

Arthur C. Benson's

ODE TO MUSIC

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Horn 1 in F

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Editor

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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

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ODE TO MUSIC
Music by C. HUBERT H. PARRY

Andante moderato

Musical staff 1-6: Treble clef, 4/4 time signature. Measures 1-6. Dynamics: *mf* (measures 2-3), *mf* (measures 5-6). Includes a hairpin crescendo.

Musical staff 7-19: Treble clef, 4/4 time signature. Measures 7-19. Dynamics: *cresc.* (measures 7-19).

Musical staff 20-25: Treble clef, 4/4 time signature. Measures 20-25. Dynamics: *dim.* (measures 20-22), *p* (measures 23-25). Includes markings for *poco rit.* and *a tempo*.

Musical staff 26-31: Treble clef, 4/4 time signature. Measures 26-31. Dynamics: *f* (measures 26-27), *p* (measures 28-31). Includes a hairpin crescendo.

Musical staff 32-37: Treble clef, 4/4 time signature. Measures 32-37. Dynamics: *p* (measures 32-33), *cresc.* (measures 34-35), *mf cresc.* (measures 36-37). Includes a hairpin crescendo.

Musical staff 38-43: Treble clef, 4/4 time signature. Measures 38-43. Dynamics: *p* (measures 38-39), *cresc.* (measures 40-43).

Musical staff 44-49: Treble clef, 4/4 time signature. Measures 44-49. Dynamics: *cresc. molto* (measures 44-49).

44 *allargando*

Musical staff for measures 44-50. It begins with a treble clef and a key signature of one flat. The tempo is marked *allargando*. The music features a melodic line with slurs and accents. Dynamics include *p* and *cresc. molto*. A fermata is placed over the final measure of this system.

50

D **4** **Allegretto** **11** **E**

Musical staff for measures 50-56. It starts with a treble clef and a key signature of one flat. The tempo is *Allegretto*. The music consists of a series of rests followed by a melodic phrase. Dynamics include *p*. Measure numbers 52-55 and 56-66 are indicated below the staff.

Oboe

18 **F**

Musical staff for measures 70-87. It starts with a treble clef and a key signature of one flat. The tempo is *Allegretto*. The music features a melodic line with slurs and accents. Dynamics include *p*. Measure numbers 70-87 are indicated below the staff. The word "Oboe" is written above the staff. There are triplets indicated by a bracket and the number 3.

91

rit. **G** **4**

Musical staff for measures 91-100. It starts with a treble clef and a key signature of one flat. The tempo is *rit.*. The music features a melodic line with slurs and accents. Dynamics include *p*. Measure numbers 97-100 are indicated below the staff. The staff ends with a 3/4 time signature.

Moderato. (with solemnity and dignity)

101

mf *cresc.*

Musical staff 101-106: Treble clef, 3/4 time signature. Starts with a whole rest. Measures 101-106 contain a melodic line with a crescendo from mezzo-forte to a fortissimo dynamic.

107

f *cresc.* *p*

Musical staff 107-114: Treble clef, 3/4 time signature. Starts with a fortissimo dynamic, followed by a crescendo and then a decrescendo to piano.

115

cresc. molto *ff*

Musical staff 115-122: Treble clef, 3/4 time signature. Features a melodic line with a very strong crescendo leading to fortissimo.

[H]

mf *pp* *p*

Musical staff 123-130: Treble clef, 3/4 time signature. Starts with mezzo-forte, then a decrescendo to pianissimo, followed by a slight increase to piano.

131

dim. *p*

Musical staff 131-138: Treble clef, 3/4 time signature. Features a decrescendo from piano to a very soft dynamic.

[I]

139

mf *cresc.* *cresc. molto* *f* *cresc.*

Musical staff 139-146: Treble clef, 3/4 time signature. Starts with mezzo-forte, followed by a strong crescendo to fortissimo and another crescendo.

147

f

Musical staff 147-154: Treble clef, 3/4 time signature. Starts with fortissimo and continues with a melodic line.

[K]

155

Musical staff 155-162: Treble clef, 3/4 time signature. Continues the melodic line from the previous staff.

163 *rit.* *a tempo*

f

167

f **4**

173-176

177 L

f

185

191 *Lunga* **Moderato**

mf

197

202 M *Poco più animato.*

fp

208 *allargando* N

215

O *appassionato.*

p *f* *dim.*

228 *p* **P**

p **P** *p*

235 *cresc.* *rit.* *a tempo*

cresc. *rit.* *a tempo*

240 *rit.* *ff*

rit. *ff*



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PUBLISHING

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