

Arthur C. Benson's

# ODE TO MUSIC

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

Harp

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

The first system of music is in 4/4 time and B-flat major. It begins with a 6-measure rest in both staves, with the number '6' written above the treble staff and below the bass staff. The first measure of music starts at measure 2, marked *mf*. The treble staff features a melodic line with a slur over measures 2-4, containing three triplet eighth notes. The bass staff provides a harmonic accompaniment with triplet eighth notes. The system concludes with a slur over measures 5-6, also containing triplet eighth notes.

The second system of music begins at measure 8. Both staves feature a continuous pattern of triplet eighth notes. The treble staff has a slur over measures 8-10, and the bass staff has a slur over measures 9-11. The music continues with triplet eighth notes in both staves through measure 12.

The third system of music begins at measure 10. It continues the triplet eighth note pattern from the previous system. The treble staff has a slur over measures 10-12, and the bass staff has a slur over measures 11-13. The system ends with a double bar line at measure 13.

12 A

14

20 B

C Sopranos

36 *mf* *cresc.*

— of the weed - y stream, Of sight and scent — thou dream - est well

*allargando*

42 *mf* *f* *p*

**D** **E** **F** **G**

**6** **4** **11** **23** **7** **4**

46-51 52-55 56-66 67-89 90-96 97-100

**6** **4** **11** **23** **7** **4**

**H** **I**

101 **21** **7** **11** **4** **12**

102-122 123-129 130-140 141-144 145-156

**21** **7** **11** **4** **12**

**Intentionally blank for Page Turn**

**K**

**L**

Moderato

196

Sopranos

201

**M**

206

*Poco più animato.*



*allargando*

209

Musical score for measures 209-211. Treble clef has a series of eighth-note chords. Bass clef has a steady eighth-note accompaniment. Measure 211 features a large slur over the treble clef notes.

212

N

*p*

Musical score for measures 212-214. Treble clef has a series of eighth-note chords with large slurs. Bass clef has a steady eighth-note accompaniment. Measure 212 has a *p* dynamic marking. Measure 213 has a circled **N** above it.

215

Musical score for measures 215-217. Treble clef has a series of eighth-note chords with large slurs. Bass clef has a steady eighth-note accompaniment. Measures 216-217 feature triplets in the treble clef.

218

Musical score for measures 218-220. Treble clef has a series of eighth-note chords with large slurs. Bass clef has a steady eighth-note accompaniment. Measures 218-220 feature triplets in the treble clef.

0

220

Musical score for measures 220-221. The piece is in B-flat major (two flats). Measure 220 features a long melodic line in the treble clef with a slur over a triplet of eighth notes (B-flat, A, G) and another triplet of eighth notes (F, E, D) in the bass clef. Measure 221 consists of a whole note chord in the treble clef (B-flat, A, G) and a whole note chord in the bass clef (F, E, D).

222

Musical score for measures 222-224. Measure 222 has a triplet of eighth notes (B-flat, A, G) in the treble clef and a triplet of eighth notes (F, E, D) in the bass clef. Measure 223 features a whole note chord in the treble clef (B-flat, A, G) and a whole note chord in the bass clef (F, E, D). Measure 224 has a triplet of eighth notes (B-flat, A, G) in the treble clef and a triplet of eighth notes (F, E, D) in the bass clef.

225

*mf* *appassionato.*

Musical score for measures 225-227. Measure 225 has a triplet of eighth notes (B-flat, A, G) in the treble clef and a triplet of eighth notes (F, E, D) in the bass clef. Measure 226 features a whole note chord in the treble clef (B-flat, A, G) and a whole note chord in the bass clef (F, E, D). Measure 227 has a triplet of eighth notes (B-flat, A, G) in the treble clef and a triplet of eighth notes (F, E, D) in the bass clef.

228

Musical score for measures 228-231. Measure 228 has a triplet of eighth notes (B-flat, A, G) in the treble clef and a triplet of eighth notes (F, E, D) in the bass clef. Measure 229 features a whole note chord in the treble clef (B-flat, A, G) and a whole note chord in the bass clef (F, E, D). Measure 230 has a triplet of eighth notes (B-flat, A, G) in the treble clef and a triplet of eighth notes (F, E, D) in the bass clef. Measure 231 has a triplet of eighth notes (B-flat, A, G) in the treble clef and a triplet of eighth notes (F, E, D) in the bass clef.

P

Musical score for measures 231-233. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The music features a series of triplet eighth notes in both the treble and bass staves, often spanning across bar lines. The first measure (231) starts with a piano (P) dynamic. The second measure (232) contains two triplet eighth notes. The third measure (233) contains two triplet eighth notes, with the second measure's notes continuing into this measure.

Musical score for measures 234-236. Measure 234 begins with a treble clef and a key signature of two flats. The music consists of chords in the treble and bass staves. Measures 235 and 236 feature triplet eighth notes in the bass staff, with the treble staff containing chords. Measure 236 ends with a double bar line.

Musical score for measures 237-239. Measure 237 starts with a treble clef and a key signature of two flats. The music features triplet eighth notes in both staves. Above the staff, the tempo marking *rit.* is present. Measure 238 continues with triplet eighth notes. Above the staff, the tempo marking *a tempo* is present. Measure 239 features a forte (*f*) dynamic and a chord with an accent (>) in the treble staff. The piece concludes with a double bar line.

Musical score for measures 240-242. Measure 240 begins with a treble clef and a key signature of two flats. The music consists of chords in both staves. Above the staff, the tempo marking *rit.* is present. Measure 241 features a forte (*f*) dynamic and triplet eighth notes in the bass staff. Above the staff, there is an accent (>) and a hairpin crescendo symbol. Measure 242 features a chord with an accent (>) in the treble staff and a double bar line.



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 **LIBRARIES**

PUBLISHING

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

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