Hn. 1 2

B \flat Tpt. 1 2

Trb. 1 2

Tuba 3

Timp.

Hp.

Org.

S

S

CAlt.

T

B

Winds in wild plac - es mak - ing moan, —

Winds in wild plac - es mak - ing moan, —

I

II

Vln.

Vla.

Vc.

Cb.

arco pp

pizz. p

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2

3 4

B♭ Tpt. 1 2

Trb. 1 2

3

Tuba

Timp.

Hp.

Org.

S

S

CAlt.

T

B

I Vln.

II

Vla.

Vc.

Cb.

p

were the songs of earth, in art less

were the songs of earth, in art less

were the songs of earth, in art less

were the songs of earth, in art less

were the songs of earth, in art less

rit. **G**

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2

Hn. 1/2
3/4

B♭ Tpt. 1/2

Trb. 1/2
3

Tuba

Timp.

Hp.

Org.

S
S
CAlt.
T
B

rit. **G**

I
Vln. II
Vla.
Vc.
Cb.

dis - ar - ray.
- less dis - ar - ray.
- less dis - ar - ray.
- less dis - ar - ray.
dis - ar - ray.

p
poco cresc.
cresc.
cresc.
pp
pp
cresc.
cresc.

96 97 98 99 100

Moderato. (with solemnity and dignity)

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

B♭ Tpt. 1 2

Trb. 1 2

Trb. 3

Tuba

Timp.

Hp.

Org.

S

A

T

B

CHORUS

Moderato. (with solemnity and dignity)

I

Vln. II

Vla.

Vc.

Cb.

senza sord.

p

cresc.

p

cresc.

p

cresc.

mf

cresc.

mf

cresc.

101

102

103

104

105

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

106 *f* 107 108 109 110

Fl. 1 2 *mf* *cresc.*
 Ob. 1 2 *mf* *cresc.* *p*
 B♭ Cl. 1 2 *p* *cresc.* *p*
 Bsn. 1 2 *mf* *cresc.* *p*
 Hn. 1 2 *cresc.* *p*
 Hn. 3 4 *cresc.* *p*
 B♭ Tpt. 1 2 *p* *mf*
 Trb. 1 2 *mf* *p*
 Trb. 3 *mf* *pp*
 Tuba *mf* *pp*
 Timp.
 Hp.
 Org.
 S *mf* *p*
 A *mf* *p*
 T *mf* *p*
 B *mf* *p*
 I *mf* *cresc.* *p*
 II *mf* *cresc.* *p*
 Vla. *mf* *cresc.* *p*
 Vc. *mf* *cresc.* *p*
 Cb. *mf* *cresc.* *p*

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S

A

T

B

sim - ple days are dead, the rich tides

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

ff

f

mf

p

pp

sf

roll, And we, the inheritors of toil and

roll, And we, the inheritors of toil and

roll, And we, the inheritors of toil and

roll, And we, the inheritors of toil and

121 122 123 124 125

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
tears, Ut - ter the am - pler mes - sage of the soul.

A
tears, Ut - ter the am - pler mes - sage of the soul.

T
tears, Ut - ter the am - pler mes - sage of the soul.

B
tears, Ut - ter the am - pler mes - sage of the soul.

Vln. I
Vln. II

Vla.

Vc.
pizz.
arco

Cb.

Fl. 1 2

Ob. 1 2

Bs. Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B^b Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Vln. I II

Vla.

Vc.

Cb.

f

cresc.

dim.

mf

p

pp

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

dim.

dim.

dim.

dim.

131

132

133

134

135

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
A
T
B

I
Vln.
II

Vla.

Vc.

Cb.

p

dolce

mf

pp

dim.

mur - ing sweet The soft wood whis - pers;
mur - ing sweet The soft wood whis - pers;
mur - ing sweet The soft wood whis - pers, whis - pers;
Mur - mur - ing sweet The soft wood whis - pers, whis - pers;

I

Fl. 1 2
 Ob. 1 2
 B♭ Cl. 1 2
 Bsn. 1 2
 Hn. 1 2 3 4
 B♭ Tpt. 1 2
 Trb. 1 2 3
 Tuba
 Timp.
 Hp.
 Org.
 S
 A
 T
 B
I
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mf *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc. molto* *f*

Change D to C \sharp and F to G \sharp

Begin Trumpet in A

on the si - lence leap The shiv - er - ing strings,
 on the si - lence leap The shiv - er - ing strings,
 on the si - lence leap The shiv - er - ing strings,
 on the si - lence leap The shiv - er - ing strings,

mf *cresc.* *mf* *mf* *cresc.* *mf* *mf* *mf* *mf*

141 142 143 144 145

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

A Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
trumpets, trumpets, lending fire and glow

A
trumpets, trumpets, lending fire and glow

T
trumpets, trumpets, lending fire and glow

B
trumpets, trumpets, lending fire and glow

Vln. I
II

Vla.

Vc.

Cb.

