



# ODE TO MUSIC

by

Arthur Christopher Benson

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

## VOCAL SCORE





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Cover Image: "Roman Widow" by Dante Gabriel Rossetti, 1874





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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Royal College of Music, London MS 4192

*Vocal Score:*

Novello Octavo Edition No. 11230

*Royal College of Music Library*

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

*Oxford University, Bodleian Music Section, Weston Library*

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*Manuscript Transcription & Score Preparation*

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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



# 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



# ODE TO MUSIC

C. Hubert H. Parry

*Andante moderato.*

Musical notation for measures 1-2. The score is in 4/4 time with a key signature of two flats. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A dynamic marking of *p* is present.

3

Musical notation for measures 3-4. The piano part continues with the eighth-note accompaniment. A dynamic marking of *p* is present. The word *CRASC.* is written above the piano part.

5

Musical notation for measures 5-6. The piano part continues with the eighth-note accompaniment. A dynamic marking of *f* is present. The word *CRASC.* is written above the piano part.

7

Musical notation for measures 7-8. The piano part continues with the eighth-note accompaniment.

9

Musical notation for measures 9-10. The piano part continues with the eighth-note accompaniment. The word *CRASC.* is written above the piano part.



11

13

15

Soprano. *mf*

Alto. *mf*

Tenor. *mf*

Bass. *mf*

S  
U  
R  
O  
H  
C

Soul of the world! \_\_\_\_\_

Soul of the world! \_\_\_\_\_

Soul of the world! \_\_\_\_\_

Soul of the world! \_\_\_\_\_

17

**B**

Spi-rit of slum-brous things, — what-e'er thou art, Who  
 Spi-rit of slumbrous things, what-e'er thou art, Who  
 Spi-rit of slum-brous things, what-e'er thou art, Who  
 Spi - rit of slum-brous things, what-e'er thou art, Who

21

dream-est smi-ling, with bright pi - nions furled! Deep, deep,—  
 dream - est smi-ling, with bright pi - nions furled! Deep, deep,—  
 dream-est smi-ling, with bright pi - nions furled! Deep, deep,—  
 dream-est smi - ling, with pi - nions furled! Deep, deep,—

24



— beyond the noise of street and mart, In forest spaces, or in  
 — beyond the noise of street and mart, — In forest spaces,  
 — beyond the noise of street and mart, In forest spaces, or in  
 — beyond the noise of street and mart, In forest spaces,

27

pas-tures wide, — Where the hot noon-day weaves a  
 or in pas-tures wide, — Where the hot noon - day  
 pas - - tures wide, Where the hot noon-day weaves —  
 or in pas - - tures wide, Where — the hot

30

breath - - less spell \_\_\_\_\_ A - long the un - fre - quen - ted  
 weaves a breath-less spell \_\_\_\_\_ A - long the un - - fre -  
 - a breath-less spell \_\_\_\_\_ A - long the un - fre - quen - ted  
 noon - day weaves a breath-less spell \_\_\_\_\_ A - long the un - fre -

*p*  
*dim.*

32

ri - ver-side, \_\_\_\_\_ A - mid the cool smell \_\_\_\_\_ of the weed - y  
 - quented ri - ver-side, \_\_\_\_\_ A - mid the cool smell \_\_\_\_\_ of the weed - y  
 ri - - ver-side, \_\_\_\_\_ A - mid the cool smell \_\_\_\_\_ of the weed - y  
 - quen - ted ri - ver-side, \_\_\_\_\_ A - mid the cool smell \_\_\_\_\_ of the weed - y

*C* *p*  
*C* *p* *POCO CRESC.*

34



stream, Of sight and scent

stream, Of sight and scent

stream, Of sight and scent

stream, Of sight and scent

37

— thou dream-est well — But Mu - - sic, Mu -

— thou dream-est well — But Mu - - sic, but

— thou dream-est well — But Mu-sic, —

— thou dream-est well — But Mu - - sic, but

40

*allargando*

- - - sic is thine ear-li-est and thy lat - - est Dream!

Mu - - sic is thine ear-li-est and thy lat - - est Dream!

Mu - - sic is thine ear-li-est and thy lat-est Dream!

Mu - sic is thine ear - - li - est and thy lat - - est Dream!

*dim.*

*ff* *f* *p*

*allargando*

*dim.* *CRESC.* *p*

44

*CRESC.*

*CRESC.*

48



**D** Contralto Solo.

52

**D** O far - - off

*Allegretto.*

1<sup>st</sup> Soprano.

2<sup>nd</sup> Soprano.

Contralto.

Time!  
Tenor.

Bass.

