

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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 - mmullen@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

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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

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ODE TO MUSIC
Music by C. HUBERT H. PARRY

Andante moderato

p *cresc.* *cresc.*

7

A *dim.* *p* *poco rit.* *a tempo* *mf*

19 **B** *cresc.* *f* *p*

25 *cresc.* *cresc.*

31 **C** *p*

36 *cresc.*

42 *allargando*

f < *dim.* *p*

Detailed description: This musical staff contains measures 42 through 47. It begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'allargando' is centered above the staff. The dynamics are marked as *f* with a hairpin (<) at the start, *dim.* (diminuendo) in the middle, and *p* (piano) towards the end. The notation includes eighth and sixteenth notes, some with slurs and accents.

48

D

4 **8**

52-55 56-63

Detailed description: This staff contains measures 48 through 51. It features a treble clef and a key signature of one sharp. Measure 52 is marked with a circled 'D' and a '4' above it, indicating a four-measure rest. Measure 56 is marked with a circled 'D' and an '8' above it, indicating an eight-measure rest. The measures between 52-55 and 56-63 are indicated by horizontal lines below the staff.

64

E

2

65-66

f *p*

Detailed description: This staff contains measures 64 through 66. It has a treble clef and a key signature of one sharp. Measure 65 is marked with a circled 'E' and a '2' above it, indicating a two-measure rest. The dynamics are marked as *f* (forte) and *p* (piano). The notation includes eighth notes with accents and slurs.

71

9

77-85

Detailed description: This staff contains measures 71 through 76. It has a treble clef and a key signature of one sharp. Measure 77 is marked with a circled '9' and a '9' above it, indicating a nine-measure rest. The notation includes eighth notes and slurs.

86

p < > < > *dim.*

F

pp **6** **G** *p*

91-96

Moderato. (with solemnity and dignity)

2

101-102 *mf* *f* *dim.* *dim.*

110

cresc. *p*

118

cresc. molto *f* *p*

H

126

p *mf* *cresc.*

133

cresc.

I

mf *cresc.*

146

cresc. *f*

Musical staff 146-150: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various note values and rests. A *cresc.* marking is placed below the first few notes, and a *f* dynamic marking is placed below the final notes. There are also some accent marks (>) over certain notes.

151

Musical staff 151-155: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests.

156

K

Musical staff 156-160: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests. A boxed letter 'K' is placed above the staff. There are accent marks (>) over some notes.

161

rit. *a tempo*

Musical staff 161-165: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with various note values and rests. A *rit.* marking is placed above the staff, and an *a tempo* marking is placed above the final notes. There is an accent mark (>) over a note.

166

5
168-172

f

Musical staff 166-172: Treble clef, key signature of two flats. The staff contains a melodic line with various note values and rests. A boxed number '5' is placed above the staff, indicating a five-measure rest from measure 168 to 172. A *f* dynamic marking is placed below the staff.

175

2
178-179

f

Musical staff 175-179: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various note values and rests. A boxed number '2' is placed above the staff, indicating a two-measure rest from measure 178 to 179. A *f* dynamic marking is placed below the staff.

181

L

Musical staff 181-186: Treble clef, key signature of one sharp. The staff contains a melodic line with various note values and rests. A boxed letter 'L' is placed above the staff. There are accent marks (>) over some notes.

187

Lunga

1
192-192

Musical staff 187-192: Treble clef, key signature of one sharp. The staff contains a melodic line with various note values and rests. A *Lunga* marking is placed above the staff. A boxed number '1' is placed above the staff, indicating a one-measure rest at measure 192. There are accent marks (>) over some notes.

193 Moderato

Musical staff 193-198. Treble clef, 4/4 time. Starts with a dynamic marking of *mf*. The music consists of eighth and quarter notes with some slurs and accents.

Musical staff 199-204. Treble clef, 4/4 time. Starts with a dynamic marking of *f*. Includes a boxed letter 'M' above the staff. The music features quarter and eighth notes with slurs.

Musical staff 205-210. Treble clef, 4/4 time. Includes the instruction *Poco più animato.* above the staff, followed by *allargando* and *poco cresc.* below the staff. The music consists of quarter and half notes with a long slur.

Musical staff 211-217. Treble clef, 4/4 time. Includes a boxed letter 'N' above the staff and a fingering '5' above a five-measure rest. The music starts with a dynamic marking of *p*. Includes a five-measure rest labeled '213-217'.

Musical staff 218-229. Treble clef, 4/4 time. Includes a boxed letter 'O' above the staff. The music starts with a dynamic marking of *p*, followed by *appassionato.* and a dynamic marking of *f*. Includes a four-measure rest labeled '226-229'.

Musical staff 230-235. Treble clef, 4/4 time. Includes a boxed letter 'P' above the staff. The music features quarter and eighth notes with slurs and accents. Ends with a dynamic marking of *cresc.*

Musical staff 236-241. Treble clef, 4/4 time. Includes the instruction *rit.* above the staff, followed by *a tempo* and another *rit.*. The music consists of quarter and half notes with slurs. Ends with a dynamic marking of *ff*.



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Catalog Number

1.11/03