151 152 153 154 155

K

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

A Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

Begin Trumpet in B \flat

mf

mf

ff

ff

ff

ff

The might - y or - gan wakes from sleep, And

The might - y or - gan wakes from sleep, And

The might - y or - gan wakes from sleep, And

The might - y or - gan wakes from sleep, And

The might - y or - gan wakes from sleep, And

K

rit. *a tempo*

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
rolls his thun - d'rous di - a - pa - sons, loud

A
rolls his thun - d'rous di - a - pa - sons, loud

T
rolls his thun - d'rous di - a - pa - sons, loud

B
rolls his thun - d'rous di - a - pa - sons, loud

Vln. I

Vln. II

Vla.

Vc.

Cb.

161 162 163 164 165

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
— and low.

A
— and low.

T
8 — and low.

B
— and low.

Vln. I
II

Vla.

Vc.

Cb.

This page of a musical score covers measures 171 through 175. The instrumentation includes:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe 1 & 2 (Ob. 1, 2)
- Bass Clarinet 1 & 2 (B♭ Cl. 1, 2)
- Bassoon 1 & 2 (Bsn. 1, 2)
- Horn 1, 2, 3, 4 (Hn. 1, 2, 3, 4)
- Bass Trombone 1 & 2 (B♭ Tpt. 1, 2)
- Trumpet 1 & 2 (Trb. 1, 2)
- Tuba 3 (Tuba 3)
- Timpani (Timp.)
- Harp (Hp.)
- Organ (Org.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I & II (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The organ part features a complex, rhythmic texture with many sixteenth and thirty-second notes. The bassoon and bass parts have dynamic markings of *f* (forte). The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent in this section. The string parts provide a steady accompaniment with various rhythmic patterns.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

177

178

179

180

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

ff Be - hold

ff Be - hold

ff Be - hold

ff Be -

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
us, be - hold us, be - hold us

A
us, be - hold us, be - hold us

T
us, be - hold us, be - hold us

B
hold us, be - hold us, be - hold us

Vln. I
II

Vla.

Vc.

Cb.

f

f

f

f

ff

ff

Lunga **Moderato**

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Hp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

mf

p

f

191 192 193 194 195

Fl. 1/2
 Ob. 1/2
 B♭ Cl. 1/2
 Bsn. 1/2
 Hn. 1/2
 3/4
 B♭ Tpt. 1/2
 Trb. 1/2
 3
 Tuba
 Timp.
 Hp.
 Org.
 S
 S
 A
 T
 B
 I
 Vln. II
 Vla.
 Vc.
 Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

cresc.

cresc.

cresc.

divisi

In no light fan - cy, no in - glo - rious mirth, But strong to la - bour, striv - ing well to set

In no light fan - cy, no in - glo - rious mirth, But strong to la - bour, striv - ing well to set

In no light fan - cy, no in - glo - rious mirth, But strong to la - bour, striv - ing well to set

In no light fan - cy, no in - glo - rious mirth, But strong to la - bour, striv - ing well to set

SOLO
 CHORUS

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S

S
— The crown of song, — the crown — of song — up - on the brows of earth.

A
— The crown of song, — the crown of song up - on the brows of earth.

T
8
— The crown of song, — the crown of song up - on the brows of earth.

B
— The crown of song, — the crown of song up - on — the brows of earth.

Vln. I
II

Vla.

Vc.
Cb.

f *mf* *dim.* *f* *un.* *divisi* *f*

M

201 202 203 204 205

N

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
law the a - bi - ding place; Bid us be pa - tient! Bid us love the

S
se-rious law the a - bi - ding place; Bid us be pa - tient! Bid us

A
sweet and se-rious law the a - bi - ding place; Bid us be pa - tient! Bid us

T
se - rious law the a - bi - ding place; Bid us be pa - tient! Bid us

B
se - rious law the a - bi - ding place; Bid us be pa - tient!

I
Vln. p

II

Vla.

Vc. mf

Cb.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Org.

S
best! *mf dolce* Climb, soft - ly climb, to sum - mits still un - trod.

S
love the best! *mf* Climb, soft - ly climb, to sum - mits still un - trod.

A
love the best! Climb, soft - ly climb, to sum - mits still un - trod.

T
love the best! Climb, soft - ly climb, to sum - mits still un - trod.

B
Bid us love the best! Climb, soft - ly climb, to sum - mits still un - trod.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains a musical score for measures 240 through 243. The instruments and parts are arranged as follows:

- Flutes:** Fl. 1, 2
- Oboes:** Ob. 1, 2
- Clarinets:** B♭ Cl. 1, 2
- Bassoons:** Bsn. 1, 2
- Horns:** Hn. 1, 2, 3, 4
- Trumpets:** B♭ Tpt. 1, 2
- Trumpets:** Trb. 1, 2, 3
- Tuba:** Tuba
- Timpani:** Timp.
- Piano:** Hp.
- Organ:** Org.
- Vocalists:** S (Soprano), S (Soprano), A (Alto), T (Tenor), B (Bass)
- Violins:** Vln. I, II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

Key musical features include:

- Measures 240-241:** Flute 1 has a melodic line with a *rit.* marking. The organ has a *cresc.* (crescendo) marking. The piano and strings provide harmonic support.
- Measure 242:** Flute 1 continues with a melodic line. The organ and strings maintain their accompaniment.
- Measure 243:** The score concludes with a *ff* (fortissimo) dynamic marking across the strings and woodwinds.



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