Ere sound was tamed by gra - cious

*Allegretto.*

56

Faint fugue of wakening birds at matin prime\_

mastery,

60

E

mf > Bass of the  
mf > Bass of the

*P* Or mid-day boom - ing of the la - - den bee,  
*P* Or mid-day boom - - ing of the la - - den bee,

64

*P* or, hard - ly heard, — The crawl - -  
plung - ing stream, —  
plung - ing stream, —

*P* or, hard - ly heard, The

68



- ing, crawl - - - ing .

crawl - - ing, crawl - - - ing

71

*p*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics '- ing, crawl - - - ing .' and three empty staves. The second system features a vocal line with lyrics 'crawl - - ing, crawl - - - ing' and a piano accompaniment consisting of two staves. The piano part includes a dynamic marking *p*.

sea's mo - no-to-nous un - der - tone,

Or wind-y—

Or wind - y

sea's mo - no-to-nous un - der - tone,

*dim.*

*p*

74

Detailed description: This system contains the second two systems of a musical score. The top system features a vocal line with lyrics 'sea's mo - no-to-nous un - der - tone,' and three empty staves. The second system features a vocal line with lyrics 'Or wind-y—' and 'Or wind - y', and a piano accompaniment consisting of two staves. The piano part includes dynamic markings *dim.* and *p*.

low-ing of the forest herd,  
low-ing of the forest herd,

*dim.*

78

Soprano. *p*  
Thin pipe of dancing flies at shut of day,  
Bass. *p*  
Thin pipe of danc - ing flies at shut of day,

82

Contralto. *p*  
Winds in wild plac-es making moan,  
Tenor. *p*  
Winds in wild plac-es making moan,

*pp* *dim.*

86



1st Soprano. **F** *mf* *p*

2nd Soprano. *mf* *p* These were the songs of earth, in

Contralto. *mf* *p* These were the songs of earth, in

Tenor. *mf* *p* These were the songs of earth, in

Bass. *mf* *p* These were the songs of earth,

These were the songs of earth, in

89

*rit.* **G**

art - - - less dis - ar - ray.

art - - - less dis - ar - ray.

*rit.* art - - - less dis - ar - ray.

in art - - - less dis - ar - ray.

art - - - less dis - ar - ray.

94

*pp*

*silent!*

98

*Moderato. (with solemnity and dignity.)*

102

*mf* *CRESC.*

C  
H  
O  
R  
U  
S.

Soprano.

*mf*

Alto.

*mf*

Tenor.

*mf*

Bass.

*mf*

107

*f* *dim.* *sfz*

march of years! ———

The simple days are

march of years! ———

The simple days are

march of years! ———

The simple days are

march of years! ———

The simple days are

112

*CRESC.* *p*



*CRESC.* *mf* *ff*

dead, the rich tides roll,

*CRESC.* *mf* *ff*

dead, the rich tides roll,

*CRESC.* *mf* *ff*

dead, the rich tides roll,

*CRESC.* *mf* *ff*

dead, the rich tides roll,

117

*H* *f* *p*

— And we, the in - he - ri-tors of toil and tears,

*f* *p*

— And we, the in - he - ri-tors of toil and tears,

*f* *p*

— And we, the in - he - ri-tors of toil and tears,

*f* *p*

— And we, the in - he - ri-tors of toil and tears,

*H* *mf*

122

127

*P* Ut-ter the am - pler message of the soul.

*P* Ut-ter the am - pler message of the soul.

*P* Ut-ter the am - pler message of the soul.

*P* Ut-ter the am - pler message of the soul.

132

*P* How clear the sub - tle proem! *P* Mur - - muring

*P* How clear the sub - tle proem! *P* Mur - - muring

*P* How clear the sub - tle proem! *P* Mur - - muring

*P* How clear the subtle proem! *P* Mur - muring

*dim.*



137

sweet The soft wood whispers, on the

sweet The soft wood whispers, on the

sweet The soft wood whispers, whispers, on the

sweet The soft wood whispers, whispers, on the

*p* *mf cresc.* *pp* *mf cresc.*

*poco cresc.* *cresc. molto*

142

si - lence leap The shivering strings, with

si - lence leap The shivering strings, with

si - lence leap The shiv - ering strings, with

si - lence leap The shivering strings, with

147

mo - tion fairy fleet, Soul-shattering trum - pets,  
 mo - tion fairy fleet, Soul-shattering trum - pets,  
 mo - tion fairy fleet, Soul-shattering trum - pets,  
 mo - tion fairy fleet, Soul-shattering trum - pets,

*cresc. molto* *ff*

151

trum - pets, trum - pets, lending fire and  
 trum - pets, trum - pets, lending fire and  
 trum - pets, trum - pets, lending fire and  
 trum - pets, trum - pets, lending fire and



154

glow

glow

glow

glow

157

**K** *ff*

The mighty or - gan wakes from sleep, And rolls his thun-

*ff*

The mighty or - gan wakes from sleep, And rolls his thun-

*ff*

The mighty or - gan wakes from sleep, And rolls his

*ff*

The mighty or - gan wakes from sleep, And rolls his

**K** *ff*

— d'rous di - a - pa - sons, loud and  
 — d'rous di - a - pa - sons, loud and  
 thund'rous di - a - pa - sons, loud and  
 thund'rous di - a - pa - sons, loud and

162

low.  
 low.  
 low.  
 low.

