

Arthur C. Benson's

ODE TO MUSIC

SET TO MUSIC FOR

Soprano, Contralto, Tenor & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Bassoon 2

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4192
<i>Vocal Score:</i>	Novello Octavo Edition No. 11230
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	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

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ODE TO MUSIC
Music by C. HUBERT H. PARRY

Andante moderato

p *cresc.*

8 A

f

14 *poco rit* *a tempo*

p *mf* *cresc.*

20 B

f *p*

26

cresc. *cresc.*

31 C

mf *mf* >

37

cresc.

43

allargando

Musical staff 43-49. Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. There are accents (>) under G2 and F2. A dynamic marking *p* is placed under the C2 note. A *cresc.* marking is at the end of the staff.

50

D

Musical staff 50-54. Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. There are accents (>) under G2 and F2. A dynamic marking *p* is placed under the C2 note. There are also markings < > under the notes. A *p* marking is at the end of the staff.

55

Allegretto

Musical staff 55-59. Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. There are accents (>) under G2 and F2. A dynamic marking *p* is placed under the C2 note. There are also markings < > under the notes.

61-63

E

12

Musical staff 60-69. Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. There are accents (>) under G2 and F2. A dynamic marking *p* is placed under the C2 note. A *f* marking is placed under the notes. There are also markings < > under the notes.

81

4

Musical staff 80-89. Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. There are accents (>) under G2 and F2. A dynamic marking *p* is placed under the C2 note. A *f* marking is placed under the notes. There are also markings < > under the notes.

F

G

Moderato. (with solemnity and dignity)

7 2

90-96 97-98

p

103

110

mf *cresc.* *f* *p*

117

ff

H

3

126-128

p

131

mf *p*

I

138

mf *cresc.*

146

cresc. *f*

153 K

160 *rit.* *a tempo*

f *cresc.*

168

174

180 L

186 *Lunga*

1

192-192

193 Moderato

Musical staff 193-197. Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mf* is present at the beginning. A hairpin symbol indicates a crescendo.

198

Musical staff 198-202. Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes, ending with a half note.

203

Musical staff 203-209. Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. A box containing the letter 'M' is positioned above the staff. The tempo marking *Poco più animato.* is present. The staff concludes with a half note and the instruction *allargando*.

210

Musical staff 210-216. Bass clef, key signature of two flats. The staff contains a sequence of quarter and half notes. A box containing the letter 'N' is positioned above the staff. A hairpin symbol indicates a crescendo.

217

Musical staff 217-223. Bass clef, key signature of two flats. The staff contains a sequence of quarter and half notes. A box containing the letter 'O' is positioned above the staff. The dynamic marking *mf cresc.* is present at the beginning, and *p* is present at the end. Hairpin symbols indicate a crescendo and then a decrescendo.

224

Musical staff 224-231. Bass clef, key signature of two flats. The staff contains a sequence of quarter and half notes. The tempo marking *appassionato.* is present. A box containing the letter 'P' is positioned above the staff. The dynamic marking *f* is present at the beginning, and *mf* is present later. A hairpin symbol indicates a decrescendo.

232

Musical staff 232-235. Bass clef, key signature of two flats. The staff contains a sequence of quarter and half notes, all under a single slur.

236

Musical staff 236-242. Bass clef, key signature of two flats. The staff contains a sequence of quarter and half notes. The tempo markings *rit.*, *a tempo*, and *rit.* are present. The dynamic marking *cresc.* is at the beginning, *f* is later, and *ff* is at the end. A hairpin symbol indicates a crescendo.



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