

Arthur C. Benson's

# ODE TO MUSIC

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

Clarinet 1 in B flat

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

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

Andante moderato

*p* *cresc.*

6

11 **A** *dim.*

16 *p* *poco rit.* *a tempo* *mf* *cresc.* *f*

21 **B** *p*

26 *cresc.* *cresc.*

31 **C** *p*

36 *cresc.*

Musical staff 36-40: Treble clef, key signature of one sharp (F#). Measures 36-40 contain a melodic line starting with a quarter note G4, followed by eighth notes, and ending with a dotted quarter note G4. Dynamics include *cresc.* and an accent (>) over the eighth note in measure 39.

41 *f* < *allargando* *dim.*

Musical staff 41-45: Treble clef, key signature of one sharp (F#). Measures 41-45 contain a melodic line with various note values and slurs. Dynamics include *f* with a hairpin (<), *allargando*, and *dim.*

46 *p*

Musical staff 46-50: Treble clef, key signature of one sharp (F#). Measures 46-50 contain a melodic line with slurs and rests. Dynamics include *p*.

51 **D** **2** *pp* **Allegretto**

Musical staff 51-56: Treble clef, key signature of one sharp (F#). Measure 51 is a whole rest. Measure 52 is a whole note D5 with a box around the letter 'D'. Measures 52-53 are indicated by a bracket. Measures 54-56 contain a triplet of eighth notes. Dynamics include *pp* and the tempo marking **Allegretto**.

57-59 **3** *p*

Musical staff 57-63: Treble clef, key signature of one sharp (F#). Measures 57-59 are indicated by a bracket. Measures 60-63 contain a triplet of eighth notes. Dynamics include *p*.

64 **E** *f*

Musical staff 64-68: Treble clef, key signature of one sharp (F#). Measure 64 is a whole rest. Measure 65 is a whole note E5 with a box around the letter 'E'. Measures 66-68 contain a melodic line with slurs and accents (>). Dynamics include *f*.

69 *p*

Musical staff 69-73: Treble clef, key signature of one sharp (F#). Measures 69-73 contain a melodic line with slurs and accents (>). Dynamics include *p*.

74 **9** 77-85

Musical staff 74-85: Treble clef, key signature of one sharp (F#). Measures 74-85 contain a melodic line with slurs and accents (>). Measure 85 is a whole rest. Dynamics include *p*. The number **9** is written above the staff, and the range 77-85 is written below.

86

*p*

89

*dim.* *pp*

91-96

98

*p*

Moderato. (with solemnity and dignity)

101-102

*mf*

107

*f* *dim.* *dim.* *cresc.*

112

*p*

117

*f*

122

*cresc. molto*

*p*

127

*p* *mf*

Musical staff 127-131. Treble clef, key signature of two flats. Measures 127-131. Dynamics: *p* (measures 127-130), *mf* (measure 131). Includes hairpins and accents.

132

*cresc.*

Musical staff 132-136. Treble clef, key signature of two flats. Measures 132-136. Dynamics: *cresc.* (measures 132-136). Includes hairpins.

137

*mf*

I

Musical staff 137-141. Treble clef, key signature of two flats. Measures 137-141. Dynamics: *mf* (measures 137-141). Includes a first ending bracket labeled 'I' over measures 140-141. Includes accents.

142

*cresc.* *cresc.*

Musical staff 142-146. Treble clef, key signature of two flats. Measures 142-146. Dynamics: *cresc.* (measures 142-145), *cresc.* (measures 146-147). Includes hairpins.

147

*f*

Musical staff 147-151. Treble clef, key signature of two flats. Measures 147-151. Dynamics: *f* (measures 147-151). Includes accents.

152

Musical staff 152-161. Treble clef, key signature of two flats. Measures 152-161. Includes hairpins.

K

Musical staff 162-165. Treble clef, key signature of two flats. Measures 162-165. Includes hairpins.

162

*rit.* *a tempo*

5

Musical staff 162-172. Treble clef, key signature of two flats. Measures 162-172. Dynamics: *rit.* (measures 162-165), *a tempo* (measures 166-172). Includes a five-measure rest in measure 172. Includes hairpins.

173

*f*

Musical staff 173: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes starting with a quarter rest, followed by quarter notes, eighth notes, and quarter notes. A dynamic marking of *f* is placed below the first note.

176

178-179

*f*

Musical staff 176: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including a quarter rest, eighth notes, and quarter notes. A dynamic marking of *f* is placed below the staff. A bracket labeled '2' spans measures 178 and 179.

182

**L**

Musical staff 182: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including eighth notes, quarter notes, and quarter notes. A box containing the letter 'L' is placed above the staff.

187

Musical staff 187: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter notes, eighth notes, and quarter notes.

192

*Lunga* **Moderato**

*mf*

Musical staff 192: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter notes, eighth notes, and quarter notes. A dynamic marking of *mf* is placed below the staff. The tempo markings *Lunga* and **Moderato** are placed above the staff.

195

Musical staff 195: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter notes, eighth notes, and quarter notes.

198

Musical staff 198: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter notes, eighth notes, and quarter notes.

201

Musical staff 201: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter notes, eighth notes, and quarter notes.



**M**

*Poco più animato.*

209

*allargando*

**N**

214

219

**O**

224

*appassionato.*

229

**P**

234

*rit.*

239

*a tempo*

*rit.*



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 **LIBRARIES**

PUBLISHING

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

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