167

170

173



176

Piano accompaniment for measures 176-177. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines.

179

Piano accompaniment for measures 178-179. Similar to the previous system, it features a melodic right hand and a harmonic left hand with various articulations.

Vocal staves for measures 176-179. The lyrics are: "Behold us, behold us, behold us, behold". The music is marked with a forte dynamic (*ff*) and includes slurs and accents.

183

Piano accompaniment for measures 180-183. The right hand has a more complex texture with chords and moving lines. The left hand continues with a steady accompaniment.

Vocal staves for measures 180-183. The lyrics are: "us, behold us met! us, be - hold us met! us, behold us met! us, be - hold us met!". The music is marked with a forte dynamic (*f*) and includes slurs and accents.

188

Piano accompaniment for measures 184-188. The right hand features a melodic line with slurs and a *dim.* (diminuendo) marking. The left hand provides a harmonic accompaniment.

C H O R U S.

*mf* In

*mf* In

*mf* In

*mf* In

*Moderato.*

*mf*

193

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

*mf*

197



striv - ing well to set The crown of song, the crown of song

striv - ing well to set The crown of song, the crown of song

striv - ing well to set The crown of song, the crown of

striv - ing well to set The crown of song, the crown of song up -

200 *CRSC.*

**M**

up-on the brows of earth.

up-on the brows of earth.

song up-on the brows of earth.

- on the brows of earth.

**M**

203

*Poco più animato.*

Soprano Solo.

*mf* *CRESC.*

Mu - - sic, be this thy tem - ple hour - - ly

*Poco più animato.*

*p*

206

blest,

*p*

Mu - sic, be this thy tem - ple hour - - ly

Mu - sic, be this thy tem - ple hour - - ly

Mu - sic, be this thy tem - ple hour - - ly

Mu - sic, be this thy tem - ple hour - - ly

208



*allargando*

Of sweet and se-rious law the a -  
 blest, Of sweet and se-rious law the a -  
 blest, Of sweet and se-rious law the a -  
 blest, *dalce* Of sweet and se - - - rious law the a -  
 blest, *dalce* Of sweet and se - - - rious law the a -

210

**N**  
 - bi - - ding place; Bid us be pa - tient!  
 - bi - - ding place; Bid us be pa - tient!  
 - bi - - ding place; Bid us be pa - tient!  
 - bi - - ding place; Bid us be pa - tient!  
 - bi - - ding place; Bid us be pa - tient!

**N**

212

*> poco cresc.* *mf dolce*

Bid us love the best! Climb, soft - ly climb, - to sum -

*p cresc.* *mf*

Bid us love the best! Climb, soft - ly climb, to

*p cresc.*

Bid us love the best! Climb, soft - ly climb, to

*p cresc.*

Bid us love the best! Climb, soft - ly climb,

Bid us love the best! Climb, soft - ly climb, to

*mf cresc.*

215

- - mits still un - trod. Spi - - rit of

*p*

sum - mits still un - trod. Spi - - rit

*p*

sum - mits still un - trod. Spi - rit of

*p*

to sum-mits still un - trod. Spi - rit of

*p*

sum - mits still un - trod. Spi - - rit

219



sweet - - ness, spi - - rit of grace,  
of sweet-ness, spi - - rit of grace,  
sweet - - - ness, spi - - rit of grace,  
sweet - - - ness, spi - - rit of grace,  
of sweet-ness, spi - - rit of grace,

222

*f appassionato.*  
Voice of the soul, Voice of the  
Voice of the soul,  
Voice of the soul, Voice  
Voice of the soul, Voice  
Voice of the soul,

*mf* *mf* *mf* *mf*

225

228

soul, *p* soft e-cho, soft  
 soft e-cho, soft e-cho  
 of the soul, soft e-cho, soft  
 of the soul, soft e-cho, soft  
 soft e - - cho of the

231

*P*  
 e - cho of the Mind of God,  
 of the Mind of God,  
 e - cho of the Mind of God,  
 e - cho of the Mind of God,  
 Mind, the Mind of God,  
*allargando*  
*cresc.*



soft e - - cho of the mind of

soft echo, soft e-cho of the mind of

soft echo, soft e-cho soft e-cho of the mind of

soft echo, soft echo of the mind, the mind of

soft e-cho of the mind, the mind of

*p* *CRASC.* *rit.*

*p* *CRASC.*

*p* *CRASC.*

*p* *CRASC.*

*p* *CRASC.*

*CRASC.* *poco a poco cresc. e rit.*

234

God!

God!

God!

God!

God!

God!

Tempo *f*

Tempo *f*

*cresc. molto* *rit.*

239







**ENGLISH HERITAGE**

MUSIC SERIES

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PUBLISHING

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

Catalog Number

1.11/02