

Arthur C. Benson's

ODE TO MUSIC

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Cello

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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 4192

Vocal Score:

Novello Octavo Edition No. 11230

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:* Garrigan 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

Arthur C. Benson's
ODE TO MUSIC
 Music by C. HUBERT H. PARRY

Andante moderato

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

p *cresc.*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

divisi

cresc.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

cresc. *p*

7

12

A

dim. *p*

17

a tempo

poco rit.

B

pizz.

mf *cresc.* *p*

23

arco

pesante

p *cresc.*

28

cresc. *p*

33

dim. *p* *cresc. molto*

C

38

allargando

43

ff *f*

48

cresc. *ff*

1
51-51

Allegretto

D

57

62

E

68

72

76

5

arco

81-85

F

89

91-96

G

6

98

Musical staff for measures 98-101. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music consists of a series of eighth and quarter notes, some with slurs and accents. A *cresc.* marking is present below the staff, and a hairpin crescendo symbol is shown at the end of the staff.

Moderato. (with solemnity and dignity)

102

Musical staff for measures 102-105. The staff is in bass clef with a key signature of three flats and a 3/4 time signature. The music features a steady eighth-note pattern. A *mf* marking is at the beginning, and a *cresc.* marking is in the middle. A hairpin crescendo symbol is at the end.

106

Musical staff for measures 106-109. The staff is in bass clef with a key signature of three flats and a 3/4 time signature. The music continues with eighth-note patterns. A *f* marking is at the beginning, and a hairpin crescendo symbol is at the end.

110

Musical staff for measures 110-113. The staff is in bass clef with a key signature of three flats and a 3/4 time signature. The music features eighth-note patterns. A *mf* marking is at the beginning, and a *cresc.* marking is in the middle. A hairpin crescendo symbol is at the end.

114

Musical staff for measures 114-117. The staff is in bass clef with a key signature of three flats and a 3/4 time signature. The music features eighth-note patterns. A *p* marking is at the beginning, and a *cresc.* marking is at the end. A hairpin crescendo symbol is at the end.

118

Musical staff for measures 118-121. The staff is in bass clef with a key signature of three flats and a 3/4 time signature. The music features eighth-note patterns. A *cresc. molto* marking is in the middle, and a *ff* marking is at the end. A hairpin crescendo symbol is at the end.

122

Musical staff for measures 122-127. The staff is in bass clef with a key signature of three flats and a 3/4 time signature. The music features a mix of eighth and quarter notes. A *mf* marking is at the beginning. A hairpin crescendo symbol is in the middle. A box containing the letter 'H' is above the staff. A first ending bracket labeled '1' spans the final two measures. The number '127-127' is written below the staff.

128 pizz. arco

mf

132

cresc. ----- dim.

136

p

140 I

cresc. ----- mf

144

cresc. molto

148

ff

153 K

K

158

163 *rit.* *a tempo*

170

176

180

184

188 *ff* *sf* *Lunga* **1** 192-192

193 **Moderato** *divisi*

f

Detailed description: This musical staff covers measures 193 to 197. It begins with a dynamic marking of *f* (forte). The tempo is marked **Moderato**. The instruction *divisi* (divided) is placed above the staff. The music consists of a series of eighth and sixteenth notes, some beamed together, with various articulations like accents and slurs.

198 *unis.* *f*

Detailed description: This musical staff covers measures 198 to 202. It starts with a dynamic marking of *f*. The instruction *unis.* (unison) is placed above the staff. The music continues with eighth and sixteenth notes, featuring slurs and accents.

203 *divisi* **M** *Poco più animato.* *unis.* *p*

Detailed description: This musical staff covers measures 203 to 207. It begins with a dynamic marking of *p* (piano). The tempo instruction *Poco più animato.* (a little more animated) is placed above the staff. There is a boxed letter **M** above the staff. The instruction *divisi* is at the start, and *unis.* is at the end. The music features a mix of eighth and sixteenth notes with slurs and accents.

208 *allargando*

Detailed description: This musical staff covers measures 208 to 212. The tempo instruction *allargando* (ritardando) is placed above the staff. The music consists of a few notes, including a half note and a dotted half note, with a fermata over the final note.

N *mf*

Detailed description: This musical staff covers measures 213 to 217. It starts with a dynamic marking of *mf* (mezzo-forte). A boxed letter **N** is placed above the staff. The music features a series of eighth notes with slurs and accents.

218 **O** *divisi*

Detailed description: This musical staff covers measures 218 to 222. It begins with a dynamic marking of *f*. A boxed letter **O** is placed above the staff. The instruction *divisi* is placed above the staff. The music consists of eighth notes with slurs and accents.

223 *unis.* *appassionato.* *f*

Detailed description: This musical staff covers measures 223 to 227. It starts with a dynamic marking of *f*. The instruction *appassionato.* (with passion) is placed above the staff. The instruction *unis.* is placed above the staff. The music features a triplet of eighth notes and other eighth notes with slurs and accents.

228 **P** *p*

Detailed description: This musical staff covers measures 228 to 232. It begins with a dynamic marking of *p* (piano). A boxed letter **P** is placed above the staff. The music consists of a few notes, including a half note and a dotted half note, with a fermata over the final note.

233

Musical notation for measures 233-237. The staff is in bass clef with a key signature of one flat. Measure 233 starts with a half note G2, followed by a quarter note F2, a half note E2, and a quarter note D2. Measure 234 has a half note C2. Measure 235 has a quarter note B1, a quarter note A1, and a quarter note G1. Measure 236 has a quarter note F1, a quarter note E1, and a quarter note D1. Measure 237 has a quarter note C1, a quarter note B1, a quarter note A1, and a quarter note G1. A *cresc.* marking is placed below the staff between measures 235 and 237.

238

Musical notation for measures 238-242. The staff is in bass clef with a key signature of one flat. Measure 238 has a half note G2, a half note F2, and a half note E2. Measure 239 has a half note D2. Measure 240 has a quarter note C2, a quarter note B1, and a quarter note A1. Measure 241 has a quarter note G1, a quarter note F1, and a quarter note E1. Measure 242 has a quarter note D1, a quarter note C1, and a quarter note B1. A *rit.* marking is above the first two notes of measure 238. A *a tempo* marking is above the first note of measure 239. A *rit.* marking is above the first note of measure 242. A *ff* marking is below the staff at the end of measure 242. There are also dynamic hairpins: a wedge-shaped hairpin under measure 238, a hairpin under measure 240, and a hairpin under measure 242.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.